The Human Model in the Byzantine Art

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Abstract: *In art, the essential way of expressing human expressions is the representation of the human body. For the Byzantine art, the defining note is the abstract note, often using more symbolic approaches. Byzantine art has created the image of the spiritualized man by reinterpreting the anatomical elements. Composed of two essential elements, spirit and matter, the body is called to serve the spirit, destined for incorruptibility, immortality and transfiguration. As a temple of the Holy Spirit (I Corinthians 6: 19), the body considered sinful is entirely covered with ample clothing, a plastic way for Byzantine painters to convey the message only through the means of faces and gestures.*

Keywords: Byzantine, body, abstract, symbol, spiritualized.

Men of all times have been endowed with a creative desire, especially over the human appearance. Looking into history it is easy to understand how each century has shaped the image of man according to the aesthetic taste and plastic trends of the time[1]. The reigns with distinct ideologies and policies left their mark on the historical periods of the Byzantine Empire, especially in terms of representation of the human body.

The representation of the human body in the Byzantine art went through a route marked by the presence of sacredness. From the first representations to the last epoch of the empire, in the plastic rendering of the body, the painter established a connection between the dogma of the church, explained by theologians, and the plastic principles. Marcel Sendrail noted that "the ascensional momentum of creation, in its wholeness, had no other purpose than to culminate in the human figure" the essence of man consisting in the bright face that he never covers[2]. In the domain of art, the face was probably the hardest and most recurrent element that artists wanted to shape through the means they had at hand.

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[1] Marcel Sendrail, *Înțelepciunea formelor*, trad. Alexandru Călinescu, Editura Meridiane, București, 1983, p. 17.
[2] Marcel Sendrail, *op.cit.,* p. 22.

The IVth-Vth centuries. Features of the human body in the early vision of the Byzantine canon

The fourth century marks the moment when Christian art turns into an imperial art[3]. It is a new era given by the freedom of Christian worship through the policy adopted by Constantine the Great, starting with the year 312. In Byzantine art, although it was formed against the background of Greek, Roman and Asian eastern arts, the plastic representation of the human body does not imitate natural patterns but expresses the illustration of abstract ideas. Byzantine art in the early centuries aimed at glorifying the Christian hero and strived to meet the spiritual needs of the communities. The decoration does not seem to have clear outlines, in such a manner that everything is spiritualized.

The main themes that contain representations of human characters have a historical, mythological, or glorifying character of sovereignty[4]. The onset of art takes place in the catacombs, the features of the faces in the parietal decoration being influenced by the images of the emperor or other personalities of the court[5]. The faces are made as schematically as possible, without details but very expressive, oriented towards the crowd, in a state of prayer[6].

To exemplify the above-mentioned ideas, the architectural complex at Dura Europos (III century) sets the start when Christian places of worship begin to be built, representing the oldest churches. The fresco from Dura Europos (232-256) shows an important representation of Christ, in the scene of the Good Shepherd, motif taken from the Gospel of John and used in early Christian times, especially for the decoration of funerary monuments, as a symbol of the aspiration for redemption[7]. Here Christ is represented as a young man, without a beard, with his waist covered by a garment. The painter, through the symbol of the sheep placed on the shoulders, makes direct reference to the theme[8].

The image of Christ receives new meanings in the mosaics which decorate the basilica of Santa Costanza (the IVth century). The first representation captures the moment when Christ, seated between the Apostles

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[3] Charles Delvoye, *Arta bizantină,* Vol. I, trad. Florica-Eugenia Condurachi, Editura Meridiane, București, 1976, p. 35.

[4] I. D. Ștefănescu, *Iconografia artei bizantine și a picturii feudale românești,* Editura Meridiane, București, 1973, p. 20.

[5] P. Constantinescu, *Istoria artei bizantine*, Editura Viața Românească, Iași, 1927, p. 15.

[6] Vladimir Lossky, Leonid Uspensky, *Călăuziri în lumea icoanei,* Editura Sophia, București, 2006, pp. 33-34.

[7] Elke Linda Buchholz, Gerhard Buhler, *Arta. Istoria vizuala a artelor plastice,* trad. Alexandru Macovei, Editura Litera, București, 2012, p. 78.

[8] Michael Peppard, *The World's Oldest Church: Bible, Art, and Ritual at Dura-Europos, Syria,* Yale University Press, 2016, p. 100.

