

Representations Of The Image Of Christian Redemption In Modern European Painting

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Abstract

This research means studying (representations of the image of Christian redemption in modern European painting), which included four chapters. Representations of the image of Christian redemption in modern European painting are known. The current research is determined by studying representations of the image of Christian redemption in modern European painting implemented with different materials and on different materials for the period of time (1886 AD-1915 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 modern philosophical thought. Paintings. As for the fourth chapter, it was marked by the results and conclusions reached by the researcher, in addition to recommendations and suggestions with a list of sources.

Keywords: Christian redemption, European painting.

The 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 have been able to look at redemption in its aspects and dimensions that gave redemption itself the lofty and human status that made its owners cosmic examples. Individuals in societies seek to reach their ranks or to emulate 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. And the sacrifice of our master Ibrahim (peace be upon him) for his son is different from the sacrifice offered by Al-Hussein (peace be upon him), as well as the Lord Jesus (peace be upon him), because the redemption is in the end to achieve an educational and human value, and its 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. European modernity came to present the redemption of Christ in a way that is more conscious, more creative and appropriate to the spirit of the age than what happened before, as happened (with

Delacroix in Christ on the Cross), (Cocan the Yellow Christ), (Max Beckmann lowering from the cross) and (Salvador Dali), which dealt with the topic of redemption. The Lord Christ (peace be upon him) through his embodiment in (the resurrection, the apocalyptic Christ, the burial), and this is due to the greatness and usefulness of redemption, which was a human lesson for all life dimensions.

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

What are the representations of the image of Christian redemption in modern European painting?

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

Since the theme of the redemption of Christ is the main pillar in the Christian religion, it has become recognized that this will be reflected on the nature of the labor systems in modern European painting through the embodiment and inclusion of these topics according to various and different visions according to the nature of the philosophy of working in the era of modernity or its artistic currents.

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

Third: the purpose of the research

Objective limits: a study of the representations of the image of redemption in modern European painting, which were painted with different materials and on different materials.

Time limits: (1886-1915 AD)

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 saying, “In whatever form He wills, you will be weak” (Surat Al-Infjar, 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 a depiction of the pain, crucifixion and death of Jesus in modern European painting.

Second Chapter

Literature review

I- The concept of Christian redemption in modern philosophical thought

Many Western thinkers and philosophers are trying to put forward opinions and meanings about (Christian redemption) through their various intellectual and religious affiliations. The redemption of the German modernist philosopher (Emmanuel Kant) (1744-1804 AD) takes an ethical approach, in that Jesus was the example of a good human being. It corresponds to the concept of the beloved human being with God, which is an immortal, eternal, and independent concept of the created world, as he is a unique being and for whom the universe was created, and without him nothing would happen. The example of the suffering and patient person denies the belief in the reality of this example and makes it an example to us and we consider it the moral medium and savior (Sulaiman, 2014). Kant asserts that the coexistence of the principles of good and evil within the human soul indicates a simple essence, but it does not mean that the soul is a mixture between good and evil. And you can move away from the evil that Kant called (radical evil) through a radical revolution or what he called the moral revolution and raising man to the rank of perfection through a new Christian concept launched by Kant (a new creation) that Kant derived from Protestantism, and man in this case needs divine help or What he called was the divine extension to transform an evil nature into a good one, meaning that it needs

divine intervention because God Almighty is an example of goodness and the first reason for it, and to ensure obtaining a good nature, happiness and hope, it is necessary to follow the example of (the perfect man) i.e. to follow the example of (Christ) (peace be upon him) as a model for the Humanity is the duty of human beings to imitate him and rise to him (the Lord Christ) is the one who guarantees immortality and radical hope or goodness because he has a divine origin because this good origin came to him from heaven. This element of goodness in man is achieved through the moral duty of practical reason and through the creation of an ideal moral group, namely (the invisible church), which is achieved for those who truly unite with Christ, peace be upon him. God Almighty took Jesus (peace be upon him) as a good example through his An act of sacrifice for the sake of salvation from sin or (radical evil), which was called it. Christ is the one who acts on behalf of God and to organize this benevolent group (the church) by taking him as a role model, an example and a model for redemption and his redemptive work (Al -Misbahi, 2012). As for redemption and its meaning for the liberal theologian and Jew (Samuel Holdheim) (1806-1860), who made several amendments to Judaism by calling for the reform of Judaism by revolution? The conditions of life that he came to address, even if God is his owner and his project, and he said, "The time of the Talmud was the correct one in his time and in my time, I am the correct one" (Abu Odeh, 2011). He defines religion on the one hand and a pragmatic form, that religion is a tool invented by man in order to develop human society, and that, like any other tool, it must be subject to development and modification from time to time. On the idea of the return and the Messiah by replacing the Messianic era with the idea of the person, and they said that the redemption will be for the whole human race through scientific and civilized progress, God gradually reveals

