

PHILOSOPHICAL AND LOGICAL STUDY OF THE EUROPEAN RENAISSANCE HISTORIOGRAPHY IN THE XIV-XVI CENTURIES

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Annotation. The article outlines and systematizes the fundamental historical and philosophical concepts of European, in particular, the Italian, Renaissance of the XIV–XVI centuries. The paper emphasizes the principles and structure of the research methodology of the Renaissance philosophy historiography. It clarifies the logic and principal priorities of the internal concepts and external assessments of the Renaissance and offers the author’s opinion on the study of the Renaissance philosophy historiography.

Key words: historiography, historical and philosophical concept, methodology, logical and philosophical study, The Renaissance, humanism, social ethics.

1. Scientific problem statement and its significance.

The historical and philosophical trend inherently contains a relevant logical and methodological analysis of sources, concepts and assessments of the historical period under consideration. The XIV–XVI centuries were of particular importance in the development and formation of European philosophical culture. The humanist philosophy of the European (Italian) Renaissance, keeping the traditions of ancient culture, is extremely valuable in creating concepts of universal and harmonious self-development and self-improvement of human subjectivity. The issue of an objective logical and philosophical analysis of the Renaissance historical and philosophical tradition, particularly of the XIV–XVI centuries, has become essential, determining the importance and relevance of this topic.

2. Analysis of the main studies of the topic.

The historiography of Renaissance philosophy has been the subject of vigorous debate since the second half of the XIX century (J. Michelet, F. Monier, J. Burckhardt, M. Korelin). The issue became particularly relevant in the XX century in the studies of L. Batkin, L. Bragina, O. Gorfunkel, J. Toffanin, G. Weise, C. Carbonara, F. Simone, and others. Significant contributions to the historiography of the European Renaissance have been made by I. Bychko, M. Kashuba, A. Pashuk, and I. Paslavsky. The issue of Renaissance historiography is subject to further research.

The subject of the research is a logical and philosophical study of the overall historiography of the European Renaissance philosophy of the XIV–XVI centuries.

3. The aim of the article is to reveal the content and peculiarities of the Renaissance historiography in the perspective of historical and philosophical analysis.

4. The main material and substantiation of the research results.

The European Renaissance is an age of extremely bright qualitative, essential changes in the relationship between human – society – nature – God, due to changes in the entire system of philosophy, the structure of world perception, and human worldview. The Renaissance, using the new qualities of the universe that have just been exposed for testing, a new sense of the multidimensionality of human beings, generates the new positive elements of individual and social philosophy, culture, and aesthetics.

In terms of social and ethical issues, “civic humanism” (a term first used by the American historian Hans Baron in his work “The Crisis of Early Italian Humanism” [1]) is emerging with the transformation and drastic renewal of the idea of the “state man,” patriot and citizen, a person who deserves to exist in the system of social dialectic, and the dominant position in human philosophy is given to the elements of human individuality, bodily capabilities and the real right to exist. For the first time, personal creativity is allowed and the personality itself appears (not only in the evaluative but also in the essential aspect). In ethics, the ideas of the search for human perfection, harmony of being, and the synthesis of the rational and the ideal are again given the highest rating.

The revival of the Greek-Roman culture of the V-IV centuries B.C. - I-III centuries A.D., that gave the epoch its name, emphasizes not only the peculiarities of assimilation but also the original interpretation and reworking of ancient traditions and systems (specific modifications of Aristotelianism, Platonism, Stoicism, Epicureanism, sacred and mystical philosophy). The transition to the ancient heritage has been traced to the dialogic, polemical development and formation of Renaissance philosophy, literature, architecture, and arts. Flexibility and tolerance, the pursuit of the possibility and reproduction of the psychological and historical compatibility of contradictory elements of previous epochs, and the injection of the inner spirit of the Renaissance into the system of universal existence of history and culture were quite reasonably noted by L. Batkin in his work “Italian Humanists: Lifestyle – Style of Thinking”:

“The Renaissance (and perhaps mainly the “High” Renaissance, or, as the Italians say, the “Mature” Renaissance, or: “Full”, “Fully Blossomed”, “Rieno Rinascimento”, - and that is the end of the XV and approximately the first two decades of the XVI century) has been characterized by a more or less conscious desire for a dialogic meeting of the most diverse motives and beginnings: the ideal and the natural, the religious and the secular, rationalism and mysticism, and in art, plastic authenticity and the highest universal pathos” [2, c. 12].

Renaissance external dialogicity (in its systematic location in the structure of time and civilization space) is dialectically intertwined with an internally deep system of thinking and worldview. A new form of presentation of treatises is a dialog (for example: Giannozzo Manetti “dialogically” interprets not something, but the biblical book of Job) emphasizes not only the content of the thinking style but also the possibility of the latter’s existence, the right to the existence of the epoch’s worldview. The interaction, interpenetration of the natural earthly and divine, anthropocentrism, and worldview reorientation of the vision and understanding of human existence were nothing more than a testing of the Renaissance’s potential for development.

