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AESTHETICS OF STRUCTURAL FORMATION IN EUROPEAN RENAISSANCE SCULPTURE

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ABSTRACT

The research was concerned with the aesthetics of structural formation in the European Renaissance sculpture, the research contained the research problem, the importance of the research and the need for it, the goal of the research by knowing the aesthetics of structural formation in the European Renaissance sculpture, while the limits of the research were determined by studying (the aesthetics of structural formation in Renaissance sculptures European) and implemented with a variety of materials, and completed within the period (1406-1497 AD), and then specifying and defining the search terms. It included the theoretical framework and previous studies, and it contained a study on the aesthetics of structural formation in the Renaissance sculpture, and contained the research procedures that included a community, a sample, the research method and the research tool, and then analyzing the samples that amounted to (3) samples. It included the research results and conclusions, as well as recommendations and suggestions. Among the most prominent findings of the research: The plastic treatments of the sculptural building represent the artist's aesthetic style and a sensory way to show the beauty of previous ideas of the sculptural work, as in the statue of Moses by the sculptor Klaus Slaughter in the sample model No. (1). The artist of the Renaissance moved away from literal forms and naive transportation when his beauty centered on the essential form of man and nature, as favorite subjects through which the artist presented an improved image of reality full of transcendence, majesty and beauty, as in the statue of David by the sculptor Donatello in sample model No. (2). Among the conclusions reached by the researcher are the following: One of the most important things to note is that most of the sculptural works in the European

Renaissance have themes that include religious or noble figures, and therefore the sculptural structural formation appears, which combines all the elements of sensual beauty to appear in the form of an integrated human beauty to an extent Big. Artists of the Renaissance set out with thoughtful structural formations governed by ideal aesthetic laws. Where the artist of the Renaissance moved away from literal forms and naive transmission when his beauty centered on the essential form of man and nature, as favorite subjects through whom the artist presented an improved image of reality full of sublimity, majesty and beauty, according to the concepts of classical tendency. While the research ended with some recommendations and suggestions, and then proved the sources, references and supplements.

Introduction

Art is one of the important aspects that carried many intellectual and cultural data that man found and left behind since ancient times, and it is a means of expressing various human scenes, and through its products represented an important aspect of life and expressed its customs, traditions and ideas. Art is a human horizon and a practice that extended in all human civilizations through various patterns and forms, and art in general and sculpture in particular has been necessary for man since ancient times, translating his ideas into materials, especially in sculpture, and material is the main incubator for expressing ideas in the form of images. Sensory, and this is what we notice in the plastic arts, as matter and image do not accept the contradiction, but rather do not accept the separation between them, as they complement each other and one cannot live in isolation from the other, there is no matter without image and no image without matter. (Al-Saadi, 2005), and we note that the European Renaissance witnessed a contradiction between the beautiful and the ugly, as the human soul is a mixture of contradictions in imposition and choice, and the subjection of man to factors of genetics and the environment, and the artist's constant quest to present the perfect and complete image of man as an objective equivalent of human nature. The embodiment of ideal beauty became an artistic goal. The artist did not reject worldly beauty as an expression of spiritual beauty. The mind is unable to perceive spiritual beauty without tasting it through the senses. Both the person and the artist defended their will and the right to choose. Sufi standards calling for self-denial were attacked. Art turned to those sensory perceptions that are emotional and emotional taste (Ragheb, 1977).

Research problem: The researcher found that there is a necessary need for this study represented in the fact that sculpture in the European Renaissance is one of the important eras at the level of sculptural products, and the researcher formulates his problem according to the following question: What are the aesthetics of structural formation in European Renaissance sculpture?

Research importance: The research contributes to addressing one of the most important eras of European art, which contributed to the creation of aesthetics in the structural sculptural formation and enriched art. The researcher seeks to establish a systematic reading that falls within the modern artistic studies concerned with sculpture. The research aspires to shed light on the aesthetics of sculptural structural formation in the Renaissance, as its products formed a rich field on the aesthetic and technical construction. The need for this research lies through what they aspire to be

of cognitive importance and to provide the desired benefit to those interested and working in the field of critical and technical studies And the aesthetic.

