

Introduction

Recovering the Pastourelle

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A young woman calls the police to complain about a loud party going strong at 3 AM on a weeknight. Within ten minutes, someone knocks on her door. "Police, open up!" she hears from the other side. She opens the door a crack. A single policeman shoulders his way into her apartment, forcing her to step back with the sheer size of his body and speed of his movement. She recognizes him as a police officer by his uniform and holstered gun, but he flashes no badge. She freezes, pulling her bathrobe tighter around herself. "You called in a noise complaint?" he asks.

"Yes," she answers in confusion. "Why are you in my apartment?"

He walks around, touching her things, picking them up and setting them down. "Is your bedroom through here?" he asks.

"Why are you in my apartment?" she repeats, anxiety mounting.

"You called in a noise complaint, right?" he asks.

"I did," she answers, "but why are you in my apartment? The noise is outside."

"You said you couldn't sleep," he smirks, walking into her bedroom. He steps to her bed and turns around to give her a long look. "Why don't you come here and tell me exactly where in your bedroom you hear this party so loud that you can't sleep?"

She stares back, her situation clarifying before her. "I will not do that," she says. "You need to leave." As she talks, her eyes flicker to the front door. Too far.

"Get over here now," he says.

"You need to leave," she repeats, now inching towards the knife block on her counter. As he stares, she sees in her mind's eye that he will charge forward, and she will plunge her largest knife, now within reach, deep into his blue-uniformed

belly. His eyes widen as she stares at him now. Abruptly he says, "It's not worth it," and exits her apartment, slamming the door behind him.

She never reports it. He gave her no name, flashed her no badge. He is a tall white man with no identifying features, and he came alone. She knows, and he knows, they both know, that she reached for a butcher knife in front of a police officer. And so she never reports it.

The incident above happened to one of us back in 2012, but it is an old story, with a version retold so often in the Middle Ages that it constituted a popular lyric genre known as the *pastourelle*. The medieval *pastourelle* traffics in many of the same elements observed above. Typically in this genre, a man on horseback, signifying his wealth and higher social stature, comes across a young woman alone in a meadow, grove, or other natural space, reflecting the pastoral elements embedded in its name. Gender mapped onto social class shapes the power relations in the ensuing scene. Physically intruding into the idyllic, remote space occupied by the maiden, the man attempts to seduce, cajole, bribe, and/or coerce her into sexual contact.¹ Her response similarly runs the gamut from enthusiastic consent, to escape by means of wit or stratagem, to violent opposition and unsuccessful effort to bring her attacker to justice.² The *pastourelle* frequently draws on aspects of lyric form, such as stanzaic division or repeating refrains, to structure the dialogue between the two speakers and to reiterate the man's requests or threats and the woman's refusals, building tension and intensity in the mini-narrative. Rooted in its medieval moment as a debate between a knight and a shepherdess, the *pastourelle* nevertheless plays out a timeless scenario of sexual coercion that carries renewed urgency in the twenty-first century.

Yet despite—or perhaps because of—the *pastourelle*'s powerful resonance with transhistorical issues concerning the gendered dynamics of power and consent, the genre remains neglected in medieval studies. As we discuss in greater detail in the next essay in this volume, the handful of critical treatments of the genre by Michel Zink, William Paden, and others in the 1970s and 1980s focused chiefly on Old French *pastourelles*. Some scholars minimized or explained away the centrality of violence to the *pastourelle* by reframing it as “sexual license,” while those such as Kathryn Gravdal, who insisted on acknowledging the genre's violence, met with fierce opposition. Middle English and Middle Scots *pastourelles*, which differ from their Continental

cousins by privileging the maiden's perspective and featuring greater narrative diversity, have received even less attention. Given the fact that the genre centers marginalized women's voices and illuminates the intersecting inequalities that enable sexual violation and allow it to go unpunished, this scholarly effacement makes perfect sense in the larger context of rape culture.

Multiple essays in this volume address the fact that pastourelle maidens do not fit the narrow, male-prescribed narratives of victimization exemplified by the archetypal Lucretia, a virtuous Roman matron who responds to her rape by weeping, disclosing her assault immediately to her husband and father, and stabbing herself to death because she is ashamed. Instead, the female voices in British pastourelles articulate staunch refusals, negotiate with their attackers, cry out for bystander assistance, testify about the violations they have suffered, and demand justice and reparation. These voices challenge social norms that insist on shame or modest silence regarding sexuality, instead expressing full-throated resistance to assault or surprising their assailants by articulating bold desire. *Rape Culture and Female Resistance in Late Medieval Literature* redresses the critical lacuna surrounding the English and Scottish pastourelle—and challenges larger narratives that reframe violence and coercion as romance, play, or seduction—in nine essays and a response. Some of the essays focus directly upon the understudied pastourelle, while others contextualize its examination of power, consent, and gendered subjectivity through analyzing medieval texts in other genres—such as hagiography, retellings of classical legend, lullabies, and romance—that address similar questions. The collection concludes with an edition of sixteen Middle English and Middle Scots pastourelles and related rape songs, many of them edited for the first time. In bringing new feminist scholarly attention to the pastourelle and its contexts, tracing the long histories of contemporary rape myths, and centering the fictive voices of women responding to the threat of violence, the volume illuminates the medieval roots of modern rape culture and highlights past strategies of survival, community building, and ethical action that speak to survivors today.

