

Perspectivism of the Renaissance Thought¹

David Menčík²

Abstract

The starting point of the essay is clarifying the difference between the *mono-perspective* and *multi-perspective* vision of reality. Off-course the terms perspective, mono-perspective and multi-perspective are not self-explanatory and the meanings of these terms need to be formally analysed. After making the formal difference between *mono-perspective* thinking and *multi-perspective* thinking a content difference needs to be made. Namely, why is the Renaissance vision of reality *multi-perspective* and the Middle-Age vision of reality *mono-perspective*? The answer to this question needs to be given by the analysis of the original works of the Renaissance thinkers. Our undertaking will not be limited in analysing only one discourse but following the subject from a methodological point of view in a *multi-perspectivism* way. Therefore, three different discourses will be analysed:

¹ The essay was presented in June 30, 2018, at the War Museum of Athens – Greece (Rizari 2), in the context of the day conference of the Philosophy Research Group of Athens University (directed by Anna Lazou).

² davidmencik@gmail.com, Faculty of Philosophy, Novi Sad.

1. The discourse of philosophical anthropology with Mirandola's vision of man as a paradigmatic example-
2. The discourse of philosophy of nature, with Bruno's vision of the universe as a paradigmatic example-
3. The discourse of art history in which four paintings will be analysed: these paintings can be considered of having philosophical, value because they provide a picturesque representation of what the Renaissance "world" was really like.

Keywords: Perspective, man, universe, Renaissance, art.

1. What is Perspectivism?

The term *perspective* can be used in many ways. Because of the phenomenon of *perspectivism*, an outlined presentation of the specific uses of the term will be sketched in this essay:

- ^{1.} The first and foremost meaning of the term *perspective* that is to be used is the one in the meaning of the word *multi-perspective*. Understanding something as *multi-perspective* is, naturally, contrary to understanding something as *mono-perspective*. For example, in the Renaissance, there is the possibility of having different particular conceptions of what is the world or what is the nature of man. This possibility makes Renaissance philosophy the philosophy of multitude. The *mono-perspective* thought of Middle-ages is revealed, if we try to analyse how the nature of man or the understanding of the world is shown. Namely, in medieval philosophy man is the image of God and the world is created by God.³

³ Any other conception that would claim otherwise wasn't tolerated by the Catholic Church. We can see this in the "war" between church and science in the Renaissance

Epistēmēs Metron Logos, Issue 3

In order to present the idea of the difference between *multi-perspective* and *mono-perspective thought* though, in a simplified manner, an analogy can be made between Newton's discovery of the dispersion of light and understanding the world in the time of Middle-Ages and Renaissance.⁴ The dispersion of light works in the same way that a glass prism is put in front of a wave of light. The light before dispersion seems single coloured, so to say white, but after the dispersion, all colours of the spectrum can be seen. In analogy to this, understanding the world and man's place in it in Middle-ages was like a wave of light before dispersion. It was a unique and obvious experience, with no need to ask any questions; after all, that was an experience shown in the "Holy Bible" itself as well as in the work of Saint Augustine.⁵ In the Renaissance "the wave of light" is already dispersed. The truth of what the man is and what the world is are no longer single and obvious but plural. The conceptions in this way start to differ from one another – just like the colour red is different from colour blue after the dispersion of light.

2. The second meaning of the word *perspective* that is to be reflected on is the one present in the art of the Renaissance. Off-course there is a phenomenon that we call *perspective*, when we are observing objects in a work of art. We

time. The Church was still strong and would not approve any conception other than its own.

⁴ The fact that we will represent light as "truth" makes this analogy even more ironic. This is the case because light was understood as a metaphor of truth in authors who were influenced by Platonic philosophy (Bonaventure 1997: 37-45).

⁵In *Confessions*, Augustine showed that there is no other way to find the real self of a man, than through the relationship with God. There is only one truth in which man can truly find oneself. Augustine tried to find the essence of man in many exterior things prior to finding man's relationship with God only to fail over and over again. In *De Civitas Dei* and in Christianity itself this world is presented inferior to the world of *The God's state*.

