

## **The artistic significance of mental disorders in the European Renaissance**

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### **Abstract:**

The current research is concerned with studying (technical indications of mental disorders in the European Renaissance) and it included four chapters. The first chapter dealt with the research problem, which centered on the following question (Are there technical indications of mental disorders in the European Renaissance), the first chapter included the importance of the research and the need for it, its goal and its limits And defining the terms contained therein. The second chapter included three sections about me, the first studying semantics and art. The second topic dealt with psychological disorder and the third topic dealt with the Renaissance. The second chapter ended with the indicators that were deduced. As for the third chapter, it included the research procedures represented by the research community and the research sample that It reached (2) a technical model, and the third chapter ended with the analysis of the research sample. As for the fourth chapter, it was concerned with the results and conclusions of the research.

**Keywords:** significance, psychological disorder, the Renaissance

Chapter one: the methodological framework

1- Research problem:

Art is one of the most important achievements of human thought, as it contributed to revealing the mental experience that expresses a person's vision of what surrounds him since ancient times until the present time. Various forms and images embodied several important aspects of his life.

Some of the works of European artists represent expressions of experiences that carry interpretations and references to the real world to visual symbols. We find that they have a working space that has expanded since the primitive era, embodied in the psychological aspects that were the catalyst for his creativity through the production of a huge number of shapes and symbols that he created and that express his fears, obsessions and hopes.

Artistic productions are not just relationships of artistic elements, but are full of the artist's emotions, human suffering, and psychological disorders, such as fear, anxiety and depression, which he

drops onto the artwork. On the other hand. Accordingly, the problem of the current research focused on answering the following question: Are there technical indications for mental disorders in the European Renaissance?

2- The importance of research and the need for it:

Diversity of research proposals due to the juxtaposition of psychological, aesthetic and artistic studies and the possibility of transferring psychological studies to art, and it benefits specialists, researchers and critics in the field of fine arts.

3- Research objective:

The current research aims to identify the technical implications of mental disorders in the European Renaissance

4- Limitations of the research: The current research is determined by the following:

1- Objective limits: the current research is determined by studying the technical implications of the works executed with different materials and raw materials by following some of the artists of the Renaissance

2- Temporal limits: the research is determined by identifying the artistic implications of mental disorders in the European Renaissance and for artists (Leonardo da Vinci, Michelangelo) and for the period from (1510) to (1541) AD.

3- Spatial boundaries: Europe

5- Define the terms:

First: the indication

Idiomatically signify

Denotation: "It is the fact that a thing is in a state that requires knowledge of something else, and the first thing is the signifier, and the second is the signified.

[Al-Jurjani, 2010, p. 91]

Second: mental disorder

"A functional disorder of psychogenic origin that appears in the form of various psychological and physical symptoms, and affects the person's behavior, impeding his psychological compatibility, and hindering him from practicing his normal life in the society in which he lives" [Zahran, 2005, pg. 9]

The World Health Organization defines it as: "An imbalance with oneself or the surrounding environment due to genetic reasons or a defect in the environment surrounding the individual, in his dealings around him, and in the support available to him when facing the problems of normal life." [Saleh, 2014, pg. 51]

Chapter Two: Theoretical Framework

The first topic: Semantics and art

Since ancient times, man has tried to reveal the secrets of nature little by little and began to believe that behind nature there are latent forces that control phenomena. his mind to detect these clues." [Pascal, 1987, p. 4].

Semantics is an old term that we find among philosophers, logicians and theologians, and linguists have not used it except for the verbal or semantic context that is represented in the context. By opening the signifier or breaking it, semantics, semantics) but semantics is the most popular. [Omar, 1998, p. 22]

Some linguists have preferred to adopt the term semantics because it denotes sub-derivations that we find in the article "significance, signifier, signified, signifiers, semantics, semantic," which are words associated with linguistic and non-linguistic symbols, and the Holy Qur'an mentioned the formula (del) in several places. It highlights the linguistic concept of it, and it means referring to the thing or the subject in an abstraction or a sense of the existence of two parties signifier and signified. . [Abdul Jalil, 2001, pg. 26]

Saussure considers the dual-structural linguistic sign consisting of the union of the signifier and the signified, and that the relationship between them is an (arbitrary) relationship.

