HENRY OSBORN TAYLOR

ENRICHED EDITION

THE MEDIEVAL MIND

Henry Osborn Taylor

The Medieval Mind

Enriched edition. A History of the Development of Thought and Emotion in the Middle Ages (Complete Edition)

Introduction, Studies and Commentaries by Erin Holloway

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Introduction

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At the heart of Henry Osborn Taylor’s The Medieval Mind lies a dynamic tension between the inheritance of classical reason and the commanding imperatives of Christian faith, a centuries-long negotiation through which medieval Europe fashioned its habits of thought and feeling, created institutions of learning and worship, adapted law and philosophy to new ends, and imagined a cosmos that could sustain both rigorous argument and devotional ardor, so that the legacies of antiquity were neither simply preserved nor discarded, but reinterpreted and given fresh vitality within a comprehensive Christian vision that would, in turn, set conditions for later transformations.

The book is a work of intellectual history that surveys the development of thought and emotion across the European Middle Ages, first published in 1911 during the early twentieth century. Taylor, an American scholar, writes not a narrative of kings and battles but a wide-ranging account of ideas, institutions, and sensibilities as they evolved from late antique foundations into medieval forms. His canvas includes monasteries, schools, courts, and churches, with attention to the texts and practices that animated them. The setting is primarily Western Europe, though classical sources and patristic authorities provide the point of departure.

Readers encounter a sustained, essayistic voice that moves patiently from premise to illustration, weaving synthesis from a broad archive of theological, philosophical, legal, and

literary materials. The style is expansive and reflective, with a disciplined curiosity that pauses to define terms and trace their lineage before advancing to the next problem. Rather than a straight chronological march, the exposition proceeds by thematic arcs—reason and revelation, learning and sanctity, law and custom—so that the same period may be approached through multiple lenses. The tone remains formal and judicious, inviting contemplation while maintaining clear signposts that guide a long yet coherent journey.

Central themes turn on continuity, adaptation, and the limits of synthesis. Taylor tracks how classical philosophy, Christian theology, and Germanic custom intersected to yield distinctive medieval patterns of inquiry and devotion. He attends to the rise of schools and the elaboration of dialectic, the cultivation of monastic and lay piety, and the emergence of literary and chivalric codes that articulated sanctioned emotions. Equally important is the tension between universal claims and local practices, as ideas met institutions and were reshaped by them. Throughout, the book presents the Middle Ages as intellectually energetic rather than stagnant, a culture negotiating complexity.

For contemporary readers, the book matters because it illuminates how societies transform inherited knowledge while constructing new frameworks for meaning, a process that underlies present debates about tradition, authority, and innovation. By showing how reason was disciplined within faith, and how faith was articulated through rigorous argument, it models ways to read disagreement without caricature. Its attention to institutions—schools, religious orders, courts—clarifies how ideas require communities and practices to endure. Its focus on sanctioned emotions demonstrates that cultures educate feeling as well as

thought. These insights help readers understand the long roots of today’s intellectual habits and civic frictions.

Approached as a patient conversation rather than a quick survey, The Medieval Mind rewards readers who pause at its transitions and let key terms accumulate meaning across chapters. The prose does not rush; it builds by juxtaposition and return, allowing themes to resonate across monastic cells, schools, and courts. Attending to Taylor’s use of exempla clarifies his method: specific texts or practices anchor broader generalizations without foreclosing alternative paths. Readers new to medieval studies will find abundant orientation cues, while those familiar with the period may appreciate the synthetic ambition, which invites agreement and disagreement without insisting on a single verdict.

Ultimately, Taylor presents a capacious model for writing the history of ideas, one that treats intellectual labor as inseparable from the emotions, institutions, and daily habits that sustain it. First published in 1911, the work still provides a durable frame for thinking about continuity and change, and about the ways traditions renew themselves without losing definition. Its pages offer neither nostalgia nor dismissal, but a sustained effort to understand a civilization on its own terms while tracing its afterlives. For readers seeking orientation in complex inheritances, The Medieval Mind remains a steady guide and a provocation to think more generously.

Synopsis

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Henry Osborn Taylor’s The Medieval Mind is a panoramic study of how European thought and feeling developed from late antiquity through the Middle Ages. First published in the early twentieth century, it traces the transmission of classical learning into a Christian framework and follows the reshaping of ideas under new religious aims. Taylor surveys mental habits, emotional temper, and intellectual disciplines, asking how authority, reason, and imagination interacted in a civilization oriented toward salvation. The book’s argument proceeds chronologically and thematically, showing continuities with the ancient world while charting distinct medieval syntheses that organized knowledge, morality, and social ideals around theological convictions.

