

NOTES

Chapter 1 Introduction: Sexuality and Its Queer Discontents in Middle English Literature

1. William Shakespeare, *Twelfth Night*, *The Norton Shakespeare: Comedies*, ed. Stephen Greenblatt et al. (New York: Norton, 1997), 653–713, at 2.5.126.
2. Men and women have historically faced different forms of social construction in relation to ideological normativity, and this study focuses on men to uncover the ways in which social privilege is granted and taken away from the privileged sex of patriarchal society. Queerness presents unique barriers to social privilege depending upon a wide array of social and cultural factors, and these conditions shift based upon the biological sex and its concomitant engendering of the agent in question. By addressing the ways in which men metamorphose through queerness into normativity, I hope to expose how ideologically sanctioned masculinity, in some instances, depends upon the enactment of queerness.
3. For a theoretical conception of discipline, see Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Richard Sheridan, 2nd edn. (New York: Vintage, 1995), in which he observes, “Discipline ‘makes’ individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise. It is not a triumphant power, which because of its own excess can pride itself on its omnipotence; it is a modest, suspicious power, which functions as a calculated, but permanent economy” (p. 170).
4. Describing medieval masculine normativity in regard to gender and (hetero)sexuality presupposes its existence, and such a phantastic construction of masculine identity calls forth deep debates about the nature of sexual identities in the medieval past. Studies of medieval sexuality, homosexuality, and queerness include Christopher A. Jones, “Monastic Identity and Sodomitic Danger in the *Occupatio* by Odo of Cluny,” *Speculum* 92 (2007): 1–53; James A. Schultz, *Courtly Love, the Love of Courtliness, and the History of Sexuality* (Chicago, IL: University of Chicago Press, 2006); Susan Schibanoff, *Chaucer’s Queer Poetics: Rereading the Dream Trio* (Toronto: University of Toronto Press, 2006); Ruth Mazo Karras, *Sexuality in Medieval Europe: Doing unto Others* (New York: Routledge, 2005); Karma

- Lochrie, *Heterosyncrasies: Female Sexuality When Normal Wasn't* (Minneapolis: University of Minnesota Press, 2005); Anna Klosowska, *Queer Love in the Middle Ages* (New York: Palgrave Macmillan, 2005); William E. Burgwinkle, *Sodomy, Masculinity, and Law in Medieval Literature: France and England, 1050–1230* (Cambridge: Cambridge University Press, 2004); Glenn Burger, *Chaucer's Queer Nation* (Minneapolis: University of Minnesota Press, 2003); Richard E. Zeikowitz, *Homoeroticism and Chivalry: Discourses of Male Same-Sex Desire in the Fourteenth Century* (New York: Palgrave Macmillan, 2003); Glenn Burger and Steven F. Kruger, eds., *Queering the Middle Ages* (Minneapolis: University of Minnesota Press, 2001); Francesca Canadé Sautman and Pamela Sheingorn, eds., *Same-Sex Love among Women in the Middle Ages* (New York: Palgrave Macmillan, 2001); Carolyn Dinshaw, *Getting Medieval: Sexualities and Communities, Pre- and Postmodern* (Durham, NC: Duke University Press, 1999); Allen J. Frantzen, *Before the Closet: Same-Sex Love from Beowulf to Angels in America* (Chicago, IL: University of Chicago Press, 1998); Mark Jordan, *The Invention of Sodomy in Christian Theology* (Chicago, IL: University of Chicago Press, 1997); Karma Lochrie, Peggy McCracken, and James A. Schultz, eds., *Constructing Medieval Sexuality* (Minneapolis: University of Minnesota Press, 1997); Theresa Tinkle, *Medieval Venuses and Cupids: Sexuality, Hermeneutics, and English Poetry* (Stanford, CA: Stanford University Press, 1996); Louise Fradenburg and Carla Freccero, eds., *Premodern Sexualities* (New York: Routledge, 1996); and my *Queering Medieval Genres* (New York: Palgrave Macmillan, 2004). This list is by no means exhaustive, but it points to the variety of discourses addressing intersections of sexuality and the medieval past. For a casebook of primary sources on medieval gender and sexuality, see Martha A. Brozyna, ed., *Gender and Sexuality in the Middle Ages: A Medieval Source Documents Reader* (Jefferson, NC: McFarland, 2005).
5. Sigmund Freud, *Civilization and Its Discontents: The Standard Edition*, trans. and ed. James Strachey (New York: Norton, 1961), p. 106.
 6. Secular and religious authorities have historically enacted penalties for sexual transgressions, but such rules highlight the arbitrariness of the connection between transgression and punishment. For example, see Allen J. Frantzen's illuminating study of the ways in which sexual acts were penalized differently depending upon the perceived identity of the sexual agent in his "Between the Lines: Queer Theory, the History of Homosexuality, and Anglo-Saxon Penitentials," *Journal of Medieval and Renaissance Studies* 26.2 (1996): 255–96. See also the U.S. Supreme Court decision, *Lawrence v. Texas*, for the ways in which the various justices respond to historical constructions of sex and sexuality (539 U.S. 558 [2003]. *Lawrence v. Texas*, 123 S. Ct. 2472; 156 L. Ed. 2d 508).
 7. Leo Bersani, *Homos* (Cambridge, MA: Harvard University Press, 1995), p. 113. Bersani posits the antisocial potential of queerness in this book, a theoretical position in contrast with queer utopianists. For an example of this debate, see Robert Caserio, Tim Dean, Lee Edelman, Judith

- Halberstam, and José Estaban Muñoz, "The Antisocial Thesis in Queer Theory," *PMLA* 121.3 (2006): 819–28.
8. Bersani's stances on homosexuality, queerness, and culture opened up new frontiers in queer criticism. For example, Robert Caserio credits Bersani with "formulat[ing] what might be called 'the antisocial thesis' in contemporary queer theory" ("The Antisocial Thesis in Queer Theory," p. 819).
 9. Paul Smith defines the *subject* as "the term inaccurately used to describe what is actually the series or the conglomeration of positions, subject-positions, provisional and not necessarily infeasible, into which a person is called momentarily by the discourses and the world that he/she inhabits." Smith also distinguishes the subject from the agent: "The term 'agent,' by contrast... mark[s] the idea of a form of subjectivity where, by virtue of the contradictions and disturbances in and among subject-positions, the possibility (indeed, the actuality) of resistance to ideological pressure is allowed for" (*Discerning the Subject* [Minneapolis: University of Minnesota Press, 1988], pp. xxvii and xxxv). Within this framework, the subject is subjected by and into ideology, whereas the agent finds the potential to resist ideological inculcation.
 10. Exodus International is the leading "reformation" ministry attempting to convince homosexuals of the sinful nature of their behavior. Such publications as Bob Davies and Lori Rentzel's *Coming Out of Homosexuality: New Freedom for Men and Women* (Downers Grove, IL: Intervarsity, 1993) and Jeff Konrad's *You Don't Have to Be Gay: Hope and Freedom for Males Struggling with Homosexuality or for Those Who Know of Someone Who Is* (Hilo, HI: Pacific, 1992) lionize heterosexuality as a cure for homosexual desires.
 11. David M. Halperin, *Saint Foucault: Towards a Gay Hagiography* (Oxford: Oxford University Press, 1995), p. 47; his italics.
 12. Scientific studies of homosexuality and its ubiquity throughout nature include Joan Roughgarden, *Evolution's Rainbow: Diversity, Gender, and Sexuality in Nature and People* (Berkeley: University of California Press, 2004); J. Michael Bailly, *The Man Who Would Be Queen: The Science of Gender-Bending and Transsexualism* (Washington, DC: Joseph Henry, 2003); Edward Stein, *The Mismeasure of Desire: The Science, Theory, and Ethics of Sexual Orientation* (Oxford: Oxford University Press, 1999); Bruce Bagemihl, *Biological Exuberance: Animal Homosexuality and Natural Diversity* (New York: St. Martin's, 1999); Timothy F. Murphy, *Gay Science: The Ethics of Sexual Orientation Research* (New York: Columbia University Press, 1997); and Dean Hamer and Peter Copeland, *The Science of Desire: The Search for the Gay Gene and the Biology of Behavior* (New York: Simon & Schuster, 1994).
 13. Biblical quotations are taken from *The Holy Bible: Douay Rheims* (Fitzwilliam, NH: Loreto, 2004). Other passages of biblical homophobia include Leviticus 20:13, 3 Kings 14:24, Romans 1:26–27, I Corinthians 6:9–10, and I Timothy 1:9–10. Studies of biblical depictions of sexuality

- include David M. Carr, *The Erotic Word: Sexuality, Spirituality, and the Bible* (Oxford: Oxford University Press, 2003); Martti Nissinen, *Homoeroticism in the Biblical World: A Historical Perspective* (Minneapolis, MN: Fortress, 1998), pp. 37–56; and Steven Greenberg, *Wrestling with God and Men: Homosexuality in the Jewish Tradition* (Madison: University of Wisconsin Press, 2004), esp. pp. 41–112.
14. Ovid, *The Erotic Poems*, trans. Peter Green (London: Penguin, 1982), p. 182, ll. 523–24. The Latin reads “cetera lasciuae faciant concede puellae / et si quis male uir quaerit habere uirum” (*Ars Amatoria*, ed. A. S. Hollis [Oxford: Clarendon, 1977], p. 20, ll. 523–24). For a discussion of this passage and other Roman writers’ depictions of male effeminacy and sexuality, see Craig A. Williams, *Roman Homosexuality: Ideologies of Masculinity in Classical Antiquity* (Oxford: Oxford University Press, 1999), pp. 125–59.
 15. Peter Damian, *Book of Gomorrah: An Eleventh-Century Treatise against Clerical Homosexual Practices*, trans. Pierre J. Payer (Waterloo, Ont.: Wilfrid Laurier University Press, 1982). See also Jordan, *The Invention of Sodomy*, pp. 29–66.
 16. Distinguishing between homophobia and heterosexism enlightens the different ways in which ideological regimes enforce sexual discipline in a “carrot and stick” manner. Homophobia encompasses acts directed against queers and homosexuals, ranging from social ostracism to imprisonment and execution, whereas heterosexism entails the rewards and preferential treatment granted to heterosexuals, including social approbation enacted through ritual and law.
 17. Biblical passages describing David and Jonathan’s love include I Kings 18:1–3, 20:12–17, and 23:18, and 2 Kings 1:23, 26. (In a modern Bible, I and II Kings are referred to as I and II Samuel.) For a recent study of David and Jonathan’s relationship, see Susan Ackerman, *When Heroes Love: The Ambiguity of Eros in the Stories of Gilgamesh and David* (New York: Columbia University Press, 2005).
 18. Martial, *Epigrams: Volume III*, ed. and trans. D. R. Shackleton Bailey (Cambridge, MA: Harvard University Press, 1993), p. 53. For analysis of Martial’s homosexual desires, see Williams, *Roman Homosexuality*, esp. pp. 32–33.
 19. Marbod’s lyrics are included in *Patrologia Latina*, ed. J.-P. Migne (Paris, 1844–1904), vol. 171, cols. 1458–1782; Baudri’s lyrics are found in *Les Oeuvres poétiques de Baudri de Bourgueil*, ed. Phyllis Abrahams (Paris: Champion, 1926). Thomas Stehling translates many of their poems in his *Medieval Poems of Male Love and Friendship* (New York: Garland, 1984). For studies of homoeroticism in Marbod’s and Baudri’s poetry, see my *Queering Medieval Genres*, pp. 21–43; M. J. Ailes, “The Medieval Male Couple and the Language of Homosociality,” *Masculinity in Medieval Europe*, ed. D. M. Hadley (London: Longman, 1999), pp. 214–37; C. Stephen Jaeger, *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999), pp. 71–73; Gerald Bond, *The*

- Loving Subject: Desire, Power, and Eloquence in Romanesque France* (Philadelphia: University of Pennsylvania Press, 1995), pp. 42–98; and Thomas Stehling, *Medieval Poems of Male Love and Friendship*, pp. xvii–xxx and his “To Love a Medieval Boy,” *Journal of Homosexuality* 8 (1983): 151–70.
20. In the Middle Ages, David and Jonathan’s friendship was frequently used as a model of proper homosocial affection and reciprocal duty, as in the writings of Dhuoda, *Manuel pour mon fils: introduction, texts, critique, notes*, ed. Pierre Riché, trans. Bernard de Vregille and Claude Mondésert, 2nd edn. (Paris: Cerf, 1991), pp. 166–68; Abelard, *Medieval Latin Lyrics*, ed. and trans. Helen Waddell (New York: Norton, 1948), 162–69, at p. 169; and *The Cambridge Songs: Carmina Cantabrigiensia*, ed. and trans. Jan Ziolkowski (New York: Garland, 1994).
 21. Laurie Shannon, *Sovereign Amity: Figures of Friendship in Shakespearian Contexts* (Chicago, IL: University of Chicago Press, 2002), p. 19.
 22. Mathew S. Kuefler, “Male Friendship and the Suspicion of Sodomy in Twelfth-Century France,” *Gender and Difference in the Middle Ages*, ed. Sharon Farmer and Carol Braun Pasternack (Minneapolis: University of Minnesota Press, 2003), 145–81, at p. 145. Kuefler illustrates the tensions between homosociality and queerness in that the former frequently gives rise to suspicions of the latter. I aim to demonstrate how this tension enables queerness to function in the construction of heterosexuality.
 23. Studies of male friendship and homosexuality in the classical, medieval, and early modern periods include John Boswell, *Christianity, Social Tolerance, and Homosexuality: Gay People in Western Europe from the Beginning of the Christian Era to the Fourteenth Century* (Chicago, IL: University of Chicago Press, 1980) and his *Same-Sex Unions in Premodern Europe* (New York: Villard, 1994); Alan Bray, *The Friend* (Chicago, IL: University of Chicago Press, 2003), esp. “Wedded Brother,” pp. 13–41; Michael Rocke, *Forbidden Friendships: Homosexuality and Male Culture in Renaissance Florence* (New York: Oxford University Press, 1996); Reginald Hyatte, *The Arts of Friendship: The Idealization of Friendship in Medieval and Early Renaissance Literature* (Leiden: Brill, 1994); and Laurens J. Mills, *One Soul in Bodies Twain: Friendship in Tudor and Stuart Drama* (Bloomington, IN: Principia, 1937). See also Jaeger, *Ennobling Love*, in which he proposes that such homosocial relationships are normative expressions of respect, honor, and affection (pp. 11–26); nonetheless, in the gap between homonormativity and desire, queer potential occasionally appears.
 24. Lee Edelman, *Homographesis: Essays in Gay Literary and Cultural Theory* (New York: Routledge, 1994), p. 10; his italics.
 25. Numerous scientific studies indicate that biology plays a role in the construction of gender differences. For an illuminating perspective, see Anne Campbell, *A Mind of Her Own: The Evolutionary Psychology of Women* (Oxford: Oxford University Press, 2002), esp. pp. 1–33, in which she discusses how “biophobia” inhibits analysis of the role of biology in sexual difference. Given the interplay of biology, bodies, culture, ideology,

