Ideas in Motion

How Renaissance thinkers developed and shared knowledge

MWH.C.2.2.A "Examine intellectual development and advances (i.e., vernacular literature and expanded literacy, the arts, engineering, human anatomy) focusing on selected historical figures (e.g., Machiavelli, Michelangelo, daVinci, Raphael, Erasmus)."

NAME _____ DATE _____

1 READ AND MARK

Read it twice

YOUR JOB Underline one advance connected to each named figure. Circle a clue about who could read or see each figure's work so you can compare how their ideas spread.

More Than One Way to Learn

1. In Renaissance Europe, ideas moved through workshops, libraries, and busy print shops. Printing with movable type made books cheaper to reproduce, but schooling and money still limited who could read them. Erasmus, a Dutch scholar, published Latin editions and commentaries that urged readers to examine Christian texts closely. His learned audience included teachers and clergy across Europe. Niccolò Machiavelli wrote *The Prince* in Italian rather than Latin, using examples from politics to consider how rulers gain and hold power. Drafted in 1513 and printed in 1532, the book could reach Italian readers outside the Latin-trained scholarly world.

2. New ways of learning also appeared in art. On the Sistine Chapel ceiling, painted between 1508 and 1512, Michelangelo gave biblical figures muscular bodies and complex poses. His study of human anatomy helped him make these figures seem solid and active. Raphael's *School of Athens*, painted around 1509 to 1511, gathered imagined ancient thinkers into a grand architectural setting. Its perspective creates the appearance of a deep hall, while the figures suggest debate and inquiry. These paintings were not textbooks, yet they made close study of the body and renewed interest in classical learning visible to viewers.

3. Leonardo da Vinci carried questions between art, anatomy, and engineering. He dissected human bodies and drew detailed studies of muscles and bones, seeking to understand how movement worked. In notebooks, he also sketched machines, including designs for flying devices, and studied the forces that might make them work. His drawings recorded investigations, not proof that every machine was built or could fly. Unlike a printed book, most of Leonardo's notebooks did not circulate widely during his lifetime. Together, the printed arguments, public paintings, and private notebooks show that Renaissance advances depended on both new ideas and the ways people shared them.

2 ANSWER WITH EVIDENCE

Use the passage

1. How did the languages Erasmus and Machiavelli used affect who could read their work?

2. How did Michelangelo and Raphael use paintings to show two different kinds of learning?

3. Why would it be misleading to say Leonardo's machine sketches quickly changed daily life?

4. Compare one printed work and one painting from the passage. What idea could each share, and how could people encounter it?

3 YOUR TURN

Your own words

Plan a Renaissance exhibit for visitors who cannot read Latin. In one paragraph, choose two figures from the passage, propose how to present each one's work, and explain what visitors could learn from each; include one access limit from the passage and a way your exhibit would address it.

ANSWER KEY

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HIGH SCHOOL · MWH.C.2.2.A

PART 1 · READ AND MARK

Underline one advance connected to each named figure. Circle a clue about who could read or see each figure's work so you can compare how their ideas spread. Accept any marking that follows this job and points at the right text.

PART 2 · ANSWERS

#	QUESTION	ANSWER
1	How did the languages Erasmus and Machiavelli used affect who could read their work?	**Erasmus's Latin reached educated readers such as teachers and clergy across Europe. Machiavelli's Italian could reach Italian readers who had not studied Latin.**
2	How did Michelangelo and Raphael use paintings to show two different kinds of learning?	**Michelangelo used his study of anatomy to paint solid, active bodies. Raphael used ancient thinkers and perspective to show interest in classical learning and inquiry.**
3	Why would it be misleading to say Leonardo's machine sketches quickly changed daily life?	**The sketches do not prove the machines were built or could work, and most of his notebooks did not circulate widely during his lifetime.**
4	Compare one printed work and one painting from the passage. What idea could each share, and how could people encounter it?	**For example, Italian readers could encounter Machiavelli's ideas about political power in a printed book, while viewers could see Michelangelo's study of anatomy in his painted figures.**

PART 3 · YOUR TURN (SAMPLE ANSWER)

First, I would show Machiavelli's Italian *The Prince* and have a guide explain its ideas about how rulers hold power. The guide matters because schooling and money still limited who could read books. Next, I would display a painted copy of one figure from Michelangelo's Sistine Chapel ceiling. Visitors could examine its strong muscles and complex pose to see how studying anatomy shaped Renaissance art. Comparing a book with a painting would help visitors notice that ideas can travel through both words and images.

Accept other supported comparisons and exhibit plans. Responses should accurately connect each figure to an advance and address a passage-based limit on access or circulation.