

Humanism during renaissance assignment

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Renaissance is a term used to describe ‘rebirth’ (in French), which began in Italy in late middle age and then spread to other parts of Europe. During the Renaissance people to question the Scholastic methods of that time and their questioning resulted as the birth of humanism. Humanism goes along with secularism in the sense that it makes humans beings, not God, the centre of attention. People began to do things because they enjoyed them rather than for God’s glory. It was responsible for the change in the medieval education system, emphasizing on rational and racial thinking.

Humanism emphasizes on the importance of knowledge, as well as on the potential of the individual and civil responsibility. This concept of humanism became the core of renaissance style. It was in this age that people began to reason and think rationally. Even the term used for the Renaissance philosophers, ‘humanists’, shows how the focus of the people’s attention had shifted from Heaven and God to this world and human beings.

Individualism takes humanism a step further by saying that individual humans were capable of great accomplishments.

Renaissance philosophers saw humans as intelligent creatures capable of reasoning (and questioning the authority) rather than being mindless pawns helplessly manipulated by God. Humanism profoundly affected the artist community and how artists themselves were perceived. The medieval mind viewed artists as humble servants whose talent and ability were meant to honor God. This is evident in the work of medieval artists adoring churches and cathedrals. Renaissance artists, in contrast, were trained intellectuals – well versed in the classical and mathematical principles.

And the art that they created reflected this newfound perspective. In art, linear and aerial perspective developed and artists considered their canvases to be windows to the natural world. Their task became to portray the natural world as realistically as possible. Renaissance art portrayed the human body as a thing of beauty in its own right and not like a medieval comic strip character whose only reason to exist was for the glory of God. People were often conceived as nudes covered in real fabric rather than the medieval concept of clothes with a head and hands showing.

Painters eliminated extra features and details so that the viewer's attention would focus on the theme of the painting rather than be distracted by details. Paintings became balanced and started to express emotions. During the middle age, saints in paintings wore halos around their heads; saints would also look larger in size than the humans. As humanism became popular the size of the saints began to look more human, halos became fainter and then eventually disappeared. The media of art evolved as well. Early paintings were usually done with egg tempera, which dried fast and created a flat rough surface.

Oil paint was introduced in the early 15th century, and became immensely popular as it dried slowly and was translucent, allowing light to shine through the paintings. Humanism freed remarkable individuals and geniuses such as Leonardo da Vinci to live up to their potential without being held back by the medieval society that discouraged innovation. Other ways in which individualism is seen during Renaissance is that the work. During the Renaissance, architects trained as humanists helped raise the status of their profession from skilled laborers to artists.

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Renaissance architecture shows clarity as it emphasizes on clean lines, geometrical shapes, symmetry, and was very systematical. When comparing the Gothic architecture and the renaissance architecture, the Renaissance architecture seems to be more practical in terms of height, and spacing. As in the classical world, Renaissance architecture is characterized by harmonious form, mathematical proportion, and a unit of measurement based on human scale. Vitruvius man The drawing is based on the ideal human proportions with geometry described by the ancient Roman architect Vitruvius.

He describes the human as the principal source of proportion among the classical orders of architecture. The image of the man exemplifies the blend of art and science during the Renaissance. An example of the proportions found in the Vitruvian man – The drawing the length of the outspread arm is equal to the height of a man, from the hairline to the bottom of the chin is one tenth of the height of the man, and from below the chin to the top of the head is one eighth of the heights of the man form.

Above the chest to the top of the head is one-sixth of the height of the man form and from above the chest to the hair line is one-seventh of the height of the man. The maximum width of the shoulder is a quarter of the height of the man. Temple fronts. His keen understanding and observation of classical architecture is also seen in the Church of Santa' Andrea in Mantua. The columns in this building are not used decoratively but functional as load bearing support. For Alberti, architecture was not just creating building but to give a meaning.