

Architectural Planning Of Byzantine Churches and Their Decorative and Applied Elements

Mahmoud Ahmed Darwish

Professor of Islamic Archeology
Faculty of Arts, Minia University

Abstract: *This research deals with the architecture of churches and the Byzantine decorative and applied arts, where there were many manifestations of this era represented in the prosperity and development of the arts, and the culture that prevailed in Constantinople, the new capital of this country, was a mixture of Greek, Hellenistic and Roman cultures, and the new capital became a cultural and artistic center for Byzantine art. In addition to architecture, other arts developed. The art of photography in general and the decoration of manuscripts in particular developed. This art was remarkably clear, as the Nile Valley witnessed the process of building a large number of monasteries and churches. Egypt also became a fortress for this new religion, in addition to the monastic system. In Egypt, who left a clear impact on his counterpart in the Christian world. The research deals with several axes, including: the stages that Byzantine art went through, the manifestations of Byzantine art, Byzantine architecture, and Byzantine planning for churches. The decorative arts include: mosaics, murals, icons (religious images), manuscripts, and the applied arts include: ivory, metal artifacts, pottery, wood, sculpture, and weaving.*

Keywords: church architecture, Byzantine art, decorative arts, applied arts, Constantinople, mosaics, wall painting, icons, manuscript painting.

Introduction

Constantine¹ [1], [2], [3], [4], [5], [6], established his new capital, "Constantinople"² [7], [8], [9], [10], [11], and it enjoyed an excellent geographical location on the Bosphorus Strait, and derived its name from his name, and he moved to it in the year (330 AD), and he chose the site on which the city of Byzantium was established by the Greeks in (650 BC) [12].

This state was called the "later empire" as it came after the period of the reign of the glories of the great Caesars of Rome, after the eras of glory, prosperity and prosperity in an era came the period of decay, deterioration and weakness, as the rulers of this period had many intrigues, strife, wars and bickering among the clergy, despite the presence of these negative manifestations, however, there were many other manifestations of this era represented in the flourishing and development of the arts.

The culture that prevailed in the new capital was a mixture of Greek, Hellenistic and Roman cultures, and the new capital became a cultural and artistic center for Byzantine art until this city fell into the hands of the Turks when it was conquered by Mohamed al-Fatih in (1453 AD).

In addition to architecture, other arts developed. The art of photography in general and the decoration of manuscripts in particular developed. This art was remarkably clear, as the Nile Valley witnessed the process of building a large number of monasteries and churches [13], [14]. Egypt also became a fortress for this new religion, in addition to the monastic system. In Egypt, which left a clear impact on his counterpart in the Christian world [15].

Byzantine arts

Byzantine art was a religious art that was established to serve the new Christian religion, in the sense that it was found to serve the teachings of the Church, as it is known, this new religion was taking place at that time through the word and the image, so the sacred Christian texts were depicted under the auspices, recommendation and power of the clergy who dominated thought, culture and the arts.

Therefore, it is not surprising that we see the interior walls of the great churches in Ravenna and Constantinople covered with frescoes or mosaic engravings that had a clear purpose and a designated place to show their full importance.

In the center of the dome we find a picture of Christ and around his head a halo of light, where the eyes of the worshipers turn to him, surrounded by angels, the Virgin and John the Baptist, and under that are the apostles. As for the impostes of arches, they were dedicated to the owners of the four Gospels.

The walls of the church were devoted to depicting important religious ceremonies such as the Annunciation of the Virgin Mary, the Nativity, the Baptism, and other miracles of Christ and his sermons, the triumphant entry of Christ into Jerusalem, the crucifixion, the resurrection, and the transfiguration, all of which are sacred scenes that help clarify and interpret religion. The ideas of the Eastern Byzantine Church in all its manifestations, and perhaps this explains the appearance of people with rigid, conventional faces that do not have any manifestations of psychological feeling, in the sense that they came devoid of the sensations and feelings of life.

The stages through which Byzantine art passed

Art history scholars agree to divide Byzantine art into three phases:

1. The First Golden Age (525-725 AD)

It begins with the reign of Emperor Justinian and ends with the revolution against icons. Some call this era the Christian phase of the Greco-Roman style in the East, meaning that the matter is represented in the contact of Greco-Roman elements with eastern traditions with the clear influence of the new religion.

2. The Second Golden Age (867-1204 AD)

It begins with the reign of the Macedonian emperors and ends with the fall of Constantinople at the hands of the Crusaders in 1204 AD.

3. The Late Period (1261-1453 AD)

It begins with the recovery of Constantinople and ends with the Ottomans taking over it under the leadership of Mohamed al-Fateh in the year (1453 AD).

Aspects of Byzantine art

1. Byzantine architecture

The Byzantine-style church appeared in the sixth century A.D. Its layout is based on the Greek equilateral cross, and it has a dome above the center of the intersection of the cross's ribs inside a square, in addition to four domes or vaults above its four wings [16]. The layout of the capitals of the regions was in the form of intersecting regular lines and right angles with columns, intersected by two main streets, one from north to south and the other from east to west, and at their intersection is the market. Each neighborhood is divided into a number of housing units and houses. Although this planning was called hypodamic planning, its origins are due to the architectural planning of Egyptian cities.

As for the design of the houses, we find that each of them consists of a number of bedrooms, dining, and then a bathroom. In the first period, the Greek influence was evident in the religious buildings and public buildings of the Corinthian style.

Byzantine planning of churches

The Byzantine layout of churches is distinguished by its domes and bells, and it is one of the architectural styles that have been widely spread in the Christian world. Scholars consider it the preferred building that fits the building of the Christian church, as it spread rapidly inside and outside the borders of the state [17]. On either side of the square there was a short corridor covered by a vault.

With this, the surface of the church became in the shape of the cross, so that the view goes directly in the Byzantine church towards the domes, and with this, the churches of this style took the shape of the cross as a pattern for their entire planning [18].

Perhaps one of the most prominent features of the Byzantine Church in general is the frequent use of its internal and external decorations, especially those executed with mosaics and marble, and derived from Christian religious themes taken from the stories of the Bible.

Byzantine art reached its maximum flourishing in the Church of Hagia Sophia [12], [18], [19], which was built during the reign of Emperor Justinian and celebrated its opening in the year (537 AD). The central one is covered with a tall dome resting on half-domes on the eastern and western sides and covering both the eastern and western iwans. This dome rests on its northern and southern sides on intersecting vaults that also cover the area of the two iwans [20] (Figs. 1:5, Pls. 1:7).

However, Byzantium's choice of domes and vaults that characterize their style was not only the result of structural reasons, but was also the result of more important symbolic ideas than architectural trends, and since the dome in the countries of the East symbolizes the sky, the people of Byzantium took this symbol when they made the church a miniature universe covering the dome, the large middle portico symbolizes the sky and in the center is a figure of Christ, despite the unity of the style or design in the architecture of the early Christian era in Byzantium and Rome, which is a style that derives directly from the design of the Roman basilica.

However, the architecture of the first Christian era began to develop with time until the effects of the difference in thought appeared in this architecture, so while the West continued the Roman trend by applying the design of the basilica to the churches, Byzantium began using the introduction of eastern styles and elements, the most important of which was the use of domes and vaults in roofing square and polygonal rooms such as halls and octagonal spaces.