Taylor begins with the late antique and patristic foundations that set the medieval agenda. Classical philosophy and rhetoric survive, yet are recast by Christian doctrine and pastoral needs. The ascetic and monastic disciplines cultivate habits of self-scrutiny, prayer, and allegiance to authority, shaping emotional expectations about sin, grace, and the hope of redemption. Figures emblematic of this transition exemplify the reordering of learning under a religious purpose and the tendency to interpret history and nature through providence. This stage furnishes the moral vocabulary and interpretive tools that guide subsequent medieval inquiry and stabilize a culture attentive to miracle, symbol, and scriptural exegesis.

The work then turns to the social and imaginative forces that enter from the new peoples of the West. Taylor analyzes how Germanic customs, heroic ideals, and kin-loyalty encounter and gradually merge with Christian norms. The resulting synthesis inflects law, lordship, and personal allegiance, producing mental habits sensitive to honor, oath, and penitence. The cultivated emotions—fear of judgment, confidence in intercession, trust in sacred objects—pervade hagiography and popular devotion. By tracing these themes, Taylor shows how religious belief and customary bonds together structure perception, memory, and aspiration, providing the background against which more formal learning and artistic expression take shape.

From this base, Taylor follows the institutional rise of learning in monastic and cathedral schools and, later, the universities. He depicts the consolidation of Latin scholarship, the discipline of dialectic, and the method of ordered disputation that characterize scholastic work. The recovery and assimilation of ancient authorities, notably through translations, widen the intellectual horizon while intensifying the effort to articulate doctrine systematically. Taylor emphasizes the aim to reconcile faith and reason without displacing ecclesiastical authority, a project that both advances rigorous analysis and defines its limits. In this arena, method, classification, and commentary become central instruments of understanding.

Alongside formal reasoning, Taylor explores currents of mysticism and affective piety that seek immediacy with the divine through contemplation and love. He examines devotional practices, visionary literature, and the symbolic reading of nature and Scripture that guide interior experience. These traditions sometimes converge with scholastic aims and sometimes resist them, favoring an experiential path over argumentative proof. The resulting

spectrum of spirituality enriches preaching, hymnody, and moral instruction, shaping how individuals imagine virtue, suffering, and grace. Taylor’s account underscores the mutual correction and friction between speculative theology and the inward orientation of devotional life.

The book also considers the secular and courtly domains where literature and manners refine sentiment. Taylor treats the chivalric code, romance, and the conventions of courtly love as laboratories of feeling and conduct that converse with, and occasionally challenge, ecclesiastical ideals. The cultivation of courtesy, service, and idealized love accents discipline, sublimation, and imaginative play, leaving a mark on ethical expectations and social aspiration. He relates these narratives and performances to broader medieval habits of allegory and exemplum, showing how poetic forms and ritualized behavior structure desire, identity, and reputation within a Christianized culture.

In closing movement, Taylor gathers these strands to portray a civilization defined by negotiated balances—between authority and inquiry, contemplation and action, worldly honor and spiritual aim. He traces gradual shifts that anticipate later transformations without collapsing medieval distinctiveness into what follows. The book’s enduring significance lies in its comprehensive mapping of intellectual and emotional life as interdependent, rendering the Middle Ages intelligible as a creative adaptation of ancient legacies under Christian purposes. Without reducing complexity to a single thesis, it offers a framework for understanding how ideas, institutions, and sensibilities cohere in a long historical arc.

Historical Context

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The Medieval Mind, first published in 1911 in two volumes, presents historian Henry Osborn Taylor’s study of Western European thought and feeling from the end of the Roman world to the later Middle Ages. Drawing on patristic authorities, monastic rules, scholastic summae, legal compilations, and vernacular literature, the work situates ideas within institutions that shaped them: the Latin Church, monasteries, schools, emerging universities, courts, and papal administrations. Its narrative unfolds across regions knit by Latin learning and canon law, tracing how inherited classical traditions and Christian doctrine interacted as political orders shifted after the disintegration of imperial structures in the West.