Research objective: The research aims to identify the aesthetics of structural formation in the European Renaissance.

Research limits: Objective limits: a study of the aesthetics of structural formation in the European Renaissance, executed from ores (bronze and marble). Spatial boundaries: (Italy and France), Temporal frontiers (1406-1497 AD).

Literature review

1. Definition of terms

Aesthetic

A. Beauty linguistically: beautify: beautify, beauty is good in character and character. (Ibn Manzur, 1955)

B. Beauty: Al-Hassan and the man (sentences) add beauty, as he is (beautiful), and the woman (beautiful) and (beautiful) with conquest and elongation. (Madkour, 1979)

C. Beauty idiomatically: (an adjective that notices things and gives the soul joy and contentment) (Madkour, 1979)

D. It is one of the three values that make up the highest values, and according to the idealists, a characteristic that exists in the nature of things, and therefore it is fixed and does not change, and the thing becomes beautiful in itself or ugly in it, regardless of the circumstances of the person who issues the judgment. (Madkour, 1979)

Configuration

A. Formation linguistically: (form with fatha: resemblance and plural forms and shapes, and form: proverb, it says: this is in the form of this, i.e., on his likeness, and so-and-so is the form of so-and-so, i.e. his likeness in his cases, and this is more shaped by this, i.e. similar, and the thing is formed Conceptualization and its form: its form, and the form of a thing: its perceptible and imaginary form, and the plural is like the plural, and the form in other things: white and red have been mixed: and forms: ornaments that resemble each other with which women are entwined. (Ibn Manzur, 1955)

B. Formation idiomatically: Formation is mentioned in the Dictionary of Scientific and Technical Terms as the Configuration. (Khayat, 1988), and formation is defined as: (what constitutes the material and transforms it into what we call art or a work of art, and this means that formation is limited in its most general form to the interaction of thought in the material "raw d", and what the contemporary thinks of is the dialectic of raw material in the structure of The form and the display system, the material was and still is an action tool that may reach the stage of the pressing center in the aesthetic or artistic vision). (Haider, 2006)

Constructivist

A. Structure language: (Bnei) build a house with the best construction and structure, the building is called the source, and your building is one of the best buildings, and you built an amazing structure. (Al-Zamakhshari, 2006)

B. Structure idiomatically: Structure is (a system of transformations that has its laws in that it is total, and has laws that secure its self-control). (Piaget, 1971) The procedural definition of the aesthetics of structural formation: it is an aesthetic system based on the sum of the immanent relationships between the signs of the form and its

sign units, and it aims to analyze the relationships of these functions among themselves, and how to express the meaning and its ways.

