
Occitan troubadours not cathars - Dante

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Yes, you are likely referring to Juan Antonio de Bastero, and his significant work related to Provençal poetry and the troubadours is titled:

"La Crusca Provenzale, ovvero le voci, i dittongi, i triptongi, le desinenze, le etimologie di quella lingua, e con facilità ridotte all'uso, e intelligenza della lingua italiana"

This lengthy title translates roughly to: "The Provençal Crusca, or the words, diphthongs, triphthongs, endings, etymologies of that language, and easily reduced to the use and understanding of the Italian language."

Key aspects of this work by Juan Antonio de Bastero:

Author: Juan Antonio de Bastero y Orozco (sometimes cited as Bastero de la Vega), a Spanish scholar and diplomat (born in 1664 in Madrid, died after 1729).

Publication Date: It was published in Rome in 1724.

Purpose: The book is essentially a Provençal-Italian dictionary and grammar, designed to help Italians understand the Occitan (Provençal) language and its rich poetic tradition, particularly that of the troubadours.

Significance: It was a groundbreaking work for its time, as it was one of the first comprehensive attempts to systematically document and explain the Occitan language, which was crucial for the study of troubadour poetry. It helped revive interest in this medieval literary heritage during the Baroque and early Enlightenment periods.

"Crusca" Reference: The title's reference to "Crusca" is a nod to the Accademia della Crusca, the prestigious Italian linguistic academy known for its dictionary and efforts to preserve and define the Italian language. Bastero aimed to do something similar for Provençal, connecting it to Italian.

So, to summarize: Juan Antonio de Bastero is indeed the author, and "La Crusca Provenzale" is the work you're thinking of, published in 1724.

can you make a list occitan troubadours not converted to catharism, I think most of them were not cathars

You are correct! While Occitania was the heartland of Catharism, and the troubadours were active in that region during the same period, the vast majority of troubadours were NOT Cathar converts.

Here's why and a list of prominent troubadours who were not Cathar, along with a brief explanation:

Why most troubadours were not Cathar:

Courtly Love vs. Cathar Doctrine: The core themes of troubadour poetry – courtly love (fin'amor), chivalry, feudal loyalty, and often explicit references to the Virgin Mary and traditional Catholic saints – were fundamentally at odds with Cathar asceticism, dualism, and rejection of the material world and Catholic sacraments. Catharism viewed the material world as evil, marriage as fornication, and procreation as undesirable, which conflicted directly with the often sensual and worldly themes of troubadour poetry.

Patronage: Troubadours relied heavily on the patronage of the nobility, many of whom, while sometimes tolerant of Catharism or even politically aligned with those who were, ultimately remained Catholic or returned to Catholicism, especially after the Albigensian Crusade. Openly espousing Catharism would have jeopardized their livelihoods and safety.

Social Status: Troubadours often mingled with both secular lords and powerful clerics. While some might have been sympathetic to reformist ideas or critical of clerical corruption (themes occasionally found in sirventes or satirical poems), this doesn't equate to Cathar belief.

Lack of Evidence: For the vast majority of troubadours, there is simply no historical evidence (biographies, condemnations, or internal poetic references) to suggest they were Cathars. Conversely, those few individuals who were accused or known to be Cathar are clearly identified in historical records.

Prominent Occitan Troubadours (who were NOT Cathar):

It's actually easier to list the few troubadours suspected of Cathar sympathies than the many who were not. Here are many of the most famous and influential troubadours, none of whom are known to have been Cathar, and whose works generally reflect traditional Christian or secular viewpoints:

Guilhem IX, Duke of Aquitaine (William IX of Aquitaine): Considered the first troubadour. His poetry is famously bawdy and secular, with no hint of Catharism.

Jaufré Rudel: Known for his concept of "amor de lonh" (love from afar). His works are romantic and lyrical, not theological.

Marcabru: One of the earliest and most influential troubadours, known for his moralistic and often misogynistic sirventes. While he criticized false love and immorality, his critiques were within a conventional Christian moral framework, not a Cathar one.