Whatever the case, the layout of the Byzantine buildings, especially in the first centuries of the life of the Byzantine state, did not differ therein and in its colonies from that in Italy and its colonies in the early Christian era. The layout of the basilica remained used to build Byzantine churches since the 5th century AD.

In addition to the rectangular basilica model, the use of square, polygonal and round plans of Roman origin spread in the Byzantine era, especially in Constantinople (Figs. 4-5), Asia Minor and the regions of the Levant. Examples include the Church of Bosra (Fig. 6), which was built around the year (513 AD) and the Church of Ezra in the Levant. Perhaps their location was the model on which the Church of Sergius and Bacchus in Constantinople was built (Fig. 7-8), and it was built in about (527 AD), and the use of these models extended from the projections With regular geometric shapes in Rome, and to the city of Ravenna, where there is the Church of San Vitale (Fig. 9), it also reached France, where the university church was built on it in the city of Aix-la-Chapelle.

These models were used for religious buildings known as baptisteries, and there are several examples of them in Rome, where there is the Baptism of Constantine (Fig. 10), which dates back to the year (430-440 AD), in Ravenna, and in the city of Nocera in the province of Salerno in southern Italy (Fig. 11), and it was also used for cemeteries. Examples of these models were found in the

Levant, including the Church of Bosra and the Church of the Ascension (Fig. 12) and the tomb of the Lady Mary (Fig. 13).

A third model of church projections appeared, which is the cruciform layout, which consists of two intersecting rectangles that are always equal in width and length in most cases. Their intersection results in a central square that is always covered by a dome. Sometimes a dome rises above each cubit, so the number of domes becomes five, in the event that The arms are nearly square in their location.

Among the most famous examples of the Crusader model is St. Mark's Church in Venice (Fig. 14), which was built between (1042-1085 AD). It is important to us in this church that pointed arches were used in it, which had become the most important features of Arab-Islamic architecture since the 1st century AH / 7 AD, that is, before the construction of the church. This Sam Mark was about four centuries old, and the Byzantine Crusader site arrived in France, where it was built by the Church of San Fron in the city of Brigo (Fig. 15-16), which was built around (1120 AD) and spreads in this church arches of the pointed type.

One of the most important features of Byzantine architecture is the use of domes and their half and longitudinal and intersecting vaults. In all cases, a main dome was placed over the middle part of the site, whether it consisted of a rectangle, a cross, or a regular geometric polygon, and that dome was surrounded by secondary domes or semi-domes placed On top of other units of the plan surround the central part on which the importance of the plan and the facades rests. The importance of the niches, or al-Sharqiyya, increased, and the sizes of some of them increased to a remarkable degree, and were covered with half-domes.

The domes appear from the outside in the form of a shallow bowl, until there was not a complete hemisphere on the inside, as the dome is surrounded from the outside by a vertical circular range of low height that ends at the top with a prominent eaves.

This cylindrical domain of low height was raised with a false neck, with windows for illumination, above which was the visible remaining part of the dome, sometimes the domes were covered from the outside with pyramidal gables, making them invisible in their spherical shape except from the inside only.

The use of spherical triangles spread according to the expansion of the use of domes and their half since the fourth century, and it was to move from square areas to round areas on which the lower edges of the domes rest.

2. Decorative arts

- Mosaic

Mosaic is the process of gluing a number of lobes of different colors to each other on a layer of plaster or mortar so that they form a variety of decorations. These pieces may be made of marble, stones or mother-of-pearl, and the lobes may be in the form of small cubes.

It is pasted on paper the size of the required painting, and it consists of human figures and other elements according to the subject. The mortar is placed on the surface of the wall or on the original bricks of the wall, and then the large paper on which the mosaic is pasted is placed on the soft mortar that covers the surface of the wall. It is pressed to fix the pieces of colored stones that make up the mosaic on that soft mortar.

It is left to dry completely, then the original paper on which the stones were placed is removed with water, so that the stones that make up the painting appear on the surface of the wall, embedded and fixed on it.

Mosaic is considered one of the most famous wall decorations that spread in Byzantine art, and it used to decorate parts of the upper walls, domes, or half-domes, as well as the floors of palaces.

Byzantine mosaics are the closest minor arts to architecture, rather they are the most important manifestations of Byzantine art in general, and despite the knowledge of the Greeks and Romans of this art, its importance increased in the Byzantine era when it was used extensively inside churches.

And the Byzantines accepted the decoration of the large areas on the walls of the Byzantine basilicas and churches, where the wonderful pictures were painted by the composition of thousands of pieces and sparkling lobes that were sparkling in candlelight, where the ground of the pictures was either blue or golden.

The Byzantine mosaic was characterized by some features and characteristics in which there is the character of the surface, the use of a method based on unnatural lines, colors and proportions, and the drawing of people in a form of strong influence, its poses helped achieve this goal, as she was drawing standing in a position facing the viewer, immobilized and without movement, as well as having an insightful look, and the eyes were wide and the eyebrows thick.

This method is due to the nature of the raw material used, which is the mosaic, which was not conducive to showing anthropomorphism easily, and some indicate that Roman art had been moving away since the spread of Christianity from imitating nature and representing reality, so Byzantine art took this trend and continued with it.

Among the most important mosaic models that were found in the eastern churches is a mosaic dating back to the sixth and seventh centuries in the Church of St. Dimitri in Thessalonica. It was revealed in 1907, and the remaining decorations show a picture of the founder of the church standing with a saint. It was characterized by dryness, stagnation, and other things that characterize the Byzantine style, these pictures are among the beautiful Byzantine pieces that were designed in a historical narrative style.

The influence of the Constantinople style spread in the mosaics of the churches of the West, and among the most beautiful models of Byzantine mosaics, especially in the city of Ravenna, are the churches of San Abu Linarnovo and San Vitale, which Emperor

Justinian had ordered to decorate, as the eastern character appears in the general form, and this is evident in some pictures, such as a picture representing the emperor Justinian in his imperial attire surrounded by churchmen and his guards, and the Byzantine mosaic art spread throughout the empire, as we see this in the decoration of St. Catherine's Church in Mount Sinai [15].

The early church is of great artistic importance, as its pictures illustrate the development of mosaic art in two successive eras: Mosaics in the first Christian era (520-530 AD) are characterized by vitality, attention to detail, and accuracy. This is a Roman style, as the Byzantine style that appeared during the reign of Justinian is characterized by an image of stagnation, protruding faces, and not showing parts of the body, despite the artist's interest in the decorative effect.

The first style appears in the pictures on the top of the walls in the part above the windows, while the second style appears in the lower frieze, which depicts a row of martyrs, each carrying a crown.

Mosaic decorations cover all the walls of the Church of San Vitale in Ravenna, where the Byzantine style appears more pure in this church, and this is evident in two famous paintings, the first depicting Emperor Justinian in his clothes, surrounded by churchmen and his private guards. The second depicts the Empress "Theodora" in luxurious clothes with the ladies of the court, and it is noted that the oriental character appears in these paintings.