2. Theoretical framework

In its formative structure, the formal system is governed by the systems of the interactive relational relations of the elements and foundations of formation within the field of media and due to the pressure of techniques and mechanisms of achievement, and this is what constitutes the general body for the limits of the formal structure regarding its competence and the field in which it resides, so the structural concept of the form comes according to the specificity of the achievement. And the inevitable necessities on which it are based. (Al-Jubouri, 2005), and according to the structural structure of the form, and according to it, the form is organized in the field of visual arts by a pressure action, the expressive and aesthetic act, and then the artistic knowledge that rises to the structural analytical level within the space of intent and conscious will that draws intentionally charged with imagination the visual act And the composite image that later represents the formal system at its structural level in the visual text. (Al-Jubouri, 2005), and if we follow the constructivist and cognitive formulation concept of the form through the views and philosophical and cognitive theories that have been presented in the circle of philosophical and artistic work, then the transformational theme appears according to the presented viewpoint, which represents its concept within the circle of its work and its realization. As the figure hoards within it an aesthetic and expressive content that its external surface may not show, and this is what Plato confirms, "The beauty of forms is not what he thinks is the beauty of living bodies and images, through the beauty of straight lines, circles and other shapes, but rather what they contain. Shapes are beauty and express it. (Shalak, 1982), and the emergence of organized industrial groups and the signs of a market economy, and the expansion of commercial groups and the accompanying banking activities, were the features of an intellectual and artistic renaissance that expressed the aspiration to express literature and art in new forms. So the artists turned to nature and respectfully took forms, expressing them with strength and mature genius. The artist passed through the stage of nature and then moved to the things themselves, to their forms, i.e. their structure. So he mastered anatomy and artistic theories based on experience and logic. Thus, art moved away from illusion and speculation and approached reality. This trend was called realism, which exaggerated its respect for rules and theories, which led to its departure from the prevailing artistic beauty or spontaneity and the transition to classical art. (Bahnasy, 2017), and "Alberti" had formulated the most important concept of classical tendency, which is the definition of beauty as the harmony of all parts, he believes that the artwork is composed in such a way that it would be impossible to cut out any part of it or add anything to him without prejudice to the beauty of the whole, and he had anticipated the concept of economy in art, saying (that everyone who desires dignity in his work should adopt a small number of forms, as the frugal use of forms increases the value of the artwork) and became the principle of concentration and trust, always replacing abstract coordination for formal configuration. (Hauser, 2005) This aesthetic proposal is an attempt to reconcile the idea of the artist inspired by God (glory be to Him) and the idea of genius that is subject only to itself. Things come to

the heart, which is the source of inspiration, and rejects the established rules and habits that are like the accepted facts and the ears of beauty to the romantics, which is the mirror of the truth they seek, (there is no truth but beauty, and no beauty without truth). (Hilal, 1973) In talking about the aesthetics of structural formation in European sculpture, we will get acquainted with the most important sculptors and their most important sculptural works represented by the European Renaissance.

3. Renaissance

The Renaissance is one of the important eras in the history of art in the world as a whole and in Europe in particular, as its arts, especially sculpture, witnessed artistic characteristics that distinguished it from many of the previous and subsequent periods, in terms of its expressive idealism in form. (Bahnasy, 2015) Renaissance artists adhered to those ideals in the structural formation to implement the finest sculptural works, which some consider to represent the greatest sculptural works ever. The Renaissance artist took reality as a starting point to touch the beauty that was gradually liberated from religion. The artist's aesthetic vision became a critical vision of the petrified molds and the guiding spiritual domination of the Middle Ages, and the sense in which the splendor and beauty of nature was revealed, and the thought that began to select vocabulary in the formulation of a sensory ideal of beauty expressed mental liberation and plastic sensitivity that did not depart from personal taste. The artist's vision Who seemed content and confident in his abilities to create a beautiful, harmonious, composed, full of vitality and movement, loaded with expressive human energy, and in front of him the appropriate religious subjects seemed acceptable to display the artist's technique and creations that reflect the study and knowledge of the laws of nature and science. (Al-Kaabi, 2002) Thus, the Renaissance artists set out with well-thought-out structural formations governed by ideal aesthetic laws. The Renaissance artist moved away from literal forms and naive transmission when his beauty centered on the essential form of man and nature, as favorite subjects through which the artist presented an improved image. Reality is full of sublimity, majesty and beauty, and it was for the beautiful approach to the artist's personality and the worldly desires of the aristocrats and the bourgeoisie that its manifestations, tendencies and formal molds branched out with the divergence of the artists' trends with the escalation that took place in competition, innovation, fawning and the difference in local methods, allowing the artist to see and A sense of the beautiful from the standpoint of his experience and his experience in life and his deep view that chooses and selects the ideal subject whose parts combine unity, balance and harmonious compatibility. The beautiful in the Renaissance era is directly aware. (Al-Kaabi, 2002) This beauty is achieved through nature, but with a view commensurate with the ideal proposition that is based on taking advantage of nature in creating balances and harmony that achieve a beauty that comes from nature, but it is perfect according to the studies and ideal aesthetic laws of the artists of this era. In the Renaissance, we find the reconfiguration of class values. The sacred or noble personality is placed at the forefront in a distinctive size. As for the bourgeois class, its human value is not due to family affiliation, but rather to its value in itself, its attributes, and its individual effort in making wealth and possessing gold and silver. They loved the rich, possessive personal form that was most concerned with objective