Peter and Paul, passes the law[9]; having His right hand raised and a scroll in His left hand, no beard, with light-colored hair, He seems to express the image of a young man. The scene illustrates the transmission of the Evangelical message to the Apostles.

The second mosaic pictures Christ as the ruler of the world, with large eyes and Jewish features, seated on the Globe, in a rabbi purple robe (colour which expresses His imperial traits) giving the Holy Apostle Peter the keys to the Kingdom of Heaven[10].We must highlight here the different manner in which the image of Christ is depicted; the beard gives Him a note of sobriety and illustrates His authority as a monarch.

The representation of Christ as the Good Shepherd thus evolves in a mosaic from the year 450 in the Mausoleum of Galla Placidia, Ravenna. Christ is depicted as the Good Shepherd, who allows His sheeps to graze in peace. He is dressed in a purple mantle, holds a cross in His hand, elements which grant an imperial atmosphere to the scene[11].

The VIth century. Artistic representation of the human body in the era of Emperor Justinian

The middle of the VIth century, marked by the reign of Emperors Justinian and Theodora, is the era in which the specific features and characteristics of the Byzantine decor is outlined and established, remaining constant for a long time[12]. The painted characters are rendered in a simplified, abstracted and spiritualized manner; the monumental dimensions create a special sense of solemnity and the narrative story is emphasized[13].

In the same period, the typology of certain characters begins to be shaped and defined. Jesus has two types of representations, He is either rendered in the hypostasis of a young man, like the Greek hero influenced by Greek art or an adult with a black beard, image adopted by the Byzantine monumental art due to its solemnity. The Mother of God has also several types of representations: *theotokos* with an elongated face, an imposing and serious attitude, *hodighydria* is the rendering of the Mother of God standing, holding the Baby with one arm while stretching the other out for prayer; *blachernitissa* is a bust, having in the region of the chest the image of the Christ with praying hands, framed into a medallion shape, *kyriotissa* is the hypostasis of the Mother of God standing, holding baby Jesus close to Her chest. There are also representations of Her on the throne, blessing, standing without a baby, breastfeeding, all depicting the same facial features. The

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[9] https://www.thebyzantinelegacy.com/santa-costanza accesat 10.01.2022.

[10] *Ibidem*.

[11] Charles Delvoye, *op.cit,* p. 117.

[12] Mihail V. Alpatov, *Istoria artei, Vol. I Arta lumii vechi şi a evului mediu,* Editura Meridiane, Bucureşti, 1962, pp. 221-222.

[13] I. D. Ştefănescu, *op.cit.,* p. 22.

prophets appear as old men with long hair and beards, archangels as winged gods of victory from antiquity, evangelists with their specific traits, some of the apostles, such as St. Peter, Paul, Andrew and St. John the Baptist with bony faces and unkempt black hair[14]. A clear-cut distinction is made between the characters, both through the precise way of representation, and the other artistic elements which enrich their artistic expression.

In the Sant'Apollinare Nuovo basilica, Ravenna, one can notice the mosaic which shows the scene of Multiplication of the Loaves and Fish, dating from the year 520. The plastic artist uses deep and saturated colors which induce the feeling of a miracle. The scene does not follow realistic principles; Christ is placed in the central part of the mosaic[15], being illustrated in a look familiar to the first era of Christians: young man with long hair, dressed in a purple robe, his arms blessing the apostles who hand Him the loaves of bread and fish. The gaze of Christ is fixed towards the spectator. It seems like a rigid picture in which the characters are seen from the front, the folds of the vestments reveal only the main joints[16]. The composition is one made up of basic elements, the chromatic nuances are no longer aimed at restoring the depth or perfection of the body. The human representations here are rendered with accents and shadows[17].

The year 540 is distinguished by the mosaics of San Vitale. The representation of Queen Theodora and the Emperor Justinian and their retinue belongs to one of the most remarkable mosaics in the basilica of San Vitale. The keystone represents symbolic elements such as the mystic lamb and the cross, representations that are later replaced by images of the Savior[18].