In late antiquity, Christian bishops and writers established frameworks that endured after 476, when imperial rule collapsed in the Western provinces. Augustine of Hippo’s theology of grace, will, and the City of God set terms for medieval understandings of history and salvation. Boethius transmitted logic and ethics in the Consolation of Philosophy and commentaries, while Cassiodorus and Isidore of Seville organized learning for Christian use. The Rule of Benedict shaped monastic life from the sixth century, making monasteries centers of prayer, labor, and study. These institutions preserved texts and cultivated habits of exegesis that grounded early medieval education and devotion.

Under the Carolingians, reforming rulers and advisers sought to standardize learning and worship. Charlemagne, crowned emperor in 800, supported schools and correct liturgical practice, drawing scholars such as Alcuin of York. Carolingian scriptoria developed the clear minuscule hand that aided textual transmission. Biblical study, patristic authority, and Latin grammar were systematized in handbooks and capitularies. After the empire fragmented, these models survived in monasteries and cathedral centers. By the eleventh century, renewed energy—seen in Cluniac reform and expanding literacy—prepared the ground for broader ecclesiastical change, urban growth, and more formalized methods of teaching that displaced purely monastic schooling.

The eleventh and twelfth centuries brought the Gregorian Reform, which sought clerical discipline, freedom of the Church, and papal authority in appointments, provoking the Investiture Controversy between Pope Gregory VII and Emperor Henry IV. Crusading began after 1095, channeling armed pilgrimage toward the Eastern Mediterranean and Iberia, shaping law, preaching, and piety. Canon law coalesced in Gratian’s Decretum around 1140, providing a framework for legal reasoning in ecclesiastical courts. Expanding towns and cathedral chapters fostered schools that assessed authorities through disputation. These developments created the intellectual and institutional conditions in which a scholastic synthesis of faith and reason could emerge.

Universities formed as corporate bodies of masters and students, notably at Bologna for law, Paris for theology, and Oxford as a northern counterpart. The curriculum of trivium and quadrivium led to advanced study in law, medicine, and theology. Teachers used the quaestio and disputatio to reconcile authorities, culminating in summae and

commentaries. Peter Lombard’s Sentences became a standard theological textbook; Anselm explored faith seeking understanding; Peter Abelard refined dialectic; Thomas Aquinas integrated Aristotelian philosophy with Christian doctrine. Scholastic method provided rigorous tools for argument while maintaining scriptural and patristic foundations, shaping clerical education and the governance of church.

A vast translation movement brought Greek and Arabic learning into Latin. In twelfth-century Toledo and Sicily, translators rendered works of Aristotle and commentators such as Avicenna and Averroes, along with texts in astronomy, medicine, and mathematics. The influx transformed natural philosophy and challenged inherited cosmologies. University authorities managed reception through statutes and condemnations, most famously at Paris in 1210–1277, to delimit teachings on eternity of the world or the soul. Figures like Albertus Magnus and Roger Bacon investigated nature within a Christian framework. This encounter intensified debates over reason’s scope and the harmonization of empirical inquiry with theological commitments.

Alongside scholasticism, affective devotion and mystical theology flourished. Bernard of Clairvaux emphasized experiential love of God; Hildegard of Bingen wrote visionary works; beguines developed lay communal piety. New mendicant orders—the Franciscans (approved 1209) and Dominicans (1216)—preached, studied, and staffed universities and inquisitorial tribunals. Vernacular courtly literature, troubadour lyric, and romances reimagined virtue and desire, while Gothic architecture and visual programs taught theology in stone and glass. These currents shaped imaginations and emotions beyond clerical elites, linking doctrine with practice and art. They framed the sensibilities

through which later medieval thinkers interpreted suffering, sanctity, and social obligation.

The later Middle Ages saw strains and reorientations. The papacy resided at Avignon (1309–1377), followed by the Western Schism (1378–1417). The Black Death (1347–1351) devastated populations and provoked penitential movements. William of Ockham’s nominalism questioned universals and papal claims, while the devotio moderna promoted interior devotion and practical ethics. These shifts complicated the scholastic synthesis and deepened lay religious life. Taylor’s work, written in the early twentieth century, emphasizes the continuity of classical heritage and the medieval effort to rationalize faith, analyzing how institutions and texts shaped mentality and how that legacy contributed to Renaissance developments.