Bernart de Ventadorn: Perhaps the most famous exponent of courtly love, whose poems are filled with longing and devotion to the lady, entirely within the bounds of secular courtly tradition.

Peire Vidal: Known for his adventurous life and exaggerated self-promotion, his poetry is typical of courtly love, adventure, and praise.

Raimbaut de Vaqueiras: A warrior-poet who served various lords in Italy and the Levant. His work is very much in the courtly and chivalric tradition.

Giraut de Bornelh: Often called the "master of the troubadours" (maestre dels trobadors). He engaged in complex poetic debates and developed various forms, but his themes are generally secular courtly love.

Bertran de Born: A lord and warrior known for his warlike sirventes that encouraged conflict and lauded feudal martial values. His interests were entirely political and military.

Folquet de Marselha (Folquet of Marseille): This is an interesting case. He was a troubadour who later became a fervent Catholic Cistercian monk, then Abbot of Le Thoronet, and eventually Bishop of Toulouse. In this latter role, he became a fierce opponent of Catharism and a key figure in the Albigensian Crusade and the Inquisition. His troubadour works show no Cathar influence, and his later life directly contradicts it.

Aimeric de Peguilhan: A prolific troubadour whose work spans many genres, all within the mainstream courtly tradition.

Guiraut Riquier: Often considered the last of the classical troubadours, writing into the late 13th century. His work is highly refined and formal, reflecting the changing poetic landscape and showing no Cathar leanings.

Sordello da Goito: An Italian troubadour who wrote in Occitan, famous for being mentioned by Dante. His work is primarily courtly and political.

The Few Who Might Have Had Sympathies (but not necessarily converts):

It's important to differentiate between sympathy for reform, criticism of the Church, or a family connection, and actual conversion to Catharism as a credens (believer) or perfectus (perfect one).

Pechart de Trencavel: A minor troubadour from the powerful Trencavel family, some of whom were indeed sympathetic to Catharism or even Cathars. However, his own poetic output does not necessarily confirm his personal belief, though his family context is relevant.

Gaucelm Faidit: While not a Cathar, he was known for being somewhat bohemian and a critic of society, but there's no evidence of Cathar belief.

In summary, the troubadour movement was a secular poetic tradition focused on earthly love, feudal society, and chivalry. While it flourished in an area where Catharism was present, their core tenets and themes were largely incompatible, and most troubadours remained outside the Cathar faith.

Regles de Francesc d'Assís

Sant Francesc d'Assís va escriure diverses "Regles" al llarg de la seva vida per guiar la vida dels seus frares. No hi ha tres "regles" independents, sinó més aviat tres etapes o versions de la Regla, de les quals l'última és la definitiva i més coneguda.

Les tres "Regles" principals de Francesc d'Assís es refereixen a les etapes de desenvolupament de la Regla que va escriure per a l'Orde dels Frares Menors:

La "Primera Regla" o "Regla no butllada" (1221): Aquesta va ser una versió anterior i més llarga de la Regla. No va ser aprovada formalment per la cúria papal mitjançant una butlla papal (d'aquí "no butllada"). Era més aviat una col·lecció d'escrips de Francesc, amb nombroses cites de l'Evangeli, que expressaven la seva visió original de la vida franciscana. Era molt idealista i menys estructurada legalment.

La "Regla butllada" (1223): Aquesta és la Regla definitiva i la que està en vigor per als Frares Menors (franciscans). Va ser redactada per Francesc amb l'ajuda del cardenal Ugolino (futur papa Gregori IX) per donar-li una forma jurídica més concisa i que pogués ser aprovada oficialment per la Santa Seu. Va ser aprovada pel papa Honori III mitjançant la butlla Solet annuere el 29 de novembre de 1223. Aquesta Regla és molt més breu i concisa que la "Regla no butllada". Els seus principis fonamentals són:

Observar el Sant Evangeli de Nostre Senyor Jesucrist: Aquest és el cor de la Regla. Francesc volia que els seus frares visquessin l'Evangeli de manera literal i radical.