Epistēmēs Metron Logos, Issue 3

say that the objects are in perspective if we see them appearing as though their distance, size or depth differ based on our point of view. Plato showed what importance does perspective have for mimetic artists, sculptors in particular. He wrote in the *Sophist*:

“If they reproduced the true proportions of the various parts of the body, then as you know the upper parts would appear to us smaller than they should and the lower parts bigger, because we’re seeing the upper ones from a distance and the lower ones from close up...” (235 e – 236a; Rowe 2015: 127).

Despite Plato’s criticism, it will be shown in the analysis of Massacio’s *Holy Trinity* that placing beings in perspective can be useful for presenting the ontological levels of beings in the way of art. The second aspect of perspectivism that can be seen in art is the role of the author himself in Renaissance times. The author is sometimes shown in the work of art itself. To show this phenomenon and its importance we will analyse one of Dürer’s autoportraits (see below; painting number 2).

2. Perspectivism in Mirandola’s understanding of man

In the Renaissance, we have more than one significant conception regarding philosophical anthropology. It can be said, because of the multi-perspectivism present in the Renaissance understanding of man that no single one of them prevailed as the most dominant one.⁶ No text regarding the questions “what is a man” and “what is his position in the world” that was written in the Renaissance can be sufficiently paradigmatic for understanding the whole Renaissance understanding of man in the

⁶Because of the individual value of all of the different conceptions of man we can say that Mirandola’s *Oration of the dignity of man* is only one of many possible perspectives of understanding man in the Renaissance. For example - Marsilio Ficino, Erasmo Rotherdamus and Paracelsus are authors who deserve to be mentioned alongside Pico della Mirandola as authors who wrote about the understanding of man in the Renaissance.

Epistēmēs Metron Logos, Issue 3

sense that the point of understanding men could be directly derailed. Because of this phenomenon, the philosophy of Renaissance differs from all preceding philosophies.⁷

To fully understand Mirandola's view of the man we need to find its particular difference from the understanding of man in Christianity. For this undertaking, we will need to analyse the most the term *dignitas*. Dignity proves to be the most important term in Mirandola's philosophy. However, dignity is not Mirandola's term originally. The term has been used previously in Christianity for argumentation of the unity of mankind. It has been noted before that all men were perceived as God's creation. Therefore, all the men should be the same in their ontological status. The "invention" of dignity led to the collapse of the institution of slavery that was thought as normal in Ancient times.

With due respect in mind to the Christian use of the word dignity, Mirandola attributes a more intrinsic value to it. For unravelling the difference between the understandings of the term *dignitas* in the Renaissance from that of Christianity, few paragraphs from Mirandola's original work will be further investigated:

"The molder and maker of thyself; thou mayest sculpt thyself into whatever shape thou dost prefer... It is given him to have that which he chooses and to be that which he wills...Man possess every sort of seed." (Pico della Mirandola 1998: 4-5)

Interpreting the story about Adam from *The Book of Genesis*, Mirandola comes to the conclusion that the human being is not created according to any of the *archetypes*. The dignity of man is presented in its openness in man's formation. It can be said that "while the nature of all other beings is limited, humans suffer no such restrictions" (Dougherty 2008: 134). Man possesses every seed of all beings but doesn't obtain a

⁷ If we wanted to introduce ourselves to the Christian understanding of man we would read the texts of St. Paul or St. Augustine. We would read Epictetus for understanding man in Hellenistic-Roman time and probably Aristotle or Plato for understanding man in classical Greece.