The colors used are strong, and we notice the Persian influences in the decorations of the luxurious fabric, in the crown of the empress encrusted with jewels, and in the method of drawing people in a confrontational position.

However, the art of mosaic flourishes again in the 9th century AD, when the size of the pieces decreases, and beautiful decorations appear in the Hagia Sophia Church in Constantinople that are considered one of the finest types of this art, and their images date back to different eras. The most important mosaic paintings are those that are located above the southern entrance and show the Emperor Justinian The model of the church is presented to the Virgin and Christ (Plate 9), and the panel that is located at the southern entrance shows the image of the Virgin and Child surrounded by Emperor Constantine the Great, who presents a model of the city and Justinian, who presents a model of the Church (Pl. 10), and the third panel at the southern entrance shows the Virgin and Child between Emperors Constantine and Justinian (Pl. 11), and on the main entrance leading from the Narthex to the Temple, Christ appears surrounded by half-figures of the Virgin and the angel Gabriel, and we find the crowned Emperor prostrating (Pl. 12), as well as a picture of the Virgin standing carrying Christ (Pl. 13).

The art of Byzantine mosaics spread outside the empire, as the rulers brought in the Greek craftsmen from the Byzantine Empire, and examples of this appear in Russia in the Church of St. Michael and other places. As for the mosaics of the Church of St. Mark in Venice, Italy, its decorations were carried out in separate periods.

Mosaic art has a special pattern that the artist adhered to in shaping objects from small mosaic pieces of various colors.

Among its characteristics are the rigidity of the movement of bodies, the adherence to the fixed position repeated in the group, the avoidance of showing the virtues of the bodies or the influence of emotions on the members and features of the faces, in addition to covering the space of the bodies with a huge wealth of various initial decorations, which explain to us much of the prosperity of Byzantine life. Being the capital of the eastern Roman state, the key to the way to the countries of the Near and Far East, and thus it becomes clear to us that the art of Byzantine mosaics was a decorative art that gave the art of architecture a decorative destination [21].

- Mural painting

The art of mural painting is closely related to the art of mosaics, whether in subject matter, style, or colors, and this was often in the mosaic decorations that were drawn and colored in the first place before the mosaic pieces were fixed on them, and the painting was done in color on the walls covered with plaster or on the painting.

The Romans did not use wall painting much, as they preferred mosaics to it, and the best that was found in the Eastern Roman Empire was the first appearance of Christian wall painting in the caches of the first Christians built under the surface of the earth in the pagan period, and the topics were, of course, limited to Christian stories and symbols such as the good shepherd and on the holy figures such as Christ and the Virgin.

Mural painting flourished at the end of the Byzantine state, when it was a period of weakness and delay, and the empire was not rich enough to help it continue producing mosaics, and it was replaced by watercolor paintings (frescoes), emotional and the predominance of the human character and liberation from the stagnation that we witnessed in the previous period.

Despite the lack of production of frescoes, we see wonderful examples of this in Gaza and Egypt, and the subjects included Christian religious stories such as the story of Adam, Eve, Joseph, Abraham, redemption, and a number of many artistic models, as they depicted Christ inside the spherical dome surrounded by crowds of angels, as well as depicting groups of Prophets, apostles, martyrs and bishops on the vaults and at the top of the walls [22].

Icons (religious images)

This art [12], [23], [24], [25], [26], is considered the most graphic art in the Byzantine style, and the icon in its comprehensive meaning may be executed with mosaics or wall paintings (fresco), and the origin of this word in Greek means an image and it is used in reference to Christian images with religious themes. And if the picture is of a person other than the category of saints and martyrs, then it is called the term (Portrait), and in the event that it represents a subject, it is called (Picture).

Icons in the early artistic stages before the century (7 AD) were close to wooden pictures (Fayoum portraits), that is, they were painted on wood. However, the models dating back to more recent centuries were made of wood or linen, which was covered with

a layer of plaster before drawing on it. Icons are hung on the walls of the church or on top of the veil that separates the structure from the rest of the church's corridors. Icons are used during the performance of religious rites and rituals, and in feasts and celebrations, as they depict the event being celebrated.

As for the origin of the habit of venerating icons, there were indications indicating the prohibition of using icons in Christianity, and that was mentioned in the Old Testament regarding the prohibition of images through what was stated in the second commandment of the Ten Commandments in Exodus (We shall not make for you a carved statue or an image of what is in the sky Do not bow down to them or worship them), and therefore we can say that the habit of venerating icons dates back to pre-Christian times, and after that it became a tradition inherited from ancient times:

1. Luraton: in its literal meaning, is a painting of glory, and it is derived from the Latin word (lourus), and it is a portrait of the Roman emperor, which was painted for him when he ascended the throne, and it was sent to all parts of the empire, It is hung in public places and decorated with flowers, as a symbol of the Emperor's presence during the ceremonies marking political and administrative events. Incense was burned and candles were lit in front of these personal paintings, and on some occasions these paintings were carried in a procession, and even after Christianity became a recognized religion, the painting remained the depicted figure of the emperor is a legitimate tradition, and these portraits of the emperor were equal to the figure of the emperor. Whoever gives respect and veneration to the person of the emperor, therefore, gives his respect to the image of the emperor.

2. The images of the consuls (the main rulers in the Republic of ancient Rome and the abbots of the monasteries of the monks and the appointed bishops): They had the right, when they were installed, to have personal portraits depicting them painted for them, just as it applied to the images of the saints what was applied to the images of the emperors in terms of veneration, which is a tradition inherited from old world.

3. In Egypt, we find gypsum masks or portraits that were found in the tombs of al-Lahun in Fayoum and date back to the first century AD, which provide the deceased with his special features in an honest way, and they are considered precedent to the Christian icon in terms of artistic style and content, there are those who believe that the portraits of the Fayyum mummies had an influence on the art of icon painting.

- Veneration of icons

From the sixth century AD onwards, religious images were mentioned in abundance in the sources, and the images became the subject of serious personal worship, and people began to attribute magical powers to the icon. In this era, the miraculous icons of origin (drawn by a non-human hand), which are called Acheiropietel, appear. There are many accounts of these images made by non-human hands throughout the Mediterranean countries.

There is a narration mentioning that in the year (570 AD) the tourist Anthony from Byaknazam made a trip to visit the holy places, and saw pictures of Christ in a church in Memphis (Memphis), so he pressed a piece of cloth on the picture, and then the features of Christ's face were miraculously imprinted on the piece of cloth.

One of the most famous images of Acropoetae is the image of Edessa, and it is said that Abgar, the king of Edessa, had sent a message to Christ begging him to visit him until he was healed, and since Christ was not able to go to him himself, he sent a messenger to him carrying a personal image of Christ printed on a piece of cloth by which Abgar was healed³ [27] (pl. 8).

Veronica's handkerchief was sanctified by the Byzantines, who - according to the narration - said that a woman saw Christ carrying the cross and her heart parted for Him, so she rushed through the siege of the Roman soldiers to wipe his face with her handkerchief, and when she returned she found that the image of Christ had been printed on this handkerchief, and then, This image became known to the Orthodox as the image of Christ that was not drawn by human hands [12].

