

Chapter 1 : The History of the Languedoc: Occitan and Occitania: The Troubadours

The Passionate Troubadour: A Medieval Novel about Francis of Assisi [Edward M. Hays] on calendrierdelascience.com
**FREE* shipping on qualifying offers. Most lives of the saints are written backward, beginning with the saint's achieved holiness.*

Peter Dronke, author of *The Medieval Lyric*, however, believes that "[his] songs represent not the beginnings of a tradition but summits of achievement in that tradition. Orderic Vitalis referred to William composing songs about his experiences on his return from the Crusade of c. This may be the earliest reference to troubadour lyrics. Orderic also provides us with what may be the first description of a troubadour performance: Only in the last decades of the century did troubadour activity explode. Almost half of all troubadour works that survive are from the period 1100-1150. The troubadour tradition seems to have begun in western Aquitaine Poitou and Saintonge and Gascony , from there spreading over into eastern Aquitaine Limousin and Auvergne and Provence. At its height it had become popular in Languedoc and the regions of Rouergue , Toulouse , and Quercy c. Finally, in the early 13th century it began to spread into first Italy and then Catalonia , whence to the rest of Spain and to Portugal. This development has been called the *rayonnement des troubadours* pronounced Classical period[edit] The classical period of troubadour activity lasted from about 1100 until about 1200. The most famous names among the ranks of troubadours belong to this period. During this period the lyric art of the troubadours reached the height of its popularity and the number of surviving poems is greatest from this period. During this period the *canso* , or love song, became distinguishable as a genre. The master of the *canso* and the troubadour who epitomises the classical period is Bernart de Ventadorn. He was highly regarded by his contemporaries, as were Giraut de Bornelh , reputed by his biographer to be the greatest composer of melodies to ever live, and Bertran de Born , the master of the *sirventes* , or political song, which became increasingly popular in this period. The classical period came to be seen by later generations, especially in the 14th and 15th centuries and outside of Occitania, as representing the high point of lyric poetry and models to be emulated. The language of the classic poets, its grammar and vocabulary, their style and themes, were the ideal to which poets of the troubadour revival in Toulouse and their Catalan and Castilian contemporaries aspired. During the classical period the "rules" of poetic composition had first become standardised and written down, first by Raimon Vidal and then by Uc Faidit. List of troubadours and trobairitz , Minstrel , *Vida Occitan* literary form , *Razo* , *Consistori del Gay Saber* , and *Consistori de Barcelona* The or so troubadours known to historians came from a variety of backgrounds. They made their living in a variety of ways, lived and travelled in many different places, and were actors in many types of social context. The troubadours were not wandering entertainers. Typically, they stayed in one place for a lengthy period of time under the patronage of a wealthy nobleman or woman. Many did travel extensively, however, sojourning at one court and then another. Status[edit] The earliest known troubadour, the Duke of Aquitaine, came from the high nobility. He was followed immediately by two poets of unknown origins, known only by their sobriquets, Cercamon and Marcabru , and by a member of the princely class, Jaufre Rudel. Many troubadours are described in their *vidas* as poor knights. It was one of the most common descriptors of status: Albertet de Sestaro is described as the son of a noble jongleur, presumably a petty noble lineage. Later troubadours especially could belong to lower classes, ranging from the middle class of merchants and "burgers" persons of urban standing to tradesmen and others who worked with their hands. Perdigon was the son of a "poor fisherman" and Elias Cairel of a blacksmith. Arnaut de Mareuil is specified in his *vida* as coming from a poor family, but whether this family was poor by noble standards or more global ones is not apparent. Many troubadours also possessed a clerical education. For some this was their springboard to composition, since their clerical education equipped them with an understanding of musical and poetic forms as well as vocal training. The *vidas* of the following troubadours note their clerical status: Trobadors and joglars[edit] Musicians in the time of the *Cantigas de Santa Maria*. These were in the court of the king, two *vielle* players and one *citoler*. The Occitan words *trobador* and *trobaire* are relatively rare compared with the verb *trobar* compose, invent , which was usually applied to the writing of poetry. It