Epistēmēs Metron Logos, Issue 3

metaphysical principle disseminated on him.⁸ Man has the possibility to be anything he wants. Finally, he can actually become anything he wants because of the possession of free will. The importance of free will can be seen in the next passage from *Oratio*: “The seeds that each man cultivates will grow and bear their fruit in him.” (Mirandola 1998: 5). This, very important quotation from *Oratio* shows the significance of freedom for the creation of man. Man doesn’t create only oneself though, but is also a co-creator of the world. Being metaphysically undetermined man can achieve greatness and change the world itself by acting accordingly. This kind of conclusion creates a different approach towards the world as well as towards man. Our world is not something given, but we are the ones who create it. A new role has been given to man, according to which man is no more only a passenger in this world waiting for the “Kingdom of Heaven” but has a task in this life. It can be argued that Mirandola puts into the question the whole biblical myth of world creation in six days. Namely, if a man can co-create the world it is implied that the creation of the world is not over and that the myth is not true. The idea that man is a co-creator of the world had its significance in art and “science” of the period. Philosophers tried to find a new method that would be more adequate for discovering new things and forwarding new conclusions instead of assuring that the “old” knowledge is the only true one.⁹

⁸ The seed has been used by many authors as a metaphor for possibility. Opposite to Aristotle but in Aristotle’s terminology we can say that there is no longer one *dynamis* and one *energeia* concerning human beings. Man is different from other beings because he can become anything he wants, his *energeia* is an open possibility. Mirandola’s understanding also differs from Middle-age one, because there is no metaphysical principle of man as it was the case for Scholastic philosophy and the idea of the substantial form.

⁹ This idea of changing the method of understanding nature is present in Bacon’s philosophy. Bacon suggests a new method of scientific induction opposite to syllogistic deduction because it (syllogistic deduction) proved to be not good enough for coming to new conclusions and therefore was not helpful for the battle against all of the misfortunes happening in a Renaissance city such as the black plague, hunger etc.

Epistēmēs Metron Logos, Issue 3

This conclusion that man is a creator of himself and the world would not have been as ground-breaking as it was, if Mirandola didn't extrapolate his arguments and made a sort of moral ontology.¹⁰ His "ethics" can be seen in next passage:

“Let us spurn earthly things; let us struggle toward the heavenly. Let us put in last place whatever is of the world, and let us fly beyond the chambers of the world to the chamber nearest the loftiest divinity.” (Mirandola 1998: 7)

Why should this “maxim” be understood as one of moral ontology? It should be understood in this way because Mirandola presents the ontological status of man in terms of ethics. Namely, man is presented as a being of choice and obligation. He has the choice to stay only a man or even to become less than a man but also has an obligation to try to become a “heavenly” being. Ultimately, choices in life will eventually determine man's being. Opposite to all other beings, man doesn't have a metaphysical form and because of it, man is superior than them. If a man tries to find the basis of his action in lower beings he will not be a man anymore but a beast. On the other hand, man needs to look up to something and needs to ask who can be considered as the paragon for his actions. Whose behaviour should man imitate in order to achieve his possibilities? An answer to this question is given by Mirandola by the introduction of three angels, *Seraph*, *Cherub* *Throne*. These three angels represent three virtues that a man should achieve: “The seraph burns with the fire of charity; the cherub shines with the radiance of intelligence; the throne stands in steadfastness of judgment.” (ibid.) This understanding of man implies that man can no longer fulfil full potential only by turning to God but through the practice of both theology and philosophy in order to become the best version of himself.

3. Bruno's multiverse

Giordano Bruno is partly because of his work, and partly because of his fate, one of the most famous philosophers of the Renaissance. Although Bruno was not the only

¹⁰ For further inquiries about moral ontology in Mirandola's work (Dougherty 2008: 136).

Epistēmēs Metron Logos, Issue 3

philosopher of nature in the Renaissance, it can be argued that he was the most influential on Renaissance philosophy.¹¹ Bruno's idea of the multiverse is groundbreaking because it shows a completely different understanding of the universe from the one of the Middle Ages. If we are to grasp the idea of perspectivism in Renaissance in its whole it is inevitable to dedicate some attention to Bruno's view of the multiverse.

Bruno's initial argument is that the separation of philosophy from theology begins with the concepts of the principle and the cause. These terms were not strange to the philosophy of Scholasticism because they were essentially Aristotle's terms.