Factors that helped spread the art of painting icons

In the midst of this religious climate, the status of the clergy, their living and their dead, rose high, and people went to their retreats and shrines to seek blessings, and the images of the saints were surrounded by a halo of reverence and reverence, and attributes that were not human characteristics were given to them, just as the images of Christ and the Virgin occupied important places in Constantinople and other Byzantine cities, and in front of them they used to prostrate. In reverence, and through it they sought blessings, healing and fulfillment of needs, and attributed human characteristics to icons, so it is not surprising that icons were used to protect cities and ensure victory in battles.

The icons used to provide their worshipers with spiritual power that had no one to them. It was rumored that the victory of Heraclius over the Persians in the year (628 AD) was due to the blessing of an icon of the Virgin that descended on him from the sky. They reap abundant profit from making and selling them, justifying this by the fact that these pictures are only a means of illustration to teach the common people and simple people the faith, and they said that they address the emotion and the sense of sight, just as the verses of the Bible and the mind address the sense of hearing.

Among their sayings: If you do not worship images, then you have disbelieved in the Son of God and have not worshiped Him, for He Himself is the tangible image of the Lord that no one sees, no matter what.

The influencing factor in the flourishing of the art of painting icons is the entry of Palestine into the possession of the Islamic State and the influx of religious antiquities and artifacts from the east, which created a shortage that religious painters exploited to paint more icons to fill the shortage.

With the passage of time, icons became the ones that attracted the attention of devotees, and many of them believed that icons had the ability to perform miracles and the supernatural, and when that belief became widespread, the line that separated the worship of

icons and the worship of idols was lost.

The opponents saw that the link is the same between worshipping idols and religious images, and with the change of attitude and feelings towards religious art, and with the growth of the number of icons, the conflict between opponents and defenders intensified, and the discussions resulted in the outbreak of a movement to destroy icons and religious statues, as Emperor Leo III⁴ issued a general decree (726 AD) By removing all religious statues and images that adorn churches and monasteries, and ordering their destruction [26], [29], [28].

Leo III's position on the worship of icons (Icoclasm) was part of a larger program of reform and rebuilding of the empire, after its condition deteriorated in the seventh and early eighth centuries, in addition to the large number of monasteries and monks, so the number of those approaching the military and public jobs decreased to escape from responsibilities, and the peasants turned From a life of positive production to a life of negative asceticism, which led to the weakness of the army and the deterioration of agriculture, at a time when the monasteries became richer and the clergy controlled thought, culture and the arts, and the old idea of holding the religious and worldly powers together dominated the church. Therefore, some saw that what was meant by the imperial decree was to weaken the authority of the monasteries, which encouraged the worship of icons.

It is mentioned that a Jew from the city of Latakia drew the attention of the Umayyad caliph Yazid bin Abd al-Malik (720-724 AD) by ordering the multiplication of icons in churches and directing them to pray for them. As a result, the caliph issued a general decision (723 AD) ordering the removal of icons from all churches in the Islamic state [30], especially the churches of Egypt [31]. No sooner had three years passed on Yazid bin Abd al-Malik's decision than Leo III issued his decree in the year 726 AD to remove all depictions, statues, and religious icons. In addition, they accused Leo III of being of eastern origin (Syrian origin), and whatever the matter was, it is not excluded that The teachings of Islam had a positive impact on the Byzantine state as a result of cultural friction between Muslims and Byzantines [23].

It is proven that the Muslims did not only carry with them to Asia Minor the idea of jihad and conquest, but rather they brought with them their ideas, their civilization and their culture, especially the hatred of depicting the human body with images and statues, and this means that the Arab-Islamic challenge to Byzantium was not only a military challenge, but rather an intellectual and civilizational challenge that affected the belief itself.

As for the impact of the movement prohibiting the worship of icons on the Byzantine arts, this movement had a great impact on the arts of Byzantine painting and painting. From the doctrinal point of view, it was a struggle between those affected by the teachings of the Islamic faith, which strictly prohibits the depiction of messengers, angels, and humans, and between the monks who adhere to the traditional Byzantine Christian heritage, whose depiction is considered these topics are part of introducing faith into the hearts of worshippers.

As for the artistic scene, the success of those who prohibited icons had the effect of stopping the authority from encouraging experienced artists in depicting angels, prophets, and saints, and the imperial authorities adopted a new style of painting that is a mixture of abstract geometric decoration and some images of creatures such as birds, animals, trees, and flowers.

This art imitating nature in a decorative form pleased the eyes of the emperors who were forbidden to worship icons, and they forced government artists to follow it in decorating and decorating some churches from which the images of Christ, his disciples, the Virgin, the angels, and the prophets of the Children of Israel began to disappear, and were replaced by images from the Hellenistic (Alexandrian) heritage or even from The (classical) Greek heritage, which includes, among its themes, myths, so Achilles, the hero of the Iliad, appears instead of Samson the mighty, the hero of the Torah, and pictures of Alexander the Great replace pictures of Christ.

Thus, in the ninth century, there was a movement of revival of Greek art, whether classical or Hellenistic (Alexandrian), in addition to that, the artist turned to nature and began to draw from it his themes and images.

Photographing manuscripts

The art of decorating manuscripts is considered one of the important fields in which Byzantine artists excelled, and the development of the style of photography in Byzantine manuscripts in stages similar to the stages of the development of mosaic drawings, and the painting in manuscripts in its final stages was characterized by vitality and strength of expression, and we have received some Byzantine manuscripts decorated with pictures, some of which include civil subjects and includes Others are religious subjects.

We also received some decorated Byzantine manuscripts, some Islamic influences are evident from their depictions, and among these manuscripts is a Greek book on the Psalms, and this manuscript is dated 1066 AD, and another manuscript is in the British Museum. Islam in particular and influence the Islamic character in general [11].

3. Applied Arts

- Ivory

The industry of carved ivory artifacts flourished in many countries belonging to the Byzantine state, and was widely used in the manufacture of boxes for preserving jewelry, and many churches contained ivory panels decorated with scenes and religious stories, and ivory was included in many types and pieces of furniture such as bishops' chairs and other pieces Religious furniture was used abundantly from the 5th century AD to the 11th century AD in the manufacture of chests and cans. It was also used in making paintings of prominent religious subjects, and each painting consists of two or three parts, and it relies on these paintings a lot to

confirm that fine industries are especially The ivory carving industry moved from Byzantium to Egypt in the Christian era, and the Copts of Egypt used it, and they excelled in it [21].

The manufacture and decoration of ivory boxes became widespread, especially in the era of the revolution against icons, as these boxes became decorated with beautiful, lively carved scenes representing symbolic drawings, gardens, and hunting scenes.

It is clear in its themes the pagan nature and the presence of literary and cultural tendencies, as is evident in its style of expression of depth, embodiment, and the tendency towards beauty and grace.

Among the most famous examples that indicate the accuracy reached by the art of Byzantine ivory carving is the painting depicting the Ascension that dates back to the fifth century and is located in the Mueang Museum. However, the best example that indicates the skill of the craftsman is the chair of the Bishop of Ravenna, whose manufacture dates back to the period (545-556 AD). This piece is one of the finest examples of low-relief sculpture in the Byzantine era.

