

# Representations Of The Image Of Christian Redemption In The Drawings Of The European Renaissance

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## Abstract

This research is concerned with studying (representations of the image of Christian redemption in the drawings of the European Renaissance), which included four chapters. The first chapter was devoted to explaining the problem of the research, its importance and the need for it. The problem of the current research ended with the following question: (What are the representations of the image of Christian redemption in the drawings of the European Renaissance?) The search is to know the representations of the image of Christian redemption in the drawings of the European Renaissance. The current research is determined by studying the representations of the image of Christian redemption in the drawings of the European Renaissance executed with different materials and on different materials for the period of time (1420 AD - 1590 AD). As for the second chapter, it included the theoretical framework, which included a topic in which the researcher reviewed the concept of Christian redemption in Western philosophical thought. The number is (3) artistic paintings. As for the fourth chapter, it was marked by the results and conclusions reached by the researcher, in addition to the recommendations and suggestions with the list of sources. The main results are: The conceptual transformations of scenes before the crucifixion were associated with what is spiritual only in the Renaissance or to what is religious and mundane as in the model (2,1) according to what the articulation and expression-making was composed of in the combination of supreme or mythical beings such as angels And between sensory beings such as humans and plants as in model (1). It is also associated with what is rational and focusing on the human self as the focus and criterion for judging discontent according to human tendency and linking to the values of worldly life through attention to the beauty of realistic embodiment and the anatomy of the human body and to show depth, perspective and gradation in the shadows. And light and colors according to the scientific discovery that appeared in the Renaissance era, as in model (2).

**Key words:** Christian redemption, illustrations, Renaissance

## First Chapter

### First: the introduction

It seems clear that the concept of redemption at the theoretical level has existed with the existence

of practical foundations, had it not been for the presence of those who redeemed themselves for others throughout the ages and since the first beginnings of humanity, no one would be able to look at redemption in its aspects and dimensions

that gave redemption itself a lofty and humane status that made its owners cosmic examples striving Individuals in societies reach their ranks or adorn them, and they have turned into important social values that support morals and societal norms as spiritual and psychological aspects that govern individuals with the right behavior. In the end, redemption is intended to achieve an educational and human value, as its attainment and methods are different from one redeemer to another. Likewise, this topic was not absent from the philosophical and scientific thinking of societies, as it entered into many expressive spaces, including theatre, cinema, plastic art, novel literature and stories, in addition to the fact that it has become a human heritage that nations circulate and look at with dignity because it is issued by personalities characterized by heroism, wisdom and knowledge of the importance of redemption among them. Those who are aware of their inevitable fate, but they followed it, and the sanctity of redemption also comes from the knowledge of the redeemer of his final destiny and the goals of this restricted destiny of redemption. Hence, due to the greatness of the redemption and the redeemer, all arts realized the importance of these topics and their artistic and pictorial content, so they took (especially in the plastic arts) from them various topics and different styles, and because of the importance of the personality of Jesus (peace be upon him) and its manifestation in plastic art from an aesthetic and cognitive position and noble human foundations being a figure presented itself and was subjected to various types of torture without retreat from achieving its cosmic goals. It was reflected in the drawings and sculptures of the greats of fine art based on the lessons they provided in redemption to illuminate the way of man (according to the content of Christianity). Redemption as a human act. Rather, redemption began from the very beginning of human thought and its various questions about winds, rains, rivers, sun and moon, and an attempt to realize

the hidden forces that reside behind them and appease them with redemption and sacrifices until it came in some primitive religions to ransom man to please the gods until what constitutes the importance of the redemption of the Lord Jesus (peace be upon him). It came through its difference from the typicality of redemption in the early religions in which it is not to appease hidden forces (God Glory be to Him) because the Lord Christ is aware of the existence of God Almighty and His abilities. Thus, this redemption is to save and reform man in the world and beyond.

Hence, the researcher finds that the research problem lies in the following question:

What are the representations of the image of Christian redemption in the drawings of the European Renaissance?

Second: The importance of research and the need for it:

Since the theme of the redemption of Christ was the main pillar in the Christian religion, it became recognized that this would be reflected on the nature of the labor systems in the drawings of the Renaissance through the embodiment and inclusion of these topics according to various and different visions according to the nature of the philosophy of the work of the Renaissance or its artistic currents.