- and individuals, it would be simplistic to assume that any one of these factors could necessarily trump the others. For the purposes of this study, however, it is prudent to note that the ensuing analysis proceeds primarily from a social constructionist perspective.
26. David L. Eng, Judith Halberstam, and José Esteban Muñoz, "What's Queer about Queer Studies Now?" *Social Text* 23.3–4 (2005): 1–17, at p. 1.
 27. Michael Warner, "Introduction," *Fear of a Queer Planet: Queer Politics and Social Theory*, ed. Michael Warner (Minneapolis: University of Minnesota Press, 1993), vii–xxxii, at p. xxvi. See also Warner's *The Trouble with Normal: Sex, Politics, and the Ethics of Gay Life* (New York: Free Press, 1999).
 28. See Michel Foucault, *The History of Sexuality: Volume I: An Introduction*, trans. Robert Hurley (New York: Vintage, 1990), pp. 53–73, as well as David Halperin, *One Hundred Years of Homosexuality and Other Essays on Greek Love* (New York: Routledge, 1990); Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: University of California Press, 1990), esp. pp. 157–67; and Jonathan Ned Katz, *The Invention of Heterosexuality* (New York: Penguin, 1995) and *Love Stories: Sex between Men before Homosexuality* (Chicago, IL: University of Chicago Press, 2001). Karma Lochrie's "Have We Ever Been Normal" is particularly enlightening on this topic (*Heterosyncrasies*, pp. 1–25.).
 29. Lochrie, *Heterosyncrasies*, p. xxiii.
 30. Schultz, *Courtly Love, the Love of Courtliness*, p. 56.
 31. Michel Foucault, *The Use of Pleasure: Volume 2 of The History of Sexuality*, trans. Robert Hurley (New York: Vintage, 1990), p. 3.
 32. Jonathan Goldberg and Madhavi Menon, "Queering History," *PMLA* 120.5 (2005): 1608–17, at p. 1608.
 33. The premier study of chaste marriages in the Middle Ages remains Dyan Elliott, *Spiritual Marriage: Sexual Abstinence in Medieval Wedlock* (Princeton, NJ: Princeton University Press, 1993). Additional studies of medieval marriage include D. L. D'Avray, *Medieval Marriage: Symbolism and Society* (Oxford: Oxford University Press, 2005); Conor McCarthy, *Marriage in Medieval England: Law, Literature, and Practice* (Woodbridge, England: Boydell, 2004); and Christopher N. L. Brooke, *The Medieval Idea of Marriage* (Oxford: Oxford University Press, 1989). At the same time that chaste marriages model an ideal Christian relationship, they also conflict with the concept of the marital debt. In this example, we see that when normativities collide, queering potential emerges.
 34. Geoffrey Chaucer, "The Second Nun's Tale," *The Riverside Chaucer*, ed. Larry D. Benson, 3rd edn. (Boston, MA: Houghton Mifflin, 1987), pp. 262–29, esp. lines 134–231.
 35. Sanford Brown Meech, ed., *The Book of Margery Kempe* (London: Early English Text Society, 1997), p. 23. I have modernized thorn and yogh.
 36. Along the lines of this analysis of spiritual marriage, Robert Sturges's reading of Gottfried von Strassburg's *Tristan* exposes the ways in which

- queerness is at times eclipsed in the production of normative heterosexuality, in that “The love triangle composed of Tristan, Isolde, and King Mark is the means by which Gottfried introduces heterosexual desire into a fictional social world from which it is at first notably absent. He does so, in a complex series of rhetorical and narrative moves, primarily, though not exclusively, through the displacement of a same-sex desire imagined as the enabling (and preexisting) condition of male-female love—a condition that the text must forget once it has performed its function in the construction of other-sex desire” (“The Construction of Heterosexual Desire in Gottfried von Strassburg’s *Tristan*,” *Exemplaria* 10.2 [1998]: 243–69, at p. 244).
37. Judith Bennett, “‘Lesbian-Like’ and the Social History of Lesbianisms,” *Journal of the History of Sexuality* 9.1–2 (2000): 1–24.
 38. Studies of gender in the Middle Ages are numerous, and recent texts in the field include Lisa Perfetti, ed., *The Representation of Women’s Emotions in Medieval and Early Modern Culture* (Gainesville: University Press of Florida, 2005); Virginia Chieffo Raguin and Sarah Stanbury, eds., *Women’s Space: Patronage, Place, and Gender in the Medieval Church* (Albany: State University of New York Press, 2005); Leslie Brubaker and Julia M. H. Smith, eds., *Gender in the Early Medieval World: East and West, 300–900* (Cambridge: Cambridge University Press, 2004); Peggy McCracken, *The Curse of Eve, the Wound of the Hero: Blood, Gender, and Medieval Literature* (Philadelphia: University of Pennsylvania Press, 2003); Rebecca L. R. Garber, *Feminine Figurae: Representations of Gender in Religious Texts by Medieval German Women Writers, 1100–1375* (New York: Routledge, 2003); and Sharon Farmer and Carol Braun Pasternack, eds., *Gender and Difference in the Middle Ages*.
 39. The passages in Genesis relevant to McNamara’s argument are as follows: “And God created man to his own image; to the image of God he created him. Male and female he created them” (1:27) and “And the Lord God built the rib which he took from Adam into a woman: and brought her to Adam” (2:22).
 40. Jo Ann McNamara, “An Unresolved Syllogism: The Search for a Christian Gender System,” *Conflicted Identities and Multiple Masculinities: Men in the Medieval West*, ed. Jacqueline Murray (New York: Garland, 1999), 1–24, at p. 1.
 41. Studies of gender and masculinity in the Middle Ages include Ruth Mazo Karras, *From Boys to Men: Formations of Masculinity in Late Medieval Europe* (Philadelphia: University of Pennsylvania Press, 2003); Jacqueline Murray, ed., *Conflicted Identities and Multiple Masculinities: Men in the Medieval West* (New York: Garland, 1999); D. M. Hadley, ed., *Masculinity in Medieval Europe* (London: Longman, 1999); Peter G. Beidler, ed., *Masculinities in Chaucer: Approaches to Maleness in the Canterbury Tales and Troilus and Criseyde* (Cambridge: D. S. Brewer, 1998); Jeffrey Jerome Cohen and Bonnie Wheeler, eds., *Becoming Male in the Middle Ages* (New York: Garland, 1997); and Clare Lees, ed., *Medieval Masculinities: Regarding*

- Men in the Middle Ages* (Minneapolis: University of Minnesota Press, 1994).
42. Ruth Mazo Karras, "Separating the Men from the Goats: Masculinity, Civilization, and Identity Formation in the Medieval University," *The Animal/Human Boundary: Historical Perspectives*, ed. Angela N. H. Creager and William Chester Jordan (Rochester, NY: University of Rochester Press, 2002), 50–73, at p. 50.
 43. Studies of the ways in which medieval chivalry and conduct books construct identities include Richard E. Zeikowitz, *Homoeroticism and Chivalry*; Kathleen Ashley and Robert L. A. Clark, eds., *Medieval Conduct* (Minneapolis: University of Minnesota Press, 2001); and Margaret Hallissy, *Clean Maids, True Wives, Steadfast Widows: Chaucer's Women and Medieval Codes of Conduct* (Westport, CT: Greenwood, 1993).
 44. For example, see Jeffrey Jerome Cohen's insightful analysis of Lancelot's masochistic pleasure in "Masoch/Lancelotism," *Medieval Identity Machines* (Minneapolis: University of Minnesota Press, 2003), pp. 78–115. Another example can be found in Marie de France's *Lanval*, in which the eponymous knightly hero finds alienation in the world of homosocial chivalry yet is queerly rescued and effeminized by the Fairy Queen, despite that heterosexual desire sparks their relationship (*The Lais of Marie de France*, trans. Robert Hanning and Joan Ferrante [Durham, NC: Labyrinth, 1978], pp. 105–25).
 45. Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence," *Journal of Women's History* 15.3 (2003): 11–48. Rich also admonishes that "to equate lesbian existence with male homosexuality because each is stigmatized is to erase female sexuality once again" (p. 38). I hope that Rich would not accuse this study of a similar erasure of women and lesbianism, in that it uses some of her ideas as a starting point to consider the ways in which queerness constructs normative men; by focusing on men, however, such a criticism of this analysis is indeed warranted. Explicating the deleterious effects of normativity in the construction of men and masculinity seems to me a laudable goal, and I hope that the benefits of this study outweigh its masculinist bent.
 46. Louis Althusser, "Ideology and Ideological State Apparatuses," *Lenin and Philosophy and Other Essays*, trans. Ben Brewster (London: NLB, 1971), p. 157; his italics.
 47. Althusser, "Ideology and Ideological State Apparatuses," p. 165.
 48. Judith Butler, *Bodies That Matter* (New York: Routledge, 1993), p. 122; her italics.
 49. Warren Montag, "'The Soul Is the Prison of the Body': Althusser and Foucault, 1970–1975," *Yale French Studies* 88 (1995): 53–77, at p. 60.
 50. Additional critiques of Althusser include Slavoj Žižek, *The Sublime Object of Ideology* (London: Verso, 1989); Michel Pêcheux, *Language, Semantics and Ideology* (New York: St. Martin's, 1982); Goran Therborn, *The Ideology of Power and the Power of Ideology* (London: Verso, 1980); and Paul Hirst, *On Law and Ideology* (New Jersey: Humanities, 1979).

51. Of these films, *Some Like It Hot* offers perhaps the queerest ending. Sugar Kane (Marilyn Monroe) and Joe (Tony Curtis) end the narrative in heterosexual bliss, but Jerry (Jack Lemmon) must still fend off the advances of Osgood (Joe E. Brown). Jerry gives a litany of reasons why he cannot marry Osgood, declaring finally, “Well, you don’t understand, Osgood. I’m a man,” as he takes off his wig. Osgood cheerily responds, “Well, nobody’s perfect.” The queerness of this moment dilutes the otherwise heteronormative ending expected when a man returns from drag to “straight” attire, as depicted in the storyline of Sugar Kane and Joe.
52. Richard O’Brien, *The Rocky Horror Picture Show: Music from the Original Soundtrack of the Twentieth Century Fox Presentation of the Lou Adler/Michael White Production* (Santa Monica, CA: Ode Records, 1975).
53. Peter Haidu, “Althusser Anonymous in the Middle Ages,” *Exemplaria* 7.1 (1995): 55–74, at p. 74.
54. Carla Freccero, *Queer/Early/Modern* (Durham, NC: Duke University Press, 2006), p. 5.

Chapter 2 Abandoning Desires, Desiring Readers, and the Divinely Queer Triangle of *Pearl*

1. In analyzing readerly desires, I am not arguing that *Pearl*’s readers are uniform in their responses to the text. Various readers interpret texts in a multitude of exciting, harmonious, and disparate manners. The goal of this chapter is certainly not to establish a sole, exclusive, and definitive account of this masterpiece, but rather to point out similarities between the Dreamer’s and the reader’s desires arising from the ways that the *Pearl*-poet manipulates them simultaneously.
2. Psychoanalytical studies of *Pearl* include George Edmondson, “*Pearl*: The Shadow of the Object, the Shape of the Law,” *Studies in the Age of Chaucer* 26 (2004): 29–63; Sarah Stanbury, “The Body and the City in *Pearl*,” *Representations* 48 (1994): 30–47; and David Aers, “The Self Mourning: Reflections on *Pearl*,” *Speculum* 68 (1993): 54–73. I am indebted to the insights of these scholars, and my goal is to build upon their observations in order to explore the queer workings of desire in the text. Queerness provides a basis for investigating the narratological and metatextual structures of the poem in their compulsory construction of Dreamer and reader.
3. Slavoj Žižek, *The Puppet and the Dwarf: The Perverse Core of Christianity* (Cambridge, MA: MIT Press, 2003), p. 43.
4. L. O. Aranye Fradenburg, *Sacrifice Your Love: Psychoanalysis, Historicism, Chaucer* (Minneapolis: University of Minnesota Press, 2002), pp. 4–5.
5. Phyllis Hodgson, ed., *The Cloud of Unknowing and The Book of Privy Counselling* (London: Early English Text Society, 1944), pp. 132–33. I have modernized thorn and yogh in all quotations of Middle English, including subsequent quotations of *Pearl*.

6. Translations of Middle English are my own, including those of *Pearl*. In all translations I aim for clarity of expression rather than for retaining poetic qualities of the texts.
7. Studies addressing the collisions of religion, gender, and sexuality in medieval mysticism include Amy Hollywood, *Sensible Ecstasy: Mysticism, Sexual Difference, and the Demands of History* (Chicago, IL: University of Chicago Press, 2002); Karma Lochrie, "Mystical Acts/Queer Tendencies," *Constructing Medieval Sexuality*, ed. Karma Lochrie, Peggy McCracken, and James A. Schultz (Minneapolis: University of Minnesota Press, 1997), pp. 180–200; and Grace M. Jantzen, *Power, Gender and Christian Mysticism* (Cambridge: Cambridge University Press, 1995).
8. Quotations of *Pearl* are taken from *The Poems of the Pearl Manuscript*, ed. Malcolm Andrew and Ronald Waldron (Berkeley: University of California Press, 1978).
9. Philological interpretations, translations, and contextualizations are based on the definitions in the *Middle English Dictionary*.
10. Queer theory assists this study in examining the ways in which the text plays with normative and nonnormative desires; I am not employing it to uncover a latent homosexuality to the Dreamer's and/or the reader's desires. As Richard Zeikowitz argues, "'Queer' can thus...describe an alternative form of desire that threatens the stability of the dominant norm" ("Befriending the Medieval Queer," *College English* 65.1 [2002]: 67–80, at p. 67). The Dreamer's desires for the dead Pearl Maiden undoubtedly subvert medieval Christian normativity in that he questions God's divine plan in his insistent and latently incestuous desire for his daughter.
11. Eve Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985), p. 21.
12. Sedgwick, *Between Men*, p. 22.
13. As Michel Foucault succinctly observes, "Where there is desire, the power relation is already present" (*The History of Sexuality, Vol I: An Introduction*, trans. Robert Hurley [New York: Vintage, 1990], p. 81).
14. Such an eroticized conception of an individual's relationship with Christ is apparent in much medieval thought. See such studies as Lara Farina, *Erotic Discourse and Early English Religious Writing* (New York: Palgrave Macmillan, 2006); Miri Rubin, *Corpus Christi: The Eucharist in Late Medieval Culture* (Cambridge: Cambridge University Press, 1991); Caroline Walker Bynum, *Jesus as Mother: Studies in the Spirituality of the High Middle Ages* (Berkeley: University of California Press, 1982); Bernard McGinn, "The Language of Love in Christian and Jewish Mysticism," *Mysticism and Language*, ed. Steven Katz (New York: Oxford University Press, 1992), pp. 202–35; and Rosemary Woolf, "The Theme of Christ the Lover-Knight in Medieval English Literature," *Review of English Studies* 13 (1962): 1–16.
15. Edmondson, "*Pearl*: The Shadow of the Object," p. 42.
16. Of course, the Pearl Maiden quickly upbraids the Dreamer for his mistake, asserting that she is in no way superior to the other heavenly

- maidens: “Vnblemyst I am, wythouten blot, / And that may I with mensk menteene, / Bot ‘makelez quene’ thenne sade I not” (“Unblemished I am, without stain, and that I may with honor maintain. But ‘matchless queen’ then said I not”; 782–84).
17. Madhavi Menon, *Wanton Words: Rhetoric and Sexuality in English Renaissance Drama* (Toronto: University of Toronto Press, 2004), pp. 129–30.
 18. Stanley Fish, *Surprised by Sin: The Reader in Paradise Lost*, 2nd edn. (Cambridge, MA: Harvard University Press, 1997), p. 21. Fish’s ideas about how readers are constructed through textual encounters are especially relevant to medieval allegories and their construction of ideal readers. The quotation of Milton is taken from *Tetrachordon, Complete Prose Works of John Milton, Vol. II: 1643–1648*, ed. Ernest Sirluck (New Haven, CT: Yale University Press, 1959), 571–718, at p. 642.
 19. J. Hillis Miller, *The Ethics of Reading: Kant, de Man, Eliot, Trollope, James, and Benjamin* (New York: Columbia University Press, 1987), p. 43; his italics.
 20. Helen Phillips and Nick Havely, eds., *Chaucer’s Dream Poetry* (Essex, England: Longman, 1997), p. 13.
 21. For an analysis of the ways in which medieval generic forms can be used to queer texts and audiences, see my *Queering Medieval Genres* (New York: Palgrave Macmillan, 2004), esp. pp. 1–20.
 22. Biblical quotations are taken from *The Holy Bible: Douay Rheims* (Fitzwilliam, NH: Loreto, 2004).
 23. The *Pearl*-poet consistently plays with semantic and semiotic sense by packing multiple meanings into one word, and the primary significations of “perle” include gem, Pearl Maiden, New Jerusalem, and the Dreamer himself. Edward Condren observes that the mathematical architecture of the poem constructs it as a pearl itself: “The obvious circularity of *Pearl* . . . creates an overwhelming sense of something round with a seamless surface, like its main subject the pearl” (*The Numerical Universe of the Gawain–Pearl Poet* [Gainesville: University Press of Florida, 2002], p. 63). See also Laurence J. Krieg, “Levels of Symbolic Meaning in *Pearl*,” *Mythlore* 5 (1978): 21–23; Cary Nelson, *The Incarnate Word: Literature as Verbal Space* (Urbana: University of Illinois Press, 1973), pp. 25–49; and Maud Burnett McInerney, “Opening the Oyster: Pearls in *Pearl*,” *Aestel* 1 (1993): 19–54.
 24. Lawrence Clopper, “*Pearl* and the Consolation of Scripture,” *Viator* 23 (1991): 231–45, at p. 245.
 25. Do readers desire meaning? We probe texts in endless quests to comprehend them more fully, but like the Dreamer’s desire for the Pearl Maiden, what would we do if we established a definitive and monological end to this desire? As with other desires, readerly desires establish an eternal circuit that often staves off closure. Certainly, the opacity of *Pearl* is one of its most alluring features.
 26. Sarah Stanbury, ed., *Pearl* (Kalamazoo, MI: Medieval Institute Publications, 2001), p. 4.