THE CONTINENTAL PASTOURELLE: ORIGINS AND FEATURES

This introduction offers a brief overview of the pastourelle's origins, history, sexual politics, and generic influences for audiences unfamiliar with this

frequently overlooked chapter of the medieval literary past. The oldest known pastourelle is the Occitan troubadour Marcabru's *L'autrier jost'una sebissa* (ca. 1140), suggesting a southern French origin for the genre. There are also multiple examples from the Iberian peninsula, although the pastourelle was most widely distributed across northern France.³ It is a courtly genre satirizing contemporary customs and ideals, evidenced by the fact that its known poets tended to be either nobles themselves or court poets and minstrels.⁴

Helen Cooper trenchantly observes that "the [pastourelle] motif can be treated as male fantasy, as female tragedy, or as a measure of deep moral disorder."⁵ In other words, the pastourelle's representation of sex between a noble knight and a poor rural woman can be the unsavory male wish fulfillment of socioeconomically sanctioned conquest and domination. It can also, by contrast, lend voice and agency to the female victim, or it can satirize, critique, and/or condemn both characters for indulging in extramarital sex. It often contains some combination of all three features, while anti-pastourelles reverse these conventions to feature a female aggressor who victimizes a helpless man. In some bawdy comic pastourelles, both speakers fully consent to sex. In these cases, the young woman may express misgivings regarding her reputation, the loss of her virginity, or the jealousy of another lover, but the text foregrounds (or tries to foreground) her consent.⁶ Sometimes she demands gifts, money, or marriage from the knight, suggesting her agency in turning the situation to her advantage.⁷ Sex is thwarted or interrupted in some, and the woman, left alone, expresses vexation at not experiencing sexual pleasure.⁸

Other Continental pastourelles, by contrast, overtly eroticize sexual violence. Here the woman's suffering is supposed to amuse and titillate the reader in a cogent example of transhistorical rape culture.⁹ Rape culture is "a complex of beliefs that encourages male sexual aggression and supports violence against women" by minimizing perpetrators' responsibility and casting victim-survivors as "asking for it."¹⁰ Thus, these poems' final lines, which feature victim-survivors who articulate enjoyment after previously expressing pain at being assaulted, reassure readers that the woman ultimately "wanted it."¹¹ Such pastourelles resonate with Andreas Capellanus's popular manual on courtly behavior, known as *The Art of Courtly Love* (1184–86), which explicitly sanctions violence against rural women:

We say that it rarely happens that we find farmers serving in Love's court, but naturally, like a horse or a mule, they give themselves up

to the work of Venus, as nature's urging teaches them to do. . . . And if you should, by some chance, fall in love with some of their women, be careful to puff them up with lots of praise and then, when you find a convenient place, do not hesitate to take what you seek and to embrace them by force. For you can hardly soften their outward inflexibility so far that they will grant you their embraces quietly or permit you to have the solaces you desire unless first you use a little compulsion as a convenient cure for their shyness.¹²

However, while some pastourelles celebrate or excuse rape, many others condemn the knight for his behavior. As Geri L. Smith argues, the isolated quality of the pastourelle's idealized setting emphasizes the knight's literal penetration into a world where he does not belong and where his courtly social norms are no longer a standard to be followed, as evidenced by his immediate recourse to bribery and rape.¹³ As a result, by having or even seeking sex (whether consensual or coerced), the knight is no longer upholding the ideal of courtly love, in which eroticism is ostensibly sublimated into romantic desire. Indeed, there are a number of pastourelles in which the woman cleverly manages to escape her assailant.¹⁴ She may also be rescued by a shepherd in a moment of bystander intervention that overtly condemns the knight's actions.¹⁵

Rape culture can work both ways. The genre known as the anti-pastourelle inverts the pastourelle's paradigm of male aggression and female vulnerability by featuring a bold woman who accosts a frightened man and demands sex from him. In the anonymous Old French anti-pastourelle *L'autre jour en un jardin* (1200–50), an attractive young woman confronts a man outside an orchard.¹⁶ When he flees, she shouts lewd propositions after him and calls him a coward (16, 28; *couart*) before chasing and seizing him. After he falls beneath her (36; *souz lui chei*), she assaults him in the poem's final lines:

De moi fist tout son talent	She had her way with me
Et me descouvri	And laid me bare
Et me foula et ledi	And crushed me and abused me
Plus que je ne di.	More than I can say.
(42–45)	

Here the genre's gendered roles of aggressor and victim are reversed, although the man's perspective still frames the encounter. His account of being preyed

on by a beautiful young girl, his pleas for mercy, his claims of futile resistance, and his nonconsent all function to minimize male victimhood and to render it comic. This reversal only entrenches the patriarchal rape narrative that victims' resistance is feigned to conceal their secret enjoyment of sexual aggression.¹⁷

Another major branch of the Continental pastourelle genre, known as the *bergerie* (from French *berger*, shepherd), depicts pastoral life more generally. Here, the knight looks on while a shepherd and a shepherdess court each other or while a group of shepherds revel or converse over a meal; sometimes, he speaks with them. These works feature lengthy descriptions of rural life, detailing the shepherds' appearances, equipment, meals, and husbandry tasks.¹⁸ The *bergerie* can also feature violence: the shepherds' carefree rural pastimes often end in an altercation or a dispute, sometimes involving the knight. Culminating in brawls, these poems follow rape-centered pastourelles in exposing the fragility of the pastoral ideal. This second category was especially popular in courtly circles and received extensive treatment in longer literary forms, such as narrative poetry and early drama; examples include Adam de la Halle's *Jeu de Robin et Marion* (1283–85) and Christine de Pizan's *Dit de la pastoure* (1403), which Scott David Miller examines in his essay here.¹⁹ Focused on animal husbandry in particular, this branch of the genre foregrounds how the pastourelle participates in implicit social critique since these works present the pastoral "simple life" in stark contrast to the over-complicated world of the aristocracy.²⁰

THE ENGLISH AND SCOTTISH PASTOURELLE

The English and Scottish pastourelles that serve as this volume's focus first appear in the fourteenth and fifteenth centuries in manuscripts from literary centers such as London and Oxford in addition to more geographically marginal locations. The earliest ones are in the hand of John de Haukeham, a London church rector who wrote down *As I stod on a day* (ca. 1325) in a book containing the Anglo-French romance *Gui de Warewic* and in British Library, MS Harley 2253 (ca. 1331–41), copied by a professional legal scribe from Ludlow in the English-Welsh borderlands.²¹ Most pastourelles are anonymous, but a few are by known authors such as the Welsh traveling poet Tudur Penllyn, who composed *A Conversation Between a Welshman and an*

Englishwoman in the mid-fifteenth century. Many Middle Scots pastourelles were copied in Edinburgh and at nearby Lethington Castle in the 1560s and 1570s, and another survives on the flyleaf of an Aberdeen legal record book.

In addition to originating all over Great Britain, these lyrics defy traditional periodization boundaries. While the pastourelle is typically categorized as a medieval genre, its popularity in Britain extended to the sixteenth century in manuscript and, even later, in print. Several printed pastourelles by Thomas d'Urfey and other authors survive from the seventeenth and eighteenth centuries, demonstrating that the genre continued to have commercial appeal long after the Middle Ages ended. Three of these pastourelles to the popular tune *Cold and Raw* were printed as broadside ballads in London between 1685 and 1688. Another d'Urfey pastourelle, *The Courtier and the Country Maid*, was printed with music in 1720 and features a "courtly knight" (9) who attempts to rape a farmer's daughter at gunpoint as she milks her cows in the meadow.²² She turns the tables on him by pretending to consent before stealing his prized pistols, threatening to shoot him, and sending him home in disgrace.

Pastourelles were not solely meant for private reading, as evidenced by the fact that many survive with musical notation for two or three voices. This vocal performance context rendered them accessible to both men and women regardless of literacy. It also enabled individual performers to interpret these songs as comic, lighthearted, or serious based on intonation and gesture.

The manuscripts containing these pastourelles were typically copied or owned by powerful men much like those who enact sexual violence in the pastourelles, including lawyers, noblemen, merchants, clergymen, and members of Parliament.²³ This feature corresponds to the courtly origins of the Continental pastourelle. Most pastourelle manuscripts are verse anthologies or songbooks, and their non-pastourelle contents might have shaped how audiences interpreted the pastourelles. For example, the pastourelle *Hey trolly loly lo*, featuring a man who threatens to assault a milkmaid, survives in a richly decorated songbook compiled in London around 1522, which was associated with the court of a young Henry VIII. It shares a page with a male-voiced courtly song whose speaker claims to "love unloved" (1, 7) and laments that a woman's "unkyndnes hath kyld myn hart" (4).²⁴