values. These new trends had their impact on the artistic structural formation. We note that. The form occupied the forefront as it became the essence, as Aristotle says that the image gives the essence perfection, the image is complementary to existence and the human image expresses the essence of man, and the ideal of the beautiful in the Renaissance was taken from the creature as a model. (Brahih, 1983) meaning that idealism does not deny nature, nor what the senses receive, nor take it, organize it, and form it in a balanced and harmonious form that the senses can receive in this new form that continues with nature.

The beautiful picture is the one that illusion that there is compatibility and logical fit between its parts to the extent that the recipient realizes it at once by focusing on looking at the whole through the harmony of relationships and organizing them in a scientific and systematic manner. All parts of the form serve the main topic by excluding every element that cannot be measured and controlled. (Hauser, 1983) meaning the exclusion of everything that is not perceptible, which cannot be subject to the aesthetic laws of the Renaissance, and for this we find that it has become. The words of the absolute, the infinite, the other world, the deified man, are just words that do not have an existence outside the human mind, and the saying of the absolute beautiful has been transformed into a relative beauty. The self is the one who chooses the appropriate form for its subject, which has entered new forms where the artist is given the freedom to act. Limits, since his mind is open to the horizons of the world, and thus human and natural values have replaced transcendent values. Morals, which used to mean fear of God, have now become the love of life dyed with the character of politeness, nobility and honor, where the brave knight turned into the handsome, graceful, and proud hero His own not the browser his muscles. (Al-Kaabi, 2002) and that the apparent change in the art of the Renaissance was not an absolute change, as this change was linked to a previous heritage that the artist took as a pretext for liberation from the constraints of "Byzantine art". In her view of man, as for the differences that occurred in the aesthetic vision between artists, they were motivated by the inner dynamic movement of the artist's rebellious spirit against puritanism, misuse of religion and marginalization of man. Religion and nature are not from others, they are at the disposal of human understanding and imagination. (Qunswa, 1998) and based on the saying of "Shakespeare": (Man is a superior mind and unlimited capabilities. He is the adornment of the world and the master of all living things). (Petrov, 1983) the sculptural structural formation that combines all the elements of sensual beauty appears in the form of a human being with integrated beauty to a large extent, so man became depicted for himself and nature for itself, which gave aesthetic importance to the artistic achievement The artist of the Renaissance era embodies an imaginary base behind every arithmetic rule, in terms of the fertility of their imagination and their ability to innovate and master the smallest details and hint in the correct proportions to give them beauty. (Younan, 2019) This indicates the ability of the artist in the Renaissance to present the ideal beauty perceptible through his creativity and artistic ability to form self-artistic works. The beautiful is no longer a symbol of a higher order, but rather a symbol of a material system that can be felt, felt through the senses that are considered Able to distinguish the beautiful from the ugly as long as this beauty appears and is formed

in a material structure, not just an idea, imagination or contemplation that cannot be felt by the senses.