27. Hugh White offers a striking counterargument to claims of the Pearl's perfection in both poetic form and symbolic meaning, arguing that
Pearl, then, seems to set out to be a pearl and thus to represent formally its content, but that representation actually involves a different form and a different content. Formal perfection seems to me to be purposefully breached so that the form can insist on a qualification of the claims of simple monistic perfection to be at the centre of an explanation of the world. ("Blood in *Pearl*," *Review of English Studies* 38 [1987]: 1–13, at p. 8)
- As with so many interpretive cruxes within the *Pearl*-poet's corpus, we are compelled to look for complementary both/and rather than binary either/or readings, which ultimately underscores the paradox of truly understanding heavenly Christian revelation from an earthly perspective.
28. Genre studies of *Pearl* include Ian Bishop, *Pearl in Its Setting* (Oxford: Blackwell, 1968), pp. 16–26; Laurance Eldridge, "The State of *Pearl* Studies since 1933," *Viator* 6 (1975): 171–94, at pp. 172–78; Constance Heiatt, "*Pearl* and the Dream-Vision Tradition," *Studia Neophilologica* 37 (1965): 139–45; Sandra Pierson Prior, *The Pearl-Poet Revisited* (New York: Twayne, 1994), pp. 21–26; and Michael Means, *The Consolatio Genre in Medieval English Literature* (Gainesville: University Press of Florida, 1972), pp. 49–59. Lawrence Clopper sees in *Pearl* a hybrid form, "an epistemological poem which incorporates consolatio into a meditative scheme" ("*Pearl* and the Consolation of Scripture," p. 232).
29. Studies of medieval allegory include Suzanne Conklin Akbari, *Seeing through the Veil: Optical Theory and Medieval Allegory* (Toronto: University of Toronto Press, 2004); Ann W. Astell, *Political Allegory in Late Medieval England* (Ithaca, NY: Cornell University Press, 1999); and Jon Whitman, *Allegory: The Dynamics of an Ancient and Medieval Technique* (Cambridge, MA: Harvard University Press, 1987).
30. Studies of medieval dreams and dream visions include Phillips and Havely, eds., *Chaucer's Dream Poetry*; Peter Brown, ed., *Reading Dreams: The Interpretation of Dreams from Chaucer to Shakespeare* (New York: Oxford University Press, 1999); Kathryn L. Lynch, *The High Medieval Dream Vision: Poetry, Philosophy, and Literary Form* (Stanford, CA: Stanford University Press, 1988); and Steven F. Kruger, *Dreaming in the Middle Ages* (Cambridge: Cambridge University Press, 1992).
31. Studies of medieval elegies contemporary to *Pearl* include Ardis Butterfield, "Lyric and Elegy in the *Book of the Duchess*," *Medium Aevum* 60 (1991): 33–60 and Ellen E. Martin, "Spenser, Chaucer, and the Rhetoric of Elegy," *Journal of Medieval and Renaissance Studies* 17.1 (1987): 83–109. Martin notes that the critical tradition mistakenly attempts to divorce elegy from dream vision: "Both [Chaucer's *Book of the Duchess* and *Pearl*, where elegy effects vision without departing from the sense of loss, have inspired long debates on whether their genre is dream-vision or elegy, the critical assumption being that grief and inspired knowledge are mutually exclusive" (p. 108, n. 33).

32. Does the fact that allegories and dream visions often depict the fulfillment of desire disprove the theoretical basis of this chapter—that desires do not seek their satiation but rather their perpetuation and that they wantonly pursue arbitrary objectives? It is not possible to answer this question definitively, but I would suggest that frequently within these genres, the protagonists' desires reflect mirrored and exterior desires rather than interior ones arising from a coherently structured subjectivity.
33. Seminal studies of genre and its functions include Tzvetan Todorov, *Genres in Discourse*, trans. Catherine Porter (Cambridge: Cambridge University Press, 1990); Thomas Beebee, *The Ideology of Genre: A Comparative Study of Generic Instability* (University Park: Pennsylvania State University Press, 1994); Alastair Fowler, *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (Oxford: Oxford University Press, 1982); and Heather Dubrow, *Genre* (London: Methuen, 1982).
34. Jim Rhodes, "The Dreamer Redeemed: Exile and the Kingdom in the Middle English *Pearl*," *Studies in the Age of Chaucer* 16 (1994): 119–42, at p. 128.
35. Jane Beal, "The Pearl Maiden's Two Lovers," *Studies in Philology* 100.1 (2003): 1–21, at p. 2.
36. The *Middle English Dictionary* defines *debonair* as "kindly, mercifully; courteously, graciously; humbly, modestly." One need not assume the word carries modern connotations of urbanity for it nonetheless to characterize the Pearl Maiden inappropriately, if she is indeed an infant. Infants express a rather limited range of attitudes and emotions and cannot properly embody any of the range of characteristics contained within the semantic field of *debonair*.
37. María Bullón-Fernández, "'Byyonde the Water': Courtly and Religious Desire in *Pearl*," *Studies in Philology* 91 (1994): 35–49, at p. 39.
38. Jacques Lacan, *The Seminar of Jacques Lacan: Book VII: The Ethics of Psychoanalysis, 1959–1960*, ed. Jacques-Alain Miller, trans. Dennis Porter (New York: Norton, 1986), p. 76.
39. Lacan, *The Seminar of Jacques Lacan*, p. 84.
40. Žižek, *The Puppet and the Dwarf*, p. 53.
41. Hodgson, ed., *The Cloud of Unknowing and The Book of Privy Counselling*, pp. 154–55.
42. The biblical quotation in this passage is taken from Luke 9:23. The translation of the Middle English is my own, but the translation of the Vulgate is taken from the Douay Rheims Bible.
43. In this masochistic self-degradation, does the Christian subject act through individual agency? Many scholars believe that masochists express agency in their sacrifice of will to another. Linda Williams, for one, declares that "what is tricky about masochism, however, is that this search for recognition through apparent passivity is a ruse intended to disavow what the masochist actually knows to exist but plays the game of denying: his (or her) very real sexual agency and pleasure" (*Hard Core: Power, Pleasure, and the "Frenzy of the Visible"*) [Berkeley: University of California

- Press, 1989], p. 212). However, when human subjects masochistically sacrifice their earthly desires at the insistence of the divine, we see a very different construction of masochism, one that does indeed deprive the human subject of meaningful agency.
44. Phillips and Havelly, eds., *Chaucer's Dream Poetry*, pp. 13–14.
 45. J. Stephen Russell, "Pearl's 'Courtesy': A Critique of Eschatology," *Renascence* 35 (1983): 183–95, at p. 186.
 46. Anne Howland Schotter addresses the paradoxical meaning of equal rewards yet unequal ranking in *Pearl* and argues that a solution can be found in the medieval feast, which "embodies the paradox by providing the missing term of hierarchy. It thus serves as a metaphor for a heaven which is simultaneously equal in its reward and unequal in its rank" ("The Paradox of Equality and Hierarchy of Reward in *Pearl*," *Renascence* 33 [1981]: 172–79, at p. 172). This ingenious solution to the Pearl Maiden's spiritual puzzle resolves the interpretive difficulty of this passage for the reader, but the Dreamer nonetheless continues to face the paradox of Christianity. If the reader identifies with the protagonist (and the dream vision explicitly sets this readerly dynamic in motion), we must feel his confusion at the mystery of Christianity rather than resolve it. Schotter is smarter than the Dreamer, but the *Pearl*-poet relies on our enforced bewilderment in light of divine mysteries.
 47. Glending Olson, "'Nawther reste ne trauayle': The Psychology of *Pearl* 1087," *Neuphilologische Mitteilungen* 83.4 (1982): 422–25, at p. 425.
 48. Kathryn Gravdal, *Ravishing Maidens: Writing Rape in Medieval French Literature and Law* (Philadelphia: University of Pennsylvania Press, 1991), p. 14.
 49. Ann Chalmers Watts, "Pearl, Inexpressibility, and Poems of Human Loss," *PMLA* 99 (1984): 26–40, at p. 32.
 50. If we presume common authorship to the works of MS Cotton Nero A.x, we find a shared thematic interest in the Dreamer's and Gawain's need for abandon. A similar moment occurs in *Sir Gawain and the Green Knight*, when Gawain determines to accept his fate at the Green Knight's hands, despite his real fear of his impending death: "'Bi Goddez self,' quoth Gawayn, / 'I wyl nauther grete ne grone; / To Goddez wylle I am ful bayn, / And to hym I haf me tone'" ("By God Himself," says Gawain, 'I will neither weep nor groan. I am fully obedient to God's will, and to him I have given myself'); *Sir Gawain and the Green Knight*, ed. J. R. R. Tolkien and E. V. Gordon, 2nd edn., ed. Norman Davis [Oxford: Clarendon, 1967], lines 2156–59). Subsequently Gawain exclaims, "Let God worche!" ("Let God work!"); 2208). These moments indicate that Gawain no longer looks inwardly to his own desires—for courtly play with the lady, for homosocial play with the host, for the preservation of his life—but places primacy on God's desires, unknown though they may be. Of course, he still wears the green girdle for additional protection, but he now appears ready to accept God's will.
 51. Aers, "The Self Mourning," p. 73.

**Chapter 3 Queering Harry Bailly: Gendered
Carnival, Social Ideologies, and Masculinity
under Duress in the *Canterbury Tales***

1. David R. Pichaske and Laura Sweetland, "Chaucer on the Medieval Monarchy: Harry Bailly in the *Canterbury Tales*," *Chaucer Review* 11 (1976–77): 179–200, at p. 198.
2. Mark Allen, "Mirth and Bourgeois Masculinity in Chaucer's Host," *Masculinities in Chaucer: Approaches to Maleness in the Canterbury Tales and Troilus and Criseyde*, ed. Peter G. Beidler (Cambridge: D. S. Brewer, 1998), 9–21, at p. 9.
3. Barbara Page, "Concerning the Host," *Chaucer Review* 4 (1970): 1–13, at p. 5.
4. Walter Scheps, "'Up roos oure Hoost, and was oure aller cok': Harry Bailly's Tale-Telling Competition," *Chaucer Review* 10 (1975–76): 113–28, at p. 114.
5. William Keen, "'To doon yow ese': A Study of the Host in the *General Prologue* of the *Canterbury Tales*," *Topic* 17 (1969): 5–18, at p. 10.
6. All references to and citations of Chaucer are taken from *The Riverside Chaucer*, ed. Larry D. Benson, 3rd edn. (Boston: Houghton Mifflin, 1987) and are noted parenthetically.
7. According to the *Middle English Dictionary*, "manhed" and "manhod(e)" are used as abstract nouns referring to "manly virtue, character, or dignity; manliness" and "the character befitting a knight or monarch; chivalric nature or dignity; courageous behavior, bravery, valor." Chaucer's reference to Harry Bailly's manhood thus likely carries connotations of courage and bravery to accompany his attractive physical appearance, as well as possible allusions to his assumption of aristocratic manners.
8. Recent studies of homosexuality and queerness in Chaucer's oeuvre include Susan Schibanoff, *Chaucer's Queer Poetics: Rereading the Dream Trio* (Toronto: University of Toronto Press, 2006); Glenn Burger, *Chaucer's Queer Nation* (Minneapolis: University of Minnesota Press, 2003); Richard E. Zeikowitz, *Homoeroticism and Chivalry: Discourses of Male Same-Sex Desire in the Fourteenth Century* (New York: Palgrave, 2003); John Bowers, "Queering the Summoner: Same-Sex Union in Chaucer's *Canterbury Tales*," *Speaking Images: Essays in Honor of V. A. Kolve*, ed. Robert F. Yeager and Charlotte C. Morse (Asheville, NC: Pegasus, 2001), pp. 301–24; Carolyn Dinshaw, "Chaucer's Queer Touches / A Queer Touches Chaucer," *Exemplaria* 7 (1995): 75–92; and my *Queering Medieval Genres* (New York: Palgrave, 2004), pp. 45–106.
9. Lee Edelman, *No Future: Queer Theory and the Death Drive* (Durham, NC: Duke University Press, 2004), pp. 6–7.
10. Burger, *Chaucer's Queer Nation*, p. xvi. Burger here uses the term *gay* where I would employ *queer*, but we agree on the disruptive potential of renegade sexualities.

11. With full awareness of its limitations to describe medieval auditory hermeneutics, I use the term “reading” as an appropriate lexical shorthand to discuss Harry’s adventures in literary interpretation. Obviously, Harry is an auditor, not a reader; however, my interest lies more in his confessional responses than in the particular interpretive process—ocular or auditory—involved. Scholarship on medieval textual and auditory communities includes Brian Stock, “Textual Communities” in his *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries* (Princeton, NJ: Princeton University Press, 1983), pp. 88–240; M. T. Clanchy, “Hearing and Seeing,” *From Memory to Written Record: England, 1066–1307* (Cambridge, MA: Harvard University Press, 1979), pp. 253–93; and Janet Coleman, “Vernacular Literacy and Lay Education,” *Medieval Readers and Writers* (New York: Columbia University Press, 1981), pp. 18–57.
12. Judith Ferster sees Harry’s failures as host arising from his difficulties in interpretation in her *Chaucer on Interpretation* (Cambridge: Cambridge University Press, 1985), pp. 139–49. See also Robert Sturges, *Medieval Interpretation: Models of Reading in Literary Narrative, 1100–1500* (Carbondale, IL: Southern Illinois University Press, 1991).
13. John M. Ganim, “Bakhtin, Chaucer, Carnival, Lent,” *Studies in the Age of Chaucer Proceedings* 2 (1986): 59–71, at p. 61. Ganim’s article also addresses Chaucer’s literature in relation to other Bakhtinian theories, notably the dialogic. See also Jon Cook, “Carnival and the *Canterbury Tales*: ‘Only Equals May Laugh,’” *Medieval Literature: Criticism, Ideology, and History*, ed. David Aers (New York: St. Martin’s, 1986), pp. 169–91 and the essays on Chaucer in *Bakhtin and Medieval Voices*, ed. Thomas J. Farrell (Gainesville: University Press of Florida, 1995), including Robert M. Jordan, “Heteroglossia and Chaucer’s *Man of Law’s Tale*,” pp. 81–93; Steve Guthrie, “Dialogics and Prosody in Chaucer,” pp. 94–108, and Thomas J. Farrell, “The Chronotypes of Monology in Chaucer’s *Clerk’s Tale*,” pp. 141–57.
14. For the theoretical underpinnings of play and carnival, see Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (Boston, MA: Beacon, 1950) and Mikhail Bakhtin, *Rabelais and His World*, trans. Hélène Iswolsky (Bloomington: Indiana University Press, 1984). Huizinga establishes the ways in which play is a civilizing force (pp. 46–75); Bakhtin explores the ways in which social class is a determinate feature of humor and carnival (pp. 145–95). Although play and carnival can be employed as separate hermeneutics, their intersection allows a clearer view of Harry Bailly’s exploitation of play, carnival, and the comic to serve his own ends.
15. Umberto Eco, “The Frames of Comic Freedom,” *Carnival!* ed. Thomas A. Sebeok (Berlin: Mouton, 1984), 1–9, at p. 6.
16. Terry Eagleton, *Walter Benjamin, or, Towards a Revolutionary Criticism* (London: Verso, 1981), pp. 145–46; his italics.
17. For additional studies of carnival, see Chris Humphrey, “Social Protest or Safety Valve? Critical Approaches to Festive Misrule,” *The Politics of*