The first argument is presented at the beginning of the second dialogue: "Everything which is not a first principle and a first cause, has a principle and a cause" (Bruno 2004: 33). This argument itself is Aristotelian and could be thought of as self-explanatory. Even though, this argument presents a necessary starting point for the continuance of the argumentation leading to the conclusion that only on the basis of the consequences with which we have contact in experience we are able to talk about the first cause. However, the consequences are just a trace of the cause and cannot be entirely relevant. This is the case, especially if we cannot comprehend all of the consequences.

After setting this argument Bruno continues by making the difference between philosophy and theology. The philosopher's understanding of the world should not be metaphysical but physical: "The natural philosopher is not required to produce all causes and all principles, but merely the physical ones, and among them, only those that are principal or pertinent" (Bruno 2004: 34). Bruno concludes that since the consequences of God's creation are countless, we cannot come to know God through the path of God's actions. This is the case because we cannot grasp all the consequences of God's actions that are limitless.¹² Therefore, the question about God

¹¹ For example Spinoza's panteistic philosophy and Schelling's idea of speculative physics have been in a way influenced by Bruno's work.

¹² Here Bruno makes an analogy with the sculptor. If we say that both the sculptor and God should get known from the consequences of their work, we cannot deny

Epistēmēs Metron Logos, Issue 3

needs to be separated from philosophy saying that “It suffices, morally and theologically, to know the first principle in so far as the heavenly gods have revealed it and the prophets have borne witness to it” (Ibid.: 35). This kind of reasoning leads to the separation of theology and philosophy started by the philosophy of Thomas Aquinas¹³.

Having determined the subject of his research, Bruno continues his argumentation by presenting his view of the universe:

“Those deserve the highest praise who strive towards the knowledge of this principle and this cause, to apprehend its grandeur as far as possible by inspecting, with the eyes of orderly consideration, those magnificent stars and luminous bodies which are so many inhabited worlds, great creatures and superlative divinities: those which seem to be, and are, innumerable worlds not very unlike that in which we find ourselves.” (Bruno 2004: 36) (underlined by the author)

This particular paragraph could be considered as the most problematic for the Church and it could be one of the causes of Bruno’s conviction of heresy. Since Bruno

that if we have knowledge in the field of art that we will be able to know the creator of a sculpture based only on seeing the sculpture. Bruno argues that we will not be able to know God only through the consequences of his works, because we cannot grasp the full corpus of God’s works since, in essence, they are countless.

¹³ In the method of exposition of St Thomas Aquinas, we can see that the starting point of any explication was in fact, one of the prepositions of Aristotle’s works. If Aristotle, who has never written under the influence of the Holy Scripture, is being interpreted as a worthy philosopher and if his arguments are understood as well-founded ones, then we conclude that you can have a philosophy with no calling for „Holy Scripture“. It is interesting that scholars have different opinions about Aquinas’ attitude to philosophy. Mark Jordan for example says that “He (Aquinas) would have been scandalized to hear himself described as an innovator in fundamental matters and more scandalized still to hear himself - or a Christian – called a „philosopher““. (Jordan, 1993: 232)

Epistēmēs Metron Logos, Issue 3

assumed that the universe is infinite, there is also an infinite number of worlds. This speculation is not as problematic as the speculation that the worlds are inhabited. The question that arises is whether each world must have the first beginning and cause. Since the world cannot become by itself, its creator must be God and furthermore if God was the cause to every world of innumerable worlds and in every world there is life, then Christ had to be born in each of them. This would imply that Christ would have to suffer and die for the salvation of the sins an infinite number of times and the divine nature of God would be destroyed.¹⁴

This kind of argumentation, even though accused by the church, becomes a starting point for further scientific research of the universe. To paraphrase the words of Neil De Grasse Tyson during the narration of the popular documentary series *Cosmos a Space-time Odyssey*, a thinker in late Middle Ages knew more about cosmos than we know today about our own.¹⁵ The beginning of the breakthrough of science that led to contemporary science came from Bruno in a theoretical way. On the other hand, Bruno's method of speculative physics was not accepted. A method combined of observation experiments and mathematics instead, was accepted as a more fruitful one and is used in physics to this day.