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\* (Ferdinand de Saussure) (1857 - 1913): Swiss philosopher, linguist and sociologist, who developed several theories for social and linguistic studies and heralded the birth of (the science of signs). For more see: [Ravindran, 2002, pp. 35-37]

\*\* Arbitrary: the absence of a fundamental or natural relationship between the signifier and the signified, and it is known by its custom because it is based on social custom, not on a natural relationship. For more see: [Ravindran, 2002, pg. 40]

The signifier is the one who forms an audio or visual image, and the signifier is a non-material mental perception, and that both (the signifier and the signified) are interconnected and psychologically united, as they are represented by a two-sided paper, the first face is the signifier and the second face is the signifier. [Qasim, 1986, pg. 19]

The researcher believes that it is possible to apply the duality of (significant and signified) at the level of artistic work through the duality of (form and content), as they constitute an integrated unit and cannot be separated between them. It is formed in an integrated form for compatibility between form and content together, and from the language of organizing relationships and treatments

Technical specifications and emotions, for the form embodies the act of art itself. As for the content, it is the essence of the artistic vision, and it is the product of the total and constructive performative action of the elements of the artwork, the organization of units and their interrelationship [Basiouni, 1995, 30].

Integration in the artwork is the combination of all the necessary characteristics such as line, space, color, light...etc, and to be interactive to reach harmony and coherence, and that the installation of these parts must be in coordination and interaction between the components of the artistic achievement, ie achieving a coordinated system between the parts capable of creating influence and arousing emotions With a lot of focus to realize the meaning that the artist wants to convey to the recipient. [Al-Muttalib, 1999, p. 11]

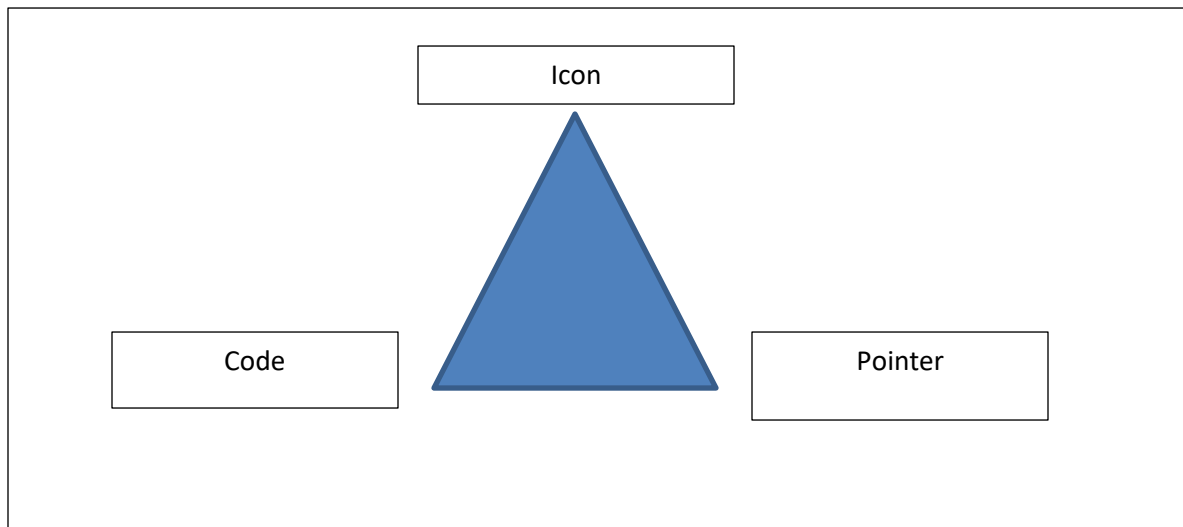
And the signifier according to Peirce \* consists of 1- (the mathol or the pictorial), which corresponds to the signifier according to Saussure.