- Carnival: Festival Misrule in Medieval England* (Manchester: Manchester University Press, 2001), pp. 11–37 and Aron Gurevich, “‘High’ and ‘Low’: The Medieval Grotesque,” *Medieval Popular Culture: Problems of Belief and Perception*, trans. János M. Bak and Paul A. Hollingsworth (Cambridge: Cambridge University Press, 1988), pp. 176–210.
18. Jean Dufournet, ed., *Aucassin and Nicollette* (Paris: Flammarion, 1984), pp. 132–35.
 19. Sarah Roche-Mahdi, ed. and trans., *Silence: A Thirteenth-Century French Romance* (East Lansing, MI: Colleagues, 1992); see lines 2823–30.
 20. Ruth Mazo Karras, *From Boys to Men: Formations of Masculinity in Late Medieval Europe* (Philadelphia: University of Pennsylvania Press, 2003), p. 3. For additional studies of medieval masculinities, see Peter G. Beidler, ed., *Masculinities in Chaucer: Approaches to Maleness in the Canterbury Tales and Troilus and Criseyde* (Cambridge: D. S. Brewer, 1998); Jacqueline Murray, ed., *Conflicted Identities and Multiple Masculinities: Men in the Medieval West* (New York: Garland, 1999); D. M. Hadley, ed., *Masculinity in Medieval Europe* (London: Longman, 1999); Jeffrey Jerome Cohen and Bonnie Wheeler, eds., *Becoming Male in the Middle Ages* (New York: Garland, 1997); and Clare Lees, ed., *Medieval Masculinities: Regarding Men in the Middle Ages* (Minneapolis: University of Minnesota Press, 1994).
 21. As is well documented, Harry’s pleasure in play and mirth is one of his most salient characteristics. For example, Thomas C. Richardson observes that “the narrator uses ‘myrie’ or ‘myrthe’ seven times in his twenty-six-line introduction to the Host in the ‘General Prologue’” (“Harry Bailly: Chaucer’s Innkeeper,” *Chaucer’s Pilgrims: An Historical Guide to the Pilgrims in the Canterbury Tales*, ed. Laura C. Lambdin and Robert T. Lambdin [Westport, CT: Greenwood, 1996], 324–39, at p. 330). S. S. Hussey also documents Harry’s penchant for mirth (“Chaucer’s Host,” *Medieval English Studies Presented to George Kane*, ed. Edward Donald Kennedy, Ronald Waldron, and Joseph S. Wittig [Cambridge: D. S. Brewer, 1988], 153–61, at pp. 157–60). Studies of Chaucerian play and game include Laura Kendrick, *Chaucerian Play* (Berkeley: University of California Press, 1988); Malcolm Andrew, “Games,” *A Companion to Chaucer*, ed. Peter Brown (Oxford: Blackwell, 2000), pp. 167–79; Richard F. Green, “Troilus and the Game of Love,” *Chaucer Review* 13 (1979): 201–20; Gerhard Joseph, “Chaucerian ‘Game’—‘Earnest’ and the ‘Argument of Herbergage’ in the *Canterbury Tales*,” *Chaucer Review* 5 (1970): 83–96; G. D. Josipovici, “Fiction and Game in the *Canterbury Tales*,” *Critical Quarterly* 7 (1965): 185–97; Richard Lanham, “Game, Play, and High Seriousness in Chaucer’s Poetry,” *English Studies* 48 (1967): 1–24; Carl Lindahl, *Earnest Games: Folkloric Patterns in the Canterbury Tales* (Bloomington: Indiana University Press, 1987); Stephen Manning, “Rhetoric, Game, Morality, and Geoffrey Chaucer,” *Studies in the Age of Chaucer* 1 (1979): 105–18; Glending Olson, “Chaucer’s Idea of a Canterbury Game,” *The Idea of Medieval Literature*, ed. James M. Dean and Christian Zacher (Newark: University of Delaware Press, 1992), pp. 72–90; and my

- “Christian Revelation and the Cruel Game of Courtly Love in *Troilus and Criseyde*,” *Chaucer Review* 39 (2005): 379–401.
22. Carolyn Dinshaw, *Chaucer's Sexual Poetics* (Madison: University of Wisconsin Press, 1989), p. 94.
 23. The three estates model both describes the structure of medieval English society and points to how social structures were fundamentally shifting. Jill Mann argues in relation to the intersection of social estates and Chaucer's literature that “estates stereotypes also afford an explanation for Chaucer's ability to conceive of his estates representatives in topical situations; they are not fixed types whose features are determined *solely* by their existence in a literary tradition, and must be consciously brought up to date” (*Chaucer and Medieval Estates Satire: The Literature of Social Classes and the General Prologue to the Canterbury Tales* [Cambridge: Cambridge University Press, 1973], p. 9). Chaucer's literature thus reflects both his knowledge of estates tradition and his awareness of its transformations within his social world. See also David Wallace, *Chaucerian Polity: Absolutist Lineages and Associational Forms in England and Italy* (Stanford, CA: Stanford University Press, 1997) and Paul Olson, *The Canterbury Tales and the Good Society* (Princeton, NJ: Princeton University Press, 1986).
 24. John C. Hirsh, ed., “I haue a gentil cok,” *Medieval Lyric: Middle English Lyrics, Ballads, and Carols* (Oxford: Blackwell, 2005), p. 118. For a study of the phallic imagery in this lyric, see Lorraine Y. Baird-Lange, “Symbolic Ambivalence in ‘I haue a gentil cok,’” *Fifteenth-Century Studies* 11 (1985): 1–5, in which she concludes that “the barnyard cock in all his gorgeousness” symbolizes “the Christ-cock who awakens the priest, the priest-cock who performs his matins, and the phallic cock who stirs the priest and puts to flight all other cocks” (p. 5). For Chaucer's use of cock imagery, see André Crépin, “The Cock, the Priest, and the Poet,” *Drama, Narrative, and Poetry in the Canterbury Tales*, ed. Wendy Harding (Toulouse: Presses Universitaires du Mirail, 2003), pp. 227–36. The *Medieval English Dictionary* attests an idiomatic usage of “ben aller cok” as “to wake everybody,” and the phallic connotations of “cock” in the Middle Ages are amply demonstrated by Louise O. Vasvari, “Fowl Play in My Lady's Chamber: Textual Harassment of a Middle English Pornithological Riddle and Visual Pun,” *Obscenity: Social Control and Artistic Creation in the European Middle Ages*, ed. Jan M. Ziolkowski (Leiden: Brill, 1998), pp. 108–35. See also the entries on the symbolic valences of cocks in Jack Tresidder, *Dictionary of Symbols: An Illustrated Guide to Traditional Images, Icons, and Emblems* (San Francisco, CA: Chronicle, 1998) and Jean Chevalier and Alain Gheerbrant, eds., *A Dictionary of Symbols*, trans. John Buchanan-Brown (Oxford: Blackwell, 1994).
 25. Judith Butler succinctly characterizes gender as “a practice of improvisation within a scene of constraint,” which nicely captures the tension between gender play and social expectation (*Undoing Gender* [New York: Routledge, 2004], at p. 1). See also Butler's *Bodies That Matter: On the*

- Discursive Limits of "Sex"* (New York: Routledge, 1993) and *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990). For analysis of gender performance in Chaucer's literature, see Holly Crocker, *Chaucer's Visions of Manhood* (New York: Palgrave Macmillan, 2007); Elaine Tuttle Hansen, *Chaucer and the Fictions of Gender* (Berkeley: University of California Press, 1992) and Dinshaw, *Chaucer's Sexual Poetics*.
26. "Marshal" is defined simply as a "master of ceremonies" by both *The Riverside Chaucer*, p. 35 and Norman Davis et al., *A Chaucer Glossary* (Oxford: Clarendon, 1979), p. 93. The *Middle English Dictionary*, however, offers a more expansive definition that focuses primarily on the upper levels of society: "The chief officer of a kingdom, steward;...one of the high officers of the royal court," with a secondary definition as "An official in a royal or noble household in charge of ceremonies, protocol, seating, service, etc." The brief definitions of *The Riverside Chaucer* and *A Chaucer Glossary* foreclose analysis of Harry's position, which Chaucer seems, in characteristic fashion, to have constructed with deep ambiguity.
 27. Again deferring to the authority of the *Middle English Dictionary*, we see that "burgeis" is dually defined as "a freeman of a town, a citizen with full rights and privileges; also, an inhabitant of a town;—usually used of city merchants and master craftsmen in the guilds," as well as "a magistrate or other official of a town; a member of the council or assembly governing a town...the representative of a town in the House of Commons."
 28. Bakhtin, *Rabelais and His World*, pp. 145–95.
 29. This aggression in the tale-telling competition is one of the more notable characteristics of the *Canterbury Tales*. Scholarship on this narrational aggression includes Anne Laskaya, "Men in Love and Competition: The Miller's Tale and the Merchant's Tale," *Chaucer's Approach to Gender in the Canterbury Tales* (Cambridge: D. S. Brewer, 1995), pp. 78–98; Emily Jensen, "Male Competition as a Unifying Motif in Fragment A of the *Canterbury Tales*," *Chaucer Review* 24 (1990): 320–28; and Lindahl, "Conventions of a Narrative War," *Earnest Games*, pp. 73–155.
 30. Stephen Partridge intriguingly suggested to me that, in the phrase "Straw for youre gentillesse," the emphasis in Harry's words should be placed on "youre," which would suggest that Harry is not attacking gentility as a social value in itself as much as he is attacking the Franklin's particular construction of aristocratic gentility. Such an observation is consistent with the ways in which Harry's liminal ideology reflects his attempts to turn rhetorical situations to his advantage.
 31. According to the *Middle English Dictionary*, "mayde" denotes a male virgin as well as a young woman, and so it is possible that Harry is commenting more on the Clerk's virginity than on his apparent femininity. The corresponding depiction of this maid apprehensively awaiting the impending loss of virginity after the marriage feast nonetheless suggests stereotypical depictions of femininity rather than of masculinity.

32. For scholarship on the medieval connections among reading, literature, and play, see Glending Olson, *Literature as Recreation in the Later Middle Ages* (Ithaca, NY: Cornell University Press, 1982), esp. pp. 90–127.
33. Emma Wilson, *Sexuality and the Reading Encounter* (Oxford: Clarendon, 1996), p. 5.
34. John Plummer, “‘Beth fructuous and that in litel space’: The Engendering of Harry Bailly,” *New Readings of Chaucer’s Poetry*, ed. Robert G. Benson and Susan J. Ridyard (Cambridge: D. S. Brewer, 2003), 107–18, at p. 117.
35. Although “male” means “bag” or “pouch” in a medieval lexicon, the *Oxford English Dictionary* attests that its meaning as “masculine” was developing in the 1380s, which makes likely a bawdy yet typically Chaucerian pun. The *Middle English Dictionary* likewise documents that the word can mean either a “male human being” or a “bag, pouch.” Such a sexual interpretation of the phrase “unbokeled is the male” gains further credence when compared with the Pardoner’s more openly suggestive pun in his request to Harry Bailly: “‘Com forth, sire Hoost, and offre first anon, / And thou shalt kisse the relikes everychon, / Ye, for a grote! Unbokele anon thy purs’” (6.943–45). For further discussion of this passage, see Robert Sturges, *Chaucer’s Pardoner and Gender Theory: Bodies of Discourse* (New York: St. Martin’s, 2000), pp. 74–76.
36. Edwin Stieve argues that the phrase “in terme” indicates Harry’s failure to use rhetorical and medical terminology correctly (“A New Reading of the Host’s ‘In terme’ [Canterbury Tales VI, line 311],” *Notes and Queries* 34.1 [1987]: 7–10).
37. John David Burnley, “Chaucer’s Host and Harry Bailly,” *Chaucer and the Craft of Fiction*, ed. Leigh A. Arrathoon (Rochester, MI: Solaris, 1986), 195–218, at p. 210. For additional studies of the gap between expectations of social conduct and behavior, see the essays in *Medieval Conduct*, ed. Kathleen Ashley and Robert L. A. Clark (Minneapolis: University of Minnesota Press, 2001).
38. This scene receives a great deal of critical scrutiny. Studies that most inform my analysis include Sturges, *Chaucer’s Pardoner and Gender Theory*; Alastair Minnis, “Chaucer and the Queering Eunuch,” *New Medieval Literatures* 6 (2003): 107–29; Richard E. Zeikowitz, “Silenced but Not Stifled: The Disruptive Queer Power of Chaucer’s Pardoner,” *Dalhousie Review* 82.1 (2002): 55–73; Lee Patterson, “Chaucer’s Pardoner on the Couch: Psyche and Clio in Medieval Literary Studies,” *Speculum* 76.3 (2001): 638–80; Steven F. Kruger, “Claiming the Pardoner: Toward a Gay Reading of Chaucer’s *Pardoner’s Tale*,” *Exemplaria* 6.1 (1994): 115–39; Glenn Burger, “Kissing the Pardoner,” *PMLA* 107.4 (1992): 1143–56; Monica McAlpine, “The Pardoner’s Homosexuality and How It Matters,” *PMLA* 95.1 (1980): 8–22; and Richard Firth Green, “Further Evidence for Chaucer’s Representation of the Pardoner as a Womanizer,” *Medium Ævum* 71.2 (2002): 307–09, as well as his “The Pardoner’s Pants (and Why They Matter),” *Studies in the Age of Chaucer* 15 (1993): 131–45.

39. Studies of homosocial relationships in the Middle Ages readily demonstrate that the simple act of two men kissing need not disclose any homoerotic valence. For example, see C. Stephen Jaeger, *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999), esp. pp. 128–33. For a study of kissing and its cultural meanings in the Middle Ages, see Yannick Carré, *Le Baiser sur la bouche au moyen âge: rites, symboles, mentalités, à travers les textes et les images, XIe-XVe siècles* (Paris: Léopard d'Or, 1992), as well as Michael Philip Penn, *Kissing Christians: Ritual and Community in the Late Ancient Church* (Philadelphia: University of Pennsylvania Press, 2005). The queerness of the kiss between Harry and the Pardoner lies not in the physical act itself as much as in the fact that they are compelled to act against their will in an act with sexual implications.
40. Carolyn Dinshaw, *Getting Medieval: Sexualities and Communities, Pre- and Postmodern* (Durham, NC: Duke University Press, 1999), p. 136.
41. For a reading of Harry's relationship to the Nun's Priest in terms of authorial and sexual positioning, see Peter W. Travis, "The Body of the Nun's Priest, or, Chaucer's Disseminal Genius," *Reading Medieval Culture: Essays in Honor of Robert W. Hanning*, ed. Robert Stein and Sandra Pierson Prior (Notre Dame, IN: University of Notre Dame Press, 2005), pp. 231–47.
42. In Chaucer's lexicon, "daliaunce" often connotes sexual flirtations, as in the short poem "To Rosemounde," in which Chaucer complains to his eponymous beloved that "ye to me ne do no daliaunce" (8, 16, 24). The *Middle English Dictionary* defines "daliaunce" as "polite, leisurely, intimate conversation or entertainment"; "serious, edifying, or spiritual conversation"; and "amorous talk or to-do; flirting, coquetry; sexual union." For a discussion of the sexual overtones of "daliaunce," see my *Queering Medieval Genres*, pp. 57–58. "Daliaunce" appears eleven times in Chaucer's canon, according to Larry D. Benson, ed., *A Glossarial Concordance to the Riverside Chaucer* (New York: Garland, 1993); it carries the distinct connotation of sexual courtship and flirtation in eight of these instances.
43. Bernard Suits observes that the rules of a game make its objectives difficult to achieve for the sheer fun of this added difficulty: "To play a game is to attempt to achieve a specific state of affairs (prelusory goal), using only means permitted by rules (lusory means), where the rules prohibit use of more efficient in favour of less efficient means (constitutive rules), and where the rules are accepted just because they make possible such activity (lusory attitude)" (*The Grasshopper: Games, Life, and Utopia* [Toronto: University of Toronto Press, 1978], p. 41). Poetry shares a similar gamelike structure, as rhythm, meter, and rhyme add a rule structure to a communicative mode for playful and aesthetic rather than utilitarian purposes.
44. Of course, the Retraction itself could be viewed as ironic. Donald Howard observes that "at the end of his life [Chaucer] revokes in the Retraction

such of the Canterbury tales as 'sownen into sin.' There is that much evidence that he was hesitant about the ironic stance" (*The Idea of the Canterbury Tales* [Berkeley: University of California Press, 1975], p. 55). Whether ironic or not in regard to Chaucer's poetic play, however, the Retraction certainly ends Harry Bailly's governance.