Viure en obediència: Els frares han de prometre obediència al Papa i als seus superiors, i entre ells.

Sense res de propi (pobresa radical): Aquest és un dels pilars del carisma franciscà. Els frares no poden posseir res individualment ni col·lectivament, depenent de la providència i de la caritat per a les seves necessitats.

En castedat: Els frares han de viure en celibat.

El "Testament" de Sant Francesc (1226): Encara que no és una "Regla" en el sentit canònic, el Testament de Francesc és un document crucial per entendre la seva voluntat i el seu esperit per a l'Orde. Escrit poc abans de morir, Francesc reafirma la importància de la pobresa, la vida evangèlica, la humilitat, el respecte pels sacerdots i el treball manual, i demana als frares que no facin glosses ni interpretacions de la Regla. Molts el consideren la seva última voluntat espiritual per a l'Orde.

Així doncs, quan es parla de les "regles" de Francesc, sovint es fa referència a aquestes tres etapes del seu llegat escrit per a l'Orde. La Regla Butllada de 1223 és la que oficialment governa la vida dels Frares Menors.

Here's information about the connection between Dante's "Divine Comedy" and Catharism, and about troubadours within the poem:

The Connection Between Dante's "Divine Comedy" and Catharism

While Dante's Divine Comedy is a profoundly Christian work, and Dante himself was firmly within the Catholic tradition, there have been some scholarly discussions about possible influences or parallels between Dante's work and Cathar ideas. Here's a summary:

Limited Direct Influence: Most scholars agree that Dante was not a Cathar, and the Divine Comedy does not promote Cathar theology. Dante's work is deeply rooted in Catholic theology, philosophy, and cosmology.¹

Criticism of the Church: Like some troubadours and others of his time, Dante was critical of corruption within the Catholic Church.² However, this criticism doesn't equate to Cathar belief.

Possible Indirect Connections: Some have proposed that Dante may have been aware of Cathar ideas, perhaps indirectly, and that certain themes or symbols in his work might resonate with Cathar thought, even if unintentionally. For example, the idea of spiritual purification, central to Catharism, might find a parallel in Dante's Purgatorio. One source suggests a possible influence of Spiritual Franciscans, who themselves had some connections to Cathar thought. However, this is a minority view.

Heresy in the Inferno: Dante places heretics, including those who denied the immortality of the soul, in the Sixth Circle of Hell.³ This shows his opposition to doctrines that contradicted Catholic teachings.

Troubadours in the Divine Comedy

Dante admired the troubadours and their poetic skill.⁴ He mentions several of them in *De vulgari eloquentia* (On Eloquence in the Vernacular), his treatise on language and poetry.⁵ He includes some in the Divine Comedy, primarily in Purgatorio, which is the realm of those repenting their sins.⁶

Bertran de Born: Dante places Bertran de Born in the eighth circle of Hell, among the sowers of discord.⁷

Arnaut Daniel: Dante presents Arnaut Daniel in Purgatory.⁸

Giraut de Bornelh: Dante mentions Giraut de Bornelh in *De vulgari eloquentia*.⁹

Were any of these Cathars?

No. None of the troubadours Dante mentions are known to have been Cathars. While the troubadours and Cathars existed in the same region, their beliefs and practices were very different. The troubadours' focus was on courtly love and poetry, while Catharism was a religious movement with distinct theological beliefs.

Dante Alighieri's Latin treatise, "De vulgari eloquentia" (On Eloquence in the Vernacular), is a crucial work for understanding his views on language and poetry.¹ In it, he discusses the various vernacular languages of Europe, particularly focusing on the "illustrious vulgar tongue" suitable for high poetry.²

When discussing the qualities of this ideal vernacular, Dante cites examples from troubadour poetry to illustrate different aspects of style, subject matter, and linguistic excellence.³

Here are some of the key troubadours he mentions in *De vulgari eloquentia*:

Bertran de Born: Dante frequently cites Bertran de Born, especially when discussing poetry related to arms or warfare (arma).⁴ He uses Bertran's work as a prime example of the martial subject.