2- (The Interpreter), which is the element that makes it possible to move from the Mathul to the Subject, and it is similar to the Swiss Connotation in its simple form. It is the idea by which Mathol refers to a subject

3- (The subject) is what the (Mathul) represents, whether the thing represented for it is an actual existence or something imagined or imaginable or difficult to imagine and it consists of three levels:

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\* Charles Sanders Pierce (1839-1914): American philosopher and logician, founder of pragmatism, discussed the question of the meaning of life as a concept derived from events and uses. . For more see: [Pascal, 1987, p. 17]



As for Roland Barthes\* \*\*, he sees that signs, whatever their kind, whether they are spoken or written words, pictures, films, or signs, do not only need someone to interpret them, but are linked above all to semantics and consist of three components: the signifier and the signified and the relationship between them, which is (the signification) as in Traffic lights, so what makes us stop at the red light and pass at the green light is the link between the light and what it indicates in the global traffic light system.

[Barakat, Wael: Semiology by reading Roland Barthes, Damascus University Journal, Vol. 18, Vol. 2, 2002, p. 62]

Since art is a universal language that does not need a different alphabet, all people are able to read a painting from the Renaissance or a statue from Mexico or India, but they differ in its interpretation according to the symbols it contains, and since plastic art is described as a means of communication between the artist and the viewer, it is carried through formulas. Symbols and lines have specific meanings, so the viewer must address the viewer in a poetic, imaginary, magical, realistic, descriptive or

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mythical tone. The understanding and interpretation of the content of the artwork varies according to the meaning of the symbols for each people or culture. [ Behance , b th , p. 48 ] .

And the artwork usually resorts to symbols in expressing the concepts of the meaning of the text, and is based on metaphorical vocabulary that intertwines with the vocabulary of the painting, or the statue, since the language of the artwork is not necessarily verbal, but there are other systems of semantics, if any, that provide a number of possible readings and one supposed idea of the text In a work of art, by denoting it, a picture and multiple ideas can be produced to express it. <https://www.almothaqaf.com> › 213-qadaya2009

Roland Barthes (1915-1980): French writer, critic and thinker who worked in the fields of sociology and literature.

And he had his own method in the study of the science of signs, which he called semiotic semantics. . For more see: [Kohler, 2016, pg. 9]

Figure (1)



Figure (2)



Figure (3)



كرسي لعلاج نوبات الجنون في القرون الوسطى

The second topic: 1- Psychological disorders

Psychological disorder in prehistoric times was linked to social ostracism. Families concealed the individual suffering from mental illness. As a result, many patients were pushed to live on the streets, and they were often treated as criminals. They used therapeutic methods that were closer to torture than to treatment such as skull piercing (form 1) The restriction form (2) and form (3)

It seems that the thinking of the ancients and the myth involved in some way helped crystallize a stage of development in mental illness. In 1793 AD, psychiatry was developed by the French physician Philippe Pinel in Paris, who took charge of a mental hospital (Salpêtrière Hospital) near Paris, when he gave Psychiatric patients were freed, their shackles were untied, and their treatment began with humane treatment, and developments continued until they reached the statistical classification of diseases, the fifth chapter of which included a detailed classification of more than 300 psychological and behavioral disorders. <https://www.who.int> › terminology › icd\_10)

The researcher decided to address the most common psychological disorders and what is in the service of the current research, and through the survey, she found that the examined artists are distinguished by the presence of the following disorders:

1- Anxiety: It is one of the most common mental disorders as it is a main feature of most mental disorders, affecting about five percent of the population at any given time, and it affects approximately one percent to the degree of disability and eighty percent of the sufferers are women, and we find it in

Normal individuals when exposed to crisis situations, such as the student who is about to enter the exam or seeks to see its result, the athlete who is preparing for competition, and the person who loses a loved one, as we find that he is associated with all other psychological disorders.

Its symptoms are: cold extremities, trembling hands, rapid pulse, change in appetite, pallor of the face, high blood pressure, sleep disturbance, feeling anxious and distressed. [Sheehan, 1988 AD, p. 10]

2- Depression: It is one of the most common psychological disorders after anxiety and one of the most emotional problems that push people to seek treatment and search for psychological and social help in psychiatric medical practices and clinics. It happens for no more than two weeks. (Ibrahim, 1998, p. 17) As for what is called pathological depression, it affects both the mind and the body, so psychological and physical symptoms appear on the depressed, the nature of which varies from one patient to another, so they are evident in some patients and hidden in others, so they do not show symptoms. [McKenzie, 2013, p. 5].