45. In Harry's tale-telling carnival, the passing of time promises the end of his masculine authority; in order to assert his rule over as many pilgrims as possible, he carefully monitors the "schedule" of the tale-telling competition. For example, in response to time's inexorable passing, Harry pressures the tale-tellers to hurry, as in his admonition to the Reeve:

"Sey forth thy tale, and tarie nat the tyme.
Lo Depeford, and it is half-wey pryme!
Lo Grenewych, ther many a shrewe is inne!
It were al tyme thy tale to bigynne." (1.3905–08)

Likewise, Harry's words in the Introduction to the *Man of Law's Tale* convey his urgent desire to maintain the game's quick tempo (2.28–32). The pilgrims may well wonder why they may not "mowlen thus in ydelnesse" (2.32), especially as play is more aligned with idleness and recreation than seriousness and earnest. As Cynthia Richardson notes, "[Harry] chides others for wasting time, but wastes it himself giving speeches on various topics, including one on wasting time" ("The Function of the Host in the *Canterbury Tales*," *Texas Studies in Literature and Language* 12 [1970]: 325–44, at p. 333). The reader thus perceives again that the tale-telling competition serves Harry more in his desire to govern with his newly seized masculine authority than in his desire to play.

46. Andrew Taylor, "The Curious Eye and the Alternative Endings of the *Canterbury Tales*," *Part Two: Reflections on the Sequel*, ed. Paul Budra and Betty A. Schellenberg (Toronto: University of Toronto Press, 1998), 34–52, at p. 38.
47. Burger, *Chaucer's Queer Nation*, p. 188.
48. For considerations of the meaning of "sentence" and "solaas," see Alan Gaylord, "Sentence and Solaas in Fragment VII of the *Canterbury Tales*: Harry Bailly as Horseback Editor," *PMLA* 82 (1967): 226–35 and L. M. Leith, "Sentence and Solaas: The Function of the Hosts in the *Canterbury Tales*," *Chaucer Review* 17 (1982): 5–20.
49. Scheps, "'Up roos oure Hoost,'" pp. 123–26.
50. Leith, "Sentence and Solaas," p. 10.
51. For studies of the interplay between Harry and Chaucer as narrative voices, see Leo Carruthers, "Narrative Voice, Narrative Framework: The Host as 'Author' of the *Canterbury Tales*," *Drama, Narrative and Poetry in the Canterbury Tales*, ed. Wendy Harding (Toulouse: Presses Universitaires du Mirail, 2003), pp. 51–67 and Barbara Nolan, "'A Poet Ther Was': Chaucer's Voices in the *General Prologue to The Canterbury Tales*," *PMLA* 101 (1986): 154–69.

**Chapter 4 “He nedes moot unto the pley assente”:
Queer Fidelities and Contractual
Hermaphroditism in Chaucer’s *Clerk’s Tale***

1. Recent critical discussions of the *Clerk’s Tale* addressing the question of Griselda’s will and her submission to Walter’s demands include J. Allan Mitchell, “Chaucer’s *Clerk’s Tale* and the Question of Ethical Monstrosity,” *Studies in Philology* 102.1 (2005): 1–26; William McClellan, “‘Ful pale face’: Agamben’s Biopolitical Theory and the Sovereign Subject in Chaucer’s *Clerk’s Tale*,” *Exemplaria* 17.1 (2005): 103–34; Mark Miller, “Love’s Promise: The *Clerk’s Tale* and the Scandal of the Unconditional,” *Philosophical Chaucer: Love, Sex, and Agency in the Canterbury Tales* (Cambridge: Cambridge University Press, 2004), pp. 216–48; Rodney Delasanta, “Nominalism and the *Clerk’s Tale* Revisited,” *Chaucer Review* 31 (1997): 209–31, at pp. 214–18; Linda Georgianna, “The *Clerk’s Tale* and the Grammar of Assent,” *Speculum* 70.4 (1995): 793–821;Carolynn Van Dyke, “The Clerk’s and Franklin’s Subjected Subjects,” *Studies in the Age of Chaucer* 17 (1995): 45–68; Andrew Sprung, “‘If it youre wille be’: Coercion and Compliance in Chaucer’s *Clerk’s Tale*,” *Exemplaria* 7.2 (1995): 345–69; and Robert Emmett Finnegan, “‘She Should Have Said No to Walter’: Griselda’s Promise in the *Clerk’s Tale*,” *English Studies* 75.4 (1994): 303–21.
2. Mary Carruthers, “The Lady, the Swineherd, and Chaucer’s Clerk,” *Chaucer Review* 17.3 (1983): 221–34, at p. 222. For medieval constructions of Griselda’s story, see Amy W. Goodwin, “The Griselda Game,” *Chaucer Review* 39 (2004): 41–69; Charlotte C. Morse, “The Exemplary Griselda,” *Studies in the Age of Chaucer* 7 (1985): 51–86; and Anne Middleton, “The Clerk and His Tale: Some Literary Contexts,” *Studies in the Age of Chaucer* 2 (1980): 121–50.
3. All references to and citations of Chaucer are taken from *The Riverside Chaucer*, ed. Larry D. Benson, 3rd edn. (Boston: Houghton Mifflin, 1987) and are noted parenthetically.
4. I use the terms “heterosexual” and “homosexual” as appropriate lexical shorthands for describing sexual relationships in the Middle Ages, with full awareness of their limitations in regard to pre-Foucauldian sexualities. For a discussion of the issues inherent in discussing medieval sexualities, see the Introduction, pp. 7–11.
5. Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (Cambridge, MA: Harvard University Press, 1990), p. 62.
6. Charlotte Morse reviews the critical history of the tale in “Critical Approaches to *The Clerk’s Tale*,” *Chaucer’s Religious Tales*, ed. C. David Benson and Elizabeth Robertson (Cambridge: D. S. Brewer, 1990), pp. 71–83.
7. The notorious limitation of reader-response hermeneutics arises in that they can in no measure account for the virtually infinite number of interpretive possibilities of a given text. In outlining a theoretical reader’s

- response parallel to the dynamics of the characters in the frame and in the tale itself, I hope to enlighten the textual and metatextual structure of the *Clerk's Tale* in its demand for queer fidelity. By offering such a reading, however, I make no claims about the universality of the ways in which the text works on every unique and individual reader. For recent studies of reader-response criticism, see Patrocínio P. Schweickart and Elizabeth A. Flynn, eds., *Reading Sites: Social Difference and Reader Response* (New York: MLA, 2004); Gerry Brenner, *Performative Criticism: Experiments in Reader Response* (Albany: State University of New York Press, 2004); and Todd F. Davis and Kenneth Womack, *Formalist Criticism and Reader-Response Theory* (Basingstoke, Hampshire: Palgrave Macmillan, 2002).
8. In terms of medieval literature, Aranye Fradenburg explores the sacrificial nature of desire in *Sacrifice Your Love: Psychoanalysis, Historicism, Chaucer* (Minneapolis: University of Minnesota Press, 2002). Cultural and psychoanalytic theorists who investigate desire through a similar lens include Slavoj Žižek, *The Sublime Object of Ideology* (New York: Verso, 1989) and *Metastases of Enjoyment: Six Essays on Women and Causality* (London: Verso, 1994); Jacques Lacan, *The Seminar of Jacques Lacan: Book VII: The Ethics of Psychoanalysis, 1959–1960*, ed. Jacques-Alain Miller, trans. Dennis Porter (New York: Norton, 1992); and Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987). The insights of these scholars and theorists provide a psychoanalytical structure for illustrating how queer fidelities structure characterological and metatextual hermaphroditism.
 9. Lee Edelman, "Queer Theory: Unstating Desire," *GLQ: A Journal of Lesbian and Gay Studies* 2.4 (1995): 343–46, at p. 345.
 10. Michel Foucault, *The History of Sexuality: An Introduction*, trans. Robert Hurley (New York: Vintage, 1990), p. 48.
 11. Octave Mannoni addresses this tension between conflicting layers of knowledge and desire in the essay "I Know Well, But All the Same" (*Perversion and the Social Relation*, ed. Molly Anne Rothenberg, Dennis Foster, and Slavoj Žižek [Durham, NC: Duke University Press, 2003], pp. 68–92). The very title of this essay captures the stunning disjuncture between oppositional senses of knowledge and desire.
 12. Molly Anne Rothenberg and Dennis Foster, "Introduction: Beneath the Skin: Perversion and Social Analysis," *Perversion and the Social Relation*, p. 3.
 13. See Judith Butler, *Undoing Gender* (New York: Routledge, 2004), *Bodies That Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993), and *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990). Primary texts of Chaucerian gender criticism include Elaine Tuttle Hansen, *Chaucer and the Fictions of Gender* (Berkeley: University of California Press, 1992); Carolyn Dinshaw, *Chaucer's Sexual Poetics* (Madison: University of Wisconsin Press, 1989); and Holly Crocker, *Chaucer's Visions of Manhood* (New York: Palgrave Macmillan, 2007).

14. Dinshaw, *Chaucer's Sexual Poetics*, p. 154.
15. Scholarship on aggression in the *Canterbury Tales* includes Anne Laskaya, "Men in Love and Competition: The *Miller's Tale* and the *Merchant's Tale*," *Chaucer's Approach to Gender in the Canterbury Tales* (Cambridge: D. S. Brewer, 1995), pp. 78–98; Emily Jensen, "Male Competition as a Unifying Motif in Fragment A of the *Canterbury Tales*," *Chaucer Review* 24 (1990): 320–28; and Carl Lindahl, "Conventions of a Narrative War," *Earnest Games: Folkloric Patterns in the Canterbury Tales* (Bloomington: Indiana University Press, 1987), pp. 73–155.
16. Of course, Harry Bailly established the contractual nature of the game much earlier, when he declared in the *General Prologue*, "'And therefore wol I maken yow disport, / As I seyde erst, and doon yow som confort. / And if yow liketh alle by oon assent / For to stonden at my juggement, / And for to werken as I shal yow seye'" (1.775–79). For a discussion of this passage, see chapter 3, pp. 52–54.
17. For scholarship on the ways in which gender and sexuality structure the *Canterbury Tales*, see my "Chaucer's Queering Fabliaux," *Queering Medieval Genres*, pp. 45–79; Susan Schibanoff, *Chaucer's Queer Poetics: Rereading the Dream Trio* (Toronto: University of Toronto Press, 2006); Glenn Burger, *Chaucer's Queer Nation* (Minneapolis: University of Minnesota Press, 2003); Richard E. Zeikowitz, *Homoeroticism and Chivalry: Discourses of Male Same-Sex Desire in the Fourteenth Century* (New York: Palgrave, 2003); Angela Jane Weisl, *Conquering the Reign of Femeny: Gender and Genre in Chaucer's Romance* (Cambridge: D. S. Brewer, 1995); and Susan Crane, *Gender and Romance in Chaucer's Canterbury Tales* (Princeton, NJ: Princeton University Press, 1994).
18. According to the *Middle English Dictionary*, "mayde" may refer to a female or a male virgin: "1(a) An unmarried woman, usually young;... 2(a) A Virgin; (b) a virgin by religious vocation; (c) the Virgin Mary...; (d) a man who abstains from sexual experience for religious reasons; also a man lacking sexual experience." Despite the possible ambiguity of "mayde" in relation to gender, the Host's words contextually paint the Clerk as a newly wed bride in this brief tableau of marital jitters at the reception table, a typical scene that Chaucer parodies in the *Merchant's Tale* (4.1750–82).
19. These clerks appear in fabliaux, and the generic expectations of such tales in some manner necessitate such lusty clerics. Still, the Clerk of the pilgrimage stands in direct contrast to the sexually frisky clerks depicted elsewhere in the *Canterbury Tales*.
20. Johan Huizinga argues that play is a "free activity standing quite consciously outside 'ordinary' life." He proceeds to describe play "as being 'not serious,' but at the same time absorbing the player intensely and utterly" (*Homo Ludens: A Study of the Play-Element in Culture* [Boston, MA: Beacon, 1950], p. 13). This conception of play's voluntary and free qualities does not mesh well with the Host's coercive sense of fun and amusement.

21. Barrie Ruth Straus, "Reframing the Violence of the Father: Reverse Oedipal Fantasies in Chaucer's *Clerk's*, *Man of Law's*, and *Prioress's Tales*," *Domestic Violence in Medieval Texts*, ed. Eve Salisbury, Georgiana Donavin, and Merrall Llewelyn Price (Gainesville: University Press of Florida, 2002), 122–38, at p. 124.
22. Gail Ashton, "Patient Mimesis: Griselda and the *Clerk's Tale*," *Chaucer Review* 32 (1998): 232–38, at p. 236.
23. Kathy Lavezzo notes how the allegorization of Griselda disguises the historical conditions of the peasantry by constructing her as a female incarnation of Job: "Chaucer situates Griselda within an oppressive Christian discourse that hides the anguished historical reality of medieval peasant everyday life through the transcendental logic of typology, whereby Griselda's mangerlike home renders a type of Mary, and her nakedness throughout the tale makes her a figure of Job" ("Chaucer and Everyday Death: The *Clerk's Tale*, Burial, and the Subject of Poverty," *Studies in the Age of Chaucer* 23 [2001]: 255–87, at p. 271).
24. Kathryn L. McKinley, "The *Clerk's Tale*: Hagiography and the Problematics of Lay Sanctity," *Chaucer Review* 33 (1998): 90–111, at p. 96.
25. Tara Williams, "'T'assaye in thee thy wommanheede': Griselda Chosen, Translated, and Tried," *Studies in the Age of Chaucer* 27 (2005): 93–127, at p. 103.
26. Ann W. Astell, "Translating Job as Female," *Translation Theory and Practice in the Middle Ages*, ed. Jeanette Beer (Kalamazoo, MI: Medieval Institute, 1997), 59–69, at p. 60.
27. Jill Mann, "Satisfaction and Payment in Middle English Literature," *Studies in the Age of Chaucer* 5 (1983): 17–48, at pp. 43–45.
28. Lynn Staley Johnson, "The Prince and His People: A Study of the Two Covenants in the *Clerk's Tale*," *Chaucer Review* 10 (1975): 17–29, at p. 27.
29. Psychoanalytical readings of the *Clerk's Tale* are common. Patricia Cramer, e.g., interprets "Walter and Griselda as an 'ideal' Oedipal couple whose sadomasochistic rituals of dominance and submission enact gender roles prescribed by patriarchal social structures which Freud recognized and propagated through his Oedipal models of mental health" ("Lordship, Bondage, and the Erotic: The Psychological Bases of Chaucer's *Clerk's Tale*," *Journal of English and Germanic Philology* 89 [1990]: 491–511, at p. 491). In a similar vein, Andrew Sprung sees in the tale "a pre-Oedipal search for recognition from the mother" ("If it youre will be," p. 348). Norman Lavers views Walter as the "analyst" who treats the "old neurotic Griselda" by encouraging her "to step aside for the new, healthy Griselda" ("Freud, the Clerkes Tale, and Literary Criticism," *College English* 26 [1964]: 180–87, at pp. 186–87), while Carol Heffernan reverses these roles in her declaration that "like many a psychiatric relationship between doctor and patient, Griselda's conversion of Walter takes time" ("Tyranny and Commune Profit in the *Clerk's Tale*," *Chaucer Review* 17.4 [1983]: 332–40, at p. 336). See also Barrie Ruth Straus, "Reframing the

