
| RESEARCH ARTICLE

Aesthetics of Byzantine Christian Art

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| ABSTRACT

The current study addressed the study of (The aesthetics of Byzantine Christian art). Its problem was identified by answering the following question: What are the aesthetics of Christian art represented by the Byzantine icon? Also, it aims to (recognize the aesthetics of Byzantine icon art). The research community was identified to achieve the goal, which consisted of icons and religious drawings that the researchers could count as a framework for the research community after collecting pictures of the subject from foreign and Arab sources and Internet sites. The sample was drawn according to the following reasons: a) It covers the temporal and spatial limits of the research and what fits with the data to achieve the goal, b) Diversity of technical methods adopted in drawing icons and c) The study sample models witnessed a diversity of contents and ideas. The research study reached the following conclusions. First, they borrow iconographic products, religious images and semantic symbols related to the Christian tradition and employ them through analytical visual inferences, in harmony with the structural and structural treatments of the elements and organizational foundations. Second, the products of icon art are associated with the nature of the transition from the tangible to the ideal and in line with the loading of the composition structure with an expressive energy, explaining the necessity of interpretation of religious discourse, and defining the operational vision with a clear dramatic sense. Third, the iconographic models depend on philosophical data supporting the religious meaning carried in them and giving endless explanations for the public discourse affecting the functionality of (idea) or (event). Fourth, the models of iconographic art are close to the nature of the functional induction of spiritual and sacred tendencies. At the level of deep interpretations accompanying visual forms with a clear aesthetic impact, we find that icon art carries with it religious reference effects related to the sacred. Lastly, Icon art invests in accumulating aesthetic knowledge to produce the artistic image and summons the largest possible amount of data affecting its formulation and output.

| KEYWORDS

Aestheticism, Christian Art and Byzantine Icon.

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1. Introduction

The relationship between art and religion is one of the most prominent intellectual phenomena whose systems have operated throughout history by accumulating visual readings that constitute urgent necessities in human societies. As rational cognitive witnesses who have adapted in different ways of expression to the nature of religiosity and close contact with the religious thought drives them. The data of Christian art attracted cognitive and religious visions of visual evidence that explicitly confirms the religious discourse. Among these artistic themes, (icon art) found a clear echo in the totality of the drawings produced through the extended periods that accompanied the emergence and spread of the Christian religion and for several centuries After that date, because the art of the icon contributed to the exploration of Christian thought, with more foresight and contemplation and the search for the development of human contents, through visual blogs, and documented the themes of Christ (p. b. u. h) and the Virgin Mary, as a model, through which the images of icons, the idea of Emancipation from the sensory level to the intuitive level, so that idealistic ideas that affect the structures of the artistic image or are carried on them, become a real disclosure of the hidden knowledge that infers the essence of religious deliberation as seen by the Christian religion from the origins and ideas of multiple visions.

1.1 The Problem of Study

The relationship between art and religion is one of the most prominent intellectual phenomena whose systems have operated throughout history through the accumulation of visual readings that constitute urgent necessities in human societies. As rational cognitive witnesses who have adapted in different ways of expression to the nature of religiosity and close contact with the religious thought drives them.

The data of Christian art attracted cognitive and religious visions of visual evidence that explicitly confirms the religious discourse, and among these artistic themes, (icon art) found a clear echo in the totality of the drawings produced through the extended periods that accompanied the emergence and spread of the Christian religion and for several centuries After that date, because the art of the icon contributed to the exploration of Christian thought, with more foresight and contemplation and the search for the development of human contents, through visual blogs, and documented the themes of Christ (p.b.u.h) and the Virgin Mary, as a model, through which images of icons, the idea of Emancipation from the sensory level to the intuitive level, so that idealistic ideas that affect the structures of the artistic image or are carried on them, become a real disclosure of the hidden knowledge that infers the essence of religious deliberation as seen by the Christian religion from the origins and ideas of multiple visions.