In this, Montagni says, "1533-1592 AD" A beautiful life is one in which man does not seek to imitate angels, but must trust in human nature and fulfill its desires according to the requirements of nature, and since man is unable to know the Absolute, he should not wait for happiness that Religion promises it and seeks to achieve happiness on earth. (Christon, 1977) And since beauty exists, it is a sensory reality, and the artist can create it through his artistic abilities and using sensory materials found in nature, he no longer needs to link his ideas to the other world that is not perceptible to sensory, which may restrict him from presenting art and beauty that In line with his subjectivity in achieving the aesthetic values that the artists of the Renaissance came to believe in, and for this, beauty was linked to another world, the world of feelings and feelings that were underestimated in the Middle Ages, so that "man has an innate tendency to love and understand beautiful." (Ovesiakov, 2011) Donatello, "1376-1466 AD" is considered one of the most famous sculptors of the Renaissance in his attempt to (resurrect life in Florentine models, highlighting muscles and expressing strength from the top of the head to the toes, and perhaps this expressive idealism is close to modern art) . (Bahnasy, 2015) and one of his most famous works is the statue of David, as shown in Figure (1). It is a model of cohesion between the body parts. It represents the Prophet David and wears a helmet decorated with flowers. It has a high expressive power that lies in the fluidity of the body and the consistency of its parts and focus on natural beauty, the human body, which represents the highest assets of nature, the beauty and master of it.

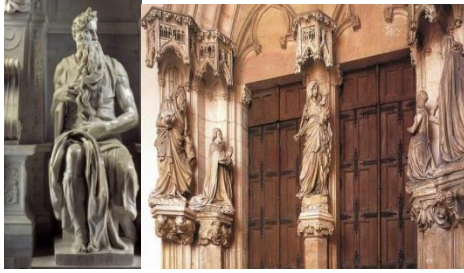| Figure (1) The statue of David by the sculptor Donatello | Figure (2) The statue of Saint George by the sculptor Donatello | Figure (3) Statue of Mercy by the sculptor Michelangelo | Figure (4) Statue of David - the sculptor Michelangelo |

Figure (5) The statue of Moses by the sculptor Michelangelo	Figure (6) The sculpture of the Virgin, the Givers and the Saints - by the sculptor Klaus Slaughter	Figure (7) Moses by the sculptor Klaus Slaughter

What we also notice is that the sculptural statues in Italy have begun to imitate the statues of the Greeks and the Romans, so the statue of "Donatello", "Saint Georges in 1415", was sculpted in the form of a Roman commander in the clothes of knights carrying a shield and a cross, as in Figure (2), meaning that it is The representation of the sacred figures is no longer that form that can be considered divine or angelic, but rather it is achieved in the beauty of the ideal human form and subject to aesthetic and artistic values as was the case with the Greeks and Romans, but with a natural worldly thought rather than a transcendental thought about nature to another world connected to a world far from that Sensually aware.

When talking about sculpture in the sixteenth century, we must stop at the art of "Michelangelo 1475 - 1564 AD", which is one of the pillars of the Renaissance and has many works of art, the most important and most famous of which is the sculpture "Mercy" Pieta, which represents a wonderful virgin, Hassan, deep influence, and on her knee is a straight boy. And asleep (Bahnasy, 2015) as shown in Figure (3).

Where "Michaelangelo" grew and developed from the general Italian tradition which is characterized by great realism and the search for the ideal form of the ideal human body, which is the perfection that characterizes the works of "Michelangelo" and these ideal, huge, majestic, beautiful and strong bodies are Bodies symbolize the ideal of the human race, their serenity and earthly serenity, which is the characteristic of what is known as the Golden Renaissance, and we notice the feeling of physical strength and swelling of muscle forms, which are reflected through the movements of the human body (Myers, 1966), and it was necessary to The art of "Michaelangelo" to rise to a new peak of realism, which prevailed in the fifteenth century AD, and it is the school that emerged from "Donatello" in sculpture and whose great realism was transformed by "Michelangelo" into more comprehensive forms and ideas. This is in his works, including the statue of "David" (Myers, 1966) as in Figure (4).