- Violence of the Father: Reverse Oedipal Fantasies in Chaucer's *Clerk's*, *Man of Law's*, and *Prioress's Tales*."
30. Allyson Newton, "The Occlusion of Maternity in Chaucer's *Clerk's Tale*," *Medieval Mothering*, ed. John Carmi Parsons and Bonnie Wheeler (New York: Garland, 1996), 63–75, at p. 69.
 31. Kathryn L. Lynch, "Despoiling Griselda: Chaucer's Walter and the Problem of Knowledge in the *Clerk's Tale*," *Studies in the Age of Chaucer* 10 (1988): 41–70, at p. 44.
 32. The crowd, however, displays little consistency in their desires, first asking Walter to marry and approving of Griselda, then disapproving of Walter, and finally approving of him again. The crowd can thus be seen to embody the fickleness and unknowability of desire, as well as the need for governance, as Michaela Paasche Grudin observes: "Contrasted with both Walter and Griselda, the diversity and changeability of the crowd becomes a powerful argument for the need for authority" ("Chaucer's *Clerk's Tale* as Political Paradox," *Studies in the Age of Chaucer* 11 [1989]: 63–92, at p. 81).
 33. Studies of the Peasants' Revolt of 1381 in relation to Chaucer and fourteenth-century literature include Marion Turner, "*Troilus and Criseyde* and the 'Treasonous Aldermen' of 1382: Tales of the City in Late Fourteenth-Century London," *Studies in the Age of Chaucer* 25 (2003): 225–57; J. Stephen Russell, "Is London Burning?: A Chaucerian Allusion to the Rising of 1381," *Chaucer Review* 30.1 (1995): 107–09; Susan Crane, "The Writing Lesson of 1381," *Chaucer's England: Literature in Historical Context*, ed. Barbara Hanawalt (Minneapolis: University of Minnesota Press, 1992), pp. 201–21; and Steven Justice, *Writing and Rebellion: England in 1381* (Berkeley: University of California Press, 1996).
 34. Crocker's argument focuses on the *Merchant's Tale* as she considers the ways in which

the tale sets up a series of contrasts designed to distinguish between men in terms of their control of (ideas about) women. This project perpetually fails... because May's femininity exposes the fictionality of gender distinctions based on displays of agency or passivity. May's conduct does not shift from passive to active; instead, her behavior demonstrates that feminine passivity always requires agency. ("Performative Passivity and Fantasies of Masculinity in the *Merchant's Tale*," *Chaucer Review* 38 [2003]: 178–98, at p. 179)

Despite the differences in genre between the *Clerk's Tale* and the *Merchant's Tale*, Crocker's findings in regard to female agency apply well to the *Clerk's Tale*. Crocker addresses the tensions between the *Clerk's Tale* and the *Merchant's Tale* on pp. 180–82; Carol Heffernan similarly notes the demands for agency in passivity, observing that, in the *Clerk's Tale*, "what is seemingly passive in actuality contains potent, even catalytic, force" ("Tyranny and Commune Profit in the *Clerk's Tale*," pp. 335–36). In "The Pornographic Imagination," Susan Sontag suggests that the *Story of O* depicts its eponymous protagonist as "profoundly active in her own

- passivity,” which suggests both the power inherent in passivity and its link to pornographic pleasures (*Styles of Radical Will* [New York: Farrar, Straus & Giroux, 1969], p. 53). To describe the *Clerk's Tale* as pornographic would stretch the boundaries of the text, but it is nonetheless critical to see the ways in which Griselda is eroticized through her passivity, as measured by Walter's inability to free himself of her.
35. Lynch, “Despoiling Griselda,” p. 46.
 36. Thomas A. Van, “Walter at the Stake: A Reading of Chaucer's *Clerk's Tale*,” *Chaucer Review* 22.3 (1988): 214–24, at p. 215.
 37. Hansen, *Chaucer and the Fictions of Gender*, p. 192.
 38. Gilbert D. Chaitin, *Rhetoric and Culture in Lacan* (Cambridge: Cambridge University Press, 1996), p. 253.
 39. Patrocínio Schweickart, “Reading Ourselves: Toward a Feminist Theory of Reading,” *Contemporary Literary Criticism*, ed. Robert Con Davis and Ronald Schliefer, 2nd edn. (New York: Longman, 1989), 118–41, at p. 137.
 40. Although noted textually as the “Lenvoy de Chaucer” by a scribal heading, the passage nonetheless “belongs dramatically to the Clerk” (*Riverside Chaucer*, p. 883, n. 1177). John Ganim suggests that the “Envoy represents a strikingly different voice than the one we expect from the Clerk, but that taken as a type, the Clerk could be expected to speak in that latter voice” (“Carnival Voices and the Envoy to the *Clerk's Tale*,” *Chaucer Review* 22.2 [1987]: 111–27, at p. 113); Dinshaw sees this scribal heading as “articulat[ing] a double reading, a double perspective associated with the feminine, that describes larger Chaucerian poetic concerns as well” (*Chaucer's Sexual Poetics*, p. 154).
 41. According to the *Middle English Dictionary*, “wif” refers generally to a “human biological female, a woman” with the more contextual sense of a “female partner in procreation,” “mother,” and “mistress of a household.” It is, therefore, possible that the Clerk's use of “wyves” refers to all women and not specifically to married women. The context of his tale, however, indicates that he uses the word in its matrimonial and familial denotation.
 42. That Harry refers to the Clerk's tale as “gentil” also highlights the social class issues inherent in the tale-telling competition, as the ostensibly aristocratic trait of gentility that Harry praises is one which he is culturally denied as a bourgeois man. For a discussion of gentility in regard to Harry, see chapter 3, esp. pp. 57–59.
 43. See Richard Firth Green, “Women in Chaucer's Audience,” *Chaucer Review* 18 (1983): 146–60.
 44. The foundational study of the Marriage Group remains G. L. Kittredge, “Chaucer's Discussion of Marriage,” *Modern Philology* 9 (1912): 435–67. Scholarly consensus sees this group of tales—from the Wife of Bath's to the Franklin's—as participating in a debate about marriage.
 45. One could label Damian the masculine winner of the *Merchant's Tale* in that he sates his lascivious desires with May at January's expense. However,

- Damian's hasty retreat from the scene of his sexual liaison and January's ignorance regarding the exact nature of the events that transpired focus the narrative's attention more on May's defeat of January's sexual authoritarianism than on male-male rivalries.
46. Van Dyke, "The Clerk's and Franklin's Subjected Subjects," p. 58.
 47. Other *Canterbury Tales* also deny narrative pleasure, such as the *Squire's Tale*, the *Tale of Sir Thopas*, and the *Tale of Melibee*, but the ways in which the *Clerk's Tale* refuses readerly pleasures appears to be a unique instance of an aggression bleeding into the tale and foreclosing easy enjoyment of the text. Enjoyment of the *Clerk's Tale* can nonetheless be found queerly, freed from the bounds of normative readings.
 48. Georgianna, "The *Clerk's Tale* and the Grammar of Assent," p. 794.
 49. Georgianna, "The *Clerk's Tale* and the Grammar of Assent," p. 818.

Chapter 5 From Boys to Men to Hermaphrodites to Eunuchs: Queer Formations of Romance Masculinity and the Hagiographic Death Drive in *Amis and Amiloun*

1. As Tony Davenport trenchantly observes of the genre of romance, "Romance is notoriously difficult to define, largely because there is so much of it that it spills over and needs subcategories and overflow tanks. The central medieval sense is of narratives of chivalry, in which knights fight for honour and love" (*Medieval Narrative* [Oxford: Oxford University Press, 2004], p. 130). Given the vast field of medieval romance as outlined by Davenport, the goal of this chapter is to contextualize the ways in which *Amis and Amiloun*, a romance of male brotherhood, differs narratively from more typical romantic plots. I return to the question of genre and the ways in which it functions with romance sexuality throughout this chapter. Additional studies of romance include Helen Cooper, *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare* (Oxford: Oxford University Press, 2004); Derek Pearsall, *Arthurian Romance: A Short Introduction* (Oxford: Blackwell, 2003); D. H. Green, *The Beginnings of Medieval Romance: Fact and Fiction, 1150–1220* (Cambridge: Cambridge University Press, 2002); Ad Putter and Jane Gilbert, eds., *The Spirit of Medieval English Popular Romance* (Harlow, England: Longman, 2000); Roberta Krueger, ed., *The Cambridge Companion to Medieval Romance* (Cambridge: Cambridge University Press, 2000); Douglas Kelly, *Medieval French Romance* (New York: Twayne, 1993); and Eugene Vinaver, *The Rise of Romance* (Oxford: Clarendon, 1971).
2. Anna Klosowska, *Queer Love in the Middle Ages* (New York: Palgrave Macmillan, 2005), p. 40.
3. Ruth Mazo Karras, *From Boys to Men: Formations of Masculinity in Late Medieval Europe* (Philadelphia: University of Pennsylvania Press, 2003),

- p. 25. See esp. "Mail Bonding: Knights, Ladies, and the Proving of Manhood," pp. 20–66.
4. In terms of a lexicon describing sexuality in the Middle Ages, I use the terms *heterosexual* and *homosexual* to refer respectively to those acts and actors featuring members of the opposite sex and to those featuring members of the same sex. (See the discussion of queer critical lexicons in the Introduction, pp. 7–10.) I do not use these terms to indicate any sense of modern identity politics or subject formation. Despite the vast differences in views of sexuality between the medieval and the postmodern eras, sexuality nevertheless serves as a tool of ideological indoctrination and regulation in both time periods, and romances provide an appropriate venue for analyzing the ways in which medieval sexualities regulate narratival identities.
 5. Beyond *Amis and Amiloun*, additional examples of medieval romances featuring two knights who have sworn brotherhood to each other include *Eger and Grime* and Chaucer's *Knight's Tale*. Romances such as *Guy of Warwick*, *Athelston*, and *King Horn* also depict a homosocial world of deep male friendships, yet these eponymous protagonists do not share the stage equally with their various male friends. Another subset of homosocial romances include narratives such as "The Tale of Balyn and Balan" in Malory's *Morte D'Arthur*, in which the brothers are united through consanguinity. For a discussion of the brotherhood oaths depicted in such texts, see Alan Bray, *The Friend* (Chicago, IL: University of Chicago Press, 2003), esp. "Wedded Brother," pp. 13–41.
 6. John Boswell, *Same-Sex Unions in Premodern Europe* (New York: Villard, 1994), pp. 218–19.
 7. Camille Paglia, "Plighting Their Troth," Review of John Boswell, *Same Sex Unions in Pre-Modern Europe* (*The Washington Post*, July 17 1994, p. wkb1).
 8. Constance Woods, "Same-Sex Unions or Semantic Illusions?" *Communio* 22 (1995): 316–42, at p. 321.
 9. Bray, *The Friend*, p. 40. Additional studies of homosocial brotherhood include Michael Rocke, *Forbidden Friendships: Homosexuality and Male Culture in Renaissance Florence* (New York: Oxford University Press, 1996); Reginald Hyatte, *The Arts of Friendship: The Idealization of Friendship in Medieval and Early Renaissance Literature* (Leiden: Brill, 1994); and Laurens J. Mills, *One Soul in Bodies Twain: Friendship in Tudor and Stuart Drama* (Bloomington, IN: Principia, 1937). See also C. Stephen Jaeger, *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999), for his study of the ways in which homosocial love could tame culturally nonnormative sexualities in the Middle Ages: "Ennobling love had to manage sexuality, hold it in its place by severe discipline" (p. 7).
 10. Woods, "Same-Sex Unions or Semantic Illusions," p. 320.
 11. *Amis and Amiloun* survives in four manuscripts, Auchinleck (Advocates Library, Edinburgh), BM Egerton 2862 (British Library), Bodleian 21900

- (Bodleian Library), and BM Harley 2386 (British Library). Auchinleck is the basis for the editions both of MacEdward Leach (*Amis and Amiloun* [London: Early English Text Society, 1937; reprint, 2001]) and of Edward E. Foster (*Amis and Amiloun, Robert of Cisyle, and Sir Amadace* [Kalamazoo, MI: Medieval Institute, 1997]). Studies of the Auchinleck manuscript include Laura Hibbard Loomis, "The Auchinleck Manuscript and a Possible London Bookshop of 1330–1340," *PMLA* 57.3 (1942): 595–627; Timothy A. Shonk, "A Study of the Auchinleck Manuscript: Bookmen and Bookmaking in the Early Fourteenth Century," *Speculum* 60 (1985): 71–91; and Ralph Hanna, "Reconsidering the Auchinleck Manuscript," *New Directions in Later Medieval Manuscript Studies: Essays from the 1998 Harvard Conference*, ed. Derek Pearsall (York: York Medieval Press, 2000), pp. 91–102 and his "Reading Romance in London: The Auchinleck Manuscript and Laud misc. 622," *London Literature, 1300–1380* (Cambridge: Cambridge University Press, 2005), pp. 104–47.
12. The basic plot of *Amis and Amiloun* is cognate with the French romance *Ami et Amile*. For a plot summary of the French version of the narrative, see William Calin, "Women and Their Sexuality in *Ami et Amile*: An Occasion to Deconstruct?" *Olifant* 16.1–2 (1991): 77–89, at p. 77. For comparative studies of the French and English versions of the tale, see Susan Dannenbaum, "Insular Tradition in the Story of *Amis and Amiloun*," *Neophilologus* 67 (1983): 611–22 and Susan Crane, *Insular Romance: Politics, Faith, and Culture in Anglo-Norman and Middle English Literature* (Berkeley: University of California Press, 1986), pp. 117–28.
 13. Edward Foster, "Simplicity, Complexity, and Morality in Four Medieval Romances," *Chaucer Review* 31.4 (1997): 401–19, at p. 411. Despite the apparent propriety of Amis and Amiloun's pledge, the tale must eventually dismantle the queer potential in such brotherhoods.
 14. Quotations of *Amis and Amiloun* are cited parenthetically and are taken from Edward E. Foster, ed., *Amis and Amiloun, Robert of Cisyle, and Sir Amadace*.
 15. Cicero, *On the Good Life*, ed. Michael Grant (London: Penguin, 1971), p. 189; qtd. in Robert Sturges, *Dialogue and Deviance: Male-Male Desire in the Dialogue Genre* (New York: Palgrave Macmillan, 2005), p. 45.
 16. For studies of chivalric communities, see Kenneth Hodges, *Forging Chivalric Communities in Malory's Le Morte D'Arthur* (New York: Palgrave Macmillan, 2005); Dorsey Armstrong, *Gender and the Chivalric Community of Malory's Morte d'Arthur* (Gainesville: University Press of Florida, 2003); and Richard Zeikowitz, *Homoeroticism and Chivalry: Discourses of Male Same-Sex Desire in the Fourteenth Century* (New York: Palgrave Macmillan, 2003).
 17. As a genre, romance is given to hyperbole and exaggeration, as the protagonist of each tale typically assumes the role of the bravest knight in the land fighting for his lady, who is the most beautiful. It is nevertheless instructive to observe which narrational moments in a given romance rely on exaggeration to make a critical point to its audience; in this instance, the

audience is intended to respond appropriately to the uniqueness and deep affection embodied in Amis and Amiloun's love for each other. Douglas Kelly notes that "romance descriptions are *merveilles*, extraordinary persons and things," and traces the trope of exaggeration through rhetoricians including Priscian, Isidore of Seville, and Matthew of Vendôme ("Exaggeration, Abrupt Conversion, and the Uses of Description in *Jaufre and Flamenca*," *Studia Occitanica in Memoriam Paul Remy*, ed. Hans-Erich Keller [Kalamazoo, MI: Medieval Institute, 1986], pp. 107–19, at p. 107).