Since a lot of complexity characterizes the art of the icon, because it is loaded with a high-level structural and intellectual analysis card, monitoring the objective pattern of ideas and events that revert to the nature of the Christian religion is related to the metaphor of the Christian heritage acquired through the historical eras that have passed, which are in fact topics acquired Religious character from the reality of the expression of behaviours, knowledge and beliefs that formed the theme of the sanctity of the meaning associated with God Almighty. This context draws the frequent religious feature from a human point of view, whose social structure is a necessity separating the sacred discourse of religion and the human discourse to understand religion.

Therefore, the diversity of artistic methods in which the products of the icon art are painted gives a perception of the responses that involve religious, social, and psychological values. It is an iconographic artwork, an expression of the pattern in which the uniqueness of the Christian aesthetic achievement is organized and what it acquires from the visual employment of narrative images that accommodate the dialectic of the iconographic concept existing between forms and multiple contents.

Based on the foregoing, the explanation for the clear presence of icon art in the space of Christian formation is achieved through the temporal-spatial overlap, people, events, and religious narratives, according to strengthening the problem of religious discourse in art, as a goal, through which the visual discourse moves from one level to another, which is an attempt to break the stereotypical iconographic pattern inherent in the motives of communication with the portable idea and explanations of the topic.

Hence, the problem of the current research arose by answering the following question:

- What are the aesthetics of Christian art represented by the Byzantine icon?

1.2 The Importance of Study

The importance of the current study shows in the following:

1. It represents an analytical vision to embody the scenery of the icon within the space of Christian art, which allows students, art connoisseurs, and those interested in this field to see the structural data that affected the buildings of the iconic image, according to the specificity of the link between the icon and its semantic loads.
2. The current research benefits critics and examiners of the history of plastic art by reviewing its findings and conclusions that clarify an important historical space that is visionarily linked with the data of disclosing the aesthetic discourse of the icon.
3. It provides our local and Arab libraries with a scientific effort that contributes to enriching the cognitive and descriptive aspects of icon art.
4. The current research establishes new studies concerned with examining the artistic achievement of the icon through multiple ideas, concepts and themes, through which the visual patterns are re-read aesthetically and structurally.
5. The current research derives its importance through the connection between art and the Christian religion and the confirmation of religious tendency in a narrative according to the diversity of stories and hadiths that reveal the narrative of the idea and the subject.

1.3 Objective of Research

The current study aims at:

- To know the aesthetics of Byzantine icon art.

1.4 Limits of Study

The current study is determined by the following:

1. Objective limits: a study of the aesthetics of the Byzantine icon art products executed with different materials and on different materials.
2. Spatial boundaries: includes eastern and western icons in churches and monasteries.
3. Temporal boundaries: from the sixth century AD to the fourteenth century.

1.5 Defining Terms

Aestheticism:

Aesthetics (idiom):

In its broad sense, the term aesthetics was mentioned as the love of beauty, as it is found in the arts in the first place and in everything that tempts us in the world around us. In this broad sense, it was present during the history of civilization. Still, the word aesthetic appeared for the first time in the nineteenth century, referring to something new, not just the love of beauty, but a new conviction in the importance of beauty compared to other values. Aesthetics represented certain ideas about Life and Art (Abdul Wahed: p. 266).

It was mentioned in the Encyclopedia Britannica, William Benton Bulletin that it is: The theoretical study of art patterns, which is concerned with understanding beauty and investigating its effects in art and nature. On the one hand, inhuman behaviour and experience in their orientation towards beauty and focusing its attention on revealing special facts in the arts and working on generalizing them (Benton, 2000: p. 5-9).

It was mentioned in the easy Arabic dictionary as:

1. What is concerned with the aesthetic aspects.
2. An aesthetic study concerned with the values and elements that give the work an artistic beauty (Badawi, 1991: p. 289).

Johnson defined it as a study that refers not only to the beautiful, nor merely to the philosophical study of what is beautiful, but to a set of beliefs formed about art and beauty and their place in life.

It was mentioned in the Dictionary of Contemporary Literary Terms as:

1. An idealistic tendency, looking at the plastic backgrounds and reducing all the elements of the work to its aesthetics.
2. Aesthetic tendency aims at paying attention to aesthetic standards, regardless of the ethical aspects.
3. Each era provides an aesthetic, as there is no (absolute) aesthetic but (relative) aesthetic in which generations, civilizations, literary and artistic creations contribute.

