

Cambridge University Press
0521464943 - Gender and Genre in Medieval French Literature
Simon Gaunt
Frontmatter
[More information](#)

This wide-ranging study explores the ideological framework of genre in Old French and Occitan literature by charting the relationship between ideology and gender in five key genres: the *chansons de geste*, courtly romance, the Occitan *canço*, hagiography and the *fabliaux*. Simon Gaunt offers new readings of canonical Old French and medieval Occitan texts such as the *Chanson de Roland*, Chrétien de Troyes's *Chevalier de la Charrete*, and lyrics by Bernart de Ventadorn, and in addition he considers many less well-known works and less familiar genres such as hagiography and the *fabliaux*. Drawing on contemporary feminist theory, he examines how masculinity, as well as femininity, is constructed in medieval French and Occitan texts, and he shows that gender is a crucial element in the formation of the ideologies that underpin medieval literary genres.

Cambridge University Press
0521464943 - Gender and Genre in Medieval French Literature
Simon Gaunt
Frontmatter
[More information](#)

CAMBRIDGE STUDIES IN FRENCH 53

GENDER AND GENRE IN MEDIEVAL
FRENCH LITERATURE

Cambridge University Press
 0521464943 - Gender and Genre in Medieval French Literature
 Simon Gaunt
 Frontmatter
[More information](#)

CAMBRIDGE STUDIES IN FRENCH

General editor: Malcolm Bowie (*All Souls College, Oxford*)
 Editorial Board: R. Howard Bloch (*University of California, Berkeley*),
 Terence Cave (*St John's College, Oxford*), Ross Chambers (*University
 of Michigan*), Antoine Compagnon (*Columbia University*), Peter
 France (*University of Edinburgh*), Christie McDonald (*Harvard
 University*), Toril Moi (*Duke University*), Naomi Schor (*Harvard
 University*), Michael Sheringham (*University of Kent*)

Recent titles in the series include

- 43 ROBERTA L. KRUEGER
*Women Readers and the Ideology of Gender in Old French Verse
 Romance*
- 44 JAMES H. REID
*Narration and Description in the French Realist Novel:
 The Temporality of Lying and Forgetting*
- 45 EUGENE W. HOLLAND
Baudelaire and Schizoanalysis: The Socio-poetics of Modernism
- 46 HUGH M. DAVIDSON
Pascal and the Arts of the Mind
- 47 DAVID J. DENBY
*Sentimental Narrative and the Social Order in France, 1760–1820:
 Politics of Tears*
- 48 CLAIRE ADDISON
Where Flaubert Lies: Chronology, Mythology and History
- 49 JOHN CLAIBORNE ISBELL
*The Birth of European Romanticism: Truth and Propaganda in
 Staël's 'De l'Allemagne'*
- 50 MICHAEL SPRINKER
*History and Ideology in Proust: 'A la recherche du temps perdu' and
 the Third French Republic*
- 51 DEE REYNOLDS
Symbolist Aesthetics and Early Abstract Art: Sites of Imaginary Space
- 52 DAVID B. ALLISON, MARK S. ROBERTS AND
 ALLEN S. WEISS
Sade and the Narrative of Transgression

A complete list of books in the series is given at the end of the volume

Cambridge University Press
0521464943 - Gender and Genre in Medieval French Literature
Simon Gaunt
Frontmatter
[More information](#)

GENDER AND GENRE IN
MEDIEVAL FRENCH
LITERATURE

SIMON GAUNT

University of Cambridge



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
 0521464943 - Gender and Genre in Medieval French Literature
 Simon Gaunt
 Frontmatter
[More information](#)

Published by the Press Syndicate of the University of Cambridge
 The Pitt Building, Trumpington Street, Cambridge CB2 1RP
 40 West 20th Street, New York, NY 10011-4211, USA
 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1995

First published 1995

A catalogue record for this book is available from the British Library

Library of Congress cataloguing in publication data

Gaunt, Simon.

Gender and genre / Simon Gaunt.

p. cm. – (Cambridge studies in France; 53)

Includes bibliographical references and index.

ISBN 0 521 46494 3 hardback

1. French literature—to 1500—History and criticism—Theory, etc. 2. Provençal literature—History and criticism—Theory, etc. 3. Feminism and literature—France—History. 4. Man—woman relationships in literature. 5. Sex (Psychology) in literature. 6. Sex role in literature. 7. Rhetoric, Medieval.
8. Literary form. I. Title. II. Series.

PQ151.G38 1995

840.9'001—dc20 94-20627 CIP

ISBN 0 521 46494 3 hardback

Transferred to digital printing 2004

Contents

<i>Acknowledgements</i>	<i>page</i> viii
<i>List of abbreviations</i>	x
Introduction	i
1 Monologic masculinity: the <i>chanson de geste</i>	22
2 The knight meets his match: romance	71
3 Troubadours, ladies and language: the <i>canso</i>	122
4 Saints, sex and community: hagiography	180
5 Genitals, gender and mobility: the <i>fabliaux</i>	234
Conclusion	286
<i>Notes</i>	290
<i>Bibliography</i>	336
<i>Index</i>	365

Acknowledgements

I should like to thank the University of Cambridge and St Catharine's College for granting me the sabbatical leave that allowed me to write this book. The anonymous readers for Cambridge University Press offered incisive criticism which proved very helpful during the final stages of the project. I should also like to express my gratitude to Kate Brett and Malcolm Bowie at the Press for their encouragement throughout.