18. For medieval marriage vows, see Barbara A. Hanawalt, *The Ties That Bind: Peasant Families in Medieval England* (New York: Oxford University Press, 1986), p. 203. Recent studies of medieval marriage include D. L. D'Avray, *Medieval Marriage: Symbolism and Society* (Oxford: Oxford University Press, 2005); Conor McCarthy, *Marriage in Medieval England: Law, Literature, and Practice* (Woodbridge: Boydell, 2004); and Christopher N. L. Brooke, *The Medieval Idea of Marriage* (Oxford: Oxford University Press, 1989).
 19. Ojars Kratins, "The Middle English *Amis and Amiloun*: Chivalric Romance or Secular Hagiography?" *PMLA* 81.5 (1966): 347–54, at p. 348.
 20. In analyzing hermaphroditism and intersexuality, Cheryl Chase states, "Many people familiar with the ideas that gender is a phenomenon not adequately described by male/female dimorphism and that the interpretation of physical sex differences is culturally constructed remain surprised to learn just how variable sexual anatomy is. Though the male/female binary is constructed as natural and presumed to be immutable, the phenomenon of intersexuality offers clear evidence to the contrary and furnishes an opportunity to deploy "nature" strategically to disrupt heteronormative systems of sex, gender, and sexuality. ("Hermaphroditism with Attitude," *Queer Studies: An Interdisciplinary Reader*, ed. Robert J. Corber and Stephen Valocchi [Oxford: Blackwell, 2003], pp. 31–45, at p. 31)
- Within the arena of compulsory queerness, however, the resistant force of hermaphroditism is shackled in service of normativity, and Amis and Amiloun's hermaphroditic figurings, in the end, shore up more than subvert ideological normativity. See also the discussion of contractual hermaphroditism in chapter 4, "'He nedes moot unto the pley assente': Queer Fidelities and Contractual Hermaphroditism in Chaucer's *Clerk's Tale*," pp. 78–81.
21. Amiloun serves as the Duke's "chef steward in halle," in contrast to Amis's enemy, the "chef steward of alle [the Duke's] lond" (206). It is potentially confusing for the reader to disentangle these two chief stewards, but it appears that the author distinguishes between them in their respective domains of interior household and exterior lands.
 22. John C. Ford, "Contrasting the Identical: Differentiation of the 'Indistinguishable' Characters of *Amis and Amiloun*," *Neophilologus* 86 (2002): 311–23, at pp. 320–21.

23. For a study of the women of *Amis and Amiloun*, see Jean Jost, "Hearing the Female Voice: Transgression in *Amis and Amiloun*," *Medieval Perspectives* 10 (1995): 116–32. Jost argues that "these disarmingly strong wives . . . highlight . . . the indecisive or ineffective behavior of their weak but sensitive husbands" (p. 130). In a complementary manner, my goal is to outline the ways in which Amis's and Amiloun's enervated masculinities reflect their hermaphroditic relationship with each other. For studies of the women in the French tale *Ami et Amile*, see William Calin, "Woman and Their Sexuality in *Ami et Amile*"; Sarah Kay, "Seduction and Suppression in *Ami et Amile*," *French Studies* 44 (1990): 129–42; and Michel Zink, "Lubias et Belissant dans la chanson d'*Ami et Amile*," *Littératures* 17 (1987): 11–24.
24. Comic tensions between knights and clerics appear frequently in medieval debate literature. Critical studies of this tradition include Oleg V. Bychkov, "The Debate between the Knight and the Cleric: Emendation and Translation," *Cithara* 40.1 (2000): 3–36; Charles Oulmont, *Les débats du clerc et du chevalier dans la littérature poétique du Moyen-Age* (Paris: Honore Champion, 1911); and H. Walther, *Das Streitgedicht in der lateinischen Literatur des Mittelalters* (München: Beck, 1920).
25. J. R. R. Tolkien and E. V. Gordon, eds., *Sir Gawain and the Green Knight*, 2nd edn., ed. Norman Davis (Oxford: Clarendon, 1967), line 1293. I have modernized thorn and yogh.
26. In his treatise on courtly love, Andreas Capellanus rejects rape as inappropriate behavior for a knight: "That which a lover takes against the will of his beloved has no relish" (*The Art of Courtly Love*, trans. John Jay Parry [New York: Columbia University Press, 1960], p. 184). Of course, Andreas's highly ironic tone often makes deciphering his meaning difficult, but one need only remember Chaucer's *Wife of Bath's Tale* to see the ways in which rape fractures a courtly construction of appropriate knightly masculinity. See also Kathryn Gravdal, *Ravishing Maidens: Writing Rape in Medieval French Literature and Law* (Philadelphia: University of Pennsylvania Press, 1991), esp. pp. 104–21, for her discussion of rape as a "game." For visual depictions of rape in the Middle Ages, see Diane Wolfthal, *Images of Rape: The "Heroic" Tradition and Its Alternatives* (Cambridge: Cambridge University Press, 1999), esp. pp. 60–98.
27. Jacques Lacan, *The Seminar of Jacques Lacan, Book VII: The Ethics of Psychoanalysis 1959–1960*, ed. Jacques-Alain Miller, trans. Dennis Potter (New York: Norton, 1992), p. 150.
28. For medieval studies of the gaze and the ways in which gender roles are enacted through it, see Sarah Stanbury, *Seeing the Gawain-Poet* (Philadelphia: University of Pennsylvania Press, 1991) and her "Regimes of the Visual in Premodern England: Gaze, Body, and Chaucer's *Clerk's Tale*," *New Literary History* 28.2 (1997): 261–89; David C. Lindberg, *Theories of Vision from Al-Kindi to Kepler* (Chicago, IL: University of Chicago Press, 1981); and Dallas G. Denery, *Seeing and Being Seen in the Later Medieval World: Optics, Theology, and Religious Life* (Cambridge: Cambridge University Press, 2005). Many current theoretical approaches

- to the gaze are based on the ideas of Laura Mulvey, *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989), esp. "Visual Pleasure and Narrative Cinema," pp. 14–26. Mulvey argues that a masculinist gaze typically takes pleasure in constructing a vision of a feminized object. Such a paradigm of vision, though pervasive, is neither historically nor culturally universal, and critics must also take into account when such dynamics are subverted.
29. Sheila Delany, "A, A, and B: Coding Same-Sex Union in *Amis and Amiloun*," *Pulp Fictions of Medieval England: Essays in Popular Romance*, ed. Nicola McDonald (Manchester: Manchester University Press, 2004), 63–81, at p. 68.
 30. For the feminine symbolism of cups, see Robert E. Bell, *Dictionary of Classical Mythology: Symbols, Attributes, and Associations* (Santa Barbara, CA: ABC Clío, 1982), pp. 59–60. Additionally, these golden cups also link Amis and Amiloun to queerness, as cupbearers (such as Ganymede) were frequently viewed as homosexual.
 31. Both Amis and Amiloun are descended from barons ("Her faders were barons hende" [7]), and thus it is apparent that Amis successfully climbs the peerage through his advantageous marriage to Belisaunt. In contrast, Amiloun is never described as a duke.
 32. Saul Nathaniel Brody, *The Disease of the Soul: Leprosy in Medieval Literature* (Ithaca, NY: Cornell University Press, 1974), p. 147. See also pp. 159–73 for a discussion of leprosy in *Amis and Amiloun*. Other studies of medieval leprosy include Carole Rawcliffe, *Leprosy in Medieval England* (Suffolk, Woodbridge: Boydell, 2006); Paul Remy, "La Lèpre, thème littéraire au moyen age," *Le Moyen Age* 52 (1946): 195–242; and Peter Richards, *The Medieval Leper and His Northern Heirs* (Cambridge: D. S. Brewer, 1977).
 33. Although Child Owaines may not yet be a man within courtly circles, his beauty elicits great praise from other men (1909–20, 1969–80). As with Amis and Amiloun earlier in the text, the reader again sees the ways in which male beauty, as appreciated by other men, establishes a man's worth, honor, and masculinity.
 34. For a study of child sacrifice in medieval literature, see Peggy McCracken, "Engendering Sacrifice: Blood, Lineage, and Infanticide in Old French Literature," *Speculum* 77 (2002): 55–75. McCracken analyzes the French forebears of the *Amis and Amiloun* legend and concludes, "Medieval narratives about sacrifice suggest that the blood of sacrifice is gendered symbolically, not according to the identity of the sacrifice—in both *Ami et Amile* and *Philomena* the murdered children are sons—but by the identity of the sacrificer" (p. 74).
 35. Kathryn Hume, "*Amis and Amiloun* and the Aesthetics of Middle English Romance," *Studies in Philology* 70 (1973): 19–41, at p. 28.
 36. Dale Kramer, "Structural Artistry in *Amis and Amiloun*," *Annuaire Mediaevale* 9 (1968): 103–22, at p. 118.
 37. Germaine Greer, *The Female Eunuch* (London: MacGibbon & Kee, 1970), p. 16.

38. Mathew Kuefler, *The Manly Eunuch: Masculinity, Gender Ambiguity, and Christian Ideology in Late Antiquity* (Chicago, IL: University of Chicago Press, 2001), p. 14.
39. Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993), p. 153.
40. Gary Taylor sardonically observes that "the eunuch was a prosthesis, a weapon used by one man in his sexual rivalry with other males: more eyes, more minds and hands, guardians of all those precious uteruses" (*Castration: An Abbreviated History of Western Manhood* [New York: Routledge, 2000], p. 35).
41. Mario Roques, ed., *Les romans de Chrétien de Troyes, édités d'après la copie de Guiot (Bibl. Nat. fr 794), 4: Le Chevalier au lion (Yvain)* (Paris: Champion, 1965), lines 1698–1703. Camilla Rachal assisted with this translation.
42. Many romances follow this pattern, with the heteronormative hero living "happily ever after" with his beloved. Within the vast field of romance, however, exceptions also appear. Heteronormative hero King Horn and his queen, e.g., are dispatched to heaven as well: "Nu ben hi bothe dede— / Crist to hevene hem lede!" (*Four Romances of England: King Horn, Havelock the Dane, Bevis of Hampton, Athelston*, ed. Ronald B. Herzman, Graham Drake, and Eve Salisbury [Kalamazoo, MI: Medieval Institute, 1999], lines 1537–38). The difference between the deaths of Horn and Rymenhild and of Amis and Amiloun is quite simply the difference between the heteronormative and the queer. Horn and Rymenhild can be focused on as an exemplary couple obtaining the graces of heaven, but Amis's and Amiloun's deaths include a disciplinary element that precludes their relationship from displaying any hint of sexuality.
43. Herbert Marcuse, "The Ideology of Death," *The Meaning of Death*, ed. Herman Feifel (New York: McGraw-Hill, 1959), p. 74.
44. Anis Bawarshi, "The Genre Function," *College English* 62 (2000): 335–60, at p. 354.
45. Recent studies of hagiography include Sarah Salih, ed., *A Companion to Middle English Hagiography* (Cambridge: D. S. Brewer, 2006); Gail Ashton, *The Generation of Identity in Late Medieval Hagiography: Speaking the Saint* (London: Routledge, 2000); Paul Szarmach, ed., *Holy Men and Holy Women: Old English Prose Saints' Lives and Their Contexts* (Albany: State University of New York Press, 1996); Renate Blumenfeld-Kosinski and Timea Szell, eds., *Images of Sainthood in Medieval Europe* (Ithaca, NY: Cornell University Press, 1991); Sandro Sticca, ed., *Saints: Studies in Hagiography* (Binghamton, NY: Medieval and Renaissance Texts and Studies, 1996); and Thomas J. Heffernan, *Sacred Biography: Saints and Their Biographers in the Middle Ages* (New York: Oxford University Press, 1988).
46. Kratins, "The Middle English *Amis and Amiloun*," esp. pp. 353–54. See also Delany, "A, A, and B: Coding Same-Sex Union in *Amis and Amiloun*," in which she declares that the narrative "is loosely framed as hagiography" (p. 165); and Dieter Mehl, *The Middle English Romances of the*

- Thirteenth and Fourteenth Centuries* (London: Routledge & Kegan Paul, 1968), pp. 110–11.
47. *Amis and Amiloun* bears hagiographic roots, as early avatars of the story include a Latin verse epistle by the French monk Radulfus Tortarius (before 1114) and the *Vita sanctorum Amici et Amelii* (ca. 1150). These texts can be found in Francis Bar, ed., *Les épîtres latines de Raoul le Tourntier: étude de sources; la légende d'Ami et d'Amile* (Paris: Droz, 1937) and Eugen Kölbing, ed., *Amis and Amiloun, zugleich mit der altfranzösischen Quee* (Heilbronn: Henninger, 1884). For a study of hagiographic romance, see Alison Goddard Elliott, *Roads to Paradise: Reading the Lives of Early Saints* (Hanover, NH: University Press of New England, 1987), esp. pp. 42–76.
48. For recent studies of gender and sexuality in saints' lives, see Samantha J. E. Riches and Sarah Salih, eds., *Gender and Holiness: Men, Women, and Saints in Late Medieval Europe* (London: Routledge, 2002); Julie E. Fromer, "Spectators of Martyrdom: Corporeality and Sexuality in the *Liflade ant te Passium of Seinte Margarete*," *Intersections of Sexuality and the Divine in Medieval Culture: The Word Made Flesh*, ed. Susannah Mary Chewning (Aldershot, UK: Ashgate, 2005), pp. 89–106; Theresa Coletti, "Genealogy, Sexuality, and Sacred Power: The Saint Anne Dedication of the Digby *Candlemas Day and the Killing of the Children of Israel*," *Journal of Medieval and Early Modern Studies* 29.1 (1999): 25–59; and Ruth Mazo Karras, "Holy Harlots: Prostitute Saints in Medieval Legend," *Journal of the History of Sexuality* 1.1 (1990): 3–22.
49. Simon Gaunt, "Straight Minds/Queer Wishes in Old French Hagiography: *La vie de Sainte Euphrosine*," *Premodern Sexualities*, ed. Louise Fradenburg and Carla Freccero (New York: Routledge, 1996), 155–73, at p. 155.

Chapter 6 Queer Castration, Patriarchal Privilege, and the Comic Phallus in *Eger and Grime*

1. *Eger and Grime* survives in two manuscripts, the Percy and the Huntington-Laing editions. For comparisons of the two editions, see James Ralston Caldwell, ed., *Eger and Grime: A Parallel-Text Edition of the Percy and the Huntington-Laing Versions of the Romance* (Cambridge, MA: Harvard University Press, 1933), pp. 20–51; Antony J. Hasler, "Romance and Its Discontents in *Eger and Grime*," *The Spirit of Medieval English Popular Romance*, ed. Ad Putter and Jane Gilbert (Harlow, England: Longman, 2000), 200–18, at p. 202; and Matthew McDiarmid, "The Metrical Chronicles and Non-Alliterative Romances," *The History of Scottish Literature: Origins to 1660, Vol. 1*, ed. R. D. S. Jack (Aberdeen: Aberdeen University Press, 1988), p. 34. The Huntington-Laing manuscript, with 2860 lines, is almost twice as long as the 1474 lines of Percy. Antony Hasler summarizes that "[Huntington-Laing] presents a fuller and more—though by no means wholly—coherent narrative. Some of

- [Percy's] readers have nevertheless found it tersely suggestive rather than messily over-packed" (p. 202). In this study, I focus on the Percy version of the narrative, primarily because its terse style complements its sardonic perspective on male patriarchal privilege. Documentary evidence details that *Eger and Grime* was performed for King James IV in April 1497. This date does not tell us the time of the poem's composition, but it nonetheless provides a useful point for contextualizing its historical circumstances (Caldwell, *Eger and Grime*, pp. 6–12).
2. Mabel Van Duzee outlines points of congruency between *Eger and Grime* and such other medieval narratives as *Amis and Amiloun*, *Saduis and Galo*, and *Pwyll (A Medieval Romance of Friendship: Eger and Grime* [New York: Burt Franklin, 1963], pp. 18–40).
 3. Marcel Gutwirth, *Laughing Matter: An Essay on the Comic* (Ithaca, NY: Cornell University Press, 1993), p. 164.
 4. Grime describes Palyas as his brother ("I haue a brother that men call Palyas, / a noble squire & worthy is'" [523–24]), but it is never explicitly revealed whether Palyas is a brother by blood (like Eger's older brother) or by oaths (like Eger and Grime's relationship). Brotherhood is the central model of homosocial fidelity in this romance, but its parameters and permutations are at times surprisingly nebulous. Certainly, though, Grime's relationship with Palyas in no way undermines the primacy of his fraternal relationship with Eger. (Quotations of *Eger and Grime* are cited parenthetically and are taken from Caldwell, ed., *Eger and Grime*, which transcribes both the Percy and the Huntington-Laing editions. Unless otherwise noted, all citations refer to the Percy manuscript.)
 5. David E. Faris, "The Art of Adventure in the Middle English Romance: *Ywain and Gawain*, *Eger and Grime*," *Studia Neophilologica* 53.1 (1981): 91–100, at p. 100.
 6. For analysis of knightly brotherhood oaths, see chapter 5, pp. 102–3. Richard Zeikowitz examines chivalric treatises and the cultural conditions that necessitate their endorsement of homosocial intimacy and friendship (*Homoeroticism and Chivalry: Discourses of Male Same-Sex Desire in the Fourteenth Century* [New York: Palgrave Macmillan, 2003], esp. pp. 18–43). Caldwell addresses the topic of "Artificial Brotherhood" in his introduction to the poem (64–79). See also C. Stephen Jaeger, *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999), esp. pp. 54–58.
 7. Karma Lochrie, *Covert Operations: The Medieval Uses of Secrecy* (Philadelphia: University of Pennsylvania Press, 1999), p. 123. Lochrie refers here to medieval medical texts, but her observation captures well the ways that male secrets also eroticize the generic structures of romance.
 8. For a brief review of medieval primogeniture and its disenfranchising impact on younger sons, see Frances and Joseph Gies, "The Aristocratic Lineage: Perils of Primogeniture," *Marriage and the Family in the Middle Ages* (New York: Harper and Row, 1987), pp. 186–95.

