PalArch's Journal of Archaeology of Egypt / Egyptology

AESTHETIC AND INTELLECTUAL FEATURES OF BAROQUE ART

Hasan Alwan Ghanim¹, Fatimah Imran Raji Alkhafaji²

^{1,2} University Of Babylon – College Of Fine Arts - Department Of Art Education.

Hasan Alwan Ghanim , Fatimah Imran Raji Alkhafaji , Aesthetic And Intellectual Features Of Baroque Art , Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(8). ISSN 1567-214x.

Key words : (features - beauty - thought - Baroque art).

Abstract:

The importance of the research came in that it lays the foundations for a phenomenon that draws attention in the field of Baroque art, as it requires revealing its features and reasons first, and its aesthetics in the artistic achievement secondly, through its academic investigation and research, in order to capture its artistic features, conceptual references, connotations, intellectual and aesthetic foundations. Current research to identify (the aesthetic and intellectual features of Baroque art). The problem of the current research arose in an attempt to find out: - What are the aesthetic and intellectual features of Baroque art through the achievements of the artists of the period (1600-1610). As for the theoretical framework, it included two topics, the first (the Authoritative and intellectual references of Baroque art) and the second (Baroque art Authoritative), and the research ended with a sentence of Conclusions, the most important of which are: - Baroque art relied on subtle details and exaggerated movements in painting, sculpture and architecture, as well as focusing on lighting and image, where the artist used the interaction between darkness and light to create an atmosphere full of contrast and drama, and dramatic, as the research resulted in the most important recommendations, including: -Benefiting from the current research in teaching art history the intellectual and aesthetic characteristics that stand behind every artistic trend.

A- The body of the research / introduction:

Art arose from the earliest times with man, and this is confirmed by intellectual studies in the field of art history. The arts of formation embodied the first attempts of man to express what he saw in his environmental environment, as these arts developed according to the human intellectual development and the accompanying development in various fields of technical, technological and agricultural production And industrial, and this is what was confirmed by the artistic effects that were transmitted to us through human civilizations, including the Sumerian, Assyrian, Pharaonic, Greek, Roman and other civilizations that influenced the formulation of their artistic productions, methods and trends in various arts, so the character that glorifies the gods had a presence at the beginning of the Greek and Roman civilizations. And then the influence of the Christian religion and its thought had an active presence in the Middle Ages and the Renaissance in Europe, and this is what was embodied in all the arts and which is evident in the architecture of churches and in the art of sculpture and the statues produced of Christ, the Virgin and the saints, as well as what resulted from the art of drawing also in The same contents imposed in architecture and sculpture and there is no doubt that the fifteenth and sixteenth centuries considered their time of elevation and supremacy more than All previous eras where a new resurgence of literature and the arts, arts have diversified and distinguished and approached with each other, especially the art of drawing, decoration and sculpture with architecture in particular and with other arts in general. Art lovers are satisfied when they visit its architectural buildings and plastic achievements, especially the distinguished Baroque works. Therefore, this study aims to uncover this important artistic phenomenon through this research represented by answering the question of the following research problem What are the aesthetic and intellectual features of Baroque art?

Before entering into the theoretical framework, it was necessary to address some important terms in the research, including them

The attribute: in the language is the effect and the plural are attributes, and Al-Ragheb Al-Isfahani (d. 502 AH) believes that "the mark is the effect and the attribute is the effect. : "A distinct and relatively permanent way in which a person differs from others (Abu Hatab, 1973, p. 8)

Beauty: In the language, the word (beauty) is mentioned in the tongue of the Arabs, meaning "the beauty and it is in action and creation, and beauty is the source of beauty and verb (camel), and its beauty is its adornment. : And (Langer) believes that "beauty appears in a work of art through its expressive potential, meaning that the more expressive the work of art, the more beautiful it is." Whenever he loses something of this expression, he loses its beauty (Radhi Al-Hakim, 1986, p.94)

Thought: In the language of thought and thought: the realization of the thought in something. And the idea: like thinking, having thought about a thing and thinking about it, and thinking about it meaning (Abu Hatab, 1973, p. 8), idiomatically: The idea: the loftiest form of mental work, including its analysis and coordination (Ibrahim Madkour, 1977, p. 137).

