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Morris Bishop taught at Cornell University and was a frequent contributor to American Heritage. His books include Champlain, The Exotics, and The Middle Ages. [Read more](#)

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Moreover, the Middle Ages as a time period is in itself an after-the-fact construct. The Middle Ages got its name because in early history writing there was a time Middle Ages book of approximately one thousand years in between the collapse of the Roman Empire in the west and the
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Francesco Petrarca (Italian: [fran t esko pe trarka]; July

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20, 1304 – July 18/19, 1374), commonly anglicized as Petrarch (/ p i t r r k, p t-/), was an Aretine scholar and poet during the early Italian Renaissance, and one of the earliest humanists.. Petrarch's rediscovery of Cicero's letters is often credited with initiating the 14th-century Italian Renaissance and the ...

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Renaissance - a time that saw the rise of kings and emperors, the flowering of knighthood, the development of Europe, the increasing power of the Catholic Church, and the advent of the middle class. With exceptional grace and wit, Morris Bishop vividly reconstructs this distinctive era of European history in a work that will inform and delight scholars and general readers alike.

From the rich store of medieval tales, Morris Bishop brings together a delightful collection of thirty-five stories. Some

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are romantic, some religious, some realistic, some even scurrilous. There are merry tales and moral tales, sagas, allegories, and fables. They vary widely in theme and their characters represent every class of medieval society. The tales in *A Medieval Storybook* vividly illustrate medieval life and thought. Above all they excel as stories, and demonstrate the high level attained by narrative art in the Middle Ages and the great gift the medieval writers had for creating lively and memorable characters. Some of the stories in the book were translated by Bishop; others were translated in the nineteenth and early twentieth centuries. Line drawings by Alison Mason Kingsbury add considerably to the charm of this collection.

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Depicts life in medieval times in terms of historical events, social and economic trends, and religious and cultural achievements

Cornell University is fortunate to have as its historian a man of Morris Bishop's talents and devotion. As an accurate record and a work of art possessing form and personality, his book at once conveys the unique character of the early university—reflected in its vigorous founder, its first scholarly president, a brilliant and eccentric faculty, the hardy student body, and, sometimes unfortunately, its early architecture—and establishes Cornell's wider significance as

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a case history in the development of higher education. Cornell began in rebellion against the obscurantism of college education a century ago. Its record, claims the author, makes a social and cultural history of modern America. This story will undoubtedly entrance Cornellians; it will also charm a wider public. Dr. Allan Nevins, historian, wrote: "I anticipated that this book would meet the sternest tests of scholarship, insight, and literary finish. I find that it not only does this, but that it has other high merits. It shows grasp of ideas and forces. It is graphic in its presentation of character and idiosyncrasy. It lights up its story by a delightful play of humor, felicitously expressed. Its emphasis on fundamentals, without pomposity or platitude, is refreshing. Perhaps most important of all, it achieves one

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goal that in the history of a living university is both extremely difficult and extremely valuable: it recreates the changing atmosphere of time and place. It is written, very plainly, by a man who has known and loved Cornell and Ithaca for a long time, who has steeped himself in the traditions and spirit of the institution, and who possesses the enthusiasm and skill to convey his understanding of these intangibles to the reader." The distinct personalities of Ezra Cornell and first president Andrew Dickson White dominate the early chapters. For a vignette of the founder, see Bishop's description of "his" first buildings (Cascadilla, Morrill, McGraw, White, Sibley): "At best," he writes, "they embody the character of Ezra Cornell, grim, gray, sturdy, and economical." To the English historian, James Anthony

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Froude, Mr. Cornell was "the most surprising and venerable object I have seen in America." The first faculty, chosen by President White, reflected his character: "his idealism, his faith in social emancipation by education, his dislike of dogmatism, confinement, and inherited orthodoxy"; while the "romantic upstate gothic" architecture of such buildings as the President's house (now Andrew D. White Center for the Humanities), Sage Chapel, and Franklin Hall may be said to "portray the taste and Soul of Andrew Dickson White." Other memorable characters are Louis Fuertes, the beloved naturalist; his student, Hugh Troy, who once borrowed Fuertes' rhinoceros-foot wastebasket for illicit if hilarious purposes; the more noteworthy and the more eccentric among the faculty of succeeding presidential eras; and of

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course Napoleon, the campus dog, whose talent for hailing streetcars brought him home safely—and alone—from the Penn game. The humor in *A History of Cornell* is at times kindly, at times caustic, and always illuminating.

A millennium ago, our forebears lived in a "Dark Age." They themselves did not think it was dark, and they were only half wrong. Here, in this essay from *New York Times* bestselling historian Morris Bishop is the story of Europe in the year 1000.

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