A small section of chapter 2 is reprinted in a revised form by permission from the *Romanic Review* vol. 83 (1992). Copyright by the Trustees Columbia University in the City of New York. I am also grateful to the editors of the *Modern Language Review* for permission to use, in a revised form, material previously published in this journal in chapter 3. In chapter 3 the texts of Moshé Lazar's edition of Bernart de Ventadorn's 'Tant ai mo cor' and of Angelica Rieger's editions of 'No puesc mudar', 'Ar em' and 'Fin ioi' are reproduced by kind permission of Librairie C. Klincksieck and of Max Niemeyer Verlag. I would also like to thank Professor William Paden Jr for permission to reproduce his edition of Castelloza's 'Amics'.

While I have been working on this book I have been fortunate to belong to a number of communities that have sustained and stimulated me. In St Catharine's College Chris Clark, Nick Harrison, Paul Hartle, Geoffrey Kantaris, Helen Small, Andrew Webber and Susan Wright have been friends as well as colleagues; I have learnt a good deal from working with them. Since 1987 members of the 'alternative' Cambridge medieval seminar have dazzled me with their brilliance and delighted me

Acknowledgements

ix

with their humour: I should like to thank Elizabeth Archibald, Ruth Bagnall, Ardis Butterfield, Mark Chinca, Chris Cannon, Elizabeth Edwards, Jane Gilbert, Tony Hasler, Gabby Lyons, Ad Putter, Jim Simpson and Nicky Zeeman, several of whom have been kind enough to comment on drafts of sections of this book. Similarly, in the UK fellow medievalists Ruth Harvey, Karen Pratt, Linda Paterson and Jocelyn Wogan-Browne, and in the US Peter Allen, E. Jane Burns, Joan Haahr, Roberta Krueger and Peggy McCracken have been generous with advice, support and friendship.

Outside these various communities, I have valued intellectual exchanges with Alison Finch, Joël Gouget, Liz Guild, Leslie Hill, Phil Levy, Andrew Powell, John Roberts, and Betty Talks, who have had the grace to show an interest in my interest in medieval literature despite its distance from their own work.

Two people deserve special thanks for they have been closely involved with the writing of this book. Mark Treharne has lived with the project as long as I have. He has offered patient support and encouragement when it was needed and commented incisively on numerous drafts. My colleague and friend Sarah Kay's energy, learning, and intelligence have been a constant source of inspiration and instruction. My debts to her published work are evident in the bibliography, but she has also been an engaging, if inimitable, interlocutor at every stage.

My love for medieval literature has been repeatedly rekindled by contact with students, by their enthusiasm and by their willingness to be persuaded of the pertinence of medieval texts to their lives. Unwise as it may be to single out former students, I should none the less like to mention a few whose insights have been particularly helpful and whose company I have particularly enjoyed: Nick Corbyn, Jo Frost, Catherine Keen, Tristan Langlois, Catherine Léglu, Nick Longhurst, Charlie Louth, Kate McGeever, Emmanuel Power, Peregrine Rand, Lucy Richardson and Maria Tang-Campon. They are familiar with many of the ideas in this book and it is dedicated to them.

Abbreviations

ABBREVIATIONS

Godefroy	Godefroy, Frédéric, <i>Dictionnaire de l'ancienne langue française et de tous ses dialectes du IX^e au XIV^e siècles</i> , 10 vols. (Paris, 1881–1902)
MR	<i>Recueil général et complet des fabliaux</i> , see bibliography for full details
NRCF	<i>Nouveau Recueil Complet des Fabliaux</i> , see bibliography for full details
TL	Tobler, Adolf and Lommatzsch, Erhard, <i>Altfranzösisches Wörterbuch</i> , 10. vols. to date (Berlin, 1925–)

ABBREVIATIONS USED IN BIBLIOGRAPHY

CCM	<i>Cahiers de Civilisation Médiévale</i>
CN	<i>Cultura Neolatina</i>
FMLS	<i>Forum for Modern Language Studies</i>
LMA	<i>Le Moyen Age</i>
MA	<i>Medium Aevum</i>
MH	<i>Medievalia et Humanistica</i> , new series
MLR	<i>Modern Language Review</i>
MR	<i>Medioevo Romanzo</i>
NM	<i>Neuphilologische Mitteilungen</i>
RLLO	<i>Revue de Langue et de Littérature d'Oc</i>
RMS	<i>Reading Medieval Studies</i>
RN	<i>Romance Notes</i>
RP	<i>Romance Philology</i>
RR	<i>Romanic Review</i>