Indeed, the first and most important specific feature (here - “creatogenicity”) of the XIV-XVI centuries is the universal dialectic, the potential ability to realize subjectivity in the system of philosophy and culture, based on the multifunctional structure of the Renaissance itself, which became a generalizing link in the system of updating human philosophy, ethics, and the search for the ideal of a perfect human being.

Henceforth, it is necessary to take into account the contradictory, ambiguous, and polemical interpretations of the essentially semantic interpretations of the era itself for the convenience of structural analysis of human philosophy and its subject differentiation.

Discrepancies begin with the definition of chronology and end with a systematic and substantive assessment of the era. Numerous studies, in particular: B. Hornung (“Did the Renaissance of the Twelfth

Century Exist?"), U. Pater ("Renaissance. Essays on Art and Poetry"), C. Gaskins ("The Renaissance of the Twelfth Century"), A. Sapori ("Studies in Economic History of the XIII-XIV-XV Centuries") focus on confirming the trend of the Renaissance's possibility in the twelfth century. Moreover, Hornung adds:

"Many contemporary medievalists (not only McIlwain and Holmes) believe that in all these four spheres of social and cultural life (social institutions, science, philosophy, and literature), the development from the twelfth century (and even from the end of the eleventh century, as Haskins insisted) to the fourteenth and sixteenth centuries was evolutionary and most "fragmentary" in Italy) to the fourteenth and sixteenth centuries was evolutionary and most "fragmentary" in Italy. The fiction of a historical "break" created by Italian humanists pushed them to "discover" antiquity in its purest form (not assimilated by Christianity), although as soon as they went beyond philology and imitative and stylized literary creativity, they sought to "adapt" antiquity to the same Christian worldview..." [3, c. 277-278].

A considerable number of former Soviet, European, and American researchers [4] interpreted the functionalism of the Renaissance as conditioned by a clearly defined historical and cultural period of its own, with a certain internal consistency and integrity, different from the world rehabilitation of philosophy and culture, the Eastern Renaissance, with some basic elements of the philosophical systems of the Middle Ages. For example, J. Huizinga says, "When I speak about the Italian Renaissance, I have before my eyes what is between Donatello and Titian, and nothing more." But the same is true here: "What we call the Renaissance is a certain combination of classicism with chivalric and Christian features, with the classical element appearing as a powerful but not the only motivation." [5, 36-37, 69-70].

In the middle of the nineteenth century, J. Michelet [6] suggested that the Renaissance was completely independent and original of the previous "old" history of the Dark Ages. The same idea was developed by J. Burckhardt and G. Voigt [7]. The autonomy, consolidation, and originality of the Italian Renaissance have been and remain a subject of intense controversy in the history of culture, philosophy, and scientific knowledge over the past century. Moreover, whereas P. Kristeller ("Reflections on the Renaissance") denies the Renaissance as a historical period (mainly the Italian Renaissance) with its specifics, recognizes the merit of humanism in creating new methods in critical philology, and considers the latter as one of many time-based ideological currents that did not receive further development [8] (even Neo-Platonism is only an independent line of Renaissance thought), E. Gilson generally raises the question of the reality of the Renaissance and attempts to consider a single chain of events from Thomas Aquinas to Descartes and Newton [9]. At the beginning of the twentieth century, M. Frischeisen-Kohler and W. Moog went even "further" in considering the Renaissance's destructiveness, interpreting the Renaissance as a "transitional period" and Renaissance philosophy as a propedeutic to the "philosophy of constructive systems" of the seventeenth century in the third volume of the General Course of the History of Philosophy (edited by F. Überweg). [10].

In the mid-twentieth century, J. Toffanin ("History of Humanism"), G. Weise ("Renewal of Religious Art in the Renaissance") [11], and C. Carbonara defined the main spiritual content of Renaissance culture by religious and Christian principles. Carbonara emphasized, in particular, that humanism ultimately affirmed "the value of man on the metaphysical basis of the Christian-Platonic comprehension of reality..." [12, c.16]. Georg Weise tried to separate the doctrine of man in the field of humanitarian knowledge and the doctrine of man in natural science. Giuseppe Toffanin distinguished between the concepts of "humanism" and "revival". The former, in his opinion, is the result of the union of ancient science and Christianity. In the Middle Ages, this unity was broken, and only in the thirteenth century did it begin to be restored through the Aristotelianism of A. the Great and T. Aquinas. The "Renaissance" is a process of development of natural philosophy and experimental sciences independent of theology.

Close to the position of J. Toffanin are the positions of J. Maritain and historians of natural science G. Sarton and L. Thorndike, [13] who did not deny the secular nature of Renaissance culture, but saw it as a manifestation of the decline of medieval philosophy and science, a manifestation of the rebirth of civilization as a whole.

The concepts of the Renaissance's absolute dependence on historical and cultural perturbations in Europe and the Eastern region, and the determination of the Renaissance (both Italian and

European) by new content and forms of spiritual and religious relations are also widespread. In particular: K. Burdach ("Reformation. Renaissance and Humanism") associated the European Renaissance exclusively with the Reformation (the sources of which he saw in late scholasticism) [14], J. Burkhardt ("Culture of Italy in the Renaissance"), in the late nineteenth and early twentieth centuries, emphasized the dominant influence of the "Byzantine intellect" on the style and culture of the Renaissance in the presence of partial creative independence of the latter [7].