The two researchers adopt the definition of aesthetics that was mentioned in the Encyclopedia Britannica - published by William Benton.

The researchers define the aesthetic as follows: They are the features carried on the structure of the iconic image, which can be observed structurally and mentally aware according to the nature of the semantic given of the effect tagged with it. It has a picture of the icon.

1.5.1 Icon:

- The use of this term has varied, and its meaning has varied according to the different theological studies, philosophical schools and contemporary modern trends.

Peirce, the founder of modern semiotics, says that the icon, the sign, and the symbol are three types of sign. The icon is the one that is based on the principle of similarity, and it refers to the subject, which may indicate it, thanks to the characteristics that it possesses (Elam, 1992, pp. It is based on statues, and pictures and charts are nothing but the most famous iconographic signs. (Al-Ghanimi, 1994: p. 242)

The icon is the sign that refers to the subject it expresses, through the subjective nature of the sign only (Pearce, 1986: p. 155).

- The icon is the image that indicates an image. Despite its resemblance to what it refers to, it is within an (imaginary) relationship, as you will not understand the icon unless you are aware of its similar counterpart (Fadhil :p. 115).

- Hooks points out that the relationship of the signifier and the signified is nothing but (qualitative participation) - that is, the product of relative similarity felt by the recipient - because it has the real characteristic through the similarity between the two parties, and therefore it is a (miniature) of a larger subject.

- And that the relationship that combines the sign and the thing in a certain state of symmetry or resemblance is presented by the sign to be recognized by (the recipient/recipient) as an iconic sign. Thus, the figure of the drawing is an iconographic sign with its subject as much as it resembles it, as it indicates the significance of its subject in the iconographic form. (Hoges, 1986: p. 118) Mansour al-Mukhlisi defined it as a picture, and it can be used in a general way for all pictures or in a special way for some religious pictures that were painted according to an acceptable artistic technique, on a wooden panel, or a picture carved and engraved on a material such as (ivory, gold, silver, Alabaster, and enamelled artwork), (Al-Mukhalisi, 2010:p. 38).

- Nicholas defined it as; a sacred image, carrying the aesthetic good tidings to the presence of the sacred in our midst, through a pictorial expression, through which the thought investigates a concrete, terrestrial material, in which it settles, and the sanctity of the content settles, and these works may refer to the likeness (Likeness) in its formation, or symmetry (Semblance), but the ultimate goals of art here remain in the pursuit of perfection and the ideal (Nicholas: p.3)

The icon: it is a pictorial expression of religious subjects, faithfully depicting the features of Christian theology, thus highlighting the image of Christ, or some saints, or reminding us of the events of the salvation measure such as the descent to Hell, for example, or it may appear as a historical event from the events of the church and the Bible (the hospitality of Abraham or one of the holy councils) (Nicholas, p9)

1.6 Procedural definition:

The icon: is the image that expresses Christian religious themes and carries in its data an aesthetic pattern as it probes the depths of church ideas (from events, perceptions and beliefs), with an expressive tendency ranging between (real and imagined), and at the same time adopts similarities and simulates the ideal essence of the scene despite its sensory predicates (represented by with pictures of Jesus, the Virgin and the Holy Ones).

1.6.1 Byzantine Art:

This is a term usually used to describe the artistic products of the Byzantine Empire, where this art was born in the fourth century AD, with the establishment of Constantinople in the year 330 AD and is in itself influenced by Hellenistic, Roman, and Asian Minor arts such as Syria and Egypt, and by Sassanid art in Persia (Wikipedia: p.2). Constantine (Byzantinm) in 330 AD, to be the center of the Roman Empire instead of Rome, the ancient pagan capital, and he called it Constantinople, which was originally a small city established by the Greeks in 650 BC. AD on the Sea of Marmara. (Allam, 1675:p. 64).