And also as in the statue of "Moses" as in Figure No. (5), where his works are characterized by artistic characteristics by adopting balance and harmony in formulating the blocks and showing the anatomical details in a larger way and paying attention to the folds of clothes while showing the psychological feelings in the artwork in a large way. We note that the artistic characteristics of the aforementioned sculptures still appear in their shapes and forms in a realistic manner, and their subjects are often religious or mythical. (Fouad, 2006), but these religious or mythological themes do not mean that he strays from realism, but rather represents it with the highest degrees of realistic sensual beauty and presents the most beautiful human model that can be achieved through the ideal proportions of the human body.It is known about Michelangelo that he used to impose his tastes on his clients and adjust their requirements according to his way of thinking, and he saw in nudity the most beautiful bodies in sculptural representation, because it allows the viewer to see the greatest amount of expression of the emotions that appear prominent on the body than if Her clothing plan, and so he was not embarrassed to investigate the proportions in order to give the anatomical expression and the full emotion. Michelangelo moved away from the lofty models and the ostentatious forms whose function was nothing but to please the eye, and to carry his forms with symbolic contents and spiritual cards, he was no longer beautiful He has that calm and meek form, but that form that wants to emerge from the walls of the material loaded with dynamic force. (Lang, 1980), the characters of "Michaelangelo" are personalities who think and coexist with their social reality with irrational motives, every part of them moves.

We also find that the aesthetics of sculptural structural formation are represented in the works of the sculptor "Klaus Slaughter", "1340 - 1405 AD", who carried out a sculptural work for a monastery in Chamignol in Italy, representing the Duke and Duchess Philip and his wife, presented by their two holy patrons to the Virgin. Standing between the two double doors of the entrance, and the four figures of the duke donors and their two holy shepherds, vibrant with real life and bright, wrapped in the huge folds of draped garments, occupying the doors and filling them, and in a gap the "virgin" throws at the child, and her heavy robes are wrapped around her in deep pleats And her entire body is deflected to achieve the most complete confrontation of her stance, while her extended womb and the movement with which Christ rests the Child on her hips achieve, at the same time, erect majesty and unparalleled gentle gentleness. (Morri, 2003) as shown in Figure (6)

The monastery also contains Slaughter's masterpiece, Bir Musa, which amazes with its keen observation of nature, the deliberate exaggeration of style, the sheer immensity of the people, and the manner in which this assimilation of astonishing detail resulted. (Morri, 2003) as shown in Figure (7)

Methodology

Research community: The current research community includes (7) pictures of the sculptural works of the Renaissance, which came according to the chronological sequence. The community was chosen in line with the current research, and the current research community represents the aesthetics of structural formation in the European Renaissance sculpture, represented by (The techniques used, the methods used, the diversity of materials, and the significance of symbolism) from electronic

art magazines, and from sites specialized in European art, which are located on the Internet, and benefit from them to cover the current research.

Research sample: In order to choose the research sample, the researcher classified it according to the chronology of its production, and the (research sample) was deliberately chosen, consisting of (3) works by sculptors of the European Renaissance, according to the following justifications: The selected sculptural works should be (the research sample), Adequate representation of the research community, and the aesthetics of structural formation in the European Renaissance sculpture. To be evident in the selected works (the research sample) harmony with what the researcher wants from the analysis mechanism and to achieve the goal of the current research.

Research tool: In order to achieve the objectives of the research, the researcher relied on the indicators that the theoretical framework ended with.

Research Methodology: The researcher relied on the descriptive approach as it is consistent with the nature of the current research.

Fifth: Analyze the samples**:**

Sample No. (1)

Sample No. (2)

Sample No. (3)

Title: Statue of Moses.
Beekeeper: Klaus Slaughter
Material: limestone.
Date: 1395 - 1406 AD.
Location: Federe Chanmoul, Dijon, France.
Dimensions: Approximately normal size.

Title: Statue of David.
Sculptor: Donatello
Material: bronze.
Date: 1430 - 1432 AD.
Location: Bargello National Museum, Florence.
Dimensions: Height 158 cm.

Title: The Mercy Sculpture.
Sculptor: Michelangelo.
Material: marble.
Date: 1497 AD.
Location: The entrance to St. Peter's Basilica in Rome.
Dimensions: 174 cm x 195 cm.