The theoretical framework, the first topic, the aesthetic and intellectual references of Baroque art

A - Beauty in the Greek era

There is no doubt that every artistic current or artistic style must have aesthetic references that paved the way for the emergence of those currents or styles, including Baroque art, as this art is part of the trend of the Renaissance and the references that paved the way for Baroque art in general were stemming from the thought of Greek philosophers, despite that those philosophers and others did not agree on a unified opinion regarding the genesis of art and the concept of beauty, and each of them had an opinion about them. The following is a review of the opinion of the most famous Greek philosophers beauty and art, and among these philosophers:

1- The Philosopher of Socrates 2- The Philosopher Plato 3- The Philosopher Aristotle.

1- Beauty according to the philosopher Socrates (399-469) BC

Socrates' philosophy is known as teleological philosophy, as the essence of his philosophy means benefit coupled with good and ethics, all things must have an end associated with the work of virtue, so his standard of beauty is the extent to which things achieve the benefit of his experience (Abu Debsah, 2010, p.20), as he confirms Provided that beauty is purposeful, the beautiful is what achieves the highest moral goal, and on the basis of this ethical position Socrates is concerned with inner beauty and means the beauty of the virtuous soul. The face and eyes in the subjects of painting and sculpture, and directs the artist to consider the human features and expressions indicating virtue and sublime emotions to confirm the moral beauty as well as taking into account the beauty of the image and its artistic proportions (AmiraHelmy, 1989, p. 72). Artists talk with them about the nature of art and the criteria for aesthetic judgment, and he considers ugly things that can be beautiful if they are useful. For things, meaning that every thing has a purpose that it seeks to achieve, and it also emphasizes the educational values of art in building an advanced society, through the finality of the creative artistic work, and the artist must re-embody him for the wonderful human being, spiritually and physically, and beauty should lead to good and not to material sensual pleasure The evanescent, and he is one of the opponents of formal beauty (Bashir Zuhdi, 1989, p. 72).

2- Beauty according to the philosopher Plato (427-348) BC. M

The philosopher Plato was a student at the hands of the philosopher Socrates, and he was distinguished for being a collector of some arts, such as writing poetry and plays and practicing the art of drawing, which made him get acquainted with art closely, and his view of beauty is considered an ascending view that is sequential from one degree to another until it reaches the sublime concept of beauty, where beauty unites With goodness, beauty is graded in three stages in his opinion: formal beauty, meaning the beauty of forms (sensual beauty), moral and mental beauty, meaning the beauty of ideas, which is (the beauty of knowledge), and absolute beauty that is eternal beauty (ideal beauty). Thus, the philosopher Plato combined Socratic rationalism and attitude The mystic in beauty, Plato's aesthetic philosophy is a metaphysical one and he linked art with goodness and truth, for his art originates from a reasonable objective source and not from an individual subjectivity, so the artist is nothing but a copyist who does not understand the true meaning of existence and beauty as he simulates the physical world, and it is only a reflection of a reflection and a shadow of a shadow. (Mustafa Abda, 1999, p. 53), so beauty when it relates to concrete things it is relative and when it goes beyond it to the world of proverbism it is absolute beauty, just as Plato emphasized the existence of beauty in geometric proportionality and order, that is, everything that is subject to Measurement and number, as there are shapes such as triangles, circles, squares, etc., and beauty lies in straight lines, flat, circles and volumes that make up works of art, so they are absolutely beautiful (Ovesi, Anikov, 1979, p. 17)