himself who sees the New Testament, a new covenant, and that Christ called the world and for all mankind, and who creates the global Christian community of peace, here (Holdheim) It means that redemption is peace. While the German theologian (Schlear Maher) (1768-1834 AD) explains redemption as a moral elevation, the sacrifice of Christ reconciled man with the result of his wrong attitude towards God Almighty. He is unique in his complete union with God Almighty, and through people's belief in the Lord Christ and union with Him, they become completely pure (Paul, 2004). As for the German theologian (Albrecht Reichl) (1822-1889), he says, "The death of Christ justifies us through his communion that moves in our hearts, and that the atonement for Christ's death is due to the moral influences resulting from it. " Here, Rachel deals with the subject of redemption from an ethical point of view as well. He makes Christ and his redemptive work (the justification) or the reason for humanity and their salvation from their sins through communion and union with Christ and believing in Him by performing the rituals and rituals recommended by Christ. The Swiss theologian (Karl Barth) confirms) (1886-1969 AD) that man does not start from bottom to top, but rather from top to bottom or from top to bottom. The Lord Jesus Christ (peace be upon him) was not raised to divine levels, but God Almighty Himself, the eternal, became a human being as stated in the Holy Bible. Great is the sacred secret of this devotion to God, manifested in the body, sustaining the spirit, worshiping the angels, preaching among the nations, believing in him in the world, exalted in glory" (Et 3:16). God Himself is present in science. The incarnation according to (Carl Yart) means the presence of God in the world as a part of history as a human being. This is what he called (the divine presence). Woman (Virgin Mary) and this is what Barth called (Virgin Birth) or The miraculous birth that

transcends nature, as God intervened and worked in his divine way, not in the human way (Al- Khudari: 2005). (Karl Barth) asserts that God became man for two purposes, the first of which is reconciliation and the second is revelation, which means God's declaration of himself in Christ. Christ is the divine guardian himself. The main goal for which God became man is reconciliation. The task between God and man is reconciliation, friendship, or covenant. Sin was not the cause of reconciliation, but the opportunity and the original goal of reconciliation. The Lord Jesus Christ (peace be upon him) the King and Judge took a place in judgment for the sake of humankind, the bearer of sin, and took the place of sinners, and became responsible for these sins as if they were his own sins, in order to take a place The wrongdoer must die in his stead, as the sinner. The Lord Christ suffered, was crucified, and shed His blood instead of the sinful man, and he bore all these sins, and this work was the work of God in Christ (peace be upon him). Reconcile it with God. The Lord Christ, according to Karl Barth's expression, is that he is the righteous son of God, because he is obedient and pure to his Father in completing his reform work. He is the only human without sin. He is the only person accepted as a penance and a ransom for the wicked (Al -Khudari, 2005).

Indicators of the theoretical framework:

- 1- Redemption occupies a large area in human history since ancient times.
- 2- Redemption means liberation through the payment of the ransom instead of the redeemed. Christ was the ransom by giving his pure blood for humanity.
- 3- The concept of redemption in Christianity includes the meaning of salvation from the consequences of sin.
- 4- 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.

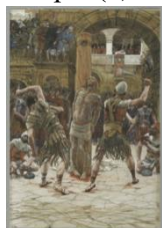
- 5- The path of redemption is a divine path orchestrated by God Almighty through the incarnation of the Son of God in the form of a human being and born of the Virgin Mary (pbuh).
- 6- He takes the meaning of redemption according to the philosopher of modernity (Kant) that he is the moral savior by following him and taking him as a role model.
- 7- The liberal and Jewish theologian (Samuel Holdheim) stresses that religion is a means invented by man in order to develop human beings. The Christian redemption is a new form of religion by which Christ wanted to create peace for humanity.
- 8- The theologian (Schlear Maher) describes that redemption is a moral elevation, so the sacrifice of the Lord Jesus Christ (peace be upon him) reconciled man with God Almighty.
- 9- It deals with the subject of Christian theological redemption (Richelle) and making it (the justification) through (communion and union) in the Lord Christ and belief in Him, and to carry out the rites and rites commanded by Christ.
- 10- The Incarnation according to the modern theologian (Karl Barth) means that God Himself is present in the world. The incarnation in his view is the presence of God in the world as a part of history as a person he called (the divine presence) through the supernatural virgin birth.
- 11- The Lord Christ (peace be upon him) in his suffering, crucifixion, and shedding of his blood on the cross on behalf of mankind is reconciliation with God because he is the only person