The statue of Moses, which is part of a large sculptural work, which is the well of Moses and in the monastery of Chanmoul in Dijon in France, which represents the sensory means to show the beauty of the previous ideas of the sculptural work, and it consists of many religious figures that include a group of prophets in a hexagonal

shape standing Each side of this hexagonal shape is one of the prophets and the one that dominates the scene is the statue of Moses. That is why the sculpture was named after him (the well of Moses). And this statue of Moses was represented in a huge and complex block full of details and shapes, To dominate part of the interior space of the sculpture as a whole. And it is with those complex and diverse lines that make up the statue of Moses. To represent for us a form of this complexity of folds of clothes and the shape of hair connected with the beard and its breaks falling on the chest of the statue. And he stands with this solemn movement and the movement of the round head to his left side, which gives the religious character a kind of greatness and the religious quality that is represented by the prophets. Its raw limestone gave it more strength and majesty, Which the sculptor dealt with with sculptural techniques and treatments that reflect the extent of the expertise and art of this sculptor to represent to us that form and its expressive movement. To demonstrate this important religious figure with such greatness that the viewer can only feel that sign at first sight.

The statue of David is one of the most famous works of the sculptor Donatello. It is a model of cohesion between the members of the body. It represents the Prophet David and wears a helmet decorated with flowers. We note the focus on the natural beauty of the human body, which represents the highest assets of nature, beauty and its master. This statue has a graceful sculptural mass, which represents a high expressive power that lies in the fluidity of the body and the symmetry of its parts.

And that the statue's standing with this grace and fluidity and that sense of movement made it fill a space larger than its size, which makes the viewer taut towards this sculpture, although the sculpture is not a tyrant over space in terms of size, but it is a tyrant over it in terms of aesthetic presence. And it was executed with soft lines that hardly leave this sculpture. To give a graceful shape closer to the female body, which represents the highest degree of beauty in that period? And he is in the graceful movement and she is in a very comfortable position, in which the weight of the body is on one leg only and the other is slightly bent, and this gives a feeling of movement. We note how he dealt with the bronze ore, which served the sculptor to a large extent in showing this form with such grace and flexibility in movement. Which was carried out by the technique of casting by the method of (lost wax), which is one of the most important methods of casting Ponzi statues, which gives this harmonious shape. The sculptor tried a lot to show the statue with this smoothness on the external surfaces. Because this softness has an aesthetic significance that gives the sculpted statue a greater ideal, especially as it represents an important religious figure, which is the Prophet David.

The statue that expresses in a vivid way the pity of Lady Mary for the death of her beloved son, who was unjustly killed according to their religious belief. The sculptor highlighted the features of the body of Jesus, stripped of his clothing, from the protrusions of his muscles and the bones of his chest to the veins of his hands and feet, and even the capillaries.

We note that huge mass and the minute details it contains, to represent a pyramid-like shape, To dominate that huge mass of the surrounding space. And it consists of various internal and external lines between the soft ones, which form the perfect graceful body of the Virgin and her son, Jesus, as well as the complex and fractured

lines that form the clothes of the Virgin, So that we have an almost hierarchical and contradictory form between the Virgin in her wide dress with her son who is stripped of his clothes. With this movement expressing the idea, we notice how the work embodies a depiction of Christ while he is in the lap of his mother, the Virgin Mary, after he was taken down from the cross while he was lying dead in his mother's arms. And here we hardly notice that this complex carving was made of marble, but rather as if they were living forms in an attitude of great sadness and pain. This material has been treated with a high technology of smoothing and polishing the outer surfaces and creating the contrast between the mother and her son in terms of using two different techniques in their representation to show the mother's body with this complexity and many folds, and the son appears with this naked and ideal body. Michelangelo wanted from the hierarchical form of the mercy sculpture to combine "life with death." He came to highlight the beauty of the son and to express through this artwork the transcendence of everything that is worldly to achieve divine perfection in the body of Christ according to beliefs in the Christian religion to express self-sacrifice for others It is the height of altruism and also expresses the mercy of a mother to her child and the extent of her pain for him, and this is clear through her looks at him while she carries him in her arms.