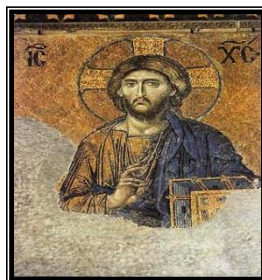


Figure (27): The image of Christ Pantokrator, Byzantine mosaic, Hagia Sophia, Constantinople

In the period between the rule of the two emperors, Constantine (330 AD) and Justinian (537 AD), the Christian (Imperial) artistic style flourished, as it combined the Western Greco-Roman and Eastern Byzantine Palestinian sub-sections. Where there was hope for the formation of authentic theological scenes arranged and united according to a comprehensive (Roman) liturgical thinking, while the second emerged precisely in the formation of high technical, artistic formation emanating from the beauty of the spiritual vision, in the coming centuries, it will have a significant impact. Since the founding of Constantinople (in the year 330) and the Church of the Apostles, the emperors tried to make the city similar to the city of Rome, with regard to its design and engineering division and its decoration with palaces and churches, as in the Church of Hagia Sophia, which was built in 532 AD, which is characterized by a system of domes and decoration based on multi-coloured marble (Al-Mukhalisi, 2010: p. 23-24). shape(34)



Figure (28): Hagia Sophia Church, Istanbul, Turkey

Byzantium, with an important geographical location, helped it to be at the time an important center for trade and art industries because of its easy connection with the East, and it had political and religious influence equivalent to that of Rome, which was the seat of the Pope and the capital of the Western Roman state. The Byzantine art is of a style derived from the mixture of Roman arts that were dyed with the Christian colour of the arts of the eastern Mediterranean regions in the Levant, Egypt and Persia. Byzantine to:

1. The First Byzantine Period (726-330) (Proto-Byzantin Period)
2. The Iconoclast Period (843-726 AD)
3. Byzantine Renaissance (1057-843)
4. The Middle Byzantine Period (1204-1057 AD)
5. Late Byzantine Period (1453-1261 AD)

The early Byzantine art was generally characterized by linear clothing, oriental shapes and vertical frontal positions, the golden background instead of the blue sky, and the cross inlaid with jewels as a symbol of the transfiguration of Christ. 2010, pg. 28).

1.6.2 Byzantine icon:

The icon is a Greek word taken from the Aramaic-Syriac origin, meaning the image in which God's love for the world is embodied; it is the visible to the visible. Since the second and third centuries, Christians have drawn and sculpted symbolic images and salvific scenes, "the art of diadems and coffins." The art of the icon at that time was based on symbolism, such as the ship, the peacock and the fish. This art was influenced by the personal depiction that was prevalent before Christianity, in the manner of the drawings placed on the Egyptian sarcophagi, and contributed to the formation of the icon art, the ancient Hellenistic art and the decorations of ancient manuscripts and murals that adorned the palaces and temples that kings ordered before Christianity. (PencyK1998Kp6).

Fine artworks from the early Byzantine civilization were preserved in Constantinople, Thessaloniki, Ravenna and Mount Sinai, but since the fourth century, the voice of some Christians in the "Council of Helveira" who rejected the image on the basis of the Old Testament law (Exodus 20:4) and fear of hunger to worship pagan idols and allegorical depiction The imaginary, for example, or Sabius, the historian who refuses to the Costanza empire to worship the image of Christ because he does not see in Christ the divine word "under the influence of Eurasianism" as it cannot be depicted correctly as it is in reality, as well as Epiphanius, Bishop of Salamis (Cyprus), author of the book Against Heresies (Panarion) who tore the fabric of a curtain bearing the image of Christ in one of the churches of Palestine, saying to Al-Wahif, "He used it to bury the poor." It appears in his writings that he did not see in the images anything but their materiality made by human hands without understanding their spiritual value as a reference to the person intended in them, as he considered the "wood." As if it were a material product in the era of persecution, the church accepted some pagan artistic methods as an expression of its faith. Still, since the Constantine era, the church began to distinguish between correct and heretical doctrinal teaching. It began to think about distinguishing between The types of artistic expressions about their correct identity and their upright teaching; despite that, the veneration of icons has gained acceptance in Christianity. "An illustrated book to teach the simple, ignorant, illiterate people, so that they may find in it what attracts them towards spiritual truths" Gregory of Nyssa. (Al-Mukhalisi, 2010: p. 46-47)