- Metal artifacts

It is considered one of the arts in which the Egyptian artist excelled in the Byzantine era, and it was a continuation of the same art in ancient times. This ancient Egyptian influence was in the delicate pieces that date back to the third or fourth century in the shape of a lotus flower.

Christian influences began to appear in this type of art, which was made of bronze and decorated with crosses inside a circle to highlight the prevailing religious appearance at the time or an expression of everything that has come to stem from religious beliefs. It is interspersed with small crosses, bronze and silver incense burners, bronze bells, and round copper gongs that were used in religious rituals.

The gold industry and the inlaying of precious stones flourished. As for the utensils used in household affairs, they were made of copper and bronze. Their decorations were influenced by the Egyptian and Greek arts. They have inscriptions of dancers, women and men, small statues of birds and animals used as lids for pots, and boxes covered with thin copper plates with mythical relief drawings.

- Pottery

The pottery industry was one of the thriving industries in Egypt since the Pharaonic era, when the Egyptians in this industry reached a great degree of progress, as many pottery factories were established due to its importance and great need for it. Up to nine or ten to place foods, and the pottery was decorated with watercolors and drawings in the forms of animals and birds such as Nile fish, swans and pigeons, and Christian influences appeared later in drawing crosses and saints, as well as Greek influences represented in drawings of bunches of grapes.

And there were pottery vessels bearing prominent inscriptions in the form of branches of vines, along with crosses and inscriptions of saints, and on them were writings bearing the name of their owner. The industry and decoration of large wine jars used for religious purposes spread in churches, most of which date back to the sixth century, and they have water drawings of birds and animals. In the Coptic Museum, there are round vessels. From Bawait, in the form of a human being with a beard, and around him are vineyards, from which bunches of grapes hang.

The pottery industry did not stop at its production in government factories or the people, but it reached the monasteries themselves, where the monks practiced this profession, not for trade, but for pilgrims to use them, especially in the monasteries and churches of Saint Mina. They were known as Mina flasks, and the saint was drawn on them standing between two camels, along with inscriptions showing the blessings of this saint [22].

- The glass

The Egyptians also excelled in the glass industry, and Alexandria and Wadi El-Natrun were famous for a long time in this industry, as the Egyptians preserved its secrets, and therefore Augustus imposed it within the annual tribute imposed on Egypt, and the greatest evidence of the accuracy and quality of this industry are the luxurious inlaid lamps that adorned churches and then mosques after the Islamic conquest Especially the thin decorated glass and shiny vessels of various colors that resemble silk fabric known as (Bouqalamoun), which changes color according to the location of the light on its surface.

- The wood

The Egyptians, whether in the Hellenistic or Coptic era, excelled in the art of carving on wood. They knew sycamore, buckthorn, acacia, palm and duum wood. They imported ebony wood from Puntland and Ethiopia, cedar from Phoenicia, teak from India, walnut wood, buckthorn and oak from Europe. Wood was used to decorate doors, structures and buildings. Churches, and there is a group of wood carvings in the Coptic Museum dating back to the fourth and fifth centuries, which is the transition period between Hellenistic art and Coptic art, and the ancient Egyptian influences are more evident in the art of wood carving.

- Sculpture

It was flourishing in Egypt since the era of the Ptolemies, and the first schools in the world in this art were established in Alexandria at that time. This art was represented in carving statues of emperors and kings from basalt stone, black granite, alabaster, bronze and limestone, and these works show Hellenistic Greek influences in depicting Greek myths or birds and plants, and so on.

In the period from the fourth century until the sixth century, the art of sculpture entered a new stage, as it was affected by the Christian religion and its traditions, so the Christian artist limited himself to carving statues that express the Christian religion, such as statues and icons of Christ, the Virgin, and angels, as well as the holy fathers and children carrying the cross, and other things that indicate religious influences As for the raw materials from which the statues were made, they became represented in ivory, clay, and pebbles,

and this is evident from the antiquities that still exist in European museums and the inscriptions in Egyptian churches and monasteries.

- Textiles

Egypt was famous for the manufacture of high-quality linen textiles decorated with fringes around the legs since the Pharaonic era, and they used to wear over them coats of white wool that fell on the shoulder. As for cotton, it was rarely used [22].

In the Byzantine era, the manufacture of these linen or woollen garments increased, and the main garment consisted of a shirt decorated from the front and the back with straps on the shoulders called Calvi, which is a wide strip of fabric and a ribbon around the neck, with square and round jambs on it.

The Qabbati method, which was known only in Egypt, developed, and it is an ornament of two or more colors. The threads are divided into two equal groups in the borders and are distributed alternately. The decoration occurs by using colored wefts that are all woven not extended in width, and then the decorative shape is formed. The colors were white, navy, or purple, and the decorations were multicolored.

Religious clothes vary, and they are made of linen fabric decorated with delicate geometric and botanical drawings. There are beautiful inlaid clothes for men and women of different classes. Some of them were short clothes, and long ones with folds, on which were drawings of dancers and legends, and some of them included religious drawings.

Decorations in the first to third centuries were characterized by the frequent use of human and animal drawings, in addition to plant and geometric elements, and were characterized by a multiplicity of colors and movement. In the second phase, which includes the fourth and fifth centuries, the Christian influence began to be evident in the drawings of crosses and saints, although it was mixed with Greek influences, so the decorations became a mixture between Christian drawings and Greek myths.

As for the third stage, which extends from the sixth to the ninth century, its origins were different, as it included Egyptian, Greek and Asian elements, as well as depicting stories of a religious nature. Vases, baskets, fairy elements, human and animal drawings, and birds were used, and purely geometric drawings consisting of circles and semi-circles were used, and the colors were bright and varied. .

Conclusions

- Constantinople, established by Constantine on the site of the city of Byzantium, established by the Greeks, was a center for Byzantine architecture and arts, where culture prevailed, which became a mixture of Greek, Hellenistic and Roman cultures, and the new capital became a cultural and artistic center for Byzantine art.
- Constantinople witnessed the renaissance of architecture, decorative and applied arts. The art of photography in general and the decoration of manuscripts in particular developed. This art was remarkably clear.
- Byzantine art was a religious art that was established to serve the new Christian religion, meaning that it was found to serve the teachings of the Church, so the sacred Christian texts were depicted under the auspices, recommendations and power of the clergy who dominated thought, culture and the arts.
- The Byzantine-style church appeared in the sixth century A.D. Its layout is based on the Greek equilateral cross, and it has a dome above the center of the intersection of the cross's ribs inside a square, in addition to four domes or vaults above its four wings.
- The layout of the capitals of the regions was in the form of intersecting regular lines and right angles with columns, intersected by two main streets, one from north to south and the other from east to west, and at their intersection there is the market, and each neighborhood is divided into a number of housing units and houses, and although this planning was called the hypodamic planning However, its origins are due to the architectural planning of Egyptian cities.
- The design of the houses consisted of a number of bedrooms, dining, and a bathroom. In the initial period, the Greek influence was evident in the religious buildings and public buildings of the Corinthian style.
- Byzantine planning for churches is considered one of the architectural styles that were widely spread in the Christian world, and scholars consider it the preferred building that fits the building of the Christian church, as it spread quickly inside and outside the borders of the state, and was distinguished by having domes and vaults, and this planning forms a square, depends on covering the domes and their halves And the vaults, and on the sides of the square became a short corridor covered by a vault, and thus the surface of the church became in the shape of the cross so that the view directed directly at the Byzantine church towards the domes, and with this, the churches of this style took the form of the cross as a pattern for their entire planning.
- The Byzantine Church was distinguished by the frequent use of its internal and external decorations, especially those executed with mosaics and marble, and derived from Christian religious themes taken from the stories of the Bible.
- Byzantine art reached its maximum flourishing in the Church of Hagia Sophia, which was built during the reign of Emperor Justinian, and in which all the features and special features of this Byzantine planning are represented.
- Byzantium's choice of domes and vaults that characterize their style was the result of structural reasons and symbolic ideas that are more important than architectural trends. In the countries of the East, the dome symbolizes the sky.
- The people of Byzantium adopted this symbol when they made the church a miniature universe. The large dome covers its middle