¹⁴ God who needs to descend from his heavenly throne an infinite number of times is no longer a God. Bruno's conception maybe even without intention completely refutes the possibility of Jesus Christ as God-human. One of the main doctrines of the Christian religion is put to question, and it is quite clear why this kind of argumentation was not liked by the Catholic Church. For more information about Bruno's destiny and problems with the Church see Petronijević, Branislav, *Istorija novije filozofije* (Petronijević 1982: 86).

¹⁵ Prior to the "discovery" of America and the invention of the telescope, the cosmos would be only three continents men knew, Europe, Asia and Africa. Today our cosmos is the whole universe; man is not only bound to Earth but can investigate the whole universe, to get to know it and maybe one day even colonize it.

4. Perspectivism in Art

It seems that there is no better way to introduce the topic of *Perspectivism in Art* than quoting the words of Jean Delemeau:

“The artists saw the everyday reality, they measured it, discovered the study of the perspective. Furtherome-they were interested in the man, his body, his face no matter even if the face was ugly... The artists also discovered the landscape.” (Delemeau 2007: 95) (English translation by the author).

It cannot be argued that an artist from any time period is a talented genius. However, all people need the motivation to pursue their passions. The fact that there were wealthy patrons eager to hire Renaissance artists made them professionals. They received money for their work and had all the reasons to pursue their passions.

The style of the artists is “based on mathematically defined proportions and emphasizing harmony and balance” (Brucker 2007: 30). To talk about proportions, harmony and balance in works of art in a theoretical way will not be the way we want to approach this topic. It seems that the right way to present the topic of art is by analysing the works of art themselves. As it has been mentioned in the introduction to this essay, we will analyse paintings in which we can find motives of ontology and philosophical anthropology.

The first picture that will be analysed is Massachio’s *Holy Trinity* (painting number 1).¹⁶ Massachio lived and created at the beginning of the 15th century. If a philosopher approaches Massacio’s most famous painting named *The Holy Trinity* in a hermeneutical way he may see more than just a painting. By combining philosophy and art he can see the ontological levels of the Renaissance world. Analysing the painting from the lowest part of the painting, there is a skeleton in a crypt that looks like it is beyond ground level.¹⁷ It can be concluded that during the time of the black

¹⁶ Images of the pictures can be found in the end of the essay after bibliography.

¹⁷ Words that are underlined present different beings in different ontological levels.

Epistēmēs Metron Logos, Issue 3

plague man became more aware of human mortality. Above ground level, there are people standing on left and right of the main focus of the picture that is “The Holy Trinity”. People standing below the main focus are separated from the “Holy Trinity” by a matter of perspective, they seem closer to observer’s eye and between them and the main focus of the painting stand steps that separate them. In observing the trinity itself a couple of things can be concluded: firstly, that the matter of religion was still present in the constitution of daily life and was important for the question of human existence; secondly, that the idea of salvation is still present.¹⁸ Finally, it can be seen that Trinity itself is painted in perspective: the Son is closer to the observer, Father is beyond him and the Holy Spirit is the one that unites them just like in the Bible. Background elements of the painting show the rebirth of the antique architectural style with buildings with big columns and wide arches. This picture shows the ontology of life in the time of Christianity that kept its supremacy during the Renaissance.

Other paintings, however, make a greater impression to a philosopher trying to understand the Renaissance vision of the man. For this undertaking, two paintings will be analysed but the fact is that many paintings would be valid for the analysis. To start off with the analysis we shall analyse the concept of the author in Renaissance. A paradigmatic example of the importance of the author in Renaissance is the *Auto-portrait* of Albrecht Dürer (painting number 2). The phenomenon of auto-portrait can be used for showing some changes in the understanding of man in Renaissance from the one of Middle-Ages. The fact that the painting is an auto-portrait is by itself extraordinary. It means that a painter acknowledges himself as a person important enough to get immortalized in a portrait.¹⁹

Next painting to be analysed is not painted in the time of Renaissance but can be observed as a Renaissance painting in some manners. The painting we are talking

¹⁸ By looking at the historical events such as wars and plague in the time of Renaissance it cannot be a coincidence that the matter of salvation is depicted in a painting.