On the other hand: D. Cantimòri, P. Chabot, E. Garen, A. Chastel, W. Ferguson, M. Salmi, J. Saitta characterize the Renaissance as a historical and cultural, original epoch, denying its transitional nature and interpretation through the nearest historical periods. The same position was supported in the second half of the twentieth century in the Soviet historical and philosophical school by O. Horfunkel, who proclaimed the Renaissance's opposition to the entire system of scholastic philosophy, and, as a result, the impossibility of interpreting the Renaissance as a continuation of the decay of medieval scholasticism" [15] R. Fubini and B.O. Kelly take a somewhat intermediate position" [16]. Criticizing the "doctrinal complex" in the evaluative systems of the Renaissance (the desire for rhetorical definitions, general formulas in Western axiology, cultural history and philosophy) and other historical and cultural periods, Fubini does not limit the Renaissance to a certain cultural reality to the ties and boundaries of the XIV–XVI centuries and, at the same time, emphasizes the need to localize the latter to previous and subsequent epochs.

There have been and still are analytical and evaluative systems that structure the "World Renaissance," where the Italian Renaissance is only a vivid example of a stage of evolution in a historical and cultural epoch. As evidence, the author cites the developments in Georgia in the thirteenth century, Central Asia in the fifteenth century, and China in the eighth and twelfth centuries (V. Chaloyan. Armenian Renaissance. Moscow, 1963; S. Nutsbidze. Rustaveli and the Eastern Renaissance. Tbilisi, 1967; V. Shirnunsky. Alshir Navoi and the Problem of the Renaissance and the Literature of the East. – Literature of the Renaissance and the Problems of World Literature. Moscow, 1967; N. Konrad. West and East. Moscow, 1972; V. Semanov. "Was There a Renaissance in China?"), 'European Movement' of the XII-XV centuries. Viktor Rutenburg in his study of the elements and patterns of the German Renaissance [17] confirms M. Liebmann's statement that the heyday of the culture and arts of the German Renaissance was 40-year period (the 90s of the XV century – 30s of the XVI century). Along with the Italian Renaissance, the German period is a confirmation of the global Renaissance [18]. E. Panofsky ("Renaissance and Renaissances in Western Art") also considers Medieval culture as a kind of cyclic impulsive process of convergence and deviation from antiquity (periods of Carolingian "renovation" at the end of the eleventh century in Southern France, Italy, Spain) and in this - as a herald of the Western and World Renaissance [19, p. 42-43, 50–55].

In the past, Soviet scholar Viktor Lazarev took a more differentiated approach to the problem of the relationship between Renaissance and Middle Ages culture and even the Proto-Renaissance: "While in the works of Petrarch, Boccaccio, Coluccio Salutati, and Marsilio the new humanistic worldview found its new and only embodiment, in the art of Trecento it left almost no trace. It would be in vain to look for the image of a human being created by Petrarch and Boccaccio in the culture and painting of this time. And in the fourteenth century, art was not freed from the influence of the church; although one can see the growth of secular trends in it, they do not prevail as in literature." [20: II, c. 34].

A significant contribution to the historiography of the Renaissance was made by Soviet researchers of the first half of the 20th century. O.K. Dzivelegov, S.D. Skazkin, M.O. Hukovsky [21].

The problems of the historiography of the Renaissance in the system of historical and philosophical science remained relevant in the second half of the twentieth century, as evidenced by the research and scientific works of O. Losev, R. Khlodovsky, B. Purishev, Z. Tajurizina, M. Bakhtin, V. Sokolov, L. Batkin, L. Bragina, E. Garen, C. Setton, F. Simone and many others [22]. However, it should be noted that it is not only the degree of objective existence of a particular era in philosophy and culture but also the main trends and traditions within the Renaissance itself.

5. Conclusions and prospects for further research.

Summarizing the brief substantive review of evaluative analytical concepts of the essence and forms of the European (Italian) Renaissance, we can conclude that the diversity and dialogic nature of the analysis of the Renaissance's ideological principles is one of the most significant criteria for distinguishing the independence and originality of this era. The Enlightenment, the Renaissance (in temporal and spatial dimensions: from the Eastern and Italian through the European "reform movement" to the world; in its entire multidimensional structure, from the Proto-Renaissance to the beginning of the seventeenth century) was a peculiar phenomenon of historical and cultural outbreak in its expressive system of anthropocentrism and humanism, in ethics, aesthetics, and general cultural tradition. The contradictory logical and philosophical concepts and external assessments of the Renaissance, the system of views on the specifics of life and culture of the era, outline the polemic and colorfulness of the era itself. It is as a result of the worldview asymmetry and, at the same time, consolidation in relation to the general concept of man (in nature, the beauty of sensuality, in unity with the divine) that the specific and original concrete philosophical issues of this era were formed.

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