Results

During his research, the researcher reached a number of results in line with the objective of the current research, which are as follows:

1. The plastic treatments of the sculptural building represent the artist's aesthetic style and a tactile means to show the beauty of the previous ideas of the sculptural work, as in the statue of Moses by the sculptor Klaus Slaughter in the sample model No. (1).

2. The Renaissance artist moved away from literal forms and naive transportation when his beauty centered on the essential form of man and nature, as favorite subjects through which the artist presented an improved image of reality full of transcendence, majesty and beauty, as in the statue of David by the sculptor Donatello in sample model No. (2).

3. The artist's aesthetic vision has become a critical vision of the petrified molds and the guiding spiritual domination of the Middle Ages, the sense before which the splendor and beauty of nature was revealed, and the thought that began to select vocabulary in the formulation of a sensory ideal of beauty, as in the model of the sculpture of mercy in sample No. (3).

Conclusions

Based on the results of this study, the researcher reached the following conclusions:

1. One of the most important things to notice is that most of the sculptural works in the European Renaissance have themes that include religious or noble personalities, and therefore the sculptural structural formation appears, which combines all the elements of sensual beauty to appear in the form of a human being with integrated beauty to a large extent.

2. Artists of the Renaissance era set out with thoughtful structural formations governed by ideal aesthetic laws. Where the artist of the Renaissance moved away from literal forms and naive transmission when his beauty centered on the essential form of man and nature, as favorite subjects through whom the artist presented an

improved image of reality full of sublimity, majesty and beauty, according to the concepts of classical tendency.

Recommendations

1. Encouraging the scientific research movement to study all eras of art, to benefit from various artistic experiences, to be a support factor for creativity and creators.

2. Encouraging fine arts students to search for a unique beauty creation, through which to devote their positive energies to producing free and creative aesthetic works.

Suggestions

1. Artistic and technical formulations in Renaissance sculpture

2. The dialectic of the relationship between thought and technology in the sculptures of the European Renaissance.

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Extension
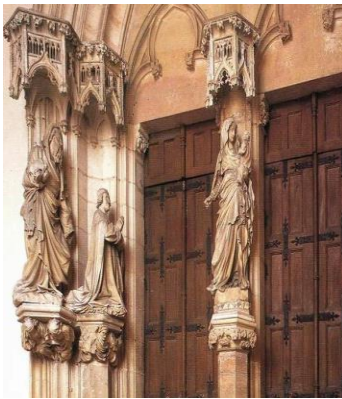
Title: The Virgin, the Givers, and the Saints. Sculptor: Klaus Slaughter.	Title: Statue of Moses. Sculptor: Klaus Slaughter.	Title: Saint George. Sculptor: Donatello. Material: bronze.	Title: Statue of David. Sculptor:

Material: limestone.
Date: 1404 AD.
Location: At the entrance to a convent in Chamignol, France.
Dimensions: close to normal.

Material: limestone.
Date: 1404 AD.
Location: a monastery in Chamignol, France.
Dimensions: approximately 2 m.

Date: 1415 - 1416 AD.
Location: Bargello National Museum in Florence.
Dimensions: 2m high.

Donatello.
Material: bronze.
Date: 1430 - 1432 AD.
Location: Bargello National Museum, Florence.
Dimensions: Height 158 cm.

Title: The Mercy Sculpture.
Sculptor: Michelangelo.
Material: marble.
Date: 1497 AD.
Location: The

Title: Statue of David.
Sculptor: Michelangelo.
Material: marble.
Date: 1504 AD.

Title: Statue of Moses.
Sculptor: Michelangelo.
Material: marble.
Date: 1505 AD.
Location: Altar of

entrance to Saint Peter's cathedral in Rome. Dimensions : 174 cm x 195 cm.

Website: French governm ent website. Dimensi ons: 6m high.

St. Peter's Basilica in Rome Dimensio ns: Height 2.35m