



PONTIFICAL INSTITUTE OF MEDIAEVAL STUDIES

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**Guilhem de Montanhagol. *Les Poésies de Guilhem de Montanhagol. Troubadour provençal du XIIIe siècle*. Edited by Peter T. Ricketts. Studies and Texts 9. 1964; 174 pp. ISBN 0-88844-009-X | 978-0-88844-009-9.**

This is an edition of the fourteen poems that constitute the surviving corpus of this thirteenth-century troubadour from Toulouse. Besides the critical edition of each poem, Ricketts gives a modern French translation, manuscript data, extensive variants and notes. He also includes chapters on Guilhem's life, his oeuvre, the manuscripts, and his versification. Four appendices contain medieval material relating to the poet and his poems. There is also an extensive glossary and a bibliography.

The question debated about Guilhem de Montanhagol is whether or not he initiated a new interpretation of courtly love, which would, in the eyes of the Church and the Inquisition, more than justify its continued existence and practice. Certainly Montanhagol's poetry lacks the sensuality and constant personal emotion of Bernart de Ventadour's, but nearly one hundred years have lapsed, for Montanhagol writes between 1233 and 1257. Social etiquette and conventions have changed. The poet can no longer sing of his own sorrow or fulfilment; instead, as an avowed orthodox Christian, he must stress the moral and social qualities necessary if one is to experience *joi d'amour* or the ennobling power of love. Therefore, courtly and general moral themes appear together, and at times Montanhagol sounds like the Marcabru of his age as he protests that honour, sincerity, and generosity are things of the past, just as the joy has gone out of love.

– Glynnis Cropp, *AUMLA* (1965)