3- Aristotle (384-322) BC. M

The philosopher Aristotle is a student of the philosopher Plato, and his beauty is different from what his teacher sees, as he is concerned with the beauty of appearance and the perceived reality, that is, the physical reality where he made beauty connected to the sensual world (Yusef Karam, 1977, p. 118) So beauty in him means coordination and arrangement as well as proportionality, as Aristotle says (An object or thing consisting of disparate parts does not become beautiful unless its parts are arranged in a system, and take dimensions that are not arbitrary, because beauty is nothing but coordination and greatness, and art has a simulation and imitation, and this tradition is expressed by the harmony of colors and shapes, and it is the basis of art. Its origin, and this simulation should not be an imitation of external phenomena only, but rather it is conveyed, imitated, and reach by imitating the essence of nature, i.e. the artist adds what could make nature more beautiful (Narrator of Abdel Moneim, 1987, p. 34). Aristotle descended the transcendent ideal of Plato to the ideal of reality Where he says a thing is beautiful insofar as its parts are coordinated according to a certain system, because beauty is not correct except in form and amount (Abdel Moneim Talleh, 1979, p.177).

A summary of Aristotle's views on beauty:

1- Aristotle gave great importance to the tangible and the sensual world and considered it a positive trait that has a mutual effect with the world of eternal ideals, so the subject matter of art is one of the tangible and thus differs with Plato in this characteristic.

2 - The essence of the wonderful and the beautiful in terms of formative construction depends on arrangement, proportion and clarity, so every artistic building must contain: clarity, proportionality in the structural formations of its parts, the presence of the beginning, the middle and the end, and its parts are linked and follow one another regularly (and this item interacts with Dramatic arts with clear effectiveness.

3 - The good beauty in Aristotle is objective, who organizes and shapes the sensory structure and tries to reveal to people the true reservoirs of formations, whether they are shapes or objects, and beauty tries to rise from the material to the essentials, or from the tangible to the ideal or the eternal image, so good beauty And the real masterpiece for Aristotle is the objective and the absolute at the same time, and here we find Aristotle does not go beyond idealism despite his objectivity (Najm Abd Haidar, 2001, p. 17).

B - Camels in the Middle Age (1000-1400 AD)

The medieval era in Europe was characterized by the domination of the religious current influenced by churches and cathedrals, which spread at that time and knew this Christian style in the medieval style (Alam, page 11). The Church that took on thinking and expression, so the men of the Church remained until the fourteenth century monopolized philosophy, and that is why philosophy was written until then from the Church's point of view (Gelson, Etsyne, 2009, p. 13), and the name of the Middle Ages is called the period between classical Greek and Roman and their revival In the Renaissance in the middle of the fifteenth century AD, and the artistic subjects in this era were distinguished by being of a religious source whose goal is evangelization, and this era can be divided into two phases: Romanticism and Gothic. The

artistic beauty in this period represents everything that suggests spiritual truth, so philosophers emphasized this. The times like Saint Augustine and Saint Thomas Aquinas and others on the unification of beauty, order, and proportionality that are consistent with sense and reason and suggest contemplation of the greatness of the Creator (Ali Hussein, 2010, p. 136). Net topics of plastic art in Western Europe since the early Middle Ages are dependent on two stories of the Bible on the one hand with interest in the life and death of Christ and scenes of contemporary daily life, as well as the arts concerned with portraying rulers and the wealthy, (Nassau, Publius, 1970, p. 27) as in figure (1) Who is represented in the Clement Church by the artist Seidtoll.



Figure (1) A mural of Christ by the artist Seidtoll

The second topic: References of Baroque art

It included: A- Romanesque art, B- Gothic art, C- Renaissance art, D- Baroque art.

A-Romanesque Art: 1000-1150 A.D.

The art of church architecture is considered the main field of Romanesque art, sculpture complemented the art of architecture, as for the art of painting, which served Christian purposes, had a style different from that of previous Christianity, and the movement of building churches in Western Europe had a clear activity in the eleventh century, and it spread across a region Lombardy and from there to central and southern Italy and then to Germany, Britain, Spain, France (Allam, p. 21). The prominent sculpture adorned most of the facades of the Romanesque churches and most of its themes were on the resurrection and the Day of Reckoning, as well as the embodiment of the holy figures. As in the Church of St. Clement in Rome, which represents some of the saints, where calm appears on the figures that represent Christ and the angels.