¹⁹ Many famous portraits have been painted in the time of the Renaissance. Da Vinci’s *Mona Lisa* stands as the most famous example.

Epistēmēs Metron Logos, Issue 3

about is *Las Meninas* by Diego Velasquez (painting number 3). This fascinating painting was masterfully analysed by Michel Foucault (Foucault 2007: 3 - 17). Our analysis will differ in many ways from Foucault's. It will be less philosophical and more historical by nature. For our subject of perspectivism, the most interesting thing in the painting is the fact that Velasquez is painting himself during the process of painting. The painter is not the main focus of the painting but at the same time his *stafelleti*²⁰ and pictures in the background of the picture represent a very important background image of the painting. In the painting, we can see midgets, a dog and members of the Royal family – it can be said that a true Renaissance world is presented there.

The last painting to be analysed shows Leonardo Da Vinci's scientific approach to man is the painting "Vitruvian man" (painting number 4).²¹ This picture of man shows the basic anatomy of man and can be used as an example for medical studies.²² In the painting we see the need for the connection between theory and practice that starts to be the most important project happening in Renaissance. It is important for this examination for another reason. Firstly, man in the painting is depicted in a square inside of a circle. Man is presented holding edges of both figures and therefore is presented in two perspectives. A second important thing is that man is pictured naked,

²⁰ The object that holds the picture while it is being painted.

²¹ There is no better example of a Renaissance man in practice than Da Vinci. His work has often been perceived as the epitome of the Italian Renaissance. "He was good in athletics, music, drawing, painting, sculpture, architecture, town planning, perspective, optics, astronomy, aviation; hydraulic, nautical, military, structural and mechanical engineering; anatomy, biology, zoology, botany, geology, geography, mathematics." (Brucker 2007: 32)

²² Medicine as science started its Renaissance in time of Renaissance as an individual science. Medicine has its origins in the Islamic inherited alchemy and the elements of the uprising science of modern chemistry.

and one needs to bear in mind that the sensation of nakedness would be opposite of what the church would like to be shown in a painting of a man.²³

5. Conclusion

Renaissance was a period in which fundamental changes occurred. In this essay, it was written about the changes in anthropology, philosophy of nature and art. It needs to be said that it could have been written about ontology, politics, science, history and many other fields. The renaissance thought is important for many reasons and for the sake of clarity of the arguments only the changes in a few of the philosophical disciplines were actually analyzed.

Another huge importance of the Renaissance as a time period in history and history of philosophy comes with the fact that the Renaissance “didn’t produce” only Renaissance thinkers but also Aristotle, Plato, Plotinus, and Stoics. These authors are a product of the Renaissance because their philosophies, although written prior to the Renaissance, were interpreted more in the Renaissance than ever before (Hankins b 2007: 338).

For its great eclecticism but at the same time, originality Renaissance philosophy and art should be forever respected and taught even though it is not the case in the syllabus of many Universities. Renaissance thought is often represented as the one between middle ages and modern time, without the rationality of the middle ages and without a systematical method of the modern. This kind of objection although might be valid is not a minus to the Renaissance thought. It is a good thing that Renaissance wasn’t the time of system because it wouldn’t provide such rich and different speculations

²³ “Michelangelo was sharply criticized for painting nude human figures in his Last Judgment in the Sistine chapel. Pope Paul IV ordered the offending images to be covered by drapery.” (Brucker 2007: 34)

Epistēmēs Metron Logos, Issue 3

about certain subjects that for the consequence had its further advancement from the time of 15th century to today.

References

Bonaventure, “On the reduction of the arts to theology”, Franciscan Institute, Ashland, 1997, pp. 37-45.