Since Christianity was originally derived from Judaism, which forbids photography, the icon or image is due to the influence of Christianity on other religions that grew up in its midst, which led, from a theological point of view to its justification later by the church fathers in its early centuries on the basis of Christian belief. The one who incarnates the divinity in Christ, which means transcending the prohibition that was present in the Old Testament. While emphasizing that worshipping the believer in front of

the icon does not mean worshipping it in itself, but rather to the person or subject it represents, and this was clearly expressed by St. Basil the Great when he said, "The worship in front of the icon goes beyond it to the original that it represents." (W.d. Evance,1997: p. 37)

The oldest existing icons, which date back to the fourth century AD, are in the monastery of St. Catherine in Sinai. The icon took on its full dimension, starting from the sixth century in Byzantium. We find it in different ages, especially in the various Eastern Churches. Its schools differ according to countries, where, besides the Byzantine or Greek icon, we find Syrian, Coptic, Roman, Russian schools, etc. The shapes of the icon began to become clear in the 4th century AD, with the emergence of the city of Constantinople during the reign of King Constantine, and since his conversion to Christianity became at that time the religion of the king and the state, and with the effect of the entry of classes Aristocracy in Christianity The majesty of the Byzantine Empire poured on the art of painting, churches were built and decorated with works of art, specifically the Byzantine icon. Byzantine Christian art was developing at the time, and rules began to be set for it to distinguish it from Greek art, which aimed to match the original drawing as closely as possible, or Coptic and Syriac art, which tended to abstraction.

Christian art was based on the decisions of the Ecumenical Councils in Nicaea in 325 AD, which identified some elements of the Christian faith. Then, little by little, the drawings began with the beginning of the fifth century to take a theological and didactic turn, and from that century, the attempt to use the icon expanded to define the good news by depicting the events of the Gospel and the lives of saints and martyrs. (The Glory of Byzantium, 1997: p.37)



Figure (82): Annunciation icon

The symbol and the coding method are introduced to serve as a new experimental method for telling stories and events related to Christ and the Virgin Mary. The Byzantine icon, according to the researchers' opinion, has been subjected to multiple levels of interpretation and interpretation as a result of what it was exposed to during the Byzantine art period of war. A state of rejection, which made this art lead to several paths, but its declared and hidden goal was kidnapped by painters Icons to be a guiding or guiding announcement, that cannot be abandoned, at that time, once by the explicit announcement and once by referring interpreted to the explanations of the icon.

2. The Community of Study

The current study community consists of religious icons and drawings. The researchers were able to count as a framework for the research community after collecting the images of the subject from foreign and Arab sources and Internet sites.

2.1 The Sample of Study

The two researchers chose their research sample from the total sum of the research community, and the process of selecting the research sample models was carried out according to the following justifications:

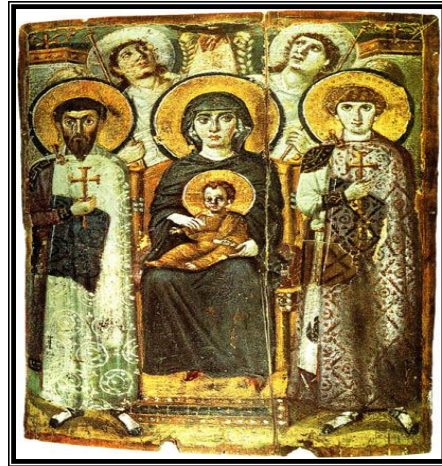
1. It covers the temporal and spatial limits of the research and what fits with the data of achieving the goal.
2. Diversity of the technical methods adopted in drawing icons.
3. The research sample models witnessed a diversity of contents and ideas.

3. The Methodology of Study

The researchers relied on the descriptive-analytical method in the analysis process in a way that is consistent with achieving the goal of the research

3.1 Data Analysis

Model (1) :



Icon name: *The Virgin Mary, seated among saints.*

Painter's name: *Unknown.*

For: *St. Catherine's Monastery, Mount Sinai.*

History: *(6th century).*

Type: *Byzantine.*

Material: *Tempera on wood*

This icon depicts the Virgin Mary sitting on a chair surrounded by a large golden halo outlined by a dark black line, and she is wearing a dark green dress. He is dressed in walnuts, his head is surrounded by a golden halo outlined by a white line, and both the Virgin and Jesus are looking forward.

