Chapter 5 absolute monarchs in europe answers

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Chapter 5 absolute monarchs in europe. Chapter 5 absolute monarchs in europe answer key. Chapter 5 test absolute monarchs in europe.

European cultural period of the 14th to 17th century This article is about the European Renaissance of the 15th and 16th centuries. For the earlier European Renaissance, see Renaissance of the 12th century. For other uses, see Renaissance (disambiguation). RenaissanceThe School of Athens (1509–11) by Raphael Topics Humanism Age of Discovery Architecture Dance Fine arts Literature Music Philosophy Science Technology Warfare Regions England France Germany Italy Poland Portugal Spain Scotland Northern Europe Low Countries Criticism Criticism vte Florence, birthplace of the European Renaissance. The architectural perspective, modern systems, fields of banking and accounting were introduced during the time. The Renaissance (UK: /rɪˈneɪsəns/ rin-AY-sənss, US: /ˈrɛnəsɑːns/ (listen) REN-ə-sahnss)[1][a] is a period in European history marking the transition from the Middle Ages to modernity and covering the 15th and 16th centuries, characterized by an effort to revive and surpass ideas and achievements of classical antiquity. It occurred after the Crisis of the Late Middle Ages and was associated with great social change. In addition to the standard periodization, proponents of a "long Renaissance" may put its beginning in the 14th century and its end in the 17th century.[3] The traditional view focuses more on the early modern aspects of the Renaissance and argues that it was a break from the past, but many historians today focus more on its medieval aspects and argue that it was an extension of the Middle Ages.[4][5] However, the beginnings of the period – the early Renaissance of the 15th century and the Italian Proto-Renaissance from around 1250 or 1300 – overlap considerably with the Late Middle Ages, conventionally dated to c. 1250–1500, and the Middle Ages themselves were a long period filled with gradual changes, like the modern age; and as a transitional period between both, the Renaissance has close similarities to both, especially the late and early sub-periods of either.[b] The intellectual basis of the Renaissance was its version of humanism, derived from the concept of Roman humanitas and the rediscovery of classical Greek philosophy, such as that of Protagoras, who said that "man is the measure of all things". This new thinking became manifest in art, architecture, politics, science and literature. Early examples were the development of perspective in oil painting and the revived knowledge of how to make concrete. Although the invention of metal movable type sped the dissemination of ideas from the later 15th century, the changes of the Renaissance were not uniform across Europe: the first traces appear in Italy as early as the late 13th century, in particular with the writings of Dante and the paintings of Giotto. As a cultural movement, the Renaissance encompassed innovative flowering of Latin and vernacular literatures, beginning with the 14th-century resurgence of learning based on classical sources, which contemporaries credited to Petrarch; the development of linear perspective and other techniques of rendering a more natural reality in painting; and gradual but widespread educational reform. In politics, the Renaissance contributed to the development of the customs and conventions of diplomacy, and in science to an increased reliance on observation and inductive reasoning. Although the Renaissance saw revolutions in many intellectual and social scientific pursuits, as well as the introduction of modern banking and the field of accounting,[6] it is perhaps best known for its artistic developments and the contributions of such polymaths as Leonardo da Vinci and Michelangelo, who inspired the term "Renaissance man".[7][8] The Renaissance began in the Republic of Florence, one of the many states of Italy.[9] Various theories have been proposed to account for its origins and characteristics, focusing on a variety of factors including the social and civic peculiarities of Florence at the time: its political structure, the patronage of its dominant family, the Medici,[10][11] and the migration of Greek scholars and their texts to Italy following the Fall of Constantinople to the Ottoman Turks.[12][13][14] Other major centers were northern Italian city-states such as Venice, Genoa, Milan, Bologna, and Rome during the Renaissance Papacy. From Italy, the Renaissance spread throughout Europe in Flanders, France, the British Isles, Spain, Portugal, Germany, and elsewhere. The Renaissance has a long and complex historiography, and, in line with general scepticism of discrete periodizations, there has been much debate among historians reacting to the 19th-century glorification of the "Renaissance" and individual cultural heroes as "Renaissance men", questioning the usefulness of Renaissance as a term and as a historical delineation.[15] Some observers have called into question whether the Renaissance was a cultural "advance" from the Middle Ages, instead seeing it as a period of pessimism and nostalgia for classical antiquity,[16] while social and economic historians, especially of the longue durée, have instead focused on the continuity between the two eras,[17] which are linked, as Panofsky observed, "by a thousand ties".