The mosaics which depict Emperor Justinian and Empress Theodora in the church of San Vitale in Ravenna are unique in the Byzantine art, being century-old representations. In the first mosaic, one sees emperor Justinian along with his retinue, rendered in a timeless space. In the second mosaic is represented Empress Theodora, in a mundane setting. The portraits of the two sovereigns, along with the other characters accompanying them, have a special note of originality and expressiveness. The characters' faces are individualized, expressive and diverse. The representation of Emperor Justinian shows an idealized image with shades of gravity and severity through the fixed, dark and, at the same time, authoritative gaze. We can say about the artist that he/she was a good connoisseur of portraiture because he/she manages to go from an ascetic monk with a fanatical look, to the full-

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[14] P. Constantinescu, *op.cit.,* p. 76.
[15] Ernest Hans Gombrich, *Istoria artei*, trad. Nicoale Constantinescu, Editura Art, București, p. 137.
[16] *Ibidem,* p. 138.
[17] https://www.scritub.com/arta-cultura/ARTA-BIZANTINA94547.php accesat 10.01.2022.
[18] Elke Linda Buchholz, Gerhard Buhler, *op.cit.,* p. 79.

bodied face of a courtier, up to the solemn figures of the soldiers who complete the scene. The bodies of the characters give dynamism to the picture through the lateral position of the bodies, or the gesture of turning to one side. We have four central characters: Justinian, Theodora, General Belisarius and Archbishop Maximianus. The facial features are suave, thin, with lines that express depth, but also austerity[19]. The portraits are animated, they evoke and convey the solemnity of the imperial court and remind of the portraits on top of the Egyptian sarcophagi. The attitudes and gestures of the characters are free, natural, elegant but also punctilious[20].

The scene seems to transpose us into a world of spirituality and transcendence through the plastic way in which the characters are depicted. They are represented frontally and seem to be floating, not being anchored in any way in the materialism of the earthly world. The artist organizes the characters by width: Justinian and Maximian are placed at the head of a cortege[21]. We can easily see that the folds of the vestments are only a decorative element, as the bodies are transfigured. Here the faces are rendered with a slight inclination, the large eyes are accompanied by a straight and focused gaze.

The mosaic decoration of the Church of St. Demetrius in Thessaloniki dates back to the VI-VII centuries. It is made up of numerous portraits of donors. The most famous is St. Demetrius bareheaded, with an aureole, flanked by the archbishop of Thessaloniki and the governor of the city. Saint Demetrius is rendered standing, frontally oriented, and his large eyes, his gaze and the defined oval of the face also remind in this case of the Egyptian portraits. The faces of the archbishop and governor have realistic traits. The chromatics is blurred, the lack of brightness and reflexes highlights, bring into focus the expressiveness of the physiognomy of the three characters[22].

Although, initially, the cult of icons was banned in the first centuries of Christianity, in the VIth century the icon became an important object of liturgical worship. The characters painted in the icons of this period are positioned centrally, the face is elongated, with static, hieratic attitudes and an ascetic expression. The representation of the Virgin with the Child on the throne, along with saints Theodore, George and two angels (VI-VII centuries) from the Monastery of St. Catherine (Mount Sinai) is an exceptional work, created most likely in Constantinople, in the encaustic technique on wood, which has a delicate, ornamental style. The vestments, the throne and the naturalness of the angelic faces are astonishing. The large eyes, the frontal

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[19] https://www.scritub.com/arta-cultura/ARTA-BIZANTINA94547.php accesat 10.01.2022.
[20] I. D. Ştefănescu, *op.cit.,* pp. 22-23.
[21] Charles Delvoye, *op.cit.,* p. 128.
[22] I. D. Ştefănescu, *op.cit.,* p. 21.

posture of the characters become characteristic of all subsequent icons[23].This frontal posture of the characters is symbolic, it suggests grandeur, holiness and sacredness, but also solemnity. All this thanks to the large, wide eyes that plastic artists apply to all painted characters.

We can see that the mosaic, the technique preferred by the artists and beneficiaries of this period, have nothing realistic in it; it suggests the mystery of faith and timelessness through gold funds. As for human bodies, the mosaic technique emphasizes them by its closed outline. A line that seems to cut the character from the rest of the composition and place him in the spotlight of the viewer.

The VIIth-IXth centuries. Repercussions of iconoclasm on the plastic rendering of the human body

The period of the VIII-IX centuries (more precisely the years 726-843) represents a turning point for Byzantine art, manifesting now the iconoclastic crisis, an era characterized by the prohibition of paintings with holy persons. Broadly speaking, iconoclasm represents the struggle against the cult of icons, and it favored the flourishing of decorative art[24].