B - Gothic Art: 1150-1400 AD

There has been a great development in the philosophy of the Christian religion and the art style called Gothic, since the middle of the twelfth century in the city of Paris and around it, then it spread from France to Britain and the rest of Europe, where it remained influenced by strong classicism. More than before (El-Khouli 2010, p. 74), Gothic churches were distinguished by their full walls with wide, high windows, which resulted in the spread of the art of window decoration and by painting on colored glass. This art was known by stained glass and reached the summit in France in the period (1200 - 1250 AD), which is the golden age The art of stained glass, and then this art diminished due to the lack of activity in the movement of church architecture (Allam, p. 26), and among the painters who became famous in that period was the painter Giovanni Chema Bui, who was considered the first artist of Gothic art, who painted mosaics, then turned to painting with tempera (Al-Sarraf, 2012, p. 101), and his art was characterized by flatness as it appears in most of his paintings, and by the early fourteenth

century Florence had become the most important center for the emergence of new art for the early Renaissance, and the artist Giovanni was the link between Byzantine art and N the Renaissance, as well as from the artists Duccio, whose art was characterized by Byzantine characteristics, and among his famous drawings is the altar of the cathedral of the city in Siena, which is called (Majesty, twenty kings and nineteen saints), as in figure (2), which represents the Virgin as a queen surrounded by angels and saints, and the painting appears with structural features New through the soft lines, as the faces and bodies in all its parts appear in the movement and thus this artistic style approaches realistic art, and from the artists who had an impact on artistic transformations and shaken by the commitment to what brought by the Church teachings in the Middle Ages is the artist Giotto de Bondoni, who is one of the The late Middle Ages and the beginning of the modernists, a realistic artist whose realism was embodied in the drawing of tortured human faces as in Figure (3). This artist combined his ingenuity as a distinguished architect and sculptor and his creativity in the art of painting and mosaics (Mohsen Muhammad, 2002, pp. 45-46).



Figure (2) Majesty, twenty kings and nineteen saints. Figure (3) the tortured human faces

The importance of this art lies in its style, which was its transition from the stage of ancient Byzantine art to the art of the early Renaissance and the transfer of drawing related to sacred things to painting that cares about the humanities. The human body in a realistic way (Bayer, Raymond, p. 155). The artist Giotto was considered one of the most prominent artists of the Renaissance by expressing the general character of the society of his time. In art for the sake of beauty, the Italians also adopted artistic experiments represented in paying attention to the rules of painting, and among these artists Duccio (Allam, pp. 38-39), from the above, it seems that Gothic art began with a transformation through the artist Giovanni and later the artist Giotto, who had an effective impact on the transformation of art. Gothic from religious restrictions to the art of overcoming those restrictions towards freedom in artistic expression, especially in the embodiment of the human being and approaching the realistic style, as well as there is a group of artists who have contributed Towards the art of the Renaissance, the likes of Simon Martini, Hieronymus Bosch and others.

C- Art in the Renaissance: 1400-1600 AD

The Renaissance is a widely understood term, and in the field of art it is the style that reached its peak at the hands of Leonardo Da Vinci, Michelangelo and Raphael, and is still used in general as a test of aesthetic taste and it is often indicated that this period began in Italy earlier than others, in the fifteenth century or perhaps Since the reign of Giotto in the early fourteenth century and ended in the sixteenth century, that is, after the death of Raphael (1520) and before the death of Tintoretto (1594 CE) (Peter and Linda, 2003, p. 5), the Renaissance arts were not disconnected from the pre-medieval arts. It was an extension and development of what preceded