The current research benefits graduate students and those interested in religious and Christian studies.

Third: The aim of the research (to know the representations of the image of Christian redemption in the drawings of the European Renaissance).

Fourth: The limits of the search

1 - Objective limits: a study of the representations of the image of redemption in the drawings of the Renaissance, which were painted with different materials and on different materials.

1 - Temporal boundaries: (1420-1590 AD)

2 - Spatial boundaries: Europe.

Fifth: Define terms

### 1 - Representations

A - Language: It is derived from the word (like) and it has multiple meanings, so he mentioned from it: the example of so-and-so: meaning he became like him, like statues: meaning its images, like so-and-so: resemblance to it, like: representation of something for so-and-so: i.e. his image in writing and the like as if he were looking Him (Al-Munajjid, 1986).

b- Idiomatically: define it (Saliba: "like a thing with a thing): other than it and likening it to it and making it ideal, so representation is representation and simile, and the difference between it and simile is that every likeness and representation of a thing visualize its likeness, including representation" (Saliba, 1982).

### 2 - Photo

A - It was mentioned in the Noble Qur'an in the Almighty's verse: "In whatever form He wills, He rides you" (Surat Al-Infat, verse 8).

B - Language: (R and R) (images) the century, and from it the plural (image) such as Yusra (image), (pictorial), (imagined) and (imagined) the thing recommended (its image and visualize) to me and (images) statues.

c- Idiomatically: It was mentioned in (Saliba): it is what the photographer draws with the pen and camera, or on the drawing of the imagination of the thing on the mirror, in the mind, or on the memory of the tangible thing or the absent from the senses.

### 3 - Redemption

A - Language: It is mentioned in (Al-Razi) it is (ransom) - (redemption) by breaking it extends and shortens and by conquest it shortens only - and (redemption) and (redeemed) he gave his ransom and saved him, (redeemed) himself and (ransom and ransom), so (redeemed)) From him with such, and (avoiding) so-and-so from such-and-such you defended him????? And (ransom), (ransom) and (redemption) a word meaning (Al-Razi, 2004).

b- Idiomatically: It is mentioned in (the Jesuit) is one of the essential mysteries of the Christian

religion. Salvation reaches human beings in Jesus (Christ and his death set them free as if they themselves would bear the punishment and pay the ransom for their sins.... Christ saved mankind by His pain and death from the bondage of sin and the law and death (the Jesuit, 1998).

Procedural definition Representations of the image of Christian redemption: It is the depiction of the pain, crucifixion and death of Jesus in the drawings of the European Renaissance.

## Second Chapter

### Literature Review

The concept of the redemption of Christ in Western philosophical thought

Many Western thinkers and philosophers try to put forward opinions and meanings about (Christian redemption) through their different intellectual and religious affiliations throughout historical ages. The Catholic (Augustine) (354-430 AD) describes Christian redemption on a legislative basis, which is that man, because of his sins, is subject to God's wrath. His curse and as a result of God's holy and just nature, God had to punish humans as a result of their merit, so His Son took the nature of man and lived under the law and fulfilled all righteousness, and the righteous Christ, who was without sin, bore the sin of man, and he himself bore the punishment for man's sins when he died on the cross, where he could Considering Jesus Christ as the embodiment of sin in a metaphorical way, meaning that he became sin for us in a symbolic sense and in a metaphorical manner, and this interpretation is called (punitive substitution). In the sense that the Christian redemption is the punishment that Jesus Christ bore instead of humanity. As for the Catholic theologian and philosopher (Anselm) (1033-1109 AD), he presents one of the prominent attempts in Western thought, explaining that the Christian redemption is (satisfaction) or (to fulfill) and means that only the Son of God Equal in dignity