Arnaut Daniel: Dante holds Arnaut Daniel in very high esteem, calling him the "great master of love" (magnus amator) and frequently using his poems as examples for the subject of love (amor).⁵ He particularly praises Arnaut's intricate and difficult style (trobar clus).⁶

Giraut de Bornelh: Dante refers to Giraut de Bornelh, often in relation to the subject of righteousness or virtue (rectitudo). Giraut was known for his more "light" or accessible style (trobar leu), and Dante engages in a subtle comparison between him and Arnaut Daniel regarding their poetic approaches.⁷

Aimeric de Peguilhan: While less prominent than the above three, Aimeric de Peguilhan is also mentioned, often alongside other poets as examples of different linguistic or stylistic points.

Folquet de Marselha (Folquet of Marseille):⁸ Although not as extensively cited as the others, Folquet's work is referenced by Dante, particularly for its lyrical qualities.⁹ (As noted previously, Folquet later became a staunch opponent of Catharism as a Catholic bishop).¹⁰

Peire d'Auvergne: He is mentioned, though sometimes briefly or for specific linguistic points rather than as a primary example of one of the three "great subjects."¹¹

Sordello da Goito: An Italian troubadour who wrote in Occitan, he is mentioned by Dante and serves as a bridge between the Occitan and Italian poetic traditions.¹²

Dante's choices of troubadours in *De vulgari eloquentia* demonstrate his profound knowledge of Occitan lyric poetry and his careful selection of poets who exemplified the various "illustrious" qualities he sought to define for the ideal vernacular. He analyzed their language, meter, and themes to build his argument for the nobility of the vernacular as a poetic medium.

You're asking for a fascinating, but ultimately nuanced, connection between two distinct spiritual paths: Catharism and Dante's Catholic vision of Purgatory. While both involve a concept of "spiritual purification," the underlying theology, methods, and ultimate goals are fundamentally different. Any perceived "parallel" is more about a shared human aspiration for betterment than a direct influence or theological alignment.

Let's break down the concepts:

Spiritual Purification in Catharism

Catharism was a dualistic religion that held that there are two co-eternal principles: a good God (spirit, light, the immaterial world) and an evil God (matter, darkness, the physical world, often equated with the Old Testament God or Satan).

The Problem: Human souls were believed to be divine spirits trapped in corrupt, evil physical bodies, part of the material world created by the evil principle.

The Goal of Purification: The central aim was to liberate the soul from the body and the cycle of reincarnation, allowing it to return to the good God. This required radical asceticism and a rejection of the material world.

The Process:

Ascetic Living: Cathar "Perfects" (the spiritual elite) lived extremely austere lives, abstaining from meat, dairy, eggs, and all sexual activity. They practiced fasting and avoided any worldly possessions. This strict lifestyle was seen as purifying the soul by denying the demands of the corrupt body.

The Consolamentum: This was the central sacrament, a spiritual baptism by the laying on of hands. It was often administered to believers (credentes) close to death, as it was believed to purify the soul and ensure its liberation from reincarnation and a direct ascent to God.

Reincarnation: For those who didn't achieve sufficient purity or receive the Consolamentum before death, the soul would be reincarnated into another body (human or animal) to continue the cycle of purification.

Nature of Purification: It was a process of progressively shedding the contamination of matter to reveal the inherent spiritual purity of the soul. It was about escaping the material world.

Spiritual Purification in Dante's Purgatorio

Dante's *Purgatorio* is a vivid and detailed depiction of the Catholic doctrine of Purgatory, a temporary state for souls who died in a state of grace but still need to be purged of the stain and attachment to sin before entering Heaven.

The Problem: Souls are stained by venial sins and the lingering "disordered love" (tendencies towards sin) that accumulated during their earthly lives, even if they repented and were forgiven.