- acceptable as an atonement and a ransom.
- 12- The artistic image is that special organization of lines, shapes, colors and other structural elements in a special expressive style.
 - 13- Each pictorial artwork has its own complete texture that varies with artist, style and era.
 - 14- Artistic expression is the living and aesthetic bond of the painter, and through expression the painter organizes his formative structure.
 - 15- The emergence of scientific revolutions such as (Copernevos) and (Galileo), as well as the emergence of the Enlightenment movement, which was associated with scientific knowledge and focus on actual activity and will.
 - 16- Modernity came with a global movement of change that included all aspects of intellectual, artistic and social life, etc., and established a path to rid man of illusions and rationally explain the universe.
 - 17- Modernity relied on ideological foundations, the most important of which are (subjectivity, rationality, and nihilism).
 - 18- Human subjectivity is considered a central value by returning all knowledge to the thinking self, which Descartes calls (Cartesian cogito).
 - 19- Hegel emphasizes individuality through the supremacy of the self and highlighting its ability to differentiate and choose.
 - 20- Subjecting everything to the power of reason and giving reasons and causes, whereby everything becomes explicable by reason.
 - 21- Neoclassicism focused on the perfection and grandeur of forms by drawing legendary and noble themes, avoiding emotional aspects and color influences, relying on lines and adhering to the rules of geometric perspective.
 - 22- Realism was concerned with portraying aspects of life and ways of living in the general classes of society, as it was concerned with the approach of shapes and colors to the actual lived reality.
 - 23- Imagination is the real source for a person, whose goal was to bring out the emotions and emotions of the same painter, as the focus was on human emotions such as fear, panic and pain.
 - 24- Al-Wuhousiya was concerned with simplifying and modifying shapes and colors, and their lyricism, and to show the symbolism of color.
 - 25- Expressionism is a kind of product of internal and psychological touch through distortion of reality. It is an art that aligns with irony and touches the internal strings of the human soul.
 - 26- Surrealism tends in its artistic treatments to dismantle the realistic forms of the world of innovative Western forms, where the role of the mind disappears here, and the role of the unconscious, illogical and dream prevail.

Third: Chapter

Methodology

sample (1)



Artist Name: James Tissot

Work name: Skin on the
forehead or on the face

Work date: 1886

Material: Opaque
watercolor on gray paper

Size: 36.2 cm x 24.6 cm

Ownership: Brooklyn
Museum, New York, USA

visual description

The scene of the scourge of Christ by the painter (Tisso) is characterized by the abundance of various subtle details of the visual imitation of the previous scenes of flogging. They wear the tunic with straps, which was common in ancient Rome. The painter also depicts the Roman ruler Pontius Pilate and his entourage as they look at the flogged Christ from the large windows in the background of the scene in the middle of a court crowded with soldiers and spectators. Unleashing his own imagination to embody the pains that fell



The painter (Tissot) wanted to express that the droning Christ is an example of love and an example of sacrifice and of what a person should be, within a moral society. It is a declaration of God's love in the world, and through the kinetic and linear memorization mechanisms that the painter used for the executioners, which seems to the recipient the most violent, fierce and emotional to express the brutal efforts that these executioners exhausted to inflict pain on Jesus. The painter (Tisso) wanted to withdraw the emotions of the recipient of the suffering Christ. He thinks about how and how much pain she bears for the sake



on Jesus (peace be upon him) before his crucifixion as psychological pain resulting from ridicule and ridicule by onlookers and defamation and public chastisement by the Roman court. On it the Holy Bible in a letter to the people (Ephesians 1:7) "In whom we have redemption by his blood, the forgiveness of sins according to the riches of his grace" because the Lord Christ, despite his torments and pains Looking up with humility, as in figure (A), as if he was asking for forgiveness and mercy from God Almighty for his nation.

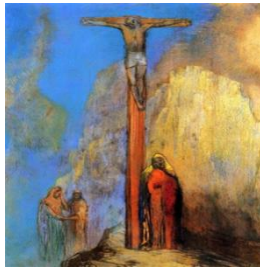
of man and his redemption. The pictorial form of Tissot's scene was characterized by the asymmetric balance and the overall unity of the building despite the multiplicity of the blocks in it. He also treated the crowded background details with the linear perspective to show the depth and the color perspective to show the effect of the distances in the painting, and he relied on curved and emotional lines with his focus on The gradations of gray in the scene are the dominant color in it, and this is a clear style (for Tissot) in most of his religious scenes, as in the form (b) and (c).