The Medieval Mind

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PREFACE

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The Middle Ages! They seem so far away; intellectually so preposterous, spiritually so strange. Bits of them may touch our sympathy, please our taste; their window-glass, their sculpture, certain of their stories, their romances—as if those straitened ages really were the time of romance, which they were not, God knows, in the sense commonly taken. Yet perhaps they were such intellectually, or at least spiritually. Their *terra*—not for them *incognita*, though full of mystery and pall and vaguer glory—was not the earth. It was the land of metaphysical construction and the land of spiritual passion. There lay their romance, thither pointed their veriest thinking, thither drew their utter yearning.

Is it possible that the Middle Ages should speak to us, as through a common humanity? Their mask is by no means dumb: in full voice speaks the noble beauty of Chartres Cathedral**[1]**. Such mediaeval product, we hope, is of the universal human, and therefore of us as well as of the bygone craftsmen. Why it moves us, we are not certain, being ignorant, perhaps, of the building's formative and earnestly intended meaning. Do we care to get at that? There is no way save by entering the mediaeval depths, penetrating to the *rationale* of the Middle Ages, learning the *doctrinale*, or *emotionale*, of the modes in which they still present themselves so persuasively.

But if the pageant of those centuries charm our eyes with forms that seem so full of meaning, why should we stand indifferent to the harnessed processes of mediaeval thinking and the passion surging through the thought? Thought

marshalled the great mediaeval procession, which moved to measures of pulsating and glorifying emotion. Shall we not press on, through knowledge, and search out its efficient causes, so that we too may feel the reality of the mediaeval argumentation, with the possible validity of mediaeval conclusions, and tread those channels of mediaeval passion which were cleared and deepened by the thought? This would be to reach human comradeship with mediaeval motives, no longer found too remote for our sympathy, or too fantastic or shallow for our understanding.

But where is the path through these footless mazes? Obviously, if we would attain, perhaps, no unified, but at least an orderly presentation of mediaeval intellectual and emotional development, we must avoid entanglements with manifold and not always relevant detail. We must not drift too far with studies of daily life, habits and dress, wars and raiding, crimes and brutalities, or trade and craft and agriculture. Nor will it be wise to keep too close to theology or within the lines of growth of secular and ecclesiastical institutions. Let the student be mindful of his purpose (which is my purpose in this book) to follow through the Middle Ages the development of intellectual energy and the growth of emotion. Holding this end in view, we, students all, shall not stray from our quest after those human qualities which impelled the strivings of mediaeval men and women, informed their imaginations, and moved them to love and tears and pity.

The plan and method by which I have endeavoured to realize this purpose in my book may be gathered from the Table of Contents and the First Chapter, which is introductory. These will obviate the need of sketching here the order of presentation of the successive or co-ordinated topics forming the subject-matter.

Yet one word as to the standpoint from which the book is written. An historian explains by the standards and limitations of the times to which his people belong. He judges—for he must also judge—by his own best wisdom. His sympathy cannot but reach out to those who lived up to their best understanding of life; for who can do more? Yet woe unto that man whose mind is closed, whose standards are material and base.

Not only shalt thou do what seems well to thee; but thou shalt do right, with wisdom. History has laid some thousands of years of emphasis on this. Thou shalt not only be sincere, but thou shalt be righteous, and not iniquitous; beneficent, and not malignant; loving and lovable, and not hating and hateful. Thou shalt be a promoter of light, and not of darkness; an illuminator, and not an obscurer. Not only shalt thou seek to choose aright, but at thy peril thou shalt so choose. “Unto him that hath shall be given”—nothing is said about sincerity. The fool, the maniac, is sincere; the mainsprings of the good which we may commend lie deeper.

So, and at *his* peril likewise, must the historian judge. He cannot state the facts and sit aloof, impartial between good and ill, between success and failure, progress and retrogression, the soul’s health and loveliness, and spiritual foulness and disease. He must love and hate, and at his peril love aright and hate what is truly hateful. And although his sympathies quiver to understand and feel as the man and woman before him, his sympathies must be controlled by wisdom.

Whatever may be one’s beliefs, a realization of the power and import of the Christian Faith is needed for an understanding of the thoughts and feelings moving the men and women of the Middle Ages, and for a just appreciation of their aspirations and ideals. Perhaps the fittest standard to apply to them is one’s own broadest conception of the

Christian scheme, the Christian scheme whole and entire with the full life of Christ's Gospel. Every age has offered an interpretation of that Gospel and an attempt at fulfilment. Neither the interpretation of the Church Fathers, nor that of the Middle Ages satisfies us now. And by our further understanding of life and the Gospel of life, we criticize the judgment of mediaeval men. We have to sympathize with their best, and understand their lives out of their lives and the conditions in which they were passed. But we must judge according to our own best wisdom, and out of ourselves offer our comment and contribution.

