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**Introduction.** The existence of a pedagogical tradition in the Middle Ages, as well as in other historical periods, the formation of pedagogical ideas, and the implementation of the educational process are associated with the structural and functional structure of society, the type of social inheritance of subjects of the educational process. Medieval pedagogy has its own characteristic features, since, firstly, the pedagogical traditions of this era are not closed in time, they have their own historical past, established in their influence on modern Western European pedagogy. Secondly, a person in the Middle Ages self-determined not with ethnicity, but with local (village, city, family), as well as by confessional sign, i.e. belonging to the clergy or laity. Both in educational material and in the organization of special educational institutions, there is a synthesis of reality with the new needs of society. The ideal of medieval education is the rejection of the comprehensively developed personality of the Antiquity era, the formation of a Christian person. The new ideal of education determined the main European pedagogical tradition of the early Middle Ages (5th-10th centuries) - the Christian tradition, which also determined the educational system of the era.

**Keywords** - *Education, Schools, Churches, Renaissance, Monastic Schools, Art, Architecture.*

The church dominated the spiritual sphere. It determined the style of medieval thinking, which was also shaped by the entire situation in Western Europe. It was characterized by: heightened emotional tension, the idea of the jurisdiction of humanity, sin and redemption, utopianism, the contrast between religion and the whole world. The church's claims to speak on behalf of the whole society manifested themselves primarily in education. It needed clerics who knew Latin and ancient Greek, who could read the Bible, interpret it to laymen, and influence their mindsets. During

the early Middle Ages, education could only be obtained in bishoprics and monastic schools, where instruction was based on the Bible and other church books. Only children of the nobility were accepted to these schools. In the early feudal state of the Carolingians (descendants of Charlemagne) in the 7th - 9th centuries, the period of the so-called «Carolingian Renaissance» began. It manifested itself in a greater desire for education, literature, fine arts and architecture than in other regions of Europe. The church in it turned into a significant factor in cultural development. Monasteries became centers of education, and by order of Charlemagne, schools were necessarily opened in each of them [1].

In the monastery schools for the clergy and children of the nobility, education was conducted according to the ancient system, which was reorganized in the 6th century by the last scholars of the «ancient model» - Boethius and Cassiodorus. Cassiodorus (c. 480-573), abbot of the Vivarium monastery in southern Italy, was a teacher and one of the first medieval writers [2]. According to this system, liberal arts were taught, divided into two levels. The first - the trivium - consisted of grammar, rhetoric and dialectic, the second - the quadrivium - geometry, arithmetic, astrology and music. Later, the quadrivium was studied at universities. Rhetoric was studied according to Cicero, dialectic according to Aristotle, arithmetic and geometry according to Pythagoras and Euclid, astronomy according to Ptolemy. A parochial school was an elementary (small) school, which was located near a church and gave basic knowledge to 3-10 students in the field of religion, church singing, reading in Latin, and where sometimes they taught arithmetic and writing. The only and main teachers were: a deacon or sexton, a scholastic or didascal, a magniscola, who had to teach all the sciences. If the number of students increased, then a circulator specially supervised discipline. Monastic schools developed in

close connection with episcopal schools, which prepared successors for the diocesan clergy. Students gathered in circles around the bishop, receiving deep religious knowledge. Thus, the rules of education of St. Benedict of Nursia (480-533) included the requirement to read three hours a day, and during Lent to read an entire book. The Benedictine school of the early Middle Ages was part of a whole complex of institutions with missionary tasks, where the problems of teaching secular sciences were also solved. The school was divided into *schola claustris*, or interior, for monastic youth and *schola canonica*, or exterior, for secular youth. The meaning of the ancient motto of the monks of the Benedictine order was that the strength of the order, its salvation and glory consisted in its schools. The people who supervised education during this period belonged to this order. The educational activities of Albinus Alcuin (735-804) went far beyond this era, since his monastic school in Tours was a «hotbed of teaching» until the 12th century. The abbey in Monte Cassino, where the center of the Benedictine order was located, is also famous for the fact that the outstanding theologian Thomas Aquinas (1225-1274) later studied here. By the 16th century. In Western Europe, there were about 37,000 monasteries belonging to the Benedictine Order and its descendants (every fifth of them had a monastic school). In these schools, teachers were usually monks or priests, who conducted educational classes with children at set hours. The main subjects were the same as in parish schools, but later this circle expanded significantly, including rhetoric, religious philosophy, grammar and, in some schools, the disciplines of the quadrivium. In monastic schools, much attention was paid to copying books, due to which a library appeared in the monastery. The sages of that time said that a monastery without a library is like a fortress without protection. A learned cleric was required to be able to read Latin, know prayers, the order of church services, and have basic knowledge of arithmetic. Rhetoric was needed only for composing sermons and drawing up documents; dialectics (as formal vocabulary was then called) - for formulating a system of evidence in substantiating dogmas of faith; arithmetic for calculating church tithes, taxes for the construction of churches and the marking out

of monastic and feudal lands. Studying music, future clerics learned to sing psalms and compose church hymns. Well, and astronomy, which almost entirely acted as astrology, was needed to determine the date of Christian Easter and to draw up horoscopes [3].