signified that a poem was original to an author trobador and was not merely sung or played by one. These last were called joglars, from the Latin ioculatores, giving rise also to the French jongleur, Castilian juglar, and English juggler, which has come to refer to a more specific breed of performer. At the height of troubadour poetry the "classical period", troubadours are often found attacking jongleurs and at least two small genres arose around the theme: These terms are debated, however, since the adjective joglaresc seems to imply "in the manner of the jongleurs". Inevitably, however, pieces of these genres are verbal attacks at jongleurs, in general and in specific, with named individuals being called out. It is clear, for example from the poetry of Bertran de Born, that jongleurs were performers who did not usually compose. According to Riquier, every vocation deserved a name of its own and the sloppy usage of joglar assured that it covered a multitude of activities, some, no doubt, with which Riquier did not wish to be associated. In the end Riquier argued that Alfonso X seems to agree, though his "response" was probably penned by Riquier that a joglar was a courtly entertainer as opposed to popular or low-class one and a troubadour was a poet and composer. Despite the distinctions noted, many troubadours were also known as jongleurs, either before they began composing or alongside.

Vidas and razos [edit] A vida is a brief prose biography, written in Occitan, of a troubadour. The word vida means "life" in Occitan. In the chansonniers, the manuscript collections of medieval troubadour poetry, the works of a particular author are often accompanied by a short prose biography. The vidas are important early works of vernacular prose nonfiction. Most of the vidas were composed in Italy in the 12th century, many by Uc de Saint Circ. A raso from Occitan for "reason" was a similar short piece of Occitan prose detailing the circumstances of a particular composition. A raso normally introduced the poem it explained; it might, however, share some of the characteristics of a vida. The razos suffer from the same problems as the vidas in terms of reliability. Many are likewise the work of Uc de Saint Circ. These figures generally came from the urban middle class. They aspired to high culture and though, unlike the nobility, they were not patrons of literature, they were its disseminators and its readers. It was probably during his three-year tenure there that he introduced Occitan lyric poetry to the city, which was later to develop a flourishing Occitan literary culture. He was a patron as well as a composer of Occitan lyric.

Trobairitz The trobairitz were the female troubadours, the first female composers of secular music in the Western tradition. The word trobairitz was first used in the 13th-century Romance of Flamenca and its derivation is the same as that of trobair but in feminine form. There were also female counterparts to the joglars: The number of trobairitz varies between sources: There are several anonymous texts ascribed to women; the total number of trobairitz texts varies from twenty-three Schultz-Gora, twenty-five Bec, thirty-six Bruckner, White, and Shepard, and forty-six Rieger. Only one melody composed by a trobairitz the Comtessa de Dia survives. Out of a total of about troubadours and 2, troubadour works, the trobairitz and their corpus form a minor but interesting and informative portion. They are, therefore, quite well studied.

Castelloza The trobairitz were in most respects as varied a lot as their male counterparts, with the general exceptions of their poetic style and their provenance. They wrote predominantly cansos and tensos; only one sirventes by a named woman, Gormonda de Monpeslier, survives though two anonymous ones are attributed to women. They wrote almost entirely within the trobar leu style; only two poems, one by Lombarda and another Alais, Yselda, and Carezza, are usually considered to belong to the more demanding trobar clus. None of the trobairitz were prolific, or if they were their work has not survived. Only two have left us more than one piece: The trobairitz came almost to a woman from Occitania. All the trobairitz whose families we know were high-born ladies; only one, Lombarda, was probably of the merchant class. All the trobairitz known by name lived around the same time: The earliest was probably Tibors de Sarenom, who was active in the 12th century the date of her known composition is uncertain. The latest was either Garsenda of Forcalquier, who died in 1170, though her period of poetic patronage and composition probably occurred a quarter century earlier, or Guilleuma de Rosers, who composed a tenso with Lanfranc Cigala, known between 1170 and 1180. There exist brief prose biographies for eight trobairitz: Works [edit]