to the Father is the one who, by dying on the cross, would offer the Father a sacrifice worthy of his majesty and majesty. For this end, the Son of God became human if he assumed human nature and suffered and died on the cross with his humanity as a substitute for humanity, because by his divinity he is immortal and by his death he satisfied the demands of divine justice and with his blood he was drawn The insult committed by Adam against the greatness of God (Paul, 2010). For (Anselm) redemption is the satisfaction or satisfaction of the demands of God Almighty. Christ is the only perfect sacrifice that can pay off the debt (Krivoshin, 2012). The Catholic (Abelard) (1079-1142 AD) interprets the redemption as love, and this means that Abelard does not accept to be crucified. Christ and his death are pleasing to God or offering satisfaction or ransom, but it is love, for God loved man, and because of his love, Christ (the Son of God) was crucified and died, and man has only to exchange God for this same love that God loved, so that with this Christ and his death is not a representative or compensatory death for The sin of human beings, but only love. This interpretation may also confirm the moral influence of Abelard and after him of (Paul Telec) in the twentieth century, where the focus was on the love of God, when looking at the cross you see the greatness of divine love and this saves people from fear in them love With love, i.e., love is contrasted with love, not selfishness and sin. The Lord Christ (peace be upon him), who did not look at himself and died for sinners, stirs in people the spirit of repentance and faith. The meaning of redemption according to my opinion The Protestant and Reformer in the Renaissance (Martin Luther) is (justification) and it means that the Lord Christ is the representative sacrifice that passed the divine wrath and carried the punishment. God's love broke His wrath in the representative redemption, so the work of Christ is justification that is entirely the fruit of God's redemptive work and righteousness in which

humans participate constructively. On his grace, Luther used the terms "merit" and "satisfaction" in direct relation to Christ and his struggle with the enemies and his victory over them. Salvation is atonement and atonement is salvation according to Luther. They took their place and became a substitute for humans and carried their sins. Christ is the eternal satisfaction for their sins, and he also made atonement for humanity, and whoever believes in this has a place in the practice of rituals and rituals (Polly, 2004). Christ is the only person who completes God, and any person can become justified by participating in the righteousness of Christ through faith in the promises of Christ.) Between man and Christ is the forgiveness of sins and salvation. Christ is for humanity and they are in Christ. The Pontifical Council to Support the Unity of Unity, 2017). The Protestant (John Kelvin) also confirms that Christ represents the priest and the sacrifice at the same time, so Jesus Christ (peace be upon him) presented himself as a lamb without Shame on God, the Father, who accepted his greatest sacrifice. Through the sacrifice of himself, he was able to cleanse humanity from its sins and sins and was able to calm God's wrath on humanity and remove the enmity between God and humans. And faith, the reformer (Calvin) affirms that Christ (pbuh) was able to obtain for humans through his complete obedience the satisfaction of God and reconciliation with God the Father. Interests also, as stated in (Romans 5:10) "For if we, while we are enemies, have reconciled with God by the death of his Son, how much more, if we are reconciled, we will be saved by His life." As for the concept of redemption in the thought of philosophers (the age of enlightenment and reason), we find in some of them different from what was previously, Where we find it with the German philosopher, liberated theologian and writer (Hermann Samuel Remarus) (1694-1768), who began his service as a liberated Jew. He entered Jerusalem, but his struggle against the Romans failed, and this conflict ended with the

nauling of Christ to the cross. For him, redemption is a tragedy or an expression of personal despair after a failure that Jesus ended up with on the cross in order to try to lift the persecution of his people (Al -Khudari, 2014). The Dutch Jew knows him (Baruch Spinoza) (1632-1677), who is considered one of the most important philosophers of the 17th century, as the liberator of human feeling, he means that the death of Christ on the cross makes man realize in his spirit the true meaning of the law and thus stop the work of the old law, and external reparation (religious tyranny) comes Inner Satisfaction (Spitoza, 20 05). Through the foregoing, we find that the concept of Christian redemption has been exposed to many intellectual interpretations within the intellectual pressure according to the different religious and intellectual sects through the ages. The Catholic theologian (Augustine) stresses that Christian redemption is the punitive replacement or punishment that Christ carried instead of humanity. The sinner is a sin offering or a sin offering. As for the meaning of Christian redemption in Catholic thought (Anselm) it is fulfillment of God's religion or satisfaction of divine wrath in what the Catholic (Eblad) considers to be love and moral influence. Moral emotions toward repentance and belief in Christ's redemptive work, explained by the Protestant and Reformer (Martin Luther) that redemption is justification, meaning that Christ became the justification (the reason) for salvation from sin, while the Protestant and Reformer (John Calvin) stresses that the Christian redemption is reconciliation and intercession because Jesus Christ He is the sacrifice and the priest at the same time who took the role of mediator who interceded for humanity and reconciled them with God Almighty. As for the opinions and interpretation of liberal theologians who presented a critique of the life and history of Christ and who viewed (Christ) as only a human and a teacher, we find those who explained that Christian redemption is (struggle), tragedy or