The takeover of the rule of the empire by the Isaurian dynasty favours the beginning of the iconoclastic era. It is the moment when painters can no longer use anthropomorphic images in Christian art, which were substituted with symbols such as the Tree of Life, the Gospel or the Cross[25].

Although the iconoclastic crisis led to the loss of numerous Byzantine iconographic monuments, one of the oldest fresco paintings (the VIIIth century) in Byzantine style - Castelseprio, Lombardy - was preserved. The painting illustrates moments in the life of Christ, the scenes are rendered through an artistic style that makes us think about Roman painting through their natural aspect[26].The bodies are characterized by elegant physiognomy, natural gestures and diaphanous movements.

The IX-XIIth centuries. The human body and the new artistic-plastic approaches in the art of Macedonian and Komnean dynasties

The dynasty of Macedonians favours a new context, in which secular and religious painters work at the palace[27]. In painting bodies, the authors use realistic procedures to render the expression faithfully, portraying contemporary characters and scenes from everyday life. The characters are

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[23] Elke Linda Buchholz, Gerhard Buhler, *op.cit.,* p. 77.
[24] I. D. Ştefănescu, *op.cit.,* p. 24.
[25] P. Constantinescu, *op.cit.*, pp. 95-96.
[26] https://www.scritub.com/arta-cultura/ARTA-BIZANTINA94547.php accesat 10.01.2022.
[27] *Ibidem*, p. 105.

rendered with the attitudes and features of the courtiers. The new faces can represent people like Armenians, Arabs, Slavs, Italians, and Mongols. In paintings based on a religious theme, their authors use hieratism again, and figures are divided into three types: angelic, biblical and apostolic. The bodies are drawn firmly and simply, and the chromatics is rich and varied[28]; the figures become darker and severe, more spiritualized and ascetic, the forms of the bodies are simplified, made schematically. One notes a tendency towards the immaterial aspect. The characters have lost gestures that give the compositions a touch of clarity. The principle of size emerges during this period and, as a result, the size of the character is directly proportional to its theological importance. Jesus and the Mother of God have the largest dimensions, followed by the apostles and the rest of the saints. Other characteristics that are established are related to the particular features of some characters: John the Baptist appears with a bushy beard and unkempt hair, Solomon with a white beard, the saints are displayed according to their age. Even the monks are rendered so close to reality that the painting resembles a photograph. Painters aim to render faces in a more ingenious, balanced manner, closer to natural, without superfluous details. Art becomes more varied, more elegant and more attentive to chromatics, compared to the monumentality of Justinian's era[29].

We will dwell on a few examples that illustrate the compositional-artistic characteristics of the body during this period. The church of the Nea-Moni Monastery, from the island of Chios, is distinguished by the mosaic portraits (the XIth century) from the scenes depicting Christ on the Cross and the Descent to Hell. The bodies of the saints are rendered vividly, with large lines and pronounced contours. The chromatics used is strong and rich: the deep blue, the semi-precious stone red, the old enamel green. The portrait of Eve is distinguished by the artist's use of large, vivid and rough lines. The eyes are bold and simple, and the gaze eloquent[30].

The mosaic paintings from Dafni (Athens) date back to the same period. The portrait of the angry Christ stands out here. The anatomical knowledge of plastic artists can be observed from the way in which they contour the forehead, eyes, nose, cheeks and chin. The hands exude energy through long, flexible fingers. The tresses are highlighted by golden accents. Draperies highlight the lines of the bust[31].

At Saint Sophia (Constantinople, the IXth-XIIth centuries), from the perspective of our chosen theme, we notice the mosaic which depicts the Mother of God in the conch of the apse (mosaic that replaced the cross, a common approach after the iconoclastic period). In this composition, the

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[28] *Ibidem*, p. 106.
[29] *Ibidem*, p. 128.
[30] I. D. Ştefănescu, *op.cit.,* p. 25.
[31] *Ibidem,* p. 26.

Mother of God is represented in a realistic manner, with the Baby on Her knees, flanked by the Archangels Michael and Gabriel. The latter, with an elongated face, firm expression and large eyes, suggests triumphal beauty and intelligence[32].

The composition that best expresses the features of the characters in the mentioned type of art is the one illustrating the Emperors Constantine and Justinian, offering the Mother of God the new capital and the church of Saint Sophia. Made later than the other mosaic scenes, around 1019, the mosaic is distinguished by the chromatic faces of the Mother of God and the Baby, in which predominate shades of green, red, rose, brown and white. The drawing is rigorous, severe, the lines highlight the cheeks, stiff attitudes, flat bodies, general hieratic frame[33].