Schools and styles [edit] Three main styles of Occitan lyric poetry have been identified: The first was by far the most common: This style was the most accessible and it was immensely popular. The most famous poet of the trobar leu was Bernart de Ventadorn. The trobar clus regularly escapes modern scholarly interpretation. Words are commonly used metaphorically and symbolically and what a poem appears to be about on its

surface is rarely what is intended by the poet or understood by audiences "in the know". The clus style was invented early by Marcabru but only favoured by a few masters thereafter. The trobar ric style is not as opaque as the clus, rather it employs a rich vocabulary, using many words, rare words, invented words, and unusual, colourful wordings. Modern scholars recognise several "schools" in the troubadour tradition. Among the earliest is a school of followers of Marcabru, sometimes called the "Marcabrunian school": These poets favoured the trobar clus or ric or a hybrid of the two. They were often moralising in tone and critical of contemporary courtly society. Another early school, whose style seems to have fallen out of favour, was the "Gascon school" of Cercamon , Peire de Valeira , and Guiraut de Calanso. This style of poetry seems to be attached to early troubadours from Gascony and was characterised by references to nature: This Gascon "literary fad" was unpopular in Provence in the early 13th century, harming the reputation of the poets associated with it. Three poets epitomise this "school": All three were members of the urban middle class and no courtesans: Miralhas was possibly a potter and Bernart was a mayestre teacher. They have been described as "Gallicised". The early troubadours developed many genres and these only proliferated as rules of composition came to be put in writing. The known genres are:

Chapter 2 : Christian Book Review - The Passionate Troubadour

From the age of fourteen until his death, this passionate man is forced to wrestle with his opposing personalities. On the one hand he is an ascetic influenced by the negative theology of his day. On the other hand he is a poet, troubadour, and joyful lover of life.

Introduction to the Troubadours Modern European literature originated in Occitania in the early 12th century. It was started by hundreds of Troubadours poet-musicians , who sang the praises of new values and in a new way. Their themes were courtly love, and concepts such as "convivencia" and "paratge" for which there is no modern counterpart in modern English or French. Troubadours praised high ideals, promoting a spirit of equality based on common virtue and deprecating discrimination based on blood or wealth. They were responsible for a great flowering of creativity. The lyrics could be racy, even by modern standards. They were loathed by the Roman Church, though a number of priests and bishops had themselves been well known troubadours in their early years - including, famously, Fouquet de Marseille, Archbishop of Toulouse. Troubadours flourished in the 12th and 13th centuries in the Languedoc Occitania. Some of their works are known, from the short compositions like the " cansos ", to book-long epics. All are expressed in Occitan , or as it was then called, "plana lenga romana" - the plain Roman tongue. This was probably accelerated when Eleanor of Aquitaine the grand-daughter of the first known troubadour William IX of Aquitaine married the King of France. Her daughter Marie, Countess of Champagne took the same ideas of courtly behavior to the court of the Count of Champagne. The second is inexcusable - a blind acceptance of French propaganda perpetrated by the same people who promote the fiction that Occitania was always part of France. Troubadours were well-educated highly sophisticated verse-technicians. The earliest lives of the troubadours called "vidas" were compiled in the 13th and 14th centuries. They contributed a romantic air to troubadour mythology. We know that "Trobadors" were welcomed by noble courts throughout Occitania , including areas that are now regarded as Spanish, Italian or French. Their influence was profound and far-reaching, giving rise to the development of virtually all modern western literature other than religious "legends". They shaped much of our modern romanticised concept of medieval life - right down to ladies awarding favours to knights bearing their colours in jousting tournaments. Among the many direct descendants of their work might be counted a range of modern genres, from biographies to novels; from war stories to political satires; and from soft pornography to Mills and Boon style romances. The very word romance with its modern connotations is a Troubadour invention. The word began as the name for a narrative poem about chivalric heroes. Troubadour Conventions and favourite themes Troubadours made great contributions to intellectual life with their new art, blending courtly love, eroticism, war, nature, political satire and philosophy - all of which apart from war songs excited the ire of the Roman Church. Courtly love *cortez amors* , *amour courtois* was condemned particularly strongly. It was a concept of love that appeared in Occitania at the end of the eleventh century - the same time as the First Crusade and the birth of the troubadour tradition where it found its first expression. Courtly love was contradictory as it encompassed both erotic desire and spiritual aspiration. As one modern authority puts it "a love at once illicit and morally elevating, passionate and self-disciplined, humiliating and exalting, human and transcendent. Rather than being critical of romantic and sexual love as sinful, troubadours praised it as the highest good. The woman was an ennobling morale force. This view was diametrically opposed to the clerical view, which held that women and sex were both inherently sinful. Matrimony had been declared a sacrament of the Church, at the Fourth Lateran Council, , but even after this time the ideal state of a Christian was celibacy. Around the same time Courtly Love was condemned by the church as heretical. But there was a carrot as well as a stick. It is no coincidence that the cult of the Virgin Mary also began in the west around this time - fostered specifically to counter courtly views of women. Before it established itself as a real-life activity, courtly love was a theme in imaginative literature. Courtly love between noblemen and noblewomen was popular in song and fable before real knights and ladies started to behave in the same way rather like to bored young rich of today aping what they see in films. Courtly love was practiced by lords and ladies typically in a royal palace or court. Courtly lovers were pledged to strict secrecy. A critical element of