[18] The term rinascita ('rebirth') first appeared in Giorgio Vasari's Lives of the Artists (c. 1550), anglicized as the Renaissance in the 1830s.[19] The word has also been extended to other historical and cultural movements, such as the Carolingian Renaissance (8th and 9th centuries), Ottonian Renaissance (10th and 11th century), and the Renaissance of the 12th century.[20] Overview The Renaissance was a cultural movement that profoundly affected European intellectual life in the early modern period. Beginning in Italy, and spreading to the rest of Europe by the 16th century, its influence was felt in art, architecture, philosophy, literature, music, science, technology, politics, religion, and other aspects of intellectual inquiry. Renaissance scholars employed the humanist method in study, and searched for realism and human emotion in art.[21] Renaissance humanists such as Poggio Bracciolini sought out in Europe's monastic libraries the Latin literary, historical, and oratorical texts of antiquity, while the Fall of Constantinople (1453) generated a wave of émigré Greek scholars bringing precious manuscripts in ancient Greek, many of which had fallen into obscurity in the West. It is in their new focus on literary and historical texts that Renaissance scholars differed so markedly from the medieval scholars of the Renaissance of the 12th century, who had focused on studying Greek and Arabic works of natural sciences, philosophy, and mathematics, rather than on such cultural texts. Portrait of a Young Woman (c. 1480–85) (Simonetta Vespucci) by Sandro Botticelli In the revival of neoplatonism Renaissance humanists did not reject Christianity; quite the contrary, many of the greatest works of the Renaissance were devoted to it, and the Church patronized many works of Renaissance art. However, a subtle shift took place in the way that intellectuals approached religion that was reflected in many other areas of cultural life.[22] In addition, many Greek Christian works, including the Greek New Testament, were brought back from Byzantium to Western Europe and engaged Western scholars for the first time since late antiquity. This new engagement with Greek Christian works, and particularly the return to the original Greek of the New Testament promoted by humanists Lorenzo Valla and Erasmus, would help pave the way for the Reformation. Well after the first artistic return to classicism had been exemplified in the sculpture of Nicola Pisano, Florentine painters led by Masaccio strove to portray the human form realistically, developing techniques to render perspective and light more naturally. Political philosophers, most famously Niccolò Machiavelli, sought to describe political life as it really was, that is to understand it rationally. A critical contribution to Italian Renaissance humanism, Giovanni Pico della Mirandola wrote the famous text De hominis dignitate (Oration on the Dignity of Man, 1486), which consists of a series of theses on philosophy, natural thought, faith, and magic defended against any opponent on the grounds of reason. In addition to studying classical Latin and Greek, Renaissance authors also began increasingly to use vernacular languages; combined with the introduction of the printing press, this would allow many more people access to books, especially the Bible.[23] In all, the Renaissance could be viewed as an attempt by intellectuals to study and improve the secular and worldly, both through the revival of ideas from antiquity, and through novel approaches to thought. Some scholars, such as Rodney Stark,[24] play down the Renaissance in favor of the earlier innovations of the Italian city-states in the High Middle Ages, which married responsive government, Christianity and the birth of capitalism. This analysis argues that, whereas the great European states (France and Spain) were absolute monarchies, and others were under direct Church control, the independent city-republics of Italy took over the principles of capitalism invented on monastic estates and set off a vast unprecedented Commercial Revolution that preceded and financed the Renaissance. Origins Main article: Italian Renaissance View of Florence, birthplace of the Renaissance Many argue that the ideas characterizing the Renaissance had their origin in Florence at the turn of the 13th and 14th centuries, in particular with the writings of Dante Alighieri (1265–1321) and Petrarch (1304–1374), as well as the paintings of Giotto di Bondone (1267–1337). Some writers date the Renaissance quite precisely; one proposed starting point is 1401, when the rival geniuses Lorenzo Ghiberti and Filippo Brunelleschi competed for the contract to build the bronze doors for the Baptistery of the Florence Cathedral (Ghiberti then won).[25] Others see more general competition between artists and polymaths such as Brunelleschi, Ghiberti, Donatello, and Masaccio for artistic commissions as sparking the creativity of the Renaissance. Yet it remains much debated why the Renaissance began in Italy, and why it began when it did. Accordingly, several theories have been put forward to explain its origins. During the Renaissance, money and art went hand in hand. Artists depended entirely on patrons while the patrons needed money to foster artistic talent. Wealth was brought to Italy in the 14th, 15th, and 16th centuries by expanding trade into Asia and Europe. Silver mining in Tyrol increased the flow of money. Luxuries from the Muslim world, brought home during the Crusades, increased the prosperity of Genoa and Venice.