The Virgin Mary is surrounded on both sides by two saints, the first on the right of the Virgin, with a beard and thick hair, wearing a red dress, and another long white dress adorned with multiple motifs and linear units that adopted linear and colour overlap on top of him. His chest is surrounded by a golden aura marked by a dark black line. As for the second, he stands next to the Virgin on her left side, wears a white robe, and puts a long dress coloured red and its gradations on top of it. Various decorative formations appeared on him while he was holding a cross that he placed on his chest, and two people stood looking back. To the top and surrounded their heads were two large halos.

The embodiment of the image of the Virgin in this body is done from the significance of the objective given of the image, and at the same time, an aesthetic vision occurs as a result of the visual dominance of her over the overall working space of the icon and its effectiveness on the linking processes that exist between the elements and organizational foundations, which confirms the fact of the almost symmetrical organization in which the image of the Lady The Virgin, so the right side is almost symmetrical with the left side, as indicated by the presence of two people on each side, and two people behind as well. In its visual context, the work takes the issue of symmetry as a main axis in the plastic construction in terms of the presence of figures on both sides of the Virgin Mary, which represents the main visual center of attraction in its plastic subject.

The lines in the work (the subject of analysis) are the organic flow through the borders of the external forms and the performative grace of the artist, as they created a system based on reduction and simplicity to carry an aesthetic dimension through its formality focused on arcs, curves and circles, which represent sacred auras.

The serenity that prevails in the icon and mixed with dread and contemplation in the same situation is achieved by the union of the act of line on the one hand and the action of color on the other hand, as the artist was searching for an inner truth represented by a dialogue between him and the infinite to embody the infinite by transcending the limits of sense to penetrate the worlds of metaphysics and colors It is, in turn, reductive and does not go beyond green, yellow and walnut, within an outward mysticism that is not deceived by the direct material aesthetic goal, that the line and color are their work in a puddle that embraces the meaning and the idea in the comprehensiveness of the content of the axis of prayer.

On this basis, the manifestation of the discursive structure from a composition constitutes a preoccupation with the organization and the semantic and formal formulation of the distribution of characters, as well as to show the impression of the technique and the overall color and the pictorial surface, in addition to creating a state of centralization and the relative coherence that exists between the form and the portable religious content, the sense of the structural value of the composition. It leads to the

crystallization of an aesthetic output that links the realistic scene with the purpose of the mental perception that builds the data of the search for religious values through the aesthetic formulation of its topics.

Suppose the semantic displacement in this icon is achieved. In that case, it contributes to the preview of the aesthetic vision and determining its path through coding the structure of the icon, with the need to understand the cognitive aspect inherent in the iconic visual units; in other words, the repetition of these units is the aesthetic achievement of icon art, showing the producer's interest in establishing a kind of structural system. The graphic image of the formation of images of icons and the circulation of their subjects, and in various ways. Here we cannot separate the icon (the Virgin sitting among saints), and the semantic homogeneity of the meaning carried in form, color and volume. In some of his artistic productions, and as a result, the front view of the characters gives a contrast between openness and semantic closure in the image of the total icon and presents a visual impression of the dominance of the imagined structure between the deepening of the level of religious discourse and the disclosure of the essence of the perceived truth sensory or mentally, according to the nature of the aesthetic metaphor of the forms and ideas contained therein.

Model (2):



Icon name: The Holy Virgin with Three Hands
Painter's name: Youhani Al-Dimashqi
For: Al-Farra Monastery of the Holy Barsaba - Syria
Date: 6th century
Genre: Byzantine
Material: Tempera on wood

A half-image showing the Virgin Mary carrying her child with her right hand and holding him to her chest, her left hand was raised up. She was wearing a dress colored in a mixture of red and walnut, with a cover placed on her head with the same design in shape and color as the dress. Three similar small formations appeared, representing a radiant star; she was placed on her head above the hood and on her right and left shoulders, in a clear reference to the Holy Trinity, noting the circular halo around her head. In it, the child appeared in a purple dress, wrapped in a light walnut robe; looking at the face of the Virgin, a circular aura surrounded his head.