HENRY OSBORN TAYLOR.

Many translations from mediaeval (chiefly Latin) writings will be found in this work, which seeks to make the Middle Ages speak for themselves. With a very few exceptions, mentioned in the foot-notes, these translations are my own. I have tried to keep them literal, and at all events free from the intrusion of thoughts and suggestions not in the originals.

BOOK I
THE GROUNDWORK

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CHAPTER I

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GENESIS OF THE MEDIAEVAL GENIUS

The antique civilization of the Roman Empire was followed by that depression of decadence and barbarization which separates antiquity from the Middle Ages. Out of the confusion of this intervening period emerged the mediaeval peoples of western Europe. These, as knowledge increased with them, began to manifest spiritual traits having no clear counterpart in the ancient sources from which they drew the matter of their thought and contemplation.

The past which furnished the content of mediaeval thought was twofold, very dual, even carrying within itself the elements of irreconcilable conflict; and yet with its opposing fronts seemingly confederated, if not made into one. Sprung from such warring elements, fashioned by all the interests of life in heaven as well as life on earth, the traits and faculties of mediaeval humanity were to make a motley company. Clearly each mediaeval century will offer a manifold of disparity and irrelationship, not to be brought to unity, any more than can be followed to the breast of one mighty wind-god the blasts that blow from every quarter over the waters of our own time. Nevertheless, each mediaeval century, and

if one will, the entire Middle Ages, seen in distant perspective, presents a consistent picture, in which dominant mediaeval traits, retaining their due pre-eminence, may afford a just conception of the mediaeval genius.[1]

I

While complex in themselves, and intricate in their interaction, the elements that were to form the spiritual constituency of the Middle Ages of western Europe may be disentangled and regarded separately. There was first the element of the antique, which was descended from the thought and knowledge current in Italy and the western provinces of the Roman Empire, where Latin was the common language. In those Roman times, this fund of thought and knowledge consisted of Greek metaphysics, physical science, and ethics, and also of much that the Latins had themselves evolved, especially in private law and political institutions.

Rome had borrowed her philosophy and the motives of her literature and art from Greece. At first, quite provincially, she drew as from a foreign source; but as the great Republic extended her boundaries around the Mediterranean world, and brought under her levelling power the Hellenized or still Asiatic East, and Africa and Spain and Gaul as well, Greek thought, as the informing principle of knowledge, was diffused throughout all this Roman Empire, and ceased to be alien to the Latin West. Yet the peoples of the West did not become Hellenized, or change their speech for Greek. Latin held its own against its subtle rival, and continued to advance with power through the lands which had spoken other tongues before their Roman subjugation; and it was the soul of Latium, and not the soul of Hellas, that imbued these lands with a new homogeneity of civic order. The Greek knowledge which spread through them was

transmuted in Latin speech or writings; while the great Latin authors who modelled Latin literature upon the Greek, and did so much to fill the Latin mind with Greek thoughts, recast their borrowings in their own style as well as language, and re-tempered the matter to accord with the Roman natures of themselves and their countrymen. Hence only through Latin paraphrase, and through transformation in the Latin classics, Greek thought reached the mediaeval peoples; until the thirteenth century, when a better acquaintance was opened with the Greek sources, yet still through closer Latin translations, as will be seen.

Thus it was with the pagan antique as an element of mediaeval culture. Nor was it very different with the patristic, or Christian antique, element. For in the fourth and fifth centuries, the influence of pagan Greece on pagan Rome tended to repeat itself in the relations between the Greek and the Latin Fathers of the Church. The dogmatic formulation of Christianity was mainly the work of the former. Tertullian, a Latin, had indeed been an early and important contributor to the process. But, in general, the Latin Fathers were to approve and confirm the work of Athanasius and of his coadjutors and predecessors, who thought and wrote in Greek. Nevertheless, Augustine and other Latin Fathers ordered and made anew what had come from their elder brethren in the East, Latinizing it in form and temper as well as language. At the same time, they supplemented it with matter drawn from their own thinking. And so, the thoughts of the Greek Fathers having been well transmuted in the writings of Ambrose, Hilary, and Augustine, patristic theology and the entire mass of Christianized knowledge and opinion came to the Middle Ages in a Latin medium.