it, and it was through the efforts of art geniuses such as Giberti, Giotto, Pisano, Brunolski, Alberti, Bramante, Da Vinci, Michelangelo, Raphael and others (Nayef Lewis, 1990, p. 18), the writings were (Leon Battista Alberti) (1402- 1472) played an active role in that era in modernizing art, as he says, "Art is a science based on laws and rules," laying the foundations of the science of perspective and three dimensions, the concept of proportions in the human body, the general construction of the work of art, and the shadow and light and their reflection, considering beauty as the law of art, It is based on the balance and harmony of the coffee elements They also used engineering tools to adjust proportions according to the Greek standard, which adopted standard units and precise distances between parts of the body. The renaissance was found in the archaeological remains of Greek and Roman statues, which were executed with bare bodies, which led the sculptors to study anatomically and to be influenced by the production of nude sculptural works, which confirms the sculptor's departure from the control of ancient restrictions as well as the control of architecture by decorating it with inscriptions and replacing that with figurative statues. Prevailing in the fifth century BC, as the visual taste accepted this style, and the artist (Michelangelo) was among the most prominent of the body of these naked statues (Zinat Bitar, 199, p. 40), as in figure (4) that represents the statue of David, as well as the sculptor's example. Donatello in the Greek style in his embodiment of his sculptural works, which were characterized by perfect beauty, proportions and anatomy, while the sculptor Pollaiolo



Figure (4) represents the statue of David by the sculptor Michelangelo



Figure (5) represents the struggle of Hercules by the sculptor Pollaiolo

He embodied the mythical heroic cases of Hercules and the Marada, where his tight muscles and a violent state of conflict appear as in Figure (5). As for the field of painting, the style of the artists Da Vinci, Raphael and Michael Angelo has reached its climax in this era, and is still generally used as a test of aesthetic taste, as has been done. The discovery of perspective in this era, and the paintings were characterized by the existence of two spaces: the inner space of the

geometric perspective, and the outer air space, which gave the scene new free horizons, and Raphael developed, for example, an unfamiliar way in the movement of people from the level of the painting to the infinite, and the themes of the renaissance were characterized by idealism and tight space, And the proportions are ideal, in addition to being balanced and harmonious, creating a new space that differs from that sacred space in the Middle Ages, as this space was built on the basis of imaginary interlocking lines that start from the edges of the painting to pour and converge all at a point that dives deep into the space of the painting and becomes everything In the painting, there are shapes that represent the geometric field of intersection of these lines with a number of horizontal lines, as in Figure (6) (Fatima, p. 104) that the Renaissance artist showed a high skill that exceeded the skill of his peers in his drawings He rode in his own style, and from the paintings of the first period, he painted the good news by the artist, Da Vinci, as in

Figure (7), as well as his high interest in space.



Figure (6) represents the structure of the lines



Figure (7) Annunciation Board



Figure (8) Lineage Diagram

Science has had an important presence in its association with the art of drawing and this is what the artist Da Vinci emphasized through his belief in measurement and beauty, as well as Alberti in his book on the art of drawing that when a man lies on his back and extends his arms and legs, and we consider a point in the center of the abdomen as an anchor to draw a circumferential circle around him, it will be The outer circle line touched his fingers and feet with the circumference of the circle, and this also applies to the square, and this law became a standard basis in the beauty philosophy of that era, and the artist Da Vinci embodied this law with an illustration as in Figure (8) (Mohsen Muhammad, 2002, p. 60).

D. Baroque art:

Baroque art is an art style that originated at the end of the sixteenth century (1580-1720) in Italy, and the word's origin is derived from the Portuguese word Barroco, meaning raw pearl, and the term Baroque applies to both architecture, sculpture and photography, as it is reflected in its finest images when the three arts merge all Together, if Michelangelo (1573-1610) was the first to be interested in developing the dramatic effect of movement in space, as in his painting (Judgment Day) (Tharwat Okasha, 1988, p. 2) as in figure (9).