Emperor Charlemagne founded an Academy at his court, where he invited famous scholars from all over Europe: Paul the Deacon, a Lombard; Theodulf, a Visigoth; Einhard, a German; and Alcuin, an Anglo-Saxon. The latter headed the Academy and also founded a palace school for Charlemagne's children and those close to him [4]. The emperor himself held debates and gave instructions to his academics. The works of Greco-Roman culture were considered a model, although Latin had become «barbaric», «vulgar», «kitchen», that is, mixed with local folk dialectic. The «Holy Scripture» was considered the pinnacle of education and the criterion of scientificity.

During the early Middle Ages, pedagogy rethought the ancient heritage in education and introduced its own values - a focus on spiritual education, education by faith. Until the 6th century. Christians received a grammar and rhetorical education, the medieval pedagogical tradition inherited the language of ancient Rome from the previous era, and from the moment the Bible was translated into Latin, when church services began to be conducted in Latin, this language became pan-European and mandatory for education. Of course, humanity could not discard the scientific achievements of the previous era, so the main dispute arose about the means and ways of comprehending secular knowledge by a Christian. Three main types of church schools developed in medieval Europe: monastic schools, episcopal (cathedral) and parochial schools. The main goal of all types of schools was to prepare the clergy. They were available, first of all, to the upper classes of medieval society. Education in advanced church schools was taught according to the program of the seven liberal arts. Teaching methods were based on memorization and the development of mechanical memory. Grammar was the main subject. The study of Latin began with elementary rules and mastering the simplest phrases. The majority of the population did not receive even a minimal education in schools. Children were brought up by their parents in the



family and in everyday work.

History began to develop anew. In the monasteries, short records - annals were kept. But there were still memories of the ancient historical and geographical tradition. In the 6th century, the Frankish bishop Gregory of Tours wrote «History of the Franks», where he included a short world chronicle and the history of Gaul. The Italian monasteries of Bobbio and Montecassa also kept their own annals. In England, from where the Roman troops were withdrawn around 400, after the Saxon conquest (late 6th century), Bede the Venerable was a major figure, who kept his chronicles, which were called «Ecclesiastical History of the English». In Seville, this was done by Bishop Isidore, who wrote «Etymology» in the 6th century - the first medieval encyclopedia [5].

Literature was «luckier». Although it was also thoroughly permeated with the Christian spirit in the early Middle Ages, folk elements penetrated into it. The earliest were songs in honor of leaders in the Frankish and Germanic dialects, which later formed the basis of the medieval epic. In England, by the 8th century, an epic about the hero Beowulf (the poem «Beowulf») was written in the Anglo-Saxon language [6]. Hagiographic and biographical literature became widespread. The above-mentioned Einhard wrote a biography of Charlemagne similar to the biography of Augustus.

In the 10th-10th centuries, the Cantilena of St. Eulalia, the Life of St. Leodegar, and the Passion of Christ appeared in France. In the 10th century, the first epic poems-gestures (songs) about Charlemagne and his warriors were born in France, including the famous Song of Roland. In Germany, in the last third of the 10th - early 11th centuries, the era of the so-called «Ottonian Renaissance» began. The Emperor of the Holy Roman Empire of the German Nation (as the country was officially called) patronized sciences and arts [7]. Under him, a number of schools were also founded, and literature (in Latin) experienced a period of prosperity. A number of chronicles were compiled: the Huanica of the Saxons by Widukind of Corvey, the St. Gallen Chronicle of Eckhard IV, the chronicle of the Bishop of Merzburg, Dietmar. At that time, clerics wrote not only on religious but also on secular subjects (Waltarius - an adaptation of the folk

«Song of Walter», «The Flight of the Prisoner», «Rudolite», etc.) [8]. Literary activity in Italy consisted of rewriting ancient books, and Italian Latin was closer to classical Latin than Latin in other regions of Western Europe.

The Christian Church adapted the geocentric teachings of Aristotle and Ptolemy to its own needs, and until the Renaissance, astronomy as a science did not exist. The same can be said about geography, according to which Jerusalem was considered the center of the earth. In the east, on a mountain, there was paradise, from which 4 rivers flowed: Tigris, Euphrates, Nile, Ganges [9].