The Goal of Purification: To cleanse the soul of these imperfections, rectify disordered love, and prepare it for the beatific vision of God in Heaven. This is about perfecting the soul for communion with God, not escaping the body (which will be resurrected and glorified).

The Process:

Seven Terraces: Purgatory is depicted as a mountain with seven terraces, each corresponding to one of the Seven Deadly Sins (Pride, Envy, Wrath, Sloth, Avarice/Prodigality, Gluttony, Lust).

Active Penance: Souls undergo specific, often symbolic, punishments that directly counter their dominant sin. For example, the proud carry heavy stones, the envious have their eyelids sewn shut, and the gluttonous suffer hunger and thirst.

Learning and Love: The suffering is not merely punitive but pedagogical. Souls learn to re-order their love, turning from corrupted earthly desires back to God. They recall virtuous examples (engraved on the terraces) and contemplate the opposite vices.

Prayer and Free Will: Souls in Purgatory retain their free will and actively participate in their purification through prayer and patience. Prayers from the living also help accelerate their journey.

Temporary: Purgatory is a temporary state, and salvation is assured once the purification is complete.

Nature of Purification: It is a process of sanctification and re-ordering of the will, making the soul worthy of God's presence. It is about transforming the soul from within, rather than escaping an inherently evil material existence.

"Parallel" vs. "Influence"

The "parallel" lies in the shared concept of a post-mortem process to achieve a state of greater purity before reaching a divine destination. Both systems acknowledge that souls may not be immediately fit for their ultimate spiritual home and require a period of refinement.

However, the theological underpinnings are radically different:

Catharism: Dualistic, Gnostic-leaning, views matter as evil, seeks liberation from the body.

Dante/Catholicism: Monistic (one good God who created everything), views creation (including the body) as good but fallen, seeks purification of the soul to unite with God, with the expectation of bodily resurrection.

It is highly unlikely that Dante drew direct inspiration from Catharism for his Purgatorio. The Catholic doctrine of Purgatory was well-established, though still evolving in its precise theological and imaginative details, long before Dante. Dante's genius was in systematizing and giving vivid imagery to existing Catholic thought, not in incorporating heretical ideas.

The Role of Spiritual Franciscans

The connection between Spiritual Franciscans and Cathar thought is also complex and requires careful distinction:

Shared Values (Superficial): Both the early Franciscans (especially the Spiritual Franciscans, a stricter branch) and the Cathars emphasized apostolic poverty, asceticism, and preaching. They both arose in a time of widespread criticism of clerical wealth and corruption. This superficial resemblance sometimes led to initial confusion by authorities, who occasionally mistook early Franciscans for heretics until their orthodoxy was confirmed.

Fundamental Orthodoxy of Franciscans: Crucially, St. Francis of Assisi and the Franciscan Order were fiercely orthodox Catholics. Francis explicitly reaffirmed obedience to the Pope and the Church. Their poverty was an imitation of Christ and the Apostles within the Catholic framework, not a rejection of the material world as inherently evil.

Critique vs. Heresy: While Spiritual Franciscans criticized what they saw as deviations from Francis's original rule of absolute poverty, and sometimes challenged papal authority on this point, their core theology remained Catholic. They were not dualists and did not deny the sacraments or the validity of the institutional Church. They were a reformist movement within the Church, not a separate religion.

Dante's Sympathies: Dante admired St. Francis and the Franciscan ideal of poverty, featuring Francis prominently in Paradiso. He likely sympathized with the reformist impulse of the Spiritual Franciscans, who sought a return to what they saw as purer Christian living, in contrast to the wealth and moral decay of some Church figures he criticized. This shared critique of corruption, however, did not imply adherence to Catharism.

In summary, while a very broad parallel can be drawn in the concept of post-mortem purification, the "how" and "why" of

Cathar purification are incompatible with Dante's Catholic vision. The connection to Spiritual Franciscans is more about shared ideals of poverty and a critique of ecclesiastical corruption, rather than any doctrinal overlap with Catharism.