despair as expressed by (Remarus), while (Samuel Holdheim) expressed Christian redemption is the religious tool appropriate for its time. He defines religion as the tool that man invented for the development of human society. He takes the matter from a pragmatic point of view. Christian redemption creates a new era that achieves true peace. The cross makes a person know the meaning of the Christian Sharia, and through it stems from liberation and liberation from external religious oppression and domination, and results in human satisfaction and the inner feeling of his religious affiliation.

#### **Indicators of the theoretical framework:**

1. Redemption occupies a large area in human history since ancient times.
2. The concept of redemption in Christianity includes the meaning of salvation from the consequences of sin.
3. The concept of redemption includes the pain, blood and death of the Lord Jesus Christ (pbuh), as the death that condemned man was carried by the only Son of Man, where he was incarnated and shed his blood on the cross.
4. (Augustine) asserts that sin is the voluntary and voluntary act or action of man against the commandments of God Almighty.
5. Man made the mistake of freely choosing and transgressed the commandments of the Creator by the power of seduction, which was great.
6. (Aquinas) confirms that the corruption of humanity was by the choice and will of the first father (Adam) (peace be upon him).
7. The path of redemption is a divine path orchestrated by God Almighty through the incarnation of the Son of God in the form of a human being and born of the Virgin Mary (pbuh).
8. The Catholic (Augustine) describes that redemption is the punishment that Christ

- endured instead of humanity, meaning that he became a sacrifice for humans.
9. The (Catholic) (Anselm) interprets redemption as pleasing or for the justice of the Creator, the perfect and only sacrifice that pays off the religion of God.
  10. The (Catholic) Ebelard asserts that redemption is love. As the Lord Christ (peace be upon him) suffered and was crucified as a result of God's love for man.
  11. The redemptive work of Christ according to the opinion according to the opinion of the Protestant (Martin Luther) is the justification that humans participate in based on his grace.
  12. Christ represents the priest and the sacrifice at the same time. He is the priest because he presented himself as an offering to God.
  13. The reformer (John Calvin) stresses that redemption is reconciliation through the atoning intercession of Christ, as the blood and death of Christ on the cross were able to remove the enmity between God and humankind.
  14. The redemption for the German enlightenment and liberator (Remarus) is a political struggle between Christ and the Romans and ended with the tragedy and death of Christ on the cross to lift the injustice of his people.
  15. The picture is an integrated system consisting of shapes and symbols in the figurative work, which carries an intense and complex meaning.
  16. Any change in any part of the picture or photographic work is followed by a change in the rest of the elements.
  17. The visual image is that special organization of lines, shapes, colors and other structural elements in a special expressive style.
  18. Each pictorial artwork has its own complete texture that varies with artist, style and era.
  19. Artistic expression is the living and aesthetic bond of the painter, and through expression the painter organizes his formative structure.
  20. Art became active in the Italian Renaissance as a result of the development in sciences such as perspective and anatomy, as well as philosophical directives.
  21. In the Italian Renaissance, reason was separated from religion in the Renaissance and away from all the theological restrictions that prevailed in the Middle Ages.
  22. After religion was dominant in the Middle Ages, humanism appeared in the Italian Renaissance, which focused on man and the values of worldly life, and man became the center of the universe and the criterion for judging things.
  23. The painters of the Renaissance had a high ability to represent different situations based on the anatomy of the human human body. They were interested in the beauty of realistic embodiment.