Fig. 9 A painting of Judgment Day by Michelangelo

Anti-reformist trends emerged and opposed to the aesthetics that their predecessors sought, and they followed two different directions, the first is a popular realist represented by the artist Caravaggio, the second is an ornamental mystic leaning towards classicism led by (Carracci), and the artist Caravaggio called for drawing religious paintings with a realistic style such as the skin of Christ who raised An uproar and dissatisfaction among the popular circles, while it aroused great admiration among artists and intellectuals in Italy and abroad (Allam, p. 150). The decorative style in Baroque art grew widely in some countries during this era. In France it was characterized by the discipline, elegance and purity of expressive organization and the characteristic of a deep concern for elegance that I set a precise limit to the exaggeration of the richness of the decorations and the excessive emphasis on movement in the element of space, which is infinitely full of movement (Ghazak Hassan, p. 30).

The element of space, movement, and other elements in Baroque art are what give the artwork a beauty, but this style cannot be viewed from an aesthetic point of view only, but is closely related to the religious, social and political conditions, especially the movement against religious reform, hence the goal The Baroque style is propagandist, as it is like the emotional expression of Catholicism. Nevertheless, the Baroque style similarly withdrew to serving worldly goals in support of the authority of kings and princes, as it did not limit its appearance to Italy alone, but extended to other countries dominated by aristocracy and spreading Catholicism, such as southern Europe Spain and Portugal (Tharwat Okasha, 1988, p. 19), and among the most prominent Baroque artists are the artist Frans Hals, the artist Rembrandt, the artist Luca Jordano, and others. As for the art of sculpture in the Baroque era, it can be summarized as being an effective art like the art of architecture and painting. The Baroque style represented by exaggeration, emotion, and affection, as evidenced by the style of the genius of Rome, the example of the engineer (Bernay Jean Lorenz), where his style is characterized by violent movement, as in the statue of David that he carved in 1623. Pierre Puet sculptor in France, his

style in a statue depicting a mythical subject (Milo of Cortona) The movement and emotion of the pain felt by the hero are evident when the lion attacked him (Allam, p. 159) as in figure (10).

As for Baroque architecture, Rome was a center of architectural activity after the emergence of the anti-reform movement, where he built churches and palaces for princes such as Paul Borghese V, Urban VIII, Barberini, Innocent X Pamphili, and young engineers flocked to Rome to participate in the construction of churches as a group of Jesuits and others The aim of the engineers was to exaggerate the decorative elements to beautify the facades while retaining the strength and luxury that Michelangelo and Vignola had created in the 16th century and knew this combined style as Baroque as in Figure (11)



Figure (10) represents the attack of the lion



Figure (11) the dome of Michelangelo

Indicators of the theoretical framework

1- The Baroque thinker was influenced by the Greco-Platonic aesthetic thought, which can be called a link between Greek philosophy and medieval thought in the ultimate aesthetic taste.

2- The convergence of the arts was clearly present in Baroque art.

3- The artistic beauty of the Baroque era was mixed with the divine spiritual anointing through harmony and cosmic order and unification between order, beauty and proportionality.

4- The artist created through his works, which were a link between Byzantine art and Renaissance art, which was characterized by emotional depth through lines, colors and facial expressions.

Chapter Three: Research Procedures

First: The Research Community: The current research community consists of a group of artistic works gathered through available resources from books, magazines and internet networks, which are characterized by the Baroque style.

Second: The research sample: The current research sample consists of one sample that has been chosen as an intentional sample due to its consistency with the research objective, its variation in style, and its popularity.

Third: The research tool: The theoretical framework indicators were relied on as a research tool in analyzing the research sample.