Brucker, Gene, “The Italian Renaissance” in *A Companion to the Worlds of the Renaissance*, edited by Guido Ruggiero, Blackwell publishing, 2007, pp. 23-38.

Bruno, Giordano, *Second dialogue in Cause, Principle and Unity*, Cambridge University press, 2004.

Celenza, Christopher S., “The revival of Platonic philosophy” in *The Cambridge Companion to Renaissance Philosophy*, edited by James Hankins, Cambridge university press, 2007, pp. 72-97.

Delemeau, Jean, *Civilizacija renesanse*, izdavačka knjižara Zorana Stojanovića, Sremski Karlovci/Novi Sad, 2007.

Dougherty, Mark V., “Introduction” in Pico Della Mirandola, *New essays*, edited by M.V. Dougherty, Cambridge University Press, New York, 2008, pp. 1-15.

_____, “Three Precursors to Pico della Mirandola’s Roman, Disputation and the Question of Human Nature in the Oratio” in Pico Della Mirandola, *New essays*, edited by M.V. Dougherty, Cambridge University Press, New York, 2008, pp. 114-152.

Foucault, Michel, *The Order of Things*, Routledge classics, London 2005.

Hankins, James, “Humanism, Scholasticism and Renaissance Philosophy” in *The Cambridge Companion to Renaissance Philosophy*, edited by James Hankins, Cambridge university press, 2007, pp. 30-49.

_____, “The Significance of Renaissance Philosophy” in *The Cambridge Companion to Renaissance Philosophy*, edited by James Hankins, Cambridge university press, 2007, pp. 338-346.

Epistēmēs Metron Logos, Issue 3

Janson, Horst Woldemar, “The Image of Man in Renaissance Art from Donatello to Michelangelo”, in *The Renaissance Image of Man and the World*, edited by Bernard O’ Kelly, Ohio State University Press, 1966, pp. 77-103.

Jordan, Mark D., “Theology and Philosophy”, in: *Cambridge Companion to Aquinas*, Cambridge University Press, Cambridge, 1993, pp. 232-252.

Kristeller, Paul Oskar, “Philosophy and Humanism in Renaissance Perspective”, in *The Renaissance Image of Man and the World*, edited by Bernard O’ Kelly, Ohio State University Press, 1966, pp. 29-53.

Mirandola, Pico della, “On the Dignity of Man”, Hackett publishing Company, Indianapolis, 1998.

O’ Kelly, Bernard, “Introduction” in *The Renaissance Image of Man and the World*, edited by Bernard O’ Kelly, Ohio State University Press, 1966, pp. 3-29.

Partridge, Loren, “Art” in *A Companion to the Worlds of the Renaissance*, edited by Guido Ruggiero, Blackwell publishing, 2007, pp. 349-366.

Petronijević, Branislav, *Istorija novije filozofije*, Nolit, Beograd, 1982.

Plato, *Theaetetus and Sophist*, edited by Christopher Rowe, Cambridge University Press, 2015.

Starn Randolph, “The European Renaissance” in *A Companion to the Worlds of the Renaissance*, edited by Guido Ruggiero, Blackwell publishing, 2007, pp. 39-55.



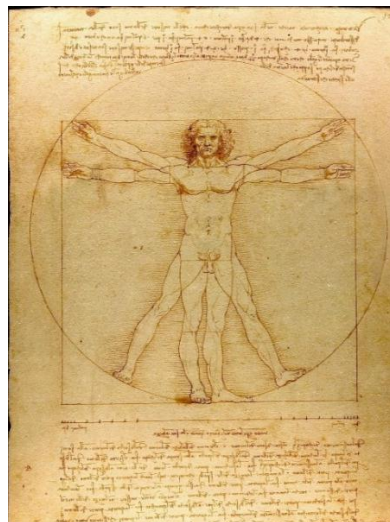
Painting 1: *Holy Trinity* by Massaccio



Painting 2: *Auto-portrait* by Albrecht Dürer



Painting 3: *Las meninas* by Diego Velasquez



Painting 4: *Vitruvian man* by Leonardo Da Vinci