[26] Jules Michelet defined the 16th-century Renaissance in France as a period in Europe's cultural history that represented a break from the Middle Ages, creating a modern understanding of humanity and its place in the world.[27] Latin and Greek phases of Renaissance humanism See also: Greek scholars in the Renaissance and Timeline of the Greek Classics Coluccio Salutati In stark contrast to the High Middle Ages, when Latin scholars focused almost entirely on studying Greek and Arabic works of natural science, philosophy and mathematics,[28] Renaissance scholars were most interested in recovering and studying Latin and Greek literary, historical, and oratorical texts. Broadly speaking, this began in the 14th century with a Latin phase, when Renaissance scholars such as Petrarch, Coluccio Salutati (1331–1406), Niccolò de' Niccoli (1364–1437), and Poggio Bracciolini (1380–1459) scoured the libraries of Europe in search of works by such Latin authors as Cicero, Lucretius, Livy, and Seneca.[29][full citation needed] By the early 15th century, the bulk of the surviving such Latin literature had been recovered; the Greek phase of Renaissance humanism was under way, as Western European scholars turned to recovering ancient Greek literary, historical, oratorical and theological texts.[29][full citation needed] Unlike with Latin texts, which had been preserved and studied in Western Europe since late antiquity, the study of ancient Greek texts was very limited in medieval Western Europe. Ancient Greek works on science, mathematics, and philosophy had been studied since the High Middle Ages in Western Europe and in the Islamic Golden Age (normally in translation), but Greek literary, oratorical and historical works (such as Homer, the Greek dramatists, Demosthenes and Thucydides) were not studied in either the Latin or medieval Islamic worlds; in the Middle Ages these sorts of texts were only studied by Byzantine scholars. Some argue that the Timurid Renaissance in Samarkand and Herat, whose magnificence toned with Florence as the center of a cultural rebirth,[31][32] were linked to the Ottoman Empire, whose conquests led to the migration of Greek scholars to Italian cities.[33][full citation needed][34][full citation needed][12][35] One of the greatest achievements of Renaissance scholars was to bring this entire class of Greek cultural works back into Western Europe for the first time since late antiquity. Muslim logicians, most notably Avicenna and Averroes, had inherited Greek ideas after they had invaded and conquered Egypt and the Levant. Their translations and commentaries on these ideas worked their way through the Arab West into Iberia and Sicily, which became important centers for this transmission of ideas. From the 11th to the 13th century, many schools dedicated to the translation of philosophical and scientific works from Classical Arabic to Medieval Latin were established in Iberia, most notably the Toledo School of Translators. This work of translation from Islamic culture, though largely unplanned and disorganized, constituted one of the greatest transmissions of ideas in history.[36] The movement to reintegrate the regular study of Greek literary, historical, oratorical and theological texts back into the Western European curriculum is usually dated to the 1396 invitation from Coluccio Salutati to the Byzantine diplomat and scholar Manuel Chrysoloras (c. 1355–1415) to teach Greek in Florence.[37][full citation needed] This legacy was continued by a number of expatriate Greek scholars, from Basilios Bessarion to Leo Allatius. Social and political structures in Italy A political map of the Italian Peninsula circa 1494 The unique geographical structures of Late Middle Ages Italy have led some to theorize that its unusual social climate allowed the emergence of a rare cultural efflorescence. Italy did not exist as a political entity in the early modern period. Instead, it was divided into smaller city-states and territories: the Kingdom of Naples controlled the south, the Republic of Florence and the Papal States at the center, the Milanese and the Genoese to the north and west respectively, and the Venetians to the east. Fifteenth-century Italy was one of the most urbanized areas in Europe.[38] Many of its cities stood among the ruins of ancient Roman buildings; it seems likely that the classical nature of the Renaissance was linked to its origin in the Roman Empire's heartland.[39] Historian and political philosopher Quentin Skinner points out that Otto of Freising (c. 1114–1158), a German bishop visiting north Italy during the 12th century, noticed a widespread new form of political and social organization, observing that Italy appeared to have exited from feudalism so that its society was based on merchants and commerce. Linked to this was anti-monarchical thinking, represented in the famous early Renaissance fresco cycle The Allegory of Good and Bad Government by Ambrogio Lorenzetti (painted 1338–1340), whose strong message is about the virtues of fairness, justice, republicanism and good administration. Holding both Church and Empire at bay, these city republics were devoted to notions of liberty. Skinner reports that there were many defences of liberty such as the Matteo Palmieri (1406–1475) celebration of Florentine genius not only in art, sculpture and architecture, but "the remarkable efflorescence of moral, social and political philosophy that occurred in Florence at the same time".