Research sample analysis

Sample (1)

Work name: Equestrian Portrait of the Duke of Lerma

Artist's Name: Peter Paul Rubens

Date of production: 1603

It measures 283 x 200 cm

Material: oil on canvas



This work represents the character of Counselor Charles V, and his first minister. In the painting, the figure of the advisor appears as he rides a large white horse, wearing a war shield with the blue scarf and the lace medal, and carrying a stick to symbolize his leadership of the army, and behind it is a tall tree whose branches hang down, while in the rear there are groups of The knights set off towards the right of the painting in an offensive movement, stirring up a spiral block of dust heading up. The distant body lost the body of a group of soldiers riding their horses speeding behind the counselor, the artist allocated the largest area of the work to the knight, who is a well-known figure, and all the visual elements in the painting were employed to serve the distinction of this character, and the artist was also able to break free from the concepts found in the aesthetic values in the Renaissance Including the space that has turned into a drama of various colors and movements, with its interest in shade and light in a balanced manner, and this is what we see in the color gradations between dark and light with light gradients, and in this it gives a For movement and rhythm on the painting, Rubens was also able, in his Baroque style, to contribute to the aesthetic transformations.

Sample (2)



Title of work: The Euphoria of Saint Teresa

Artist name: Giovanni Bernini

Production date: 1647-1651 Work size: Natural size Material of work: White marble

Saint Teresa's Euphoria Statue of the famous Italian sculptor Jean Lorenzo Bernini. In the Church of Santa Maria de Victoria in Rome,. In the picture there are two figures, the figure of the saint, which is the important part of the statue, and the figure of the angel. Standing in front of the saint holding an arrow in his right hand, this statue is one of the masterpieces of Roman Baroque sculpture, the statue depicts a mystical love story that the Spanish nun Saint Teresa recounted in her autobiographical book, and her life was exemplary in asceticism and austerity. The story says that the nun saw one night a beautiful angel standing next to her, with a golden arrow at the end of a burning flame, and the little angel soon planted the arrow in the nun's heart and when he pulled it from her chest, it seemed to her that he had pulled her guts with him, the pain was terrible according to the nun, but It was accompanied by great pleasure, and as she rolled backward with an open mouth, eyes closed, and bare feet, she was retreating under the influence of a feeling of fascination and euphoria. This huge block of marble, which, thanks to Bernini's genius, turned into soft human flesh, may not fit the description of the sculptural work in its traditional sense, as it is closer to being a scenic image consisting of sculpture, drawing and light. The statue expresses Bernini's vision in which the architectural and decorative elements are intertwined within a geometric space in which aesthetic values are fused and unified, while the ecstasy appears in the cascade of golden strings falling from the top of more than the facial expressions. So he translated it in his own sculptural language.

Chapter Four: Research Findings and Conclusion

1- The Plutonic and Aristotelian philosophical thought seems to be active in most of Baroque art, as it appears in a sample (2).

2- Baroque art was concerned with the features of beauty identified by the philosopher Aristotle, such as proportions, harmony, equilibrium, etc., and as in the sample (1-2).

3- The Baroque artist was interested in the structure of his artistic work through interest in organizing the elements of the plastic work represented by: proportions, anatomy, space, color, shadow, light, and the structural distribution of the artwork, as in a sample (1-2)

4- Baroque art was an extension of the Renaissance art, as it appears in sample (1-2).

Conclusions:

1- It achieved the intellectual and aesthetic developments of Baroque art, which established the standards and certain aesthetic foundations through the principle of selection and control of plastic output in the transmission of reality as it is.

2- The emergence of the imaginative side of the Baroque artist, who gave new aesthetic values that reveal exaggerations and focus on lighting, movement, space and coloring.

3- Light treatments among Baroque artists differ between the use of natural lighting or converting it into dark or luminous forms that move the artwork and give spatial connotations in the nature of the artist or the atmosphere in which he lives.

Sources :

1- Al-Ragheb Al-Isfahani, Abu Al-Qasim Husayn bin Muhammad, Vocabulary in Gharib al-Qur'an, edited by: Muhammad Sayyid Kilani, Beirut: Dar al-Ma'rifah for Printing and Publishing.

2- Abu Hatab, Fouad: Mental Abilities, The Egyptian Anglo Library, Faculty of Education - Ain Shams University, 1st Edition, 1973.