### Third Chapter

#### Methodology

sample (1)



Artist name: Francesco Bassano II

Work name: The Skin of Christ

Work date: 1508-1585AD

Material: oil on canvas

Size: 95.3cm x 117.3cm

Owned: North Carolina Museum of Art

The photographer (Yasano) painted Jesus (peace be upon him) naked, covered only from the hip area, muscular in a huge figure, tied to a large pillar from his hands back, as he stood on a platform inside a tall building. The thorns surrounded his head with a radiant aura, with open eyes looking down with an open mouth, surrounded by Jesus (pbuh) a group of up to six people carrying whips and ropes for the grandfather of Jesus (peace be upon him), and they all turned their eyes to Christ, and some of them were looking with astonishment and amazement. To the right side of the scene and below on the floor and to the side of Jesus (peace be upon him) a cup radiating a radiant light, and at the top of the scene we notice a group of curtains, and the scene from the left side contains large and high niches overlooking the sky and the outside nature. The painter of the Renaissance period (Basano) embodied the sacred religious scene that refers to (Christian redemption) by depicting the sufferings that Jesus (peace be upon him) faced, both psychological and physical, in an exemplary manner and the expression of the universe and man in the classic columns and geometric shapes of the high-rise building, according to what the thought of an era Renaissance and humanism that cares about man and what is going on around him, and a return to the ancient Greek heritage. And the punishment of flogging that Jesus (peace be upon him) was subjected to is one of the punishments imposed by the Roman government for sinners and shepherds, as the Lord Christ suffered real pain in

his skin and before his death on behalf of humanity, he bears the punishment on behalf of humanity as stated in (Isaiah 53:54) He bore it, and our pains bore it, and we thought him afflicted, smitten by God, and humiliated,..., he was crushed for our transgressions, chastisement descended upon him for the sake of our peace, and by his wounds he became our healing.” From the royal crown they put a collar of thorns that caused him pain and wounds, likening the king of the Jews, but with a sarcastic expression, in addition to the bruises and wounds from the traces of the skin, for Christ (pbuh) endured psychological and physical pain before his death or crucifixion, as a holy sacrifice on behalf of the rest of the human race. The painter (Basato) wanted to clarify in his scene that this psychological and physical pain turns over time into a blessing and peace for humanity through his portrayal of the radiant cup. Like the Eucharist, man becomes a partner with Christ (pbuh) with this pain. The exchange between Christ and man, which the reformer (Martin Luther) called (the joyful exchange), is the forgiveness of sins and salvation. The religious scene focused within the structural composition to the left side of the painting, where the scene was characterized by idealism and geometric and rational consistency with the anatomical treatment of the bodies of the characters, especially the body of Christ, in which the images (Basato) showed a high skill in showing the anatomy of the human body and its muscular divisions and movement, and this interest is a

reflection of When the renaissance thought brought about man as the center of the universe and his sovereignty, as well as to scientific perceptions at the time, as the photographer



Artist name: Antonello Damascino

Material: tira on canvas

Work name: solid

Size: 23.5cm x 39cm

focused on clarifying depth by applying the rules of perspective and gradations of shadows, light and colors within the scene. Perfect complete. sample (2)

Work date: 1455

Ownership: National Art Museum of Romania Bucharest

The Italian painter (Antonello Damascino) depicted the scene of the crucifixion of Jesus (peace be upon him), which was inspired by the scriptural texts as stated in (John: 19: 18) “Where they crucified him and crucified two others with him from here and here and Jesus in the middle.” (Peace be upon him) hanging on the crossbeam of regular shape, which resembles the letter (T), and he was fixed on the cross by the fleshy parts with nails from his hands and feet, and he wrote over his head his accusation (Christ the King of the Jews) as stated in (John 19:19) “And Pilate wrote a title and placed it on The cross was written, “Jesus of Nazareth, King of the Jews.” He is, as usual, half-naked, with pale skin, turning yellow. Blood drips from his right side as a result of being stabbed by a Roman soldier. He has a crown of thorns on his head and is also surrounded by a halo luminous with a dim light. Under the cross on the ground, you see the shape of the skull, which symbolizes To the hill of Golgotha in which Jesus (peace be upon him) was crucified, and to the incarnation of death, as Jesus was depicted crucified between two thieves. Where we find that the two thieves were crucified on a tree trunk with their movements shown with