[40] Even cities and states beyond central Italy, such as the Republic of Florence at this time, were also notable for their merchant republics, especially the Republic of Venice. Although in practice these were oligarchical, and bore little resemblance to a modern democracy, they did have democratic features and were responsive states with forms of participation in governance and belief in liberty.[40][41][42] The relative political freedom they afforded was conducive to academic and artistic advancement.[43] Likewise, the position of Italian cities such as Venice as great trading centres made them intellectual crossroads. Merchants brought with them ideas from far corners of the globe, particularly the Levant. Venice was Europe's gateway to trade with the East, and a producer of fine glass, while Florence was a capital of textiles. The wealth such business brought to Italy meant large public and private artistic projects could be commissioned and individuals had more leisure time for study.[43] Black Death Main article: Black Death Pieter Bruegel's The Triumph of Death (c. 1562) reflects the social upheaval and terror that followed the plague that devastated medieval Europe. One theory that has been advanced is that the devastation in Florence caused by the Black Death, which hit Europe between 1348 and 1350, resulted in a shift in the world view of people in 14th century Italy. Italy was particularly badly hit by the plague, and it has been speculated that the resulting familiarity with death caused thinkers to dwell more on their lives on Earth, rather than on spirituality and the afterlife.[44] It has also been argued that the Black Death prompted a new wave of piety, manifested in the sponsorship of religious works of art.[45] However, this does not fully explain why the Renaissance occurred specifically in Italy in the 14th century. The Black Death was a pandemic that affected all of Europe in the ways described, not only Italy. The Renaissance's emergence in Italy was most likely the result of the complex interaction of the above factors.[15] The plague was carried by fleas on sailing vessels returning from the ports of Asia, spreading quickly due to lack of proper sanitation: the population of England, then about 4.2 million, lost 1.4 million people to the bubonic plague. Florence's population was nearly halved in the year 1347. As a result of the decimation in the populace the value of the working class increased, and commoners came to enjoy more freedom. To answer the increased need for labor, workers traveled in search of the most favorable position economically.[46] The demographic decline due to the plague had economic consequences: the prices of food dropped and land values declined by 30–40% in most parts of Europe between 1350 and 1400.[47] Landholders faced a great loss, but for ordinary men and women it was a windfall. The survivors of the plague found not only that the prices of food were cheaper but also that lands were more abundant, and many of them inherited property from their dead relatives. The spread of disease was significantly more rampant in areas of poverty. Epidemics ravaged cities, particularly children. Plagues were easily spread by lice, unsanitary drinking water, armies, or by poor sanitation. Children were hit the hardest because many diseases, such as typhus and congenital syphilis, target the immune system, leaving young children without a fighting chance. Children in city dwellings were more affected by the spread of disease than the children of the wealthy.[48] The Black Death caused greater upheaval to Florence's social and political structure than later epidemics. Despite a significant number of deaths among members of the ruling classes, the government of Florence continued to function during this period. Formal meetings of elected representatives were suspended during the height of the epidemic due to the chaotic conditions in the city, but a small group of officials was appointed to conduct the affairs of the city, which ensured continuity of government.[49] Cultural conditions in Florence Lorenzo de' Medici, ruler of arts (Portrait by Vasari) It has long been a matter of debate why the Renaissance began in Florence, and not elsewhere in Italy. Scholars have noted several features unique to Florentine cultural life that may have caused such a cultural movement. Many have emphasized the role played by the Medici, a banking family and later ducal ruling house, in patronizing and stimulating the arts. Lorenzo de' Medici (1449–1492) was the catalyst for an enormous amount of arts patronage, encouraging his countrymen to commission works from the leading artists of Florence, including Leonardo da Vinci, Sandro Botticelli, and Michelangelo Buonarroti.[10] Works by Neri di Bicci, Botticelli, da Vinci, and Filippino Lippi had been commissioned additionally by the Convent of San Donato in Scopeto in Florence.