In the 9th century, an outstanding medieval thinker, Joanna Scott Eriugena from Ireland, lived. He was influenced by the Neoplatonists and was close to pantheism. In his main work, On the Division of Nature, he wrote that religion should not interfere with reason and that the latter was above church authorities. His works were later added to the list of prohibited books by the Inquisition. The learned monk from Reims, Gerbert, the future Pope Sylvester II, became famous as a teacher of mathematics at the end of the 10th century. He translated Arabic mathematical treatises into Latin, introduced Europeans to Arabic numerals, the astrolabe, and the abacus [10]. The development of medieval art and architecture reflected the same features of medieval thinking as other areas of culture, but had its own characteristics. Humanity acquired a tragic tint, which was more evident in the late Middle Ages. The opposition between legend and reality was clearly defined; initially unconscious, it was later increasingly subject to the control of reason. Symbolism permeated all medieval art, especially religion. Moreover, the particular was accepted as a reduced copy of the whole and at the same time served as a symbol. A characteristic feature of medieval art was its close connection with craft. The collective nature of medieval art resulted in its anonymity, because Catholic cathedrals took centuries to build. «Long-term construction» was also characteristic of castle construction. Finally, the art of the Middle Ages was ensemble. It existed in an inseparable connection of architecture, painting, sculpture and applied art. Architecture formed the basis of the synthesis; it acted as the main system-forming



element. In the early Middle Ages, the so-called pre-Romanesque style (that is, «pre-Roman») developed in architecture. These are the buildings of the barbarians - the Ostrogoths and other tribes, who did not imitate the Roman ones very skillfully. The earliest of them is the tomb of the Ostrogoth king Theodoric in Ravenna (c. 530). The low, thick-walled building is covered with an equally thick dome, carved from a single huge stone. Noble Franks and bishops, building palaces, imitated ancient Roman villas, bringing marble columns and other decorative details from Italy. Church construction is becoming increasingly important. Roman basilicas and early Christian churches served as models. They had a Latin cross plan. The main, long room was divided into three parts - the nave (that is, the «ship») by thick columns that rested on a heavy cylindrical vault. The temple was oriented from east to west. The altar was located in the eastern part, the entrance in the western. On the sides of the western facade there were towers - bell towers. Another one was located in the tower above the crossing of the nave and transept (cross section). The walls of the cathedrals were very thick, as they supported the cylindrical vault, and the windows were very narrow. Such a building (especially monastery churches) could successfully serve as a fortress in the event of an enemy attack [11].

The cathedrals were austere on the outside and had almost no decoration. The surviving stone carvings were far from the perfection of antiquity. The few human figures were large-headed and squat. Stylized animal and plant ornaments were more common.

Ancient influences grew in the architecture of the Carolingian era. Few names of architects are known, for example, the master Eid of Metz, who built the palace chapel in Aachen. Several monasteries were founded under Charlemagne, and entire architectural complexes were built. But the appearance of the cathedrals still strikes us with its modesty. Monumental painting began to appear, but very few examples have survived, for example, the frescoes from the Church of St. John in Munster - «Christ in Glory», «Ascension». [12].

From the end of the 10th century, the Romanesque architectural style developed, which lasted until the end of the 12th century.

The general but short-lived rise of culture also affected construction. Monasteries were founded, roads, bridges, hotels, hospitals were built, feudal lords erected strongly fortified castles. The Romanesque style became uniform throughout Europe [13]. It developed in France and is represented by both secular and religious buildings. The main type of secular building was the feudal lord's castle. The main dwelling was a large donjon tower, the lower floors of which were occupied by storerooms. In the courtyard, surrounded by powerful walls, there were stables, barracks and other buildings. From the 12th century, the feudal lord's house began to be built next to the donjon, the house itself became much more comfortable. A small home church-chapel was erected nearby. The castle walls were strengthened with towers and heavy gates with a grate. The castle was surrounded by a moat filled with water. At the same time, urban construction was growing, Western European cities were becoming large craft, trade and administrative centers. They were also carefully fortified with walls (sometimes in several rows), ramparts and ditches. Houses in cities were multi-story, with the upper floors hanging over the lower ones. Only in the 12th century was regular planning introduced. At the intersection of two main streets there was a market square. The city cathedral and town hall were built there. Romanesque architecture reveals a strong connection with antiquity. The walls of the cathedrals and the pillars-columns are very thick and massive. Cross vaults appear. Large cathedrals were erected on traditional pilgrimage routes. In France, these are the cathedrals of Saint-Martin in Tours (c. 1056), Saint-Martial in Limoges (1053/63-1096), Saint-Foy in Conques (1041/52-1130) and Sec-Sernin in Toulouse (1075-1150). The first two have not survived. These cathedrals are large: 3-5 naves, with a wide transept [14]. There is little sculptural decoration. Ordinary churches are single-nave, small, but their facades are richly decorated. Large and lavishly decorated cathedrals were built in monasteries. The church in Cluny Abbey, the center of the Benedictine order, is the largest in Europe, but has not survived to this day. German cathedrals were more like fortresses and were sparingly decorated, for example the cathedral in Worms. Italian architecture had a number of Byzantine and