gallery, symbolizing the sky and in the middle. The image of Christ, despite the unity of the style or design in the architecture of the early Christian era in Byzantium and Rome, a style that was derived directly from the design of the Roman basilica.

- However, the architecture of the first Christian era began to develop with time until the effects of the difference in thought appeared in this architecture, so while the West continued the Roman trend by applying the design of the basilica to the churches, Byzantium began using the introduction of eastern styles and elements, the most important of which was the use of domes and vaults in roofing square and polygonal rooms such as halls and octagonal spaces.
- Whatever the case, the layout of the Byzantine buildings, especially in the first centuries of the life of the Byzantine state, did not differ therein and in its colonies from that in Italy and its colonies in the early Christian era. The layout of the basilica remained used to build Byzantine churches since the 5th century AD.
- In addition to the rectangular basilica model, the use of square, polygonal and round plans of Roman origin spread in the Byzantine era, especially in Constantinople, Asia Minor and the Levant regions.
- A third model emerged for church projections, which is the cruciform layout, which consists of two intersecting rectangles that are always equal in width and length in most cases. Their intersection results in a middle square that is always covered by a dome. Sometimes a dome rises above each cubit, so the number of domes becomes five, in the event that The arms are nearly square in their location.
- The Byzantine era witnessed the flourishing of the decorative arts, such as mosaics, murals, icons (religious images), and manuscripts. The applied arts include: ivory, metal artifacts, pottery, glass, wood, sculpture, and textiles.

References

- [1] Pohlsander, H. A. "Philip the Arab and Christianity", *Historia* 29:4 (1980): pp. 463-473.
- [2] Shahîd, I. (1984). *Rome and the Arabs*, Washington, D.C.: Dumbarton Oaks, pp. 65-93.
- [3] Norwich, John Julius (1996). *Byzantium* (First American ed., New York. pp. 54-57.
- [4] [Stanton, Andrea L. (2012). *Cultural Sociology of the Middle East, Asia, and Africa: An Encyclopedia*. SAGE. p. 25.
- [5] Harris, Jonathan (2017). *Constantinople: Capital of Byzantium*, Bloomsbury Academic. p. 38.
- [6] Vatikiotis, Michael (5 August 2021). *Lives Between The Lines: A Journey in Search of the Lost Levant*. Orion. p. 138.
- [7] Mango, Cyril (1991). "Constantinople". In Kazhdan, Alexander (ed.). *The Oxford Dictionary of Byzantium*. Oxford and New York: Oxford University Press. pp. 508-512.
- [8] Parry, Ken (2009). *Christianity: Religions of the World*, Infobase Publishing. p. 139.
- [9] Parry, Ken (2010). *The Blackwell Companion to Eastern Christianity*. John Wiley & Sons. p. 368.
- [10] Pounds, Norman John Greville. *An Historical Geography of Europe, 1500-1840*, p. 124. CUP Archive, 1979.
- [11] Hussein, Mahmoud Ibrahim (1984). *History of European Art*, Cairo, pp. 49-63.
- [12] Okasha, Tharwat (1983). *Encyclopedia of Art History*, 11, *Byzantine Art*, Cairo: The Arab Institute for Studies and Publishing, pp. 5-8-31-110-111-165.
- [13] Darwish, Mahmoud Ahmed. *Analytical Study of Architecture, Urban Planning of Coptic Monasteries, (Red Sea Monasteries as Examples)*, *International Journal of Research in Social Sciences (IJRSS)*, Vol. 6, Issue 12, December 2016, pp. 628:665.
- [14] Darwish, Mahmoud Ahmed. *The Architectural elements and the features of urban planning of the desert Coptic monasteries*, *International Journal of Research in Cultural inheritance & Social Sciences (IJCISS)*, Vol. 1, Issue 2, September 2019, pp. 80-109.
- [15] Khorshid, Fathi. *An introduction to the most important features of the arts of the dawn of Christianity*, pp. 25-33.
- [16] Alfi, Abu Saleh (1965). *Brief History of Public Art*, Cairo, pp. 187-188.
- [17] Shiha, Mustafa. *Studies in Coptic architecture and art*. p. 61.
- [18] Al-Bakhshounji, Ashraf Sayed (1995). *The ancient churches of Mallawi (an architectural archaeological study, Dar Nahdat al-Sharq, Cairo, p. 205.*
- [19] Fletcher, Banister (2019). *A History of Architecture on the Comparative Method*, London, pp. 280-284.
- [20] Darwish, Mahmoud Ahmed. *Research in Islamic and Coptic antiquities, philosophy of art, heritage and humanities*, *International Journal of Academic Multidisciplinary Research (IJAMR)*, Vol. 4, Issue 5, May 2020, pp. 9-42.
- [21] Atta, Zubaydah Muhammad (1982). *Minia Region in the Byzantine Era in the Light of the Papyrus Papers*, The Egyptian General Book Organization, pp. 111-112-123-124-132.
- [22] Al-Jabakhanji, Muhammad Sidqi (1982). *The Brief in the History of Art*, pp. 135-136-137.
- [23] Tarkhan, Ibrahim (1965). *The Non-iconic Movement in the Byzantine State*, Cairo, pp. 5-6-7.
- [24] Awad Allah, Victor Gerges (1965). *Illustrated paintings in the Coptic Museum (Icons)*, Cairo, Volume 2, pp. 5-7.
- [25] Pavolov, P. (1926). *Egyptian portrait painting of Roman Hellenic period (1-4 centuries) elevated to Fayum portraits*, Moscow,

p. 200.

[26] Habib, Raouf, Coptic Icons, Cairo: Al-Mahabba Library, pp. 11-12.

[27] Kayseri, Eusebius (1960). Church History, translated by Mark Daoud, second edition, pp. 31-54.

[28] Al-Arini, Mr. Al-Baz (1982). The Byzantine State, Dar Al-Nahda Al-Arabiya, Cairo, pg. 102.

[29] Fisher (1950). History of Europe in the Middle Ages, translated by Muhammad Mustafa Ziyadah and others, Part 1, Cairo, p. 79.

[30] Vasiliev, A. (1956). The Iconoclastic edict of caliph yazid Iik A.D.721, in Dumbarton oaks papers, No. 9:10, pp.24-27.