[50] The Renaissance was certainly underway before Lorenzo de' Medici came to power – indeed, before the Medici family itself achieved hegemony in Florentine society. Some historians have postulated that Florence was the birthplace of the Renaissance as a result of luck, i.e., because "Great Men" were born there by chance:[51] Leonardo da Vinci, Botticelli and Michelangelo were all born in Tuscany. Arguing that such chance seems improbable, other historians have contended that these "Great Men" were only able to rise to prominence because of the prevailing cultural conditions at the time.[52] Characteristics Humanism Main articles: Renaissance humanism, Renaissance humanism in Northern Europe, and List of Renaissance humanists In some ways, Renaissance humanism was not a philosophy but a method of learning. In contrast to the medieval scholastic mode, which focused on resolving contradictions between authors, Renaissance humanists would study ancient texts in the original and appraise them through a combination of reasoning and empirical evidence. Humanist education was based on the programme of Studia Humanitatis, the study of five humanities: poetry, grammar, history, moral philosophy, and rhetoric. Although historians have sometimes struggled to define humanism precisely, most have settled on "a middle of the road definition... the movement to recover, interpret, and assimilate the language, literature, learning and values of ancient Greece and Rome".[53] Above all, humanists asserted "the genius of man ... the unique and extraordinary ability of the human mind".[54] Giovanni Pico della Mirandola, writer of the famous Oration on the Dignity of Man, has been called the "Manifesto of the Renaissance".[55] Humanist scholars shaped the intellectual landscape throughout the early modern period. Political philosophers such as Niccolò Machiavelli and Thomas More revived the ideas of Greek and Roman thinkers and applied them in critiques of contemporary government, following the Islamic steps of Ibn Khaldun.[56][57] Pico della Mirandola wrote the "manifesto" of the Renaissance, the Oration on the Dignity of Man, a vibrant defense of thinking. Matteo Palmieri (1406–1475), another humanist, is most known for his work Della vita civile ("On Civic Life"; printed 1528), which advocated civic humanism, and for his influence in refining the Tuscan vernacular to the same level as Latin. Palmieri drew on Roman philosophers and theorists, especially Cicero, who, like Palmieri, lived an active public life as a citizen and official, as well as a theorist and philosopher and also Quintilian. Perhaps the most succinct expression of his perspective on humanism is in a 1465 poetic work The città di vita, but an earlier work, Della vita civile, were more wide-ranging. Composed as a series of dialogues set in a country house in the Mugello countryside outside Florence during the plague of 1430, Palmieri expounds on the qualities of the ideal citizen. The dialogues include ideas about how children develop mentally and physically, how citizens can conduct themselves morally, how citizens and states can ensure probity in public life, and an important debate on the difference between that which is pragmatically useful and that which is honest. The humanists believed that it is important to transcend to the afterlife with a perfect mind and body, which could be attained with education. The purpose of humanism was to create a universal man whose person combined intellectual and physical excellence and who was capable of functioning honorably in virtually any situation.[58] This ideology was referred to as the uomo universale, an ancient Greco-Roman ideal. Education during the Renaissance was mainly composed of ancient literature and history as it was thought that the classics provided moral instruction and an intensive understanding of human behavior. Humanism and libraries A unique characteristic of some Renaissance libraries is that they were open to the public. These libraries were places where ideas were exchanged and where scholarship and reading were considered both pleasurable and beneficial to the mind and soul. As freethinking was a hallmark of the age, many libraries contained a wide range of writers. Classical texts could be found alongside humanist writings. These informal associations of intellectuals profoundly influenced Renaissance culture. Some of the richest "bibliophiles" built libraries as temples to books and knowledge. A number of libraries appeared as manifestations of immense wealth joined with a love of books. In some cases, cultivated library builders were also committed to offering others the opportunity to use their collections. Prominent aristocrats and princes of the Church created great libraries for the use of their courts, called "court libraries", and were housed in lavishly designed monumental buildings decorated with ornate woodwork, and the walls adorned with frescoes (Murray, Stuart A.P.). Art Main articles: Renaissance art, Italian Renaissance painting, Themes in Italian Renaissance painting, Early Netherlandish painting, and Renaissance architecture See also: Islamic influences on Western art Renaissance art marks a cultural rebirth at the close of the Middle Ages and rise of the Modern world. One of the distinguishing features of Renaissance art was its development of highly realistic linear perspective. Giotto di Bondone (1267–1337) is credited with first treating a painting as a window into space, but it was not until the demonstrations of architect Filippo Brunelleschi (1377–1446) and the subsequent writings of Leon Battista Alberti (1404–1472) that perspective was formalized as an artistic technique.