

The Ecclesiastical Symbols in Romanesque Art

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Abstract:

The Church followed the doctrine of asceticism and distance from the use of precious materials in construction. The research addresses the concept of Romanesque art, the symbolic connotations, and meanings of Christianity in ecclesiastical architectural design by reviewing several images from different countries of Romanesque architectural elements such as church planning in the form of a Latin cross, which symbolizes the redemptive on of Christ, and analyzing the reasons for the direction of most churches to the East according to the Gospel and in the interpretations of the early church fathers. Religious symbolism is limited not only to Romanesque art but also to Christian arts in general.

The symbol is not time-bound and is not limited to a place. The symbol is signs and signs used within a particular culture, civilization, or religion, and how individuals deal with these connotations, whether culturally or religiously. These symbols are rich and study-rich and powerful in terms of impact on the recipient and viewer.

Some symbols of Romanesque art are derived from ancient civilizations (civilizations of the Near and the Far East) and some Greek mythology, adding a new vision of his faith with the main aspects of religion. We then moved on to study the altar in the Old and New Testament, with an example of the most famous Roman massacres in Bergamo, the symbol of the altar in Christianity, the silver ego of the altar and its symbolism, the forms of which relate to events of Christ's death. Other arts, such as mural painting, sculpture, and, in particular, the capitals of columns on which symbolic Biblical scenes were carved also. symbolic because they served as a visual gospel of the illiterate alongside the capitals of columns depicted in animal forms. In addition to the minor arts decorated with crosses. These symbols are still in circulation to this day. The research followed a descriptive-analytical historical approach that relies on the study of these symbols with biblical evidence.

Keywords:

symbolism, Christian symbols, ecclesiastical symbols, Romanesque art.

Introduction:

The early Christians were subjected to grave violations in various parts of the Roman Empire, with its state power and force of arms. This forced them to hold their meetings in complete secrecy for fear of the oppression of the emperors, especially Emperor Nero, whose madness drove him to burn Rome completely, and with the beginning of the rule of Emperor Diocletian, whose reign was known as the era of martyrs in Coptic history. The believers resorted to choosing symbols recognized in their civilizations that indicate a purely Christian significance, such as the early Copts using the ancient Egyptian Ankh sign to symbolize the cross, so as not to fall into captivity.

Symbologie was the first to develop a concept of symbolology, Victor Turner, and it is intended to deal with some of the signs and connotations used within a particular culture or religion and refer to their main source, and how individuals (the public) deal with this symbol, whether religious or cultural. Symbol is a word derived from the Greek *symbollein*, meaning to document, or to bind. It is also a special expression of what it is. The symbol stirs up the emotional potentials, and stirs up the curiosity of the mind to investigate the knowledge of its purpose. Symbols are not defined by time or limited to a place, but they may be subject to some traditions and rules if they are derived from religion, that is, without symbols, religious feelings may be vulnerable to weakness or disappearance (3/ p. 7). The term Romanesque was given to the arts influenced by Roman art, and its purpose was to distinguish the architecture of churches in that period. The first to launch it is the French scientist (Charles de Gerville) in the early nineteenth century AD. This pattern continued from the tenth century AD to the twelfth century (2/p. 83).

This style originated in the Lombardy region in northern Italy. It is the first international style after the Roman Empire (from Sicily to the Scandinavian countries) (Fig. 1) Romanesque art was a purely religious art (11/p. 227), and besides that, it was also an aristocratic art.

Research problem:

- 1- What is the role of symbolism in the ecclesiastical architectural formulation in Romanesque art?
- 2- Were priestly clothes influenced by religious symbols?
- 3- How did the climatic conditions affect the shape of church roofs in the Middle Ages?
- 4- Is there a convergence between symbolism in Coptic art and Romanesque art?

research aims:

- 1) Monitoring canonical symbols.
- 2) shed light on the various artistic influences.
- 3) Analysis of the architectural characteristics derived from the Roman civilization.

Research Methodology:

The study follows an analytical descriptive approach

research importance:

- 1) Adding research to Arab libraries so that researchers can benefit from it.
- 2) Illustrate the symbolism with proofs from the Bible.

- 3) Definition of the concept of symbolism, symbolism and Romanesque art.
- 4) Tracking the influence of ancient civilizations on Christian symbolism in Romanesque art.

Results:

The study opens the field of vision for researchers to study symbols in general

- The research presented the meaning of the symbols, their implications, and proofs from the Bible, such as the reasons for the church's direction to the east, because of God's ascension to heaven from the east. And that Christ was born in the East, was crucified in it, and will come again in the East as well. The researcher mentions the difference between the altar and the altar of incense in terms of use and symbolism. The difference between the symbolism of incense in the Old Testament, which represents the prayers of God's chosen people, and the New Testament, which represents the perfume that was placed on the body of Jesus. The burning fire is a symbol of God's presence in the hearts of believers.

She emphasized the importance of religious symbols as a primary source of Romanesque art in general and architecture in particular. The dome symbolizes the sky, and in some philosophies a symbolic representation of the shrine of the resurrection, which brings to mind the resurrection of Christ.

- There is some slight difference between the Coptic and Romanesque arts in the symbolism of the altar, as it symbolizes in the European Catholic belief the Mount Calvary and the sacrifice of Christ, while the Eastern Orthodox belief believes that it is the tomb of Christ.

- Inspiration of the architectural vocabulary from the Roman civilization, especially the shape of the basilica, whose design fits with the church, which gives a sense of awe and tranquility at the same time, which allows for the formation of the symbolism of the ship. The shape of the Romanesque gates is taken from the Roman triumphal arches (which consist of three gates, usually the Great Gate in the middle).

The church has many symbols, including that it is a miniature image of the universe, Solomon's temple, the bride of the covenant, while the bride of the old covenant is Israel. Inside every believing Christian is a reflection of the Church. They were also symbols of strength and power.

- The researcher concluded that the symbolism of the silver utensils of the altar is related to the events of the Last Supper and the scene of the crucifixion. The bowl of the altar where the bread is kept and reminds us of the secret of Communion, where Christ says (I am the living bread) (John 6:51). For Christ, and the secret of the Eucharist, Christ says (he drinks my blood, abides in me, and I in him) (John 6:56).

- Reaching the meaning of the symbols in the priestly garments, such as the patriarch, the robe of the liturgy, and the girdle.

Different forms of church roofs according to the geographical nature of each place. The roofs took many forms, such as pyramidal roofs in cold regions, and vaulted and flat roofs in warm or hot regions.

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