A third and vaguest factor in the evolution of the mediaeval genius consisted in the diverse and manifold capacities of

the mediaeval peoples: Italians whose ancestors had been very part of the antique; inhabitants of Spain and Gaul who were descended from once Latinized provincials; and lastly that widespread Teuton folk, whose forbears had barbarized and broken the Roman Empire in those centuries when a decadent civilization could no longer make Romans of barbarians. Moreover, the way in which Christianity was brought to the Teuton peoples and accepted by them, and the manner of their introduction to the pagan culture, reduced at last to following in the Christian train, did not cease for centuries to react upon the course of mediaeval development.

The distinguishing characteristics which make the Middle Ages a period in the history of western Europe were the result of the interaction of the elements of mediaeval development working together, and did not spring from the singular nature of any one of them. Accordingly, the proper beginning of the Middle Ages, so far as one may speak of a beginning, should lie in the time of the conjunction of these elements in a joint activity. That could not be before the barbaric disturbers of the Roman peace had settled down to life and progress under the action of Latin Christianity and the surviving antique culture. Nor may this beginning be placed before the time when Gregory the Great (died 604) had refashioned Augustine, and much that was earlier, to the measure of the coming centuries; nor before Boëthius (died 523**[2]**), Cassiodorus (died 575**[3]**), and Isidore of Seville (died 636**[4]**), had prepared the antique pabulum for the mediaeval stomach. All these men were intermediaries or transmitters, and belong to the epoch of transition from the antique and the patristic to the properly inceptive time, when new learners were beginning, in typically mediaeval ways, to rehandle the patristic material and what remained of the antique. Contemporary with those intermediaries, or following hard upon them, were the great missionaries or

converters, who laboured to introduce Christianity, with antique thought incorporated in it, and the squalid survival of antique education sheltered in its train, to Teuton peoples in Gaul, England, and Rhenish Germany. Among these was the truculent Irishman, St. Columbanus (died 615**[5]**), founder of Luxeuil and Bobbio, whose disciple was St. Gall, and whose contemporary was St. Augustine of Canterbury, whom Gregory the Great sent to convert the Anglo-Saxons. A good century later, St. Winifried-Boniface is working to establish Christianity in Germany.[2] Thus it will not be easy to find a large and catholic beginning for the Middle Ages until the eighth century is reached, and we are come on what is called the Carolingian period.

Let us approach a little nearer, and consider the situation of western Europe, with respect to antique culture and Latin Christianity, in the centuries following the disruption of the Roman Empire. The broadest distinction is to be drawn between Italy and the lands north of the Alps. Under the Empire, there was an Italian people. However diverse may have been its ancient stocks, this people had long since become Latin in language, culture, sentiment and tradition. They were the heirs of the Greek, and the creators of the Roman literature, art, philosophy, and law. They were never to become barbarians, although they suffered decadence. Like all great peoples, they had shown a power to assimilate foreigners, which was not lost, but only degraded and diminished, in the fourth and fifth centuries, when Teutonic slaves, immigrants, invaders, seemed to be barbarizing the Latin order quite as much as it was Latinizing them. In these and the following times the culture of Italy sank lamentably low. Yet there was no break of civilization, but only a deep decline and then a re-emergence, in the course of which the Latin civilization had become Italian. For a lowered form of classical education had survived, and the better classes continued to be educated people according to the degraded

225 The author traditionally called Pseudo-Dionysius the Areopagite, an anonymous late antique/nearly medieval writer whose mystical and hierarchical theology (attributed to Dionysius of Athens) greatly influenced medieval thought.

226 Dante Alighieri's early 14th-century epic poem (usually translated 'The Divine Comedy'), which incorporates medieval angelic and theological imagery and was widely influential in Christian art and literature.

227 Duns Scotus was a leading medieval Franciscan theologian and philosopher (active late 13th–early 14th century, c.1266–1308) known for subtle scholastic arguments and influential metaphysical doctrines such as the univocity of being.

228 Occam (William of Ockham) was an English Franciscan philosopher and nominalist (active early 14th century, c.1287–1347) noted for methodological simplicity (Occam's razor) and critiques of certain scholastic positions.

229 Ilchester is a town in Somerset, England, which is here given as a probable birthplace of Roger Bacon; it was a medieval market and administrative centre but is a small town by modern standards.