Eastern features (for example, the Cathedral of St. Mark in Venice). Spanish religious architecture is close to southern French and Arabic. The Church of San Jago de Compostela in Galicia stands out in particular. This saint was revered throughout Europe, as four main roads from Northern France and Germany converged there [15]. The heyday of Romanesque sculpture and painting was in the 11th-12th centuries. Sculptural images of gospel characters and saints, and later of knightly and burgher nobility, decorate the walls both inside and out. The main, western façade is the most lavishly decorated. The capitals of the columns were decorated with plant or geometric ornaments. Sometimes figurines of monsters and people are depicted. Human figures are extremely conventional, gestures are exaggerated. The reliefs are formed by a linear pattern. The figures of Christ and the Virgin Mary are taller than the other characters.

German temples are more sparingly decorated with sculpture than French ones, biblical and evangelical characters are placed mainly in the interior. There is a lot of wood carving. Wooden figures and crucifixes are usually painted. German sculpture is more symbolic than French or Italian. Individuality and vivid imagery appear only later. Wooden sculpture is also widespread in Italy, the names of several masters have come down to us, for example, Benedetto Antelami (Antelmi), who created the relief choirs of the Parma Cathedral (1177-1233). Two features

stand out in the monumental sculpture of Spain: Eastern influence and religious exaltation. Monumental painting of the Romanesque style is represented by frescoes. They were not only «theology for the illiterate», a teacher of faith, but also a powerful means of decoration. This role was played by the plots of the «Last Judgment», apocalyptic visions, «The Passion of Christ», and the lives of the holy martyrs. The theme of the struggle between angels and Satan for the human soul stands out. Sometimes non-religious motifs are also encountered: plots from fables, images of people and fantastic beasts (the so-called «bestiary») [16]. This indicates the remnants of paganism. In the images of biblical characters, as in sculpture, symbolism, asceticism, maximum conventionality, and a violation of perspective prevail. But sometimes observation and humor can be seen. Frescoes fill the surface of the walls and vaults of the temple, like a carpet. Book miniatures became a special type of painting. Books were written on parchment and most often had the form of a codex (like modern books), rather than a scroll. Here, lines and individual color spots dominate, there is no perspective and the proportions are distorted. This genre also has its own national characteristics: the German school preferred to depict the ruler on the throne, loved dark tones, in France there were illustrations to the Bible and the lives of saints; in Italy realistic tendencies grew; Spanish painting was the most ascetic.

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## **НАРГИЗА ГАМИСОНΙΑ**

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### **ВОПРОСЫ РАЗВИТИЯ СРЕДНЕВЕКОВОГО ОБРАЗОВАНИЯ В ЗАПАДНОЙ ЕВРОПЕ РЕЗЮМЕ**

**Ключевые слова** - Воспитание, Школы, Церкви, Возрождение, Монастырские Школы, Искусство, Архитектура.

Существование педагогической традиции в Средневековье, как, впрочем, и в другие исторические периоды, формирование педагогических идей, осуществление образовательного процесса связаны со структурно-функциональным устройством общества, типом социального наследования субъектов образовательного процесса. Педагогика Средневековья имеет характерные особенности, поскольку, во-первых, педагогические традиции данной эпохи незамкнуты во времени, имеют собственное историческое прошлое, устоявшееся в своих влияниях на современную западноевропейскую педагогику. Во-вторых, человек Средневековья самоопределялся не с этнической принадлежностью, а с локальной (деревня, город, семья), а также по конфессиональному признаку, т.е. принадлежностью к служителям церкви или мирянам. Как в образовательном материале, так и в организации специальных учебных заведений происходит синтез реальной действительности с новыми потребностями социума. Идеалом средневекового воспитания является отказ от всесторонне развитой личности эпохи Античности, формирование человека-христианина. Новый идеал воспитания определял основную европейскую педагогическую традицию раннего Средневековья (V—X вв.) — христианскую традицию, которая определяла и образовательную систему эпохи.