Its symptoms are extreme sadness, frustration, apathy, not enjoying anything, feeling tired and exhausted when doing any work, poor ability to focus, guilt, sense of worthlessness, inability to sleep and lack of self-confidence. [Al-Hawra, 2016 AD, p. 33]

## 2- Interpretation of mental disorders in the light of psychoanalytic theory

Freud divides the psychological system into three levels (the id: the region of instincts, the ego: represents wisdom and performs the task of self-preservation, and the superego: which represents moral standards), and seeks to make the individual transcend his motives to be a model for others. His demands (and (the super-ego that seeks to satisfy ideals) and (the external reality that presents a limited range of subjects to satisfy the needs of the id). With this organization of the psychological apparatus, the task of the ego becomes delicate and arduous, as it is necessary for him to observe the three powers and always try to reconcile them, and if he fails to do so, he arose Neurotic and psychotic disorders. [Valid, 2015 ,54-55]

Freud views art as a form of expression of repression, and that sexual instincts that have been suppressed since childhood put in the reach of the artwork great amounts of forces, and the instinct turns its sexual goal into another goal that ends with itself, it is the ability to transcend, and the artist for Freud is an introverted person who approaches From the case of the neurotic psychopath, and his artworks are nothing but means of venting or creating psychological balance, but he differs from the neurotic in that he has sufficient flexibility to form images of sublimation and express the subconscious, including repressed memories, some of which extend from childhood, and he does not organize the painful event like the neurotic, but rather He tries to display it and vent the repression, as if he was performing a purification or venting process. [Said, 1990, p. 153]

Freud applied his method of psychoanalysis to the works of the artist (Leonardo da Vinci)\*, and concluded that da Vinci's childhood and the psychological events overshadowed by it are responsible for his tendency to art and its production.

Some works of art because he was an illegitimate son and he lived with his mother until he was five years old

Then his father took him [Al-Fatlawi, 2020, p. 215]

As his position as an illegitimate son caused him troubles, which led to his introversion and reluctance to mix with people, and even to a psychological contract later that led to him failing to form emotional relationships with women, even though he was, according to all his contemporaries, extremely handsome, graceful and elegant, so he appeared to have a sexual perversion. [Awad, 1987, p. 185]

The third topic: The European Renaissance

The Renaissance was considered the center of all knowledge and sciences because of the developments and changes that occurred on the intellectual scene in Europe and it began in Italy before other European countries in the second half of the fifteenth century and reached its peak of prosperity in the sixteenth century, as human societies went through civilizational transformations through their transmission from one case to another. [Levi, 2013, p. 5]

People were affected by psychological disturbances in the era of transition from the Middle Ages to the modern centuries, when Europe witnessed the entry of the Turks to Constantinople and the defeat of the Christian Muslims. It also saw the discovery of America. In the two incidents, what puts the mind above transmission and doubt above certainty. . [Moses, 2015, pg. 54]

The Renaissance artist drew his subjects from the symbols of myths shrouded in mystery, so symbolic expression was dominant in many of their works. Of visions, ideas, meanings and connotations. . [Al-Khikani, 2011, pg. 2]

\* The Renaissance: The period of transition from the Middle Ages to modern times, namely the fourteenth, fifteenth and sixteenth centuries, dates back to the fall of Constantinople in 1453 AD, and it was called (the New Resurrection) due to the emergence of a new spirit of thinking. ]

The artists of the Renaissance showed a great interest in the rules of perspective, color sciences, anatomy and proportions, and they wanted to explore the animal world, and the artist's goal was faithful transfer, so he showed ingenuity in simulating external appearances, which led to the drawing of faces similar to the original, and a dramatic portrait full of life appeared." [Al-Fiqi, 2017, pp. 36-37 ]

Distinguished personalities emerged of the creative, creative, not imitative style, as they gave themselves free rein to read the various sciences and put the appropriate modifications unconditionally, which freed them from the chains of the Middle Ages (Noir, 1999, p. 8).