The end of the the IXth century enriches the treasure of the Byzantine art through the decor of the pediment above the main entrance door. The composition illustrates a moment of prayer from the service of a church consecration. The emperor is rendered kneeling, whereas the body, hands and face are outlined with the use of shadows and light areas. The hair is emphasized, the hands are rendered according to a pattern. The face seems calligraphed, the contour lines, the accents of light form processes and systems that streak the cheeks, forehead and chin[34].The bodies of the characters in the plastic compositions of this period are characterized by sobriety and expressiveness, by the intensity of the gaze. The ascetic faces betray a moral severity.

The XIII-XVth centuries. Byzantine bodies from the frescoes of the Palaeologan Renaissance

Analyzing the era of Palaeologists we must consider a last moment of glory of mosaics, but also the peak of painting in fresco. A series of mosaics were made illustrating scenes from the life of Jesus and the Mother of God, along with faces and portraits of saints at the Chora church (Kharie-Djami). The figures of the characters are graceful and express fragility[35].

The characteristics of the artistic style of the Palaeologan era are outlined and materialized at the end of the XIIIth century and the beginning of the XIVth century, in Constantinople. All this process focuses on the humanism of the early Palaeologists' era, represented by the entourage of Theodoros Metochites, the founder of the mosaics at KahrieDjami. The Byzantine artists in the early years of the XIVth century embrace the ideals of neo-Hellenism. They are inspired by the old sources, from the manuscripts

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[32] Charles Delvoye, *op.cit.,* pp. 50-51.
[33] *Ibidem,* p. 54.
[34] I. D. Ștefănescu, *op.cit.,* p. 24.
[35] P. Constantinescu, *op.cit.*, p. 181.

containing miniature images of the type rotulus, from the Vatican of Jesus Navin. Miniatures help in building spatial compositions and placing freely in space the human figure, rendered in the most complicated and surprising attitudes[36].

As for the rendering of bodies, the Paleologic painting focuses on the gestures and attitudes of the characters, as tools for expressing emotions. The characters have expressive glances and diverse physiognomy, sometimes conveying melancholy and fondness. The painters of palaeontologists' time were not concerned with naturalism, anatomical accuracy or problems of linear perspective. It is an artistic period in which scenes are rich in characters and accessories, thus diversifying the themes. The folds of the vestments are rendered by clear lines which define the figures, respecting the volume of the forms[37]. In easel painting, vestments flutter on the bodies of the characters, and the expressiveness of the figures is emphasized. In the miniature approach is revealed a taste for portraiture. Ancient Greek writings are also sources of inspiration for the Byzantine art. In the representations of the Palaeologan period, the human figure is rendered in motion, full of dynamism; the faces are delicate, the chromatics is vivid. The most characteristic mosaics and frescoes of the early Palaeologus style are those of KahrieDjami (1315-1320), of FetiehDjami and VethaKilisseMedjidi (1310-1320), as well as the mosaics of the church of the Holy Apostles in Thessaloniki (1315)[38].

The characters are now rendered from one side, with expressive and vivid gestures, much closer to the human nature. With natural attitudes and gestures, the bodies receive volume under the draperies of the garments rendered with a reliable understanding of the plastic effects. The physiognomy is finer, the hard and severe lines of the faces disappear[39].

Starting in the middle of the XIVth century, Paleologic painting enters a new phase of development. The influence of hesychast ideas on art is becoming more and more emphasized, resulting in a series of substantial changes in style. Compositions acquire rigour and reserved attitude. The movement gives way to solemn tranquility. Once again, the preferred compositional process is given by the frontal position of the scene. The faces lose the softness of yesteryear, and the asceticism of expression is highlighted. The loose, pictorial treatment is replaced by a linear one; the body is no longer shaped with the help of vivid spots of color and boldly drawn white lines, but by thin The characters in the paintings of Sopotani (1263 - 1265) are depicted statuary, the expressiveness of their faces remind

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[36] V. N. Lazarev, *Teofan grecul și școala sa*, trad. Vasile Florea, Editura Meridiane, București, 1974, p. 51.
[37] Charles Delvoye, *Arta bizantină,* Vol. II, trad. Florica-Eugenia Condurachi, Editura Meridiane, București, 1976, p. 219.
[38] V. N. Lazarev, *op.cit.,* p. 52.
[39] Charles Delvoye, *op.cit.,* vol. II, p. 256.

of the ancient busts of philosophers. Also, the construction of the hands proves anatomical knowledge. Some faces look similar to those found on the ancient funerary stars. Going further, in the XIVth century, at Gracanica, one notice the scene of the Assumption, in which the apostles are rendered with suggestive and personal faces, and Christ holds in his arms the soul of Mary[40].