230 Mathew Paris (c.1200–1259) was an English Benedictine monk and chronicler whose annals and histories provide important contemporary information about 13th-century England.

231 Robert Grosseteste (c.1175–1253) was an English scholar, chancellor of Oxford and later Bishop of Lincoln, influential in promoting mathematical and natural studies and the teaching of Greek at Oxford.

232 Opus tertium is the Latin title of Roger Bacon’s third major treatise in the group of works (with Opus majus and Opus minus) he wrote and addressed to Pope Clement; it outlines his programme for study and experimental method.

233 The 'Sentences' refers to the Sentences of Peter Lombard, a 12th-century compilation of theological statements that became the standard textbook for medieval scholastic theology and for which many theologians wrote commentaries.

234 A papal bull issued by Pope Boniface VIII in 1302 asserting the supreme authority of the pope over temporal rulers; it is a formal ecclesiastical decree associated with medieval claims of papal supremacy.

235 A Latin philosophical term (literally 'thisness') used by medieval thinkers, especially Duns Scotus, to denote the individuating property that makes a particular thing this individual rather than another.

236 A reformist faction within the Franciscan Order in the late Middle Ages who advocated strict, literal observance of St. Francis’s rule of poverty and were involved in intra-order controversies over practice and discipline.

237 Latin phrase meaning 'scattered limbs' or 'scattered fragments,' often used metaphorically to denote the broken remains of classical and Christian literary and cultural heritage passed on to later ages.

238 Flavius Magnus Aurelius Cassiodorus (c.490–c.585) was a Roman statesman and monk who organized and preserved classical and Christian texts, founding a monastic school and library influential for medieval learning.

239 The Frankish dynastic realms ruled by the Merovingian family, roughly from the late 5th century until they were superseded by the Carolingians in the 8th century.

240 The empire founded by the Carolingian dynasty, most notably under Charlemagne (c.742–814), which unified much of western and central Europe in the late 8th and early 9th centuries.

241 An early work by Dante Alighieri (written c.1290) combining poems and prose that recounts his love for Beatrice and develops themes of courtly and spiritual love.

242 A term for those guilty of simony—the buying or selling of ecclesiastical offices or sacred things—which medieval theology regarded as a grave ecclesiastical crime and which Dante punishes notably in the Inferno.

243 Walther von der Vogelweide was a major Middle High German lyric poet and Minnesänger (courtly singer) active roughly in the late 12th to early 13th century, celebrated for his love poetry and political songs that survive in medieval manuscript collections.

244 A Latin allegorical poem by Alan of Lille (Alanus ab Insulis) composed in the mid-12th century; it personifies virtues, the liberal arts and other abstractions and was widely read in medieval scholastic culture.

245 Name used for a late antique corpus (usually called Pseudo-Dionysius) of mystical and Neoplatonic Christian writings such as the Celestial Hierarchy; these works, probably composed c. late 5th–early 6th century, were highly influential in medieval theology.

246 A 5th-century Latin poem by the Christian poet Prudentius that stages an allegorical battle between virtues

and vices; it became a standard model for medieval moral and allegorical literature.

247 Chrysopolis (Greek for 'golden city') is an ancient place-name applied to several towns in antiquity—most famously the Asian-side suburb of Constantinople (modern Üsküdar); here it appears as a classical toponym used in medieval poetic description.

248 Lodovico Antonio Muratori (1672–1750) was an Italian historian and editor noted for collecting and publishing medieval Italian documents and chronicles (works cited here include his Antiquitates and Scriptores).

249 Robert Guiscard (c. 1015–1085) was a Norman adventurer who became Duke of Apulia and Calabria and led the Norman conquest of southern Italy in the 11th century.

250 Donizo (often Latinized Donizone) was an Italian monk and poet active around the late 11th and early 12th centuries, best known for his Latin life of Matilda of Tuscany and other occasional verse.

251 Bernardi Morlanensis (Bernard of Morlaix or Morlan), described here as a twelfth-century monk of Cluny, is the author of the Latin poem De contemptu mundi, a widely copied medieval memento mori.

252 The "verbal Sequence" (Latin prosa) was a liturgical trope appended to the final Alleluia of the Gradual and sung in Mass; Sequences developed from added liturgical verses and became a distinct genre of medieval hymnody.

253 Dares Phrygius ("Dares the Phrygian") is the name attached to an alleged eyewitness account of the Trojan War that circulated in late antiquity and the Middle Ages;