One of the most important of them is (Leonardo da Vinci, Michelangelo), and perhaps the best person like the spirit of that era in its artistic and psychological dimensions is the artist Leonardo da Vinci \* Where he relied on his own experience to show clear ingenuity in depicting human feelings and mastery by showing the aesthetic and psychological aspect of his characters. [Al-Jubouri, 2014, pg. 18]

And through the researcher's exploratory study, it seems that the artist has gone through psychological disorders embodied in many of his works, as Freud points out in his study of him, where he sees that Da Vinci's attachment to his mother and his emotional deprivation of her, then his father's barren embrace of him played a key role in making him introverted and depressed. . [Okasha, 1970, pp. 37-38]

Where Freud points out that da Vinci's removal from his mother had a bad effect on his life, making him subconsciously believe that his father neglected him in his childhood, so he took on the role of his father and takes the same direction for his works, as he does not complete them and does not mean to complete them, but he is happy to see it complete and complete as his painting The Last Supper. Figure (4). [Okasha, 2001, p. 138]

\* Leonardo da Vinci (1452-1519) AD: one of the giants of Italian Renaissance art, was born on April 15, 1452 in the town of Vinci in the countryside of Tuscany, near the city of Florence. For more see: [Da Vinci, 2005, pp. 21-43]

Also his painting (Mona Lisa), and the one who looks at the painting in Figure (5) sees the charming and confused smile created by Da Vinci, which was interpreted by various types of interpretations, but none of them solved the mystery of this misleading smile. Leonardo painted this painting in four years from 1503 until 1517 AD during his stay in Florence He is about fifty years old. Freud, 1975, pp. 59-60.

Freud assumed that Leonardo, at the age of fifty, went through a stage characterized by advanced activity in his sexual charge, and that the contents of his subconscious mind became in a state of vigilance and permanent activity. . [Okasha, 1970, p. 28]

As for the other giant of the Renaissance (Michael Angelo)\*\*, who excelled in various fields of the arts and influenced his contemporaries and those who followed him with profound influences, his style became a school and artistic movement “based on exaggerated exaggeration of Michael’s methods and principles until the late Renaissance, so his paintings with complex poses and elegant flexibility were unique of its kind.” [Tallo, 2010, p. 114]



Figure (5)

Figure (4)

Angelo excelled in technical tricks and technical skills and mastered the art of drawing, as he had an amazing ability to overcome obstacles.

\*\* Michelangelo (1475-1564 AD): One of the greatest artists of the Renaissance was a totalitarian artist, successful painter, dreamer poet, brilliant architect and wonderful sculptor. He was born in the village of Capri, Florence, Italy. : [Talo, 2010, p. 111]

The different layers in one picture were inspired by myths and religious themes. Figure (6) and (7) [Ayman, 2019, p. 50]





Figure (6)



Figure (7)

Through the researcher's briefing, it was found that Michelangelo had suffered during a period of his life with bouts of depression that were recorded in his literary works, and he was the subject of ridicule in his youth, as he suffered from a blow to his nose that distorted him and continued to suffer from increasing defects as a result of the harshness of his work, says his biographer. (Paolo Giovio) \*"He was eccentric, his behavior was unusual, and his habits of food and clothing were disgusting." He trusted those around him and was dissatisfied with his artistic achievements, so he destroyed the paintings he painted. . [Ayman, 2019, pp. 46-47]

Therefore, we find his works fueled by tragic conflict, sadness, human drama, and his spiritual torments. Michael is the son of conflict and the sorrow that his words utter: "My comfort is in sorrows...thousands of delights are not equal to me a storm of soul storms." [Al Mozany, 2004, 169]

For more, see: \*Paolo Giovio: Italian physician, author and historian who specializes in writing historical articles

<https://en.wikipedia.org>

We also find that in his painting on Judgment Day Figure (8), which is part of the ceiling mural of the Sistine Chapel in the Vatican. Among the subjects of the Bible, we find the painting full of turbulent facial expressions, anxious movements, and fiery eyes that reveal to us an image of terror, a cry for salvation, an ideal imagination and a power of expression that the recipient feels before it. A mythical world, Angelo, by the arrangement and placement of the persons, gave the impression of turmoil and tension.