9. Tension between blood brothers appears frequently in romances. For example, see Susan Crane's analysis of *Gamelyn* in *Insular Romance: Politics, Faith, and Culture in Anglo-Norman and Middle English Literature* (Berkeley: University of California Press, 1986), pp. 73–74.
10. Georges Duby, *Love and Marriage in the Middle Ages*, trans. Jane Dunnett (Chicago, IL: University of Chicago Press, 1994), p. 14. It should be noted that this quotation refers specifically to the cultural milieu of twelfth-century northern France, but these social practices continued to influence romances throughout the Middle Ages. See also Noël James Menuge, *Medieval English Wardship in Romance and Law* (Cambridge: D. S. Brewer, 2001).
11. Geraldine Heng, *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (New York: Columbia University Press, 2003), p. 121.
12. Homi K. Bhabha, "Are You a Man or a Mouse?" *Constructing Masculinity*, ed. Maurice Berger, Brian Wallis, and Simon Watson (New York: Routledge, 1995), 57–65, at p. 58.
13. For scholarship on castration in the Middle Ages, see Mathew Kuefler, "Castration and Eunuchism in the Middle Ages," *Handbook of Medieval Sexuality*, ed. Vern Bullough and James Brundage (New York: Garland, 1996), pp. 279–306; Gary Taylor, *Castration: An Abbreviated History of Western Manhood* (New York: Routledge, 2000); David DeVries, "Fathers and Sons: Patristic Exegesis and the Castration Complex," *Gender Rhetorics: Postures of Dominance and Submission in History*, ed. Richard Trexler (Binghamton, NY: Center for Medieval and Renaissance Texts and Studies, 1994), pp. 33–45; Jacqueline Murray, "Mystical Castration: Some Reflections on Peter Abelard, Hugh of Lincoln and Sexual Control," *Conflicted Identities and Multiple Masculinities: Men in the Medieval West*, ed. Jacqueline Murray (New York: Garland, 1999), pp. 73–91; and Anna Klosowska, "Grail Narratives: Castration as a Thematic Site," *Queer Love in the Middle Ages* (New York: Palgrave Macmillan, 2005), pp. 21–67.
14. Klosowska, *Queer Love in the Middle Ages*, p. 55.
15. Much psychoanalytic and postmodern theory is predicated upon the phallus, as constructed by Sigmund Freud in *The Interpretation of Dreams* (New York: Gramercy, 1996). The topic of psychoanalytic theory and its application to literature is vast, but representative critical works include Jacques Lacan, *Feminine Sexuality: Jacques Lacan and the école freudienne*, ed. Juliet Mitchell and Jacqueline Rose (New York: Norton, 1982); Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez, trans. Thomas Gora, Alice Jardine, and Leon S. Roudiez (New York: Columbia University Press, 1980); Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990) and *Bodies That Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993). In considering the phallus as a signifier in *Eger and Grime*, my goal is to explore the connections between queered men and sneering women, as mediated through the comedy of the phallus

- and its metaphors. For a psychoanalytic reading of *Eger and Grime*, see Antony J. Hasler, "Romance and Its Discontents in *Eger and Grime*," who argues "that loss and fantasy structure the narrative of *Eger*, and . . . that *Eger* strives to accommodate loss through reliance on a common romance pattern of *compagnonnage* or male companionship" (pp. 202–03). This study complements Hasler's by focusing on the comic potential in castration and the phallus.
16. This biblical quotation is taken from Michael Coogan, ed., *The New Oxford Annotated Bible*, 3rd edn. (Oxford: Oxford University Press, 2001). For a study of the early phallus, see Daniel Boyarin, "On the History of the Early Phallus," *Gender and Difference in the Middle Ages*, ed. Sharon Farmer and Carol Braun Pasternack (Minneapolis: University of Minnesota Press, 2003), pp. 3–44, in which he states, "The first Adam is not a male body but rather the male androgyne represented as pure Mind and as an Idea of the male, so also, the Phallus is not the penis, but it is a disembodied idealization of the penis, a Platonic Idea of the penis" (p. 9). See also his "What Does a Jew Want? or, The Political Meaning of the Phallus," *The Psychoanalysis of Race*, ed. Christopher Lane (New York: Columbia University Press, 1998), pp. 211–40.
 17. Siobhain Bly Calkin, *Saracens and the Making of English Identity: The Auchinleck Manuscript* (New York: Routledge, 2005), p. 211. Additional postcolonial studies of medievalism include Patricia Clare Ingham and Michelle R. Warren, eds., *Postcolonial Moves: Medieval through Modern* (New York: Palgrave Macmillan, 2003); Ananya Jahanara Kabir and Deanne Williams, eds., *Postcolonial Approaches to the European Middle Ages: Translating Cultures* (Cambridge: Cambridge University Press, 2005); and Jeffrey Jerome Cohen, ed., *The Postcolonial Middle Ages* (New York: St. Martin's, 2000).
 18. Derek Pearsall, "Courtesy and Chivalry in *Sir Gawain and the Green Knight*: The Order of Shame and the Invention of Embarrassment," *A Companion to the Gawain-Poet*, ed. Derek Brewer and Jonathan Gibson (Cambridge: D. S. Brewer, 1997), 351–62, at p. 361.
 19. The author of *Eger and Grime* repeatedly delays identifying characters by name, a fairly common trope of medieval romance (as in Chrétien de Troyes's *Lancelot*). Grey Steele is not named until line 345, after he has defeated Eger. Loosepine is not named until line 1406, when she marries Grime. In *Eger and Grime*, the narratorial reticence to name characters builds suspense, but it also underscores the ways in which characters are constructed through their relationships—whether combative or nurturing—to Eger's and Grime's masculinities.
 20. Michael Warner, *The Trouble with Normal: Sex, Politics, and the Ethics of Queer Life* (New York: Free Press, 1999), p. 3.
 21. Judith Halberstam, "Shame and White Gay Masculinity," *Social Text* 23.3–4 (2005): 219–33, at p. 220.
 22. In an analysis of film and phallic comedy, Peter Lehman suggests the possibility of masochistic pleasure for men through phallic jokes: "When

- beautiful, desirable women erotically look at and make evaluative judgments about the penis, the structure may be masochistically pleasurable for men" ("Penis Jokes and Hollywood's Unconscious," *Comedy/Cinema/Theory*, ed. Andrew Horton [Berkeley: University of California Press, 1991], 43–59, at p. 57). Such a viewpoint is intriguing, and one might indeed locate latent pleasure in Eger's queered identity; nonetheless, the narrative trajectory of *Eger and Grime* focuses on removing the shame kindled by his metaphoric castration rather than finding latent pleasure in his humiliation.
23. Women's position in medieval society and marriage is a vast topic. Representative works that inform my analysis include Helen Jewell, *Women in Dark Age and Early Medieval Europe, c. 500–1200* (Basingstoke, Hampshire: Palgrave Macmillan, 2007); Kim M. Phillips, *Medieval Maidens: Young Women and Gender in England, 1270–1540* (Manchester: Manchester University Press, 2003); Mavis Mate, *Women in Medieval English Society* (Cambridge: Cambridge University Press, 1999); Robert Edwards and Vickie Ziegler, eds., *Matrons and Marginal Women in Medieval Society* (Suffolk, UK: Boydell, 1995); Emilie Amt, ed., *Women's Lives in Medieval Europe: A Sourcebook* (New York: Routledge, 1993); Constance Rousseau and Joel Rosenthal, eds., *Women, Marriage, and Family in Medieval Christendom* (Kalamazoo, MI: Medieval Institute, 1998); Christopher N. L. Brooke, *The Medieval Idea of Marriage* (Oxford: Oxford University Press, 1989); Georges Duby, *Love and Marriage in the Middle Ages*, trans. Jane Dunnett (Chicago, IL: University of Chicago Press, 1988); and Shulamith Shahar, *The Fourth Estate: A History of Women in the Middle Ages*, trans. Chaya Galai (London: Methuen, 1983).
 24. In medieval romance, the need for a son to inherit his family's estate and to continue the family dynasty often casts daughters in the position of unwanted or problematic heirs. For example, this cultural preference for sons catalyzes Silence's transvestism in *Roman de Silence*. Studies of the connection between *Roman de Silence* and patriarchal inheritance customs include Christopher Callahan, "Canon Law, Primogeniture, and the Marriage of Ebain and Silence," *Romance Quarterly* 49.1 (2002): 12–20; and Sharon Kinoshita, "Male-Order Brides: Marriage, Patriarchy, and Monarchy in the *Roman de Silence*," *Arthuriana* 12.1 (2002): 64–75 and her "Heldris de Cornuaille's *Roman de Silence* and the Feudal Politics of Lineage," *PMLA* 110.3 (1995): 397–409.
 25. As noted in chapter 5 regarding the construction of the courtly lady, Jacques Lacan argues that she "is as arbitrary as possible in the tests she imposes on her servant" and that she thus represents a "terrifying, inhuman partner" (*The Seminar of Jacques Lacan, Book VII: The Ethics of Psychoanalysis 1959–1960*, ed. Jacques-Alain Miller, trans. Dennis Potter [New York: Norton, 1992], p. 150). Like Belisaunt in *Amis and Amiloun*, Winglaine similarly serves as an arbitrary obstacle to Eger's attainment of masculine privilege.
 26. For a discussion of the erotic triangle, see chapter 2, pp. 22–26.

27. Butler, *Gender Trouble*, p. 45.
28. Lacan, *Feminine Sexuality*, p. 83.
29. Additional passages addressing Loosepine's status as a healer include 385–88 and 395–96.
30. Although Loosepine determines to marry Grime, her father then "awards" her to Grime:
- "for I haue a daughter that is my heyre
of all my Lands, that is soe faire;
& if thou wilt wed that Ladye free,
with all my hart I will giue her thee." (1267–70)
- Here again we see the limitations of female agency within the world of romance.
31. Studies of the connection between romance and the novel include Caroline A. Jewers, *Chivalric Fiction and the History of the Novel* (Gainesville: University Press of Florida, 2000) and David H. Richter, *The Progress of Romance: Literary Historiography and the Gothic Novel* (Columbus: Ohio State University Press, 1996). Primary sources can be found in Ioan Williams, ed., *Novel and Romance, 1700–1800: A Documentary Record* (New York: Barnes & Noble, 1970).
32. The influence of medieval romance on later dramatic traditions is well documented. For bibliographic sources, see J. Paul McRoberts, *Shakespeare and the Medieval Tradition: An Annotated Bibliography* (New York: Garland, 1985), esp. pp. 87–94. The connection between medieval romance and comedy has been widely studied, as in E. Talbot Donaldson, *The Swan at the Well: Shakespeare Reading Chaucer* (New Haven, CT: Yale University Press, 1985), esp. pp. 30–49, and Michael Hays has recently linked chivalric romances to tragedy as well, in his *Shakespearean Tragedy as Chivalric Romance: Rethinking Macbeth, Hamlet, Othello, and King Lear* (Cambridge: D. S. Brewer, 2003).
33. Harriet Hudson, ed., *Four Middle English Romances: Sir Isumbras, Octavian, Sir Eglamour of Artois, Sir Tryamour* (Kalamazoo, MI: Medieval Institute, 1996), p. 118.

Chapter 7 Conclusion: Compulsory Queerness and the Pleasures of Medievalism

1. The definitive study of American anti-intellectualism remains Richard Hofstadter's *Anti-Intellectualism in American Life* (New York: Knopf, 1963). Sadly, many of the trends that he documents remain readily apparent in today's society.
2. In delineating the potential dichotomy between medievalism and the cyber-present, I do not wish to occlude the fascinating work on cyber-constructions of the Middle Ages nor the scholars who are undertaking such groundbreaking work. Numerous studies illustrate the ways in which the past is increasingly illuminated by modern technologies, such as Martin Foy, ed., *The Bayeux Tapestry on CD-Rom* (Cambridge: Boydell & Brewer,

- 2002); Daniel Paul O'Donnell, *Cædmon's Hymn: A Multimedia Study, Archive and Edition* (Cambridge: D. S. Brewer, 2005); *The Piers Plowman Electronic Archive: Huntington Library Ms Hm 128 (Hm)*, ed. Michael Calabrese, Hoyt N. Duggan, and Thorlac Turville-Petre, SEENET Series A.9 (Boston, MA: Medieval Academy of America and Boydell & Brewer, 2006). Also, medieval websites abound.
3. Kathleen Biddick, *The Shock of Medievalism* (Durham, NC: Duke University Press, 1998), p. 12.
 4. In contrast, Bruce Holsinger demonstrates that much postmodern thought depends upon a dialectic yet somewhat sentimentalized engagement with medievalism; see his *The Premodern Condition: Medievalism and the Making of Theory* (Chicago, IL: University of Chicago Press, 2005).
 5. This dynamic is compellingly explored in such studies as Allen J. Frantzen, *Desire for Origins: New Language, Old English, and Teaching the Tradition* (New Brunswick, NJ: Rutgers University Press, 1990).
 6. Alexandre Leupin, "The Middle Ages, the Other," *Diacritics* 13.3 (1983): 21–31, at p. 30.
 7. Jeffrey Jerome Cohen, "Introduction: Midcolonial," *The Postcolonial Middle Ages*, ed. Jeffrey Jerome Cohen (New York: Palgrave, 2000), pp. 1–17, at p. 5.
 8. Vivian Sobchack, "The Insistent Fringe: Moving Images and Historical Consciousness," *History and Theory* 36.4 (1997): 4–20, at p. 9.
 9. Paul Zumthor, *Speaking of the Middle Ages* (Lincoln: University of Nebraska Press, 1986), p. 66.
 10. As Barthes writes, "What pleasure wants is the site of a loss, the seam, the cut, the deflation, the *dissolve* which seizes the subject in the midst of bliss" (*The Pleasure of the Text*, trans. Richard Miller [New York: Hill & Wang, 1975], p. 7).
 11. Clifton Fadiman, *Any Number Can Play* (Cleveland, OH: World Publishing, 1957), p. 367.
 12. Catherine Brown, "In the Middle," *Journal of Medieval and Early Modern Studies* 30.3 (2000): 547–74, at p. 551.
 13. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan, 2nd edn. (New York: Vintage, 1995), p. 176.
 14. L. O. Aranye Fradenburg, *Sacrifice Your Love: Psychoanalysis, Historicism, Chaucer* (Minneapolis: University of Minnesota Press, 2002), p. 45.

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