

ORDER OF LIFE

Name:

Institution:

Date

The order of life in the society comprised of several classifications. The order of life was classified according to the behavior or the characteristics of the people living together. The other consideration of classifications was the extent of time that the people lived. The middle-aged group formed small communities under a similar lord or master; to be certain that they were safe and defended. Numerous people during these times lived on manors, containing the church, castle, the surrounding farmyard, and the village¹. These manors were separated, but there were irregular visits from peddlers, who passed by when going to crusades. Similarly, there were soldiers from the other fiefdoms who came to visit.

In this order of life, the king of the middle aged rewarded the land grants or in other words, 'fief,' to the nobles who were most important for him. He also rewarded his bishops, his barons, in exchange of soldiers for the army of the king. The peasants or the 'serfs,' were classified at the lowest echelon of the society.

The social classes of the society are determined by the equal levels of influence, status, and wealth. The social classes of the middle age were the king and the noble court, the nobility, and the commons. The royal was the highest class of all. The nobility was mainly the major hereditary the warrior class as well as the landholding lass. There was a reasonable difference between counts and dukes, disposing of huge estates and frequent practically rulers in their personal right as well as the lesser gentry that may control just a section of a single village.

¹ Mitchell, Linda Elizabeth. 2007. *Family life in the Middle Ages*. Westport, Conn: Greenwood Press.

The commoners could be fairly stratified themselves under nobility. There were the town middle classes that ranged from crafts men and artisans to merchants who had a possibility of possessions that would rival the nobility. In a city that is medial, there were patricians who included the great merchants and nobles. The church was not dependent on heredity as the churchmen were taken from the existing social classes.

Renaissance is a word in French language meaning re-birth. It is used to refer to culture and arts re-birth in Europe after the passing of the middle Ages that did not recognize it. Renaissance can be interpreted in to two definitions, Firstly, as every incident that took place during Renaissance times such as the governments that were ruling, the wars that took place, and the colonies that settled. It is also known to be the actual revolution that lay uniquely in the arts as well as aimed around one of the cities of the Italy states, Florence². The revolution was the revival of glorification and creative study of painters, artists and sculptures that were initially treated as baggage by the community. One of the leading contributors of literature and the arts was Shakespeare. Just to mention one of his major contributions, the story of Romeo and Juliet, was a play of substance in literature. Shakespeare also gave his paintings, poems and plays out, until today his literature is still alive in the hearts of many. The other contributor of literature and arts was Aristotle, who established the scientific technique and brought a great addition into the study of biology.

² Innes, Matthew. 2000. *State and society in the early Middle Ages: the middle Rhine valley, 400 - 1000*. Cambridge [u.a.]: Cambridge University Press.

Conclusively, the middle-aged group formed small communities under a similar lord or master, to make sure that they are safe and defended. The social classes of the middle age were the king and the noble court, the nobility, and the commons³. Renaissance is used to refer to culture and arts re-birth in Europe after the passing of the middle Ages that did not recognize it. Some of the leading contributors in literature and arts are Shakespeare and Aristotle⁴.

³ Miller, D. Gary. 2012. *External influences on English*. Oxford: Oxford Univ. Press.

⁴ Edson, Laurie. 2000. *Reading relationally: postmodern perspectives on literature and art*. Ann Arbor: Univ. of Michigan Press.

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