<https://en.wikipedia.org>

Indicators of the theoretical framework

In light of the foregoing in the theoretical framework, the researcher came up with a number of indicators:

- 1- The artist is able to create a special sign that transfers it to a sensory conceptual reality through colors, shapes, lines and means of organization of artistic relations that embody his sensory and mental vision.
- 2- Both form and content play an important role in the production of artwork, and they are two sides of one thing, and the relationship between them is very close and one cannot dispense with the other.
- 3- The artworks in the Renaissance period were characterized by elaborate composition expressing strong feelings and emotions.

4- The Renaissance artist used the engineering perspective, which gave the illusion of emptiness in the artwork, and expressed movement and time through the elements used.

5- The artist's emphasis on representing the psychological state of each character through kinetic gestures, facial expressions, and the use of symbolic formulations that contribute to revealing the meaning of the artwork.

### Chapter Three: Research Procedures

First: The Research Community - The current research community consists of a group of artworks collected from books, magazines, and the Internet.

Second: The research sample - the research sample, which numbered two artworks, was chosen in an intentional manner because of their consistency with the goal of the research and the contrast of their style and fame

Third: The research tool: The indicators of the theoretical framework were relied on in the analysis of samples



Model No. (1)

Work name: The Virgin, Child and Saint Anne.

Artist name: Leonardo da Vinci.

Material and material: Oil on canvas.

Size: 92 x 93 cm

Date: 1510 AD.

Return: The Louvre Museum

General Description: The scene appears in the midst of a green nature in which trees and mountains appear in the middle of the painting. The Virgin Mary is lying in the lap of Saint (Anne) bending forward, extending both arms behind the boy who is playing with a small lamb that seems to have disturbed him a little. As for the grandmother, she rested one of her two visible arms on Her thigh looked at the two in a happy smile, and this Leonardian smile that appears on the lips of each of the two women, although it is the same smile that is painted on the lips of Mona Lisa in a way that no one misunderstands, but it is no longer characterized by its ominous and mysterious character, but rather has become an expression of calm glee, and the painting assumes A greater indication is that the saint is the mother of Mary and the

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grandmother of the boy, who is supposed to be an old woman, but da Vinci portrayed her while she was still a young woman of beauty that had not yet withered.

Analysis of the work: A prominent characteristic appears in this work that da Vinci robbed his religious figures of the last remaining religious surveys and formulated them in human forms, making them brimming with noble human feelings. The size and position of the human body, then the way it appears and its value, just as the presence of the body controls the shape of the space around it. This transformation occurred for a fundamental reason, which is the beginning of man's ascension to a greater position as a cosmic center around which the rest of the phenomena revolve as a miniature universe. Triangular formations or hierarchical structures, which are attributed to him (the so-called pyramid of Da Vinci), that is, by making the shapes conglomerate in a hierarchical space within the painting. The idea of the sublime man that prevailed in the Renaissance, as we note a gradual or sudden transition from lights to shadows, as the strong lights on one side of the painting's characters and then gradually change to light of medium strength and from it to shadows on the other side of it, the formation of light in the painting gives an illusion True melody covers the faces, suggesting the sparkling eyes, heavy eyelids, and the glowing, curly hair that the brush had just touched. The texture also gave each shape its visual sensory characteristic, such as suggesting the texture of the body. For example, we find the people in the painting take the character of sculpture, as well as the softness of the fabrics and the way in which the people are painted together. From the foregoing, we find that Leonardo was able through artistic connotations to express clearly the interests and values of the era as he was able to It expresses aspects of his psychological life. It seems to be a symbolic work of Leonardo's private life. The painting contains a complex of da Vinci's childhood history. It assumes a great significance that the mother of Mary and the grandmother of Christ is like a second mother. She appears more mature and serious than the Virgin, and both of them appear with a smile of maternal happiness, so he makes it clear that he has the safety of one, his real mother and the other. Stepmother, the image of the grandmother matches in her appearance and spatial relationship to the child with Da Vinci's real mother.