[59] Leonardo da Vinci's Vitruvian Man (c. 1490) demonstrates the effect writers of Antiquity had on Renaissance thinkers. Based on the specifications in Vitruvius' De architectura (1st century BC), Leonardo tried to draw the perfectly proportioned man. (Museum Gallerie dell'Accademia, Venice) The development of perspective was part of a wider trend towards realism in the arts.[60] Painters developed other techniques, studying light, shadow, and, famously in the case of Leonardo da Vinci, human anatomy. Underlying these changes in artistic method was a renewed desire to depict the beauty of nature and to unravel the axioms of aesthetics, with the works of Leonardo, Michelangelo and Raphael representing artistic pinnacles that were much imitated by other artists.[61] Other notable artists include Sandro Botticelli, working for the Medici in Florence, Donatello, another Florentine, and Titian in Venice, among others. In the Netherlands, a particularly vibrant artistic culture developed. The work of Hugo van der Goes and Jan van Eyck was particularly influential on the development of painting in Italy, both technically with the introduction of oil paint and canvas, and stylistically in terms of naturalism in representation. Later, the work of Pieter Brueghel the Elder would inspire artists to depict themes of everyday life.[62] In architecture, Filippo Brunelleschi was foremost in studying the remains of ancient classical buildings. With rediscovered knowledge from the 1st-century writer Vitruvius and the flourishing discipline of mathematics, Brunelleschi formulated the Renaissance style that emulated and improved on classical forms. His major feat of engineering was building the dome of the Florence Cathedral.[63] Another building demonstrating this style is the church of St. Andrew in Mantua, built by Alberti. The outstanding architectural work of the High Renaissance was the rebuilding of St. Peter's Basilica, combining the skills of Bramante, Michelangelo, Raphael, Sangallo and Maderno. During the Renaissance, architects aimed to use columns, pilasters, and entablatures as an integrated system. The Roman orders types of columns are used: Tuscan and Composite. These can either be structural, supporting an arcade or architrave, or purely decorative, set against a wall in the form of pilasters. One of the first buildings to use pilasters as an integrated system was in the Old Sacristy (1421–1440) by Brunelleschi.[64] Arches, semi-circular or (in the Mannerist style) segmental, are often used in arcades, supported on piers or columns with capitals. There may be a section of entablature between the capital and the springing of the arch. Alberti was one of the first to use the arch on a monumental. Renaissance vaults do not have ribs; they are semi-circular or segmental and on a square plan, unlike the Gothic vault, which is frequently rectangular. Renaissance artists were not pagans, although they admired antiquity and kept some ideas and symbols of the medieval past. Nicola Pisano (c. 1220 – c. 1278) imitated classical forms by portraying scenes from the Bible. His Annunciation, from the Baptistery of Pisa, demonstrates that classical models influenced Italian art before the Renaissance took root as a literary movement.[65] Science Main articles: History of science in the Renaissance and Renaissance technology See also: Medical Renaissance Anonymous portrait of Nicolaus Copernicus (c. 1580) Portrait of Luca Pacioli, father of accounting, painted by Jacopo de' Barbari,[c] 1495, (Museo di Capodimonte). Applied innovation extended to commerce. At the end of the 15th century, Luca Pacioli published the first work on bookkeeping, making him the founder of accounting.[6] The rediscovery of ancient texts and the invention of the printing press in about 1440 democratized learning and allowed a faster propagation of more widely distributed ideas. In the first period of the Italian Renaissance, humanists favored the study of humanities over natural philosophy or applied mathematics, and their reverence for classical sources further enshrined the Aristotelian and Ptolemaic views of the universe. Writing around 1450, Nicholas Cusanus anticipated the heliocentric worldview of Copernicus, but in a philosophical fashion. Science and art were intermingled in the early Renaissance, with polymath artists such as Leonardo da Vinci making observational drawings of anatomy and nature. Da Vinci set up controlled experiments in water flow, medical dissection, and systematic study of movement and aerodynamics, and he devised principles of research method that led Fritjof Capra to classify him as the "father of modern science".[67] Other examples of Da Vinci's contribution during this period include machines designed to saw marbles and lift monoliths, and new discoveries in acoustics, botany, geology, anatomy, and mechanics.[68] A suitable environment had developed to question classical scientific doctrine. The discovery in 1492 of the New World by Christopher Columbus challenged the classical worldview. The works of Ptolemy (in geography) and Galen (in medicine) were found to not always match everyday observations. As the Reformation and Counter-Reformation clashed, the Northern Renaissance showed a decisive

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