And the third hand appeared at the bottom of the left hand for the recipient, extending to the right, and because of this, this icon was called the (Three-Handed Virgin) icon. At the beginning of the eighth century, when he wanted to establish a war against the icons in the center of Constantinople, the Damascene saint, who was at that time a secularist, moved to respond to all the holy icons warriors. These letters reached the ears of King Leo, who ordered the saint's right hand to be cut off and hung in the center of the city of Damascus to serve as an example to all.

And when the order was immediately implemented and that day ended, the saint asked the caliph to return his severed hand to him, and when the caliph gave him permission, the saint took his severed hand with the left hand and returned to his house and prostrated in front of the icon of the Virgin in his room, and remained in this state of reverence and prostration on his knees for a long time. At night, crying, he asked for the intercession of the Virgin to heal his hand and support his position until he got tired and fell asleep. He saw in his dream the Virgin Lady who in his icon says to him: ((From now and forever your hand will be healed and you will never grieve, for he fulfilled the promise you made not to stop writing against everyone who fights icons)). Then the saint woke up and saw a dream come true; his hand had healed and returned to how it was, and what remained was that thin red line to be a witness to the memorial of the miracle of the Virgin with the saint. As the believers usually do when asking for

intercession and healing from the saints. They make various vows of gold and silver and place them on the icons, so the saint forged a silver palm and placed it on the icon in thanks to him for the miracle that happened with him, and since then, the icon has been called "three hands".

In this model, the traditional vision of the scene based on the idea of adding the (third hand) has been replaced by a contemplative vision linked to the multiplicity of meaning and the presence of the semantic level on the one hand. In fact, there is no person with three hands. On the other hand, the Gestalt dimension is present in the giving of the visual equation that says that the whole of the image is equal to the sum of its parts. In this sense, The sequence of time moves to the adoption of a physical vision in determining the movement of the formal elements of the (three hands) on the grounds that the nature of the semantic assignment of these (hands) justifies the content of the icon with an aesthetic explanation that is largely consistent with the metaphysical dimension, which is formed from a formal relationship outside the boundaries of logic.

The process of structural organization of the shape in this icon depends on the effectiveness of the structural elements in general through the creation of linking relationships that act from the aesthetic sense.

From here, the aesthetic dimension associated with this referral is reinforced through the realistic context sometimes in terms of the spectacle of the image (the virgin carrying her son), and in the presence of the imaginary given (the third hand) at other times, so the value of the content becomes linked to the value of the complex interpretation of (visual - pictorial) connotations, which is the highest From the interpretive energy that stirs the feeling of the necessity of interaction or emotion with the essence of the religious content expressed by the scenery of the icon, and the act of psychological impact is an incentive to create contemplative aesthetic data based on what appears from the nature of the understanding that reflects the state of awareness of the implicit variables that affect the predicates of thought.

Here, it must be emphasized that the realistic vision of the icon has not touched the relational meaning of the connection between the special form of the composition and the background, which allows a state of visual continuity between the two images of the Virgin and her son, taking into account the level of verification of harmony and color harmony between the image and its background. The icon works to record an iconographic dimension related to the idea of the aesthetic value revealed by the icon's content by highlighting the essential characteristics of the original image and the supposed iconographic image.

Model (3):



Icon name: *Crucify*

Painter's name: *Unknown*

For: *Church of the monastery of Daphni - Greece*

Date: *11th century*

Genre: *Byzantine*

Material: *mosaic*

This icon embodies the incident of the crucifixion of Jesus, who bowed to his own suffering, his family and his lovers. Christ is on the wooden cross and is in the middle of the scene, occupying almost three-quarters of the space vertically. He wrote above his head in Greek letters (crucifixion), to the right (this is your mother) and to the left (this is it). Your son) The wooden cross rested on a floor that was a group of stacked and spiralling cells.

The overall visual structure of the composition is achieved, through the graphic representation of the characters, a realistic representation, in addition to concealing the suggestive aspect of the scenery of the image, through the specificity of mental matching between the sensory and intuitive concepts in this icon.

At the bottom of Christ, specifically on his right and left sides, three figures appear two on his right, one of whom is the Virgin embracing her child with reverence, sadness and pain, and the third on his left, who is (John) his head down and his right hand on his chest on the cross.