We also note that there is an emotional relationship between the mother and the child that feels inherited authenticity. The painting is outwardly homogeneous with personal psychology, as it involved an impersonal subject, the double mother, which is a primitive model that we find in various forms in mythology and comparison of religions. That is, descent from two parents, one divine and the other human.



Model No. (2)

The name of the work: Adam and Eve's sin and their expulsion from Paradise.

Artist name: Michelangelo.

Material and material: Frisco.

Size: 25 x 31 inches

Production date: 1534 - 1541

Return: Sistine Chapel, Rome.

General Description: This scene depicts two equal sections. The right section represents Adam and Eve. Adam appears to be standing and holding a tree, preparing to pick its fruits. While Eve is depicted in a state of relaxation while she is sitting on the ground taking the fruits from the hands of the devil and behind her are small bushes, and the devil is in the middle of the two sections. His body is depicted as a snake wrapped around a tree trunk as he tempts Adam and Eve to eat the fruit of the tree, while the left section of the picture represents the expulsion of Adam and Eve from heaven They are in a state of panic, defending themselves from the wrath of the angel as he stretches out his sword, signaling them to leave.

Analysis of the work: (Michelangelo) presents a dramatic scene derived from the Book of Genesis, which deals with religious stories, as it leads to the spiritual issue as a pressing priority. The depiction of the story of Adam and Eve represents the transcendence of the topic between good and evil, or temptation and expulsion, between regression towards the abyss and remorse from sin. It has from the bottom of the painting to its top, while the expression of the physical surroundings of the place represented by heaven was less, so it was satisfied with simple symbols such as the tree, herb, and rocks, and sought to activate the movement by adapting the body to various actions, which creates a kinetic rhythm represented by the different positions of the bodies and the movement of the arms that parallel between the arm of Satan and Adam and the angel and Adam. Or an opposite movement as it appears in the arms and legs of Adam and Eve at the moment of expulsion. The importance of the body as a main word in the image stems from the ability to show the expressive element. The anatomical mastery of the bodies, the depiction of nature, the suggestion of luxury, movement, and the depth of emptiness by the lines of the earth, is one of the trends of the Renaissance similar to showing The bodies, especially the body of Eve, have this feminine softness that awakens a worldly sensual orientation. As for the colors, they give a feeling of closeness to nature, brightness and The color contrasts on the bodies attract the beholder, while the color values converge in the background of the picture. This blending of rhythm and gesturing with depth has facilitated the artist to tell stories and show the meaning of the painting through these artistic connotations. When Michael depicted the scene, it was not to follow a story mechanism imposed by Genesis, but The artist had his own journey, which he fought with a romantic imagination and individual expressive mechanisms that he had not known before. He was not recorded for a written story. Rather, it is a self-motivating act that refers the subject to the world of the image, which in turn governs the artist's imagination, isolating it from its recording reality and showing his psychological state, so Angelo presented a new form of The formations that make the figure express the deepest opposing feelings and emotions and reflect the charged beauty with spiritual meanings and tense movement.

Chapter Four: Findings and Conclusions

### Results:

- 1- The achievement of highlighting the psychological aspects of human feelings and emotions in the artwork, which makes the scene appear with an honest transfer of human reality
- 2- The artist of the Renaissance applied the law of the exact proportions of the members of the human body with some modifications, so we find the artwork in its general format in which there is consistency and balance of the elements and relationships
- 3- Psychological disorders have taken various indications through the elements of composition, means of organization, and artistic plastic construction. Color, shadow and light as well as line and its formations, space, texture, movement and balance are an artistic aid to show them.

### Conclusions:

- 1- The society of the Renaissance period accepted the artistic transformations that took place without expressing opposition to the works of art, as they took on the human being a higher value.
- 2- The focus on the artistic side by Renaissance artists resulted in the use of a variety of materials that have characteristics consistent with the artistic composition

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