their affair, and the source of its special attraction, was that no-one else should know about it. The lovers comprised their own closed universe with its own secret meeting places, rules and codes of conduct. Couples engaged in a courtly relationship exchanged gifts and tokens of their love. The lady was the exalted domina, the commanding mistress of the affair. He was her servus, her lowly but faithful servant. She was wooed according to elaborate conventions of etiquette and was the recipient of songs, poems, bouquets, sweetmeats, favours and gestures. For all these attentions, she was expected to return no more than a hint of approval or affection. Unrequited desire was part of the fun. One might observe that this aspect has developed in a specialist trade in more cynical modern times Adulterous. One of its attractions was that it offered an escape from the routine and confinement of noble marriage - accepted by all as a political or economic alliance for the purpose of producing dynastic heirs. Troubadours scoffed at conventional marriage, dismissing it as yet another religious swindle. In its place they exalted their own ideal of a relationship the objective of which was not mere sexual satisfaction, but sublime and ethereal intimacy. A troubadour addressing a similar question pointed out that a wife might have two lovers - her husband and one other - but that three was one too many. Poets adopted the conventions of feudalism, declaring themselves the vassal of the lady and addressing her as an overlord midons, literally "my lord". The lady was noble, rich and powerful and the humble poet gave voice to the aspirations of the courtier class - even if the poet was himself a senior nobleman - perhaps even a member of a royal house. Only those who qualified as noble could engage in courtly love, but the qualification was not the one promoted by the Church. According to the troubadours real nobility is not based on wealth or birth, but on character and action. Contempt for class distinction in Occitan and Troubadour culture is well illustrated by the mixed social standing of the troubadours we know of. As well as many commoners and minor nobles, known troubadours include five high born ladies, five viscounts, ten counts and a countess, five marquises, a duke, seven kings and an emperor. A few Troubadour kings of note are: His death was mourned by a fellow troubadour, Gaucelm Faidit, in a moving lament called a planh. As well as being a troubadour himself, Alfonso was a patron of the arts. He was the patron of many troubadours, and established a course in music at the university of Salamanca. Troubadour Lyrics The main topic of troubadour poetry is love, and it was the need to express works as succinctly as possible that led to the establishment of genres, distinguished less by form than by content or situation. The most common forms were; sirventes satirical political poems , planhs laments , albas morning songs - generally about having to separate after a night together: Troubadour Music Troubadour lyrics were sung and accompanied by instruments that are thought to have duplicated the melody - partly on the grounds that all the music that has survived is monophonic. As Grove points out "most troubadour songs are strophic, based on stanzaic patterns repeated throughout the song to the melody of the first verse in widely ranging schemes, always devised with a great awareness of technical accomplishment". Troubadours themselves were intensely conscious of everything to do with form and style.

Chapter 3 : The Passionate Troubadour -

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Chapter 5 : style Troubadour

More than depicting the patron saint of poverty, peace, ecology, and animals, this book shows Francis, who wrestled with opposing personalities his whole life, as a holy model for becoming fully oneself as a unique individual.

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I was very disappointed in The Passionate Troubadour, but maybe because I was looking for a biography rather than a novel. There is definitely more fiction than fact in this book.