In the age of Palaeologists, the art of icons is blooming, due to the high quality of the works and, at the same time, the considerable increase in their number. Scenes of the New Testament and hagiographic stories are added to traditional figures: Christ, the Virgin and the saints[41]. Maria Peribleptos is a typical example of a Byzantine icon from the time of Palaeologists. We find it at the origin of the works in Wallachia and Moldavia in the XVth century or the beginning of the next one. Mary's face is depicted according to the canon law: pronounced cheeks, distant eyes, sharp chin and visible neck folds. One can no longer feel the realistic notes, as the right hand, stretched out on the chest, with long and fine fingers, is a model of observation and style[42].

Studying the Byzantine culture of the XIVth century, it is necessary to set a clearcut limit between the first stage of its development (involving the first third of the century) and the later stages. The flowering of neoelenism coincides with the first three decades of the XIVth century. At this stage of development, the Byzantines receive antiquity very superficially, as they continue to fiercely defend the faith of their parents and ancestors. It is the period in which the hesychast current emerges, developed as a rigorous way of living during the fourteenth and seventh decades of the XIVth century, the years in which Theophanes the Greek was formed as an artist[43]. Hesychasm expresses aversion to the world and the human side, approach also transferred to art[44]. Almost all Byzantine art in the second half of the XIVth century changed its style due to the triumph of the monastic ideals. Theophanes the Greek was formed during the period when Byzantine art gave up the free traditions of painting, specific to the early Palaeologus style, instead of the cold and rigid academic style[45].

From Theophanes the Greek remained numerous artistic works, but in the current paper we will only focus on the frescoes in the cathedral of Spas Preobrajenie (Transfiguration), Novgorod. Executed in 1378, the frescoes of the cathedral illustrate slender, noble characters that are linked to the style of KariyDjami. In Novgorod one can see the violent and passionate

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[40] P. Constantinescu, *op.cit.,* p. 32.
[41] Charles Delvoye, *op.cit.*, vol. II, p. 255.
[42] I. D. Ștefănescu, *op.cit.*, p. 38.
[43] V. N. Lazarev, *op.cit.,* pp. 37-39.
[44] *Ibidem,* p. 50.
[45] *Ibidem,* p. 51.

temperament of the artist[46]. Human figures are highlighted by the way in which the artist renders the contour lines, by the negligence of the details. Even the chromatics used by Theophanes the Greek directs our attention to the beauty of the faces: the carnation is made more of shades, the strokes of light define and outline the tresses, beards and other features of the faces. Charles Devoye mentions in his references that the figures of Theophanes have sometimes been compared to photographic negatives, as they express a powerful show of colour[47].

Painters from the Paleologan Byzantine period are rather dedicated to reproducing a transfigured image of man, not faithful to reality, rather than stylized symbols and representations of the elements.

The artistic representation of the human body evolves into Byzantine art. The image of Christ, starting from a gentle and merciful figure, in the art of the first centuries, is rendered as a fighter in the era of heresies and the triumph of the church. After the Council of Nicaea, Christ appears as a sovereign of the Universe (Pantocrator) reminiscent of his representative on the Earth, basileus. The Holy Spirit is represented either as a luminous beam descending from heaven in the form of tongues of fire or as a dove. In the representations of angels and archangels one can notice elements such as swords, brocade tunics, chain links or different uniforms. The image of the Mother of God is often found on the throne as empress, guide of the hikers (Hodightria), with Christ the Baby on the knees or breastfeeding Him.

The influence of the Byzantine art also reached the territory of our country due to the exchanges between merchants, but the church was the main means which facilitated the use of the Byzantine principles in the arts of the Romanian Principalities. In religious paintings one can clearly notice the Byzantine influence. The painters came from the East, and the disciples they formed used the same artistic style.

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[46] Charles Delvoye, *op.cit.*, vol. II, p. 241.
[47] *Ibidem,* p. 242.

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