c

B

sample (2)



Artist Name: Odelion Redon

Work name:

Work date: 1897

Golgotha

Material: pastel on paper

Size: 53 cm x 69 cm

Return: a private group

visual description

This pictorial scene represents a symbolic scene from the incidents of the crucifixion of Jesus (peace be upon him). He gave (Raydon) a title that fits with the course of that incident since that date, which has become in the Christian faith proposals for lofty values and traditions that call for sacrifice, redemption and salvation. Where (Raydon) is depicted In his visual achievement, Jesus (peace be upon him) was crucified on a high-rise cross in the middle of the scene, and the features of his face and body were absent, as were the features of the wounds of bloody nails, and below the cross we see the Virgin Mary and Mary Magdalene and John standing next to the cross a mysterious world floating in a wide space within a structure Contrasting colors between yellow and blue with a high density of texture. In his pictorial vision, (Raydon) translated the embodiment of the concepts of Christian redemption within new ranges of freedom and imagination and away from everything that is realistic and seeking refuge within its subjective and psychological depths and expressing it in a

suggestive color format that moves away from communicating the visible meanings to the recipient. And the idea of representing the crucifixion of Christ (peace be upon him) according to (Raydon), which are visual references to the concepts of Christian redemption such as obedience, love, sacrifice, and atonement. Filled with the sins of mankind, he presented himself, declaring God's love for man on earth, sacrificing his spirit to atone for the sins of mankind, which was punished and disciplined as a result of rebellion and alienation from God Almighty. (The hill of Golgotha or the skull, the darkness of the earth, the two thieves crucified with him, the crown of thorns, hanging his charge over his head, the stab of the spear, the Roman soldiers, the crowd of spectators) as well as the absence of all expressions of pain and blood of the crucified Christ, they are allusive references to reach pure and essential esoteric meanings. It lies within the human spirit and this is a clear style of the painter (Redon) and prevalent in his religious scenes as in the form (A and B).



A



B

Where Redon's ability lies in the symbolic substitution of the phenomenal reality with the esoteric idea within the structure of the color that the painter embodied in yellow and blue. It symbolizes the Lord Christ as stated in John (9:10) "I am the door. If anyone enters through me, he will be saved and will go in and out and find pasture." The blue color symbolizes Christ because he is the door of heaven and the mediator between God and man.

sample (3)

am the door. If anyone enters through me, he will be saved and will go in and out and find pasture." The blue color symbolizes Christ because he is the door of heaven and the mediator between God and man.



Artist name: Work name: Burial
Emile Nolda
Material: oil on canvas Size: 87cm x 117cm

Work date: 1915

Al-Adiya: The National Museum of Art, Architecture and Design - Norway

visual description

The scene of the painter (Emile Nolde) represents a historical event in the Christian world, which is the burial of Jesus (peace be upon him) after his death on the cross, where Jesus (peace be upon him) was depicted dead, naked, yellow in color and black hair, with signs of nail wounds, in addition to a spear stab It was visible on the left side of his body, and the Virgin and Joseph of Ar-Rami embraced him, with Mary Magdalene in the middle.

Analysis:

The German painter (Emile Nolde) presented, in his pictorial scene, a different embodiment of the concepts of Christian redemption, relying on what was brought

by the modernist features (subjectivity, rationality and nihilism) through his spontaneous and spontaneous data in simplifying and distorting forms from their true reality and making them closer to primitive, innate and submissive in their expressions behind emotions Psychological and internal subjectivity. Nulda relied in his plastic descriptions to present his religious and dramatic scene (for the burial of Christ) through the speed of performance in the use of his brush, which resulted in rough and harsh lines of high color intensity that were distinguished by their frankness and boldness. The scene and the forms surrounding it, we find that they are devoid of the manifestations of human anthropomorphism. (Nolda) moved away

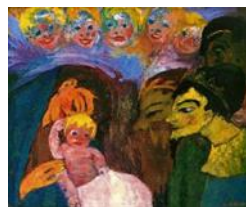
from the proportions and mental measurements of the human body. And the form took only two dimensions, because it should have a spiritual depth within the