[31] Rabih, Hassanein Muhammad (1995). Studies in the History of the Byzantine State, 5th edition, Cairo, pp. 110-111.

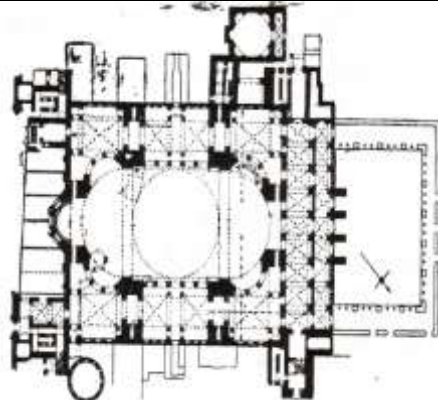


Fig. 1. Hagia Sophia Church

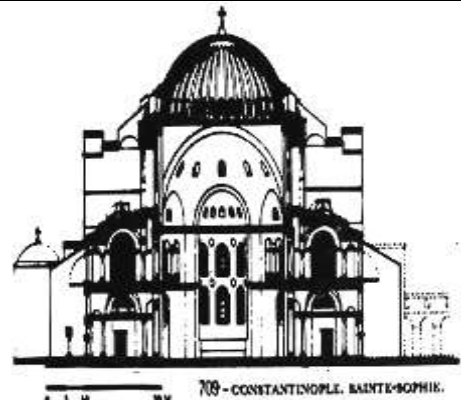


Fig. 2. A cross section of the Hagia Sophia Church

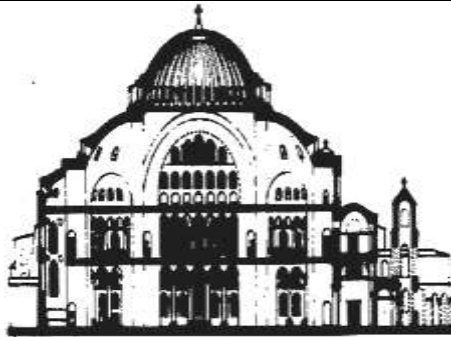


Fig. 3. Longitudinal section of the Hagia Sophia Church

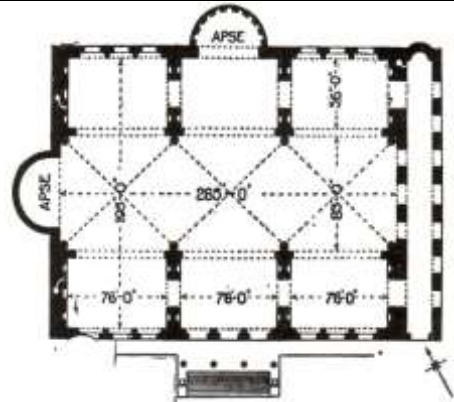


Fig. 4. Basilica of Constantine



Fig. 5. Section of the Basilica of Constantine

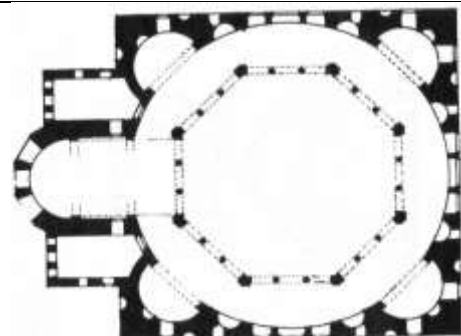


Fig. 6. Bosra Church

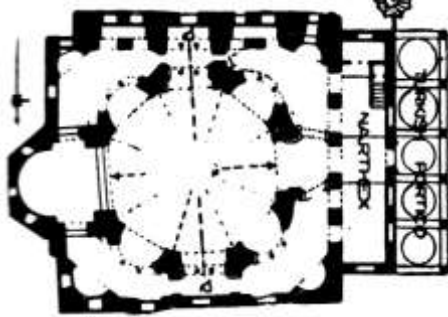


Fig. 7. Hoxha Kaleici Mosque (Sergius and Bacchus

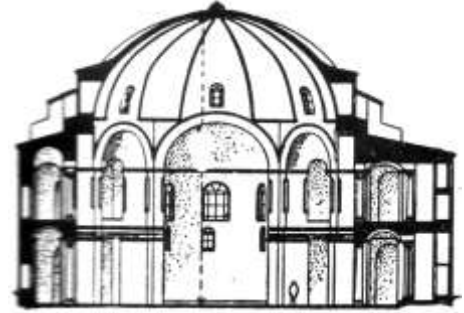
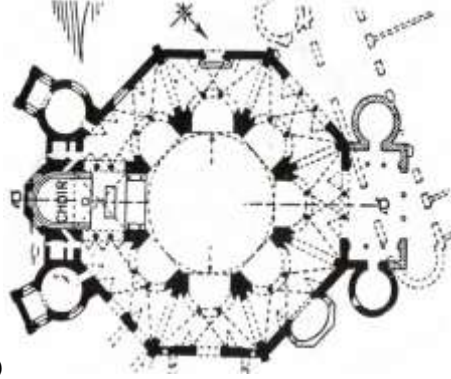


Fig. 8. Section of the Hoxha Kaleici Mosque (Sergius and Bacchus Church)