torment, and one of them looked at the sky asking for mercy and forgiveness. Below the three crosses there is John to the left while he is praying, the Virgin Mary and Maria, and a group of women who were crying and sad. The painter depicted this scene within a landscape with many mountains and rocks, in addition to buildings and plants. The Italian painter tried to convey a dramatic picture of the tragic events at the crucifixion of Jesus (peace be upon him) or at the cross, influenced by the Catholic thought at the time. The cross, the painter Christ crossed with calm and soft features with forgiving looks, indicating that Jesus (peace be upon him) offered complete obedience to the justice and will of God Almighty on the cross. Its thorns were pierced, causing deep wounds and pain in his hands and feet, in which iron nails were hammered, and his right hand was stabbed with a spear. As well as from the isolation and loneliness when his disciples abandoned him and the exclusion of his family and relatives and their standing away from him, knowing in advance all the sufferings that he would bear as stated in (John 18:4) “And the atoning sufferings that Jesus endured on behalf of the It is a representative pain with which he

covered and concealed the sins of the world.” Judgment came down on him as stated in (John 12:31) “He died on the cross, shedding blood and became the great sacrifice that fulfilled every religion and fulfilled the demands of divine justice” and as stated in (Peter 1:19, 20 The Lord Christ is the alternative penance that satisfied the demands of God Almighty. The painter embodied the sacred scene in an open and balanced central building, applying the thought of the European Renaissance in conveying, modifying and improving sensory reality according to the sample (3)



Artist Name: Hugo Van Dergos

Material: oil on canvas

Work name: The Fall of Man and the Redemption (Lament of Christ)

Size: 22.8cm x 34.4cm

Work date: 1480

Ownership: Museum of Austrian Art History

The Flemish painter (Hugovan Dergos) at the end of the fifteenth century was inspired by the scene (the death of Christ) from the texts of the Bible after he was taken down from the pain stake by one of his students Joseph of Arimathea and Nicodemus, where the painter depicted the dead Christ the main character as a lifeless corpse with a pale face and a half-naked body beneath it. White cloth, with traces of nails, the cross on his shoulders and feet, in addition to the spear stab in his right forehead. It was clearly visible and nine people surrounded him. Behind him was Yusuf the Archer in black clothes, hair and a white beard. To his left was Nicodelomos, and to his right was the Virgin Mary (peace be upon him), who was dressed It resembles the dress of the nuns with a white veil, which was held by John

Aristotelian principle. The landscape behind the sacred scene, as the painter treated the figure by aerial perspective, unlike what came in the Middle Ages, where the scenes were closed and flat. And the painter (Antoniloa) combined the wonderful structural composition and reduced the characteristics of the form focusing on the perspective to give the recipient a sense of the depth or the third dimension of the sacred scene, with the adoption of light and color gradation to give a sense of embodied and embodiment.

the Apostle, and her expressions of collapse and extreme sadness appear on her, in addition to the rest of the characters. She wears white clothes, and all those around them are covered with features of panic, crying and sadness, and the painter depicted a small part to the back of the hill of Golgotha and the cross on which Jesus (peace be upon him) was crucified with a blue sky tilting to black The Renaissance painter (Hugovan) translated the death of Jesus (pbuh) and his burial as a visual scene. It seems that he did not leave the circle of Catholic theological teachings that were then in the Middle Ages, where Jesus (peace be upon him) was the voluntary and free offering that God gave with his love for the fallen man. As the Lord Christ is the visible sacrifice that has been subjected to the most heinous historical

punishments and bears the most severe atoning pains such as psychological pains, including public ones and defamation through hanging on the cross and bearing the shame and death of the cross in order to redeem this perverted inertia of God within human nature, and this was confirmed by Christ (pbuh.) by saying: (If a serpent of wheat does not fall from the ground and dies, it remains alone, but if it dies, it bears much fruit) (John 12:24), referring to his death an atoning death on behalf of mankind. Christ (peace be upon him) was on the cross representing every human being whose position is guilty before God on the Day of Judgment, which gives every true believer complete reassurance in terms of his acceptance before God on the basis of the atonement of Jesus (peace be upon him). The path that leads to life, and if a person enters it, he becomes a participant in the mark of practical sacrifice and voluntary death, so he participates in the site of his crucifixion and death and the joy and glory of God prevail, as the Lord Christ (peace be upon him) is the Holy One who did not see corruption became flesh and willingly gave himself to open the door of grace and give us the right to enjoy With a glorified body capable of enjoying the heavenly glory, man becomes a manifestation of sin, freed from the curse (the curse of the law), from the bondage of Satan and from the fear of death The painter (Hugovan) was characterized by his simplicity, distinguished by extreme boldness, while highlighting the human element in his painting by paying attention to the situation of the characters in a theatrical manner and neglecting the creation that was limited to the color of the existing sky tilted black with a small part of the golden-yellow Golgotha mountain.