A

One of the most important concepts that (Nulda) wanted to describe in his distorted scene is the atonement in the sense of death and blood, which he referred to in the form of the Lord Jesus (peace be upon him) as mentioned in the texts of the Holy Book of the New Testament (Romans: 3:24, 25) “justifying freely by His grace by the redemption that Jesus Christ, whom m God offered as an atonement by believing in his blood to show his righteousness from the forgiveness of past sins by God’s forbearance.” As (Nolda) expressed these concepts through spontaneity, distortion, distortion, and roughness. The color of Christ’s body was yellow, which is a sign of sin, punishment and death in Christianity. A symbolic reference to the atonement of Christ that carried the sin from the world, as well as the distortion of the place of the spear stab that he embodied on the left side, and this is in contrast to what was mentioned in Christian accounts. The painter (Nolda) did not give any sanctity to the scene. And these are clear effects and references to nihilistic, ecstatic data in projecting (values) (right, good and beauty), as Nietzsche says in his book Thus spoke Zarathustra (values have no value) or (the death of God), as he distances himself with new values within a new capitalist society and rejects moral values Which he considers the morals of the weak and the slaves. Nolde also emphasized in his spectacle the concept of the divine presence

human soul, and this is a clear style in most of the religious scenes (we are born) as in the form (A, B).



B

by unifying its form with the form of Christ (pbuh), based on what was brought by the Swiss theologian (Karl Barth), who emphasized that Jesus Christ (peace be upon him) was not raised to Divine degrees, but God Almighty is His eternal Self has become a human being. God Almighty is present in the world as a part of history as a human being. This is what he called (the divine presence). It is the declaration of God’s reconciliation with man. From a woman, and this is what I call the virgin birth or the miracle, for God is the intervention and work in His divine way of redemption, not humanity.

The fourth chapter

First: Results

- 1- The image of the Christian redemption was represented towards symbolic or living formations far from the hypothetical reality in which all the sensual and material details of the narrative event were reduced to arrive at purely essential esoteric meanings with an imaginary subjective vision as in model (2), (3) according to the data of modernity.
- 2- The image of the Christian redemption was represented by different forms of visual real life, in which the overlapping geometric surfaces were enumerated through distortion and dismantling of all visual narration

- mechanisms and the liberation of traditional forms into a set of lines engineering in order to reach essential absolute meanings As in model (2), (3).
- 3- The image of Christian redemption includes conceptual vectors, the first of which is religious concepts, including (the representative sacrifice), which means the transfer of sin from the sinful soul to the pure soul.), (2), (3)
 - 4- The image of Christian redemption was represented B A dynamic style with an individual tendency, characterized by the visual attraction of the religious event by showing the movement of the bodies with strength, emotion and speed of performance And relying on the color effects and the strong contrast between the bright and dark areas to show the effect of distances within the structural pattern as in model (1).
 - 5- Each of the modern European schools presented images different from the romantic image of the redemption of Christ in a different configuration of scenes after the crucifixion through their visual description of the world of visions and their imaginative treatment and immersion within the invisible worlds to reach a spiritual goal with a purely essential orientation as in model (1). (2), (3).
 - 6- The visual vision of the pictorial composition of the scenes of the redemption of Christ changed in contrast to its predecessors when expressive, relying on the data of European modernity (subjectivity and nihilism) through simple automatic formations in which the forms appear distorted from their traditional narrative reality and made them closer to primitive, innate and certain in dense colors and idiomatic colors with rough and harsh lines far from Perspective and depth rules as in Model (3).
- 1- sects (Catholic Protestants, both Lutheran, Calvinist and Neo-Orthodox) had a great and clear impact on the transformation of concepts for scenes of Christ's redemption through the interpretation and interpretation of the idea of redemption in the modern era.
 - 2- It was Modern Western philosophical thought has had a great influence on representations of the image of Christian redemption In modern European painting.
 - 3- Symbolism, cubism, expressionism, and surrealism overthrew every feature and fixed significance in the story of Christian redemption by dismantling, distorting, reducing, suspicious and alienating those features. In order to engage in all sacred and absolute values (right, good, beauty, in line with the requirements of modernist thought (subjectivity and nihilism).

Third: - Recommendations

Starting the results and conclusions of the encyclopedia study, the researcher recommends the following:

- 1- Issuing publications (folders_brochures_ magazines) generally mean images of redemption as guides It aims at moral and social elevation to spread the spirit of tolerance and humility and uphold the word of truth, goodness, sacrifice and cooperation by presenting examples of guerrilla personalities throughout history such as the personality of Jesus (peace be upon him), the personality of our honest and faithful Prophet Muhammad (peace be upon him), and 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 is like an example higher for humanity.

Second: Conclusions

- 2- holding seminars Specialists to clarify the relationship of 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 discussions to spread the absolute values (right, good, beauty).

Fourth: - Suggestions

In light of what The researcher reached the results and conclusions. The researcher suggests conducting the following studies:

- 1- The image of Christian redemption was represented in Western painting.
- 2- Conceptual and structural transformations of scenes of the redemption of Christ between medieval and Renaissance paintings.

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