We see the body of Christ arched, bending towards his mother, overshadowed by the features of calm and serenity, as it is suspended in an ethereal manner, as we see blood mixed with water flowing from his pierced side, indicating continuous life, while the red blood flowing from his hands and feet is a reference to the pain that Christ experienced as a result of for the crucifixion he was exposed to.

This icon tells the story of the crucifixion of Christ, which affected the pictorial space of the icon with more expressive effects that were achieved in the present through the state of expression (event), which is a hypothetical link that preceded the deliberative meaning of the real meaning of the realization of the nature of the link between form and content. The event and the focus of the dialectical dialogue between it and the people standing down on the one hand and between it and the recipient on the other. An emotional meaning dominates the nature of the figurative embodiment of this event, whose yellow background represents a recurring meaning of the ideal vision that combines the ideal of the event with the idea of the image. The aesthetic movement that appears on the bodies representing the characters gives a visionary indication of the correlation of the formal levels with the color and the interconnection that exists with the background (in a sign of the yellow color).

The image of Christ represents an identical model in terms of visual vision with the image of the cross as if the image of Christ had turned into an image that conjures up the associative meaning of the overlapping of vertical levels with the horizontal, and thus represents a superposition of the levels existing between the nature of formal and color structures. However, this visual reference represents a shift of the two structures (time and space), which shows the movement of the existing overlap between the structural elements and the superposition of levels according to the engineering perspective, so that (objective unity) is a reflection of the state of induction based on the limits of the concept of (sovereignty), which is represented by the supremacy of Christ on the manifest levels of the surface. The pictorial and what is formed according to it from the inclusion of the visual unit cannot leave the physical boundaries of the image without achieving an aesthetic exchange of the function of the signifying elements and the implications they carry as intellectual textual structures between the ideal vision and the structural structures that were organized in the structure of the icon as independent visual units.

4. Results

1. Embedding is achieved in the images of the icons produced according to the realization of the religious idea, through the sublimation of the objective character from the sensible to the perceived, as in most icons.
2. Byzantine icons are dominated by linear execution, as the people and the vocabulary of the painting are defined by external boundaries that define their identity and separate them from other vocabularies. The goal is to confirm the aesthetic feature through the clarity and clarity of the scene.
3. The images of Christ and the Virgin, in their different situations and formulations, dominate the pictorial spaces of the icons to form a major axis in their themes and to confirm the religiously and ideologically pressing intellectual character in the cognitive perspective of Christian thought.
4. The golden color in the Byzantine icon has the final say in making the achievement seem to marginalize normal daily life and transcend the world of ideas, appealing to virtue, despite the artist's interest in some details of naturalism.
5. The Byzantine icon is liberated from the earthly human experience to be sublime in an upward movement towards the sky.
6. The Byzantine icon is characterized by emphasizing sublime ideas. In the space of the icon, there are interconnected structural dimensions due to the golden background, the colouration of its areas, and the colouration of its areas with dark colours. Then the drawing gradually goes in lighter colors until it ends with the focus of light.
7. The Byzantine icon is liberated from the monotonous traditional formulations. Its lines, colors, and parts of its composition are aesthetically balanced according to a solid geometric composition. The icon's characters are dominated by the element of confrontation, flatness and absence of shadow.

5. Conclusions

1. The iconographic products borrow religious images and semantic symbols related to the Christian tradition and employ them through visual analytic inferences, in harmony with the structural and structural treatments of the elements and organizational foundations.
2. The products of the icon art are associated with the nature of the transition from the tangible to the ideal, and in line with the loading of the composition structure with an expressive energy, explaining the necessity of interpretation of the religious discourse, and defining the operational vision with a clear dramatic sense.
3. Iconographic models depend on philosophical data supporting the religious meaning carried in them and giving endless explanations for the public discourse affecting the functionality of the (idea) or (event).
4. Iconic art models approach the nature of functional extrapolation of the spiritual and sacred tendencies. At the level of deep interpretations accompanying visual forms with a clear aesthetic impact, we find that icon art carries with it religious reference effects related to the sacred.
5. Icon art invests in the accumulation of aesthetic knowledge to produce the artistic image and summons the largest possible amount of data affecting its formulation and output.

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