#### **Fourth Chapter**

##### **First: - Search results:**

1. The philosophical data through the theological intellectual compressor is the main basis for the meaning of Christian

redemption, which the Renaissance painter included as visual references in his pictorial scenes as in model (1), (2) (3).

2. The representations of the image of Christian redemption are centered in three levels, the first of which is scenes before the crucifixion and identified with the scene (the scourging of Christ), the second is scenes during the crucifixion, and is specialized in the scene (the crucifixion), and the third is scenes after the crucifixion, depicted in the scene (Christ's burial) and the scene (Christ's resurrection) as in model (1)), (2) (3).
3. The concepts that lead to Christian redemption remained constant (such as pain, crucifixion, blood, death, burial, resurrection after burial) as a religious, ideological discourse that does not accept change. The research sample.
4. The representations of the image of the solid Christian redemption were associated with what is spiritual and sensual in the Renaissance or to what is religious and mundane, according to what the forms of expression and artistic style came to, as in model (1), (2) (3)..
5. The image of Christian redemption was represented by what is rational and focusing on the human self as the axis and criterion for judging things according to human tendency and connection with the values of worldly life through attention to the beauty of realistic embodiment and the anatomy of the human body and showing depth, perspective and gradation in shade, light and colors according to the scientific discovery that appeared in the Renaissance era As in model (1), (2) (3)..
6. The image of the Christian redemption was linked to what is sensual and ideal by conveying the beauty of tangible reality as the beauty of nature and the expression of physical beauty in an ideal way that is subject to the effectiveness of religious aesthetics for great qualities and transcendent power

through the representation of the infinite and the infinite in the human body as the center of the universe interest in accordance with the human tendency. The revival to the embodiment of human anatomy, the application of the linear and color perspective, and the manipulation of the gradation of colors, and the light became shed on the sacred personality that expresses news, sacrifice or salvation as in model (1), (2) (3)..

### Second: Conclusions:

1. Western Christian religious doctrines (Catholic, Protestant, both Lutheran, Calvinist and Neo-Orthodox) had a great and clear impact on representing the image of Christian redemption through the interpretation and interpretation of the idea of redemption.

The transformation of Western philosophical thought, starting from (humanism, scientific thought, enlightenment thought, had a great impact on representing the image of Christian redemption.

2. The Renaissance witnessed a transformation of religious concepts, the image of Christian redemption, according to the conflicts that occurred in the authority of the Roman Catholic and Protestant Church that appeared in the sixteenth century.

### Third: Recommendations:

1. He issued publications (folders \_ flyers \_ magazines) that mean images of redemption in general as guiding means for the goal of moral and social elevation to spread the spirit of tolerance and humility and to raise the word of truth, goodness, sacrifice and cooperation by presenting examples of redemptive personalities throughout history such as the personality of Jesus (peace be upon him) and the personality of our honest and faithful Prophet Muhammad (May God's

prayers and peace be upon him), the personality of Imam Ali (peace be upon him) and his pure family, and the personality of Imam Hussein bin Ali (peace be upon him) and imitating them as exalted examples of humanity.

2. Holding seminars for specialists to clarify the relationship between art and religion through historical times.
3. The necessity of developing the artistic and emotional taste of the students of the College of Fine Arts in Iraq through holding workshops and dialogues to spread the absolute values (right, good, beauty).

### Fourth:- Suggestions:

In light of the results and conclusions that the researcher has reached, the researcher suggests conducting the following studies:

1. Representations of the image of Christian redemption in medieval paintings.
2. Representations of the image of Christian redemption in Baroque drawings.

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