3- Ibn Manzur, Jamal al-Din Ibn Makram al-Ansari, Lisan al-Arab, c. 16, The Egyptian House for Authorship and Translation, an illustrated edition of the Bulaq edition, B.

4- Ibrahim Madkour: Philosophical Lexicon, General Authority for the Affairs of the Emiri Press, Cairo, 1977.

5- Abu Dabsa, Fida, and Others: Aesthetics Through the Ages, Arab Society Library, Amman, 2010.

6- Al-Khouli, Enas Ali: Arts and Architecture in Europe, From Early Christianity to Rococo, 1st Edition, The Arab Mu'aminah for Studies and Publishing, Amman, Jordan, 2010.

7- Al-Sarraf, Amal Halim: A Brief History of Art, 4th Edition, Arab Society Library for Publishing, Amman, 2012.

8- Radhi Al-Hakim: Susan Langer's Philosophy of Art, 1st Edition, House of General Cultural Affairs, Baghdad.1986.

9- Princess Helmy Matar: The Philosophy of Beauty, Its Media and Doctrines, Qabaa House for Printing and Publishing, Cairo, 1998.

10- Bashir Zuhdi: Aesthetics and Criticism (Philosophy of Beauty), Damascus University Press, 1989.

11- Mustafa Abda: Introduction to the Philosophy of Beauty, 2nd Edition, Madbouly Library, Cairo, 1999.

12- Ovesi, Anikov: And Others: A Brief History of Aesthetic Theories, T. Basem Al-Sakka, Dar Al-Farabi, Beirut, 1979.

13- Youssef Karam: History of Greek Philosophy, 1st Edition, Dar Al-Qalam, Beirut, 1977.

14- Raweya Abdel Moneim Abbas: Aesthetic Values, University Knowledge House, Faculty of Arts, Alexandria University, 1987.

15- Abdel Moneim Tleema: An Introduction to Literature Theory, 2nd Edition, Dar Al Awda, 1979

16- Najm Abd Haidar: Aesthetics, its Prospects and Developments, 2nd Edition, University of Baghdad, College of Fine Arts, Baghdad, 2001.

17- Allam, Nemat Ismail: Western Arts in the Middle Ages, Renaissance and Baroque.

18- Gelson, Etsien: Christian Philosophy in the Middle Ages, 3rd Edition, T, Imam Abdel Fattah, Al-Tanweer for Printing and Publishing, Beirut, 2009.

19- Ali Hussein: The Philosophy of Art, a New Vision, 1st Edition, Beirut, 2010.

20- Nassau, Publius: The Metamorphosis of Objects, 4th Edition, T: Tharwat Okasha, Egyptian Book Organization, Egypt, 1970.

21- Mohsen Mohamed Attia: Art and Beauty in the Renaissance, The World of Books, Cairo, 2002.

22- Bayer, Raymond: A History of Aesthetics.

23- Morey, Peter and Linda: The Art of the Renaissance, T. Fakhri Khalil, Mar Salman Al-Wasiti, 1st Edition, The Arab Foundation for Studies and Publishing, Beirut, 2003.

24- Nayef Lewis: Aesthetics, 7th Edition, Al-Rawda Press, Damascus, 1990.

25- Nobler, Nathan: The Dialogue of Vision (An Introduction to the Taste of Art and the Aesthetic Experience), 1st Edition, T: Fakhri Khalil, Dar Al-Ma'moun for Translation and Publishing, Iraq, 1987.

26 – Zainat Bitar: The Seduction of the Image, Criticism and Art, 1st Edition, Arab Cultural Center for Publishing, Casablanca, 1990.

27 - Al-Maamouri, Fatima Abdullah: The intellectual and constructive dimensions of perspective in European painting

28- Tharwat Okasha: Renaissance Baroque Arts 2, The Egyptian General Book Authority, Cairo, 1988,

29- The Twilight of Hasan Muslim: Aesthetic Values of Outside Scenes in Baroque Painting, Published Research, University of Babylon, College of Fine Arts.