Church)
 Fig. 9. The Church of San Vitale in Ravenna

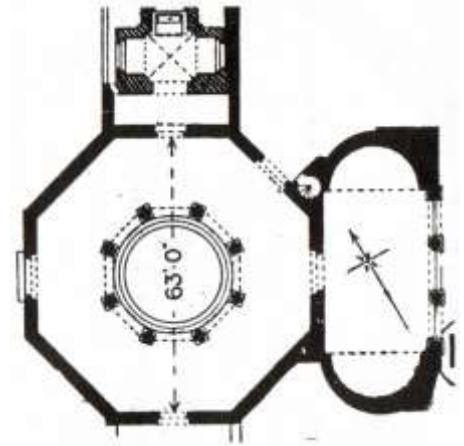


Fig. 10. The Baptism of Constantine in Rome

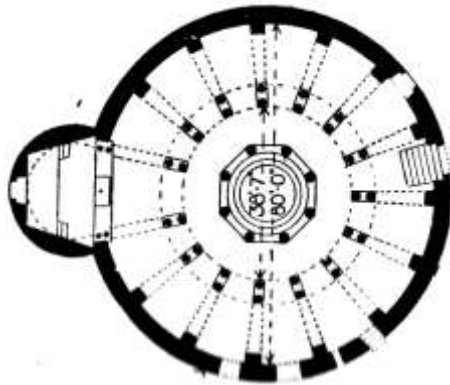


Fig. 11. Baptism of Nowshera

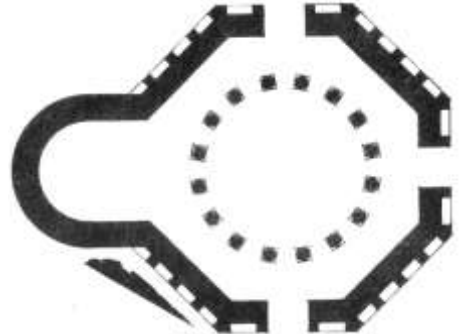


Fig. 12. The Church of the Ascension in Jerusalem

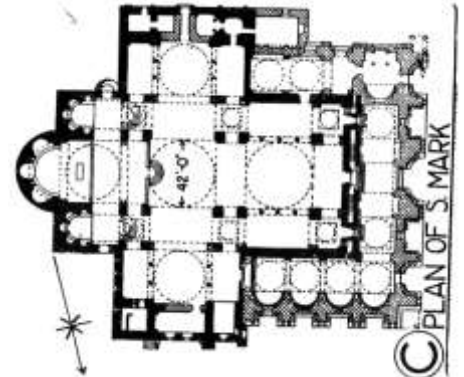
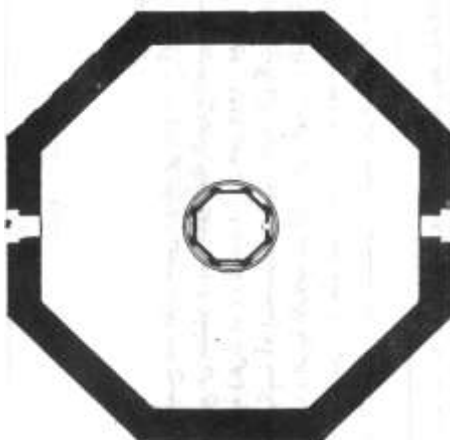


Fig. 14. St Mark's Basilica in Venice, Italy

Fig. 13. Tomb of the Blessed Virgin Mary in Jerusalem

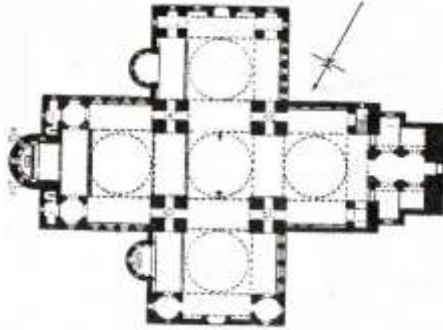


Fig. 15. Saint-Fron Church in Bregueux, France



Fig. 16. Section of the Church of San Fron in Prego



Pl. 1. Hagia Sophia Church



Pl. 2. View from the eastern side of the Hagia Sophia Church



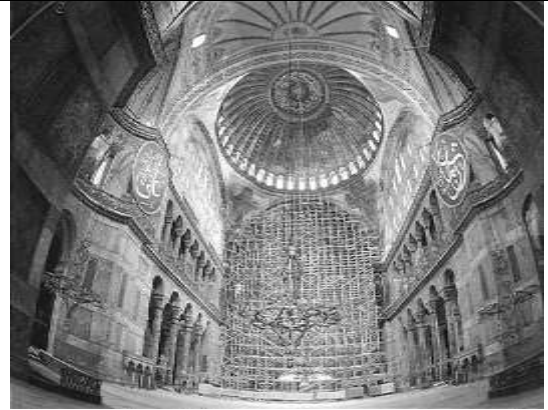
Pl. 4. Interior of the Hagia Sophia Church



Pl. 3. View from the south side
The huge dome and small domes of the Hagia Sophia church are visible



Pl. 5. Interior of the Hagia Sophia Church



Pl. 6. Interior of the Hagia Sophia Church



Pl. 7. Interior of the Hagia Sophia Church



Pl. 8. The image of Christ printed on Veronica's handkerchief



Pl. 9. Mosaic above the southern entrance to the Hagia Sophia Church



Pl. 10. The southern entrance to the Hagia Sophia Church



Pl. 11. The southern entrance to the Hagia Sophia Church Plate



Pl. 12. Mosaic at the entrance



Pl. 13. Hagia Sophia Church Mosaic of the Virgin standing carrying Christ

Notes:

¹ Constantine (27 February c. 272 – 22 May 337), was Roman emperor from AD 306 to 337. He was the first emperor to convert to Christianity, he was the son of Flavius Constantius, a Roman army officer of Illyrian origin who had been one of the four rulers of the Tetrarchy. His mother, Helena, was a Greek woman of low birth and a Christian. Later canonized as a saint. After his father's death in 306, Constantine was acclaimed as emperor by his army at Eboracum (York, England). He eventually emerged victorious in the civil wars against emperors Maxentius and Licinius to become the sole ruler of the Roman Empire by 324.

Although Constantine lived much of his life as a pagan and later as a catechumen, he began to favor Christianity beginning in 312, finally becoming a Christian and being baptised by either Eusebius of Nicomedia, an Arian bishop, or by Pope Sylvester I, which is maintained by the Catholic Church and the Coptic Orthodox Church. He played an influential role in the proclamation of the Edict of Milan in 313, which declared tolerance for Christianity in the Roman Empire. He convoked the First Council of Nicaea in 325 which produced the statement of Christian belief known as the Nicene Creed.

The Church of the Holy Sepulchre was built on his orders at the purported site of Jesus' tomb in Jerusalem and was deemed the holiest place in all of Christendom. The papal claim to temporal power in the High Middle Ages was based on the fabricated Donation of Constantine. He has historically been referred to as the "First Christian Emperor" and he did favor the Christian Church.

The age of Constantine marked a distinct epoch in the history of the Roman Empire and a pivotal moment in the transition from classical antiquity to the Middle Ages. He built a new imperial residence at the city of Byzantium and renamed it New Rome, later adopting the name Constantinople after himself, where it was located in modern Istanbul. It subsequently became the capital of the empire for more than a thousand years, the later Eastern Roman Empire often being referred to in English as the Byzantine Empire.

² Constantinople became the capital of the Roman Empire upon its founding in 330. Following the collapse of the Western Roman Empire in the late 5th century, it remained the capital of the Eastern Roman Empire. In 324, after the Western and Eastern Roman Empires were reunited, the ancient city of Byzantium was selected to serve as the new capital of the Roman Empire, and the city was renamed Nova Roma, or "New Rome", by Emperor Constantine the Great. On 11 May 330, it was renamed to Constantinople, and dedicated to Constantine, Constantinople is generally considered to be the center and the "cradle of Orthodox Christian civilization". From the mid-5th century to the early 13th century, Constantinople was the largest and wealthiest city in Europe. The city became famous for its architectural masterpieces, such as Hagia Sophia, the cathedral of the Eastern Orthodox Church, which served as the seat of the Ecumenical Patriarchate, the sacred Imperial Palace where the emperors lived, the Hippodrome, the Golden Gate of the Land Walls, and opulent aristocratic palaces.

³ The city of Edessa is the city of Edessa in southern Turkey, whose historical roots go back to the era of the Iraqi King Nimrod, who built the city and named it Ur-Hay. The name later turned into Edessa and is now called Edessa.

⁴ Leo III ascended the throne of Byzantium in March 717 AD and founded a new family that ruled the Byzantine state until the year (820 AD) and his family was called the Isousion, given that he came from the Izuaya region in southeastern Asia Minor or from Syria. Leo the Isaurian is considered the second founder of the Byzantine Empire after Justinian, as he was able to rebuild the empire after its deterioration in the seventh and early eighth centuries as a result of internal strife, and he was also able to resist the campaign sent by the Umayyad caliph Suleiman bin Abd al-Malik led by his brother Maslama bin Abdul Malik to open Constantinople (717 AD).