Chapter 11
Renaissance: Legalization of Feelings

ABSTRACT

The influence of the Greco-Roman art and the art of the Middle Ages on depicting space in the pictorial art of the Italian Renaissance is considered. It is shown that the linear perspective, opened by the masters of the Italian Renaissance, not only reproduces the image of a homogeneous and continuous space, but also due to the presence in the picture of a single vanishing point of straight lines perpendicular to the picture plane, creates a feeling of unlimited space. Methods of the depicting space by the Northern Renaissance masters are reconstructed; the differences from the linear perspective are shown and the advantages of using a curved perspective are analyzed. In analyzing the markers of evolutionary changes, the most active channels were obtained. The results are shown in the form of generalized psychological portraits. The behavior patterns of the main estates representatives were reconstructed.

BACKGROUND

The Renaissance, bright, close to our time and the shortest of all considered earlier, is very well documented.

There are a large number of memoirs, political and historical works, theological and scientific works written in hot pursuit of various events, often extremely polemical, which allows us to feel the atmosphere of this most interesting period. And this atmosphere encompassed the souls of artists, giving rise to inspiration and desire to create in them, not like their medieval predecessors. There are also treatises that reveal the essence of space depicting, and a considerable part of them is written by the artists themselves. Of course, our contemporaries – art historians, philosophers, historians, psychologists – could not leave the Renaissance without their attention. In their writings, various assessments of these or other events are given, as well as the characteristics of:

- creativity and art (Taylor, 1981; Prokofiev, 1985; Nikulin, 1999; Dirk De Vos, 2002; Eco 2004; Paolletti, Gary, 2011; Sinisgalli, 2011; Summit, 2011);

DOI: 10.4018/978-1-7998-1706-2.ch011
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- society (King, 1991; Shlain, 1991; Hause & Maltby, 2001; Patrick, ed. 2007; Ruggiero, 2015; Monfasani, 2016);
- mind and science (Butterfield, 1965; Debus, 1978; Grant, 1994; Field, 1997; Lahr, 1997; Kemp, 1989; 2000; Stephens, 1990; Cattaneo, 2016);
- persons (Lvov, 1971; Znamerovskaya, 1975; Velchinskaya, 1977; Gershenson-Chegodaeva, 1983; Wilde, 1994; Criminisi, van Mander, 2007);
- and the epoch as a whole (Ferguson, 1951; Losev, 1978; Burke, 1990).

There are also numerous works affecting not only art history, but also the geometric issues of the depicting of space by Renaissance masters (Benesh, 1973; 1983; Wright, 1983; Prokofiev, 1985; Edgerton, 1977; Velchinskaya, 1977; Field, 1997; Grashchenkov, 1988; Kubovy, 1988; Kemp, 1989; 2000; 1999; 2006; Hockney, 2001; Hockney, Falco, 2003; Talbot, 2003; Panofsky, 2004; 2006; Kovalyev & Nitsyn, 2009).

All this makes it possible to better understand which direction the vector of evolutionary changes points to - after all, the tasks of studying the evolution of the mind, as well as behavioral patterns continue to be central even in the magnificence of the Renaissance!

GENERAL CHARACTERISTICS OF THE EPOCH

Depending on the worldview, the same phenomenon can be perceived by the human mind in completely different ways. Renaissance (Quattrocento) in the liberal-humanistic paradigm is progress, unconditional benefit, the eve of unprecedented prosperity; in religious – apostasy, new paganism, Luciferian riot, the eve of the Apocalypse. The conflict of these assessments, the sources of which can be traced back to the Middle Ages, testified another swing of history – now the ancient deification of human was perceived as the ideal. For a proper understanding of the content of this stage, it is necessary to give it a comprehensive description.

Renaissance in Italy

Approximately 600-550 years ago, a movement that proclaimed human as the highest value – humanism – was born in Northern Italy (Monfasani, 2016). Later it reached other parts of Europe. The human right to the all-round development of abilities, immediate and unlimited satisfaction of needs, mainly material ones, was now recognized as the integral.

This worldview was the result of a long process of apostasy that covered the Christian world. Let us single out the following symptoms of the spiritual ailment of the Church:

- dogmatic disputes about the filioque, which eventually split the Christian world approx. 950 years ago, and which led to the loss of correct understanding of the hierarchy of the Holy Trinity, created dissatisfaction of spiritual needs and shifted the vector of interests to scholastic exercises;
- already mentioned (Chapter 10) disputes of scholastics about universals, which led, in modern terms, to the set-theoretic description of systems as an additive, led to the loss of understanding of the emergence of complex objects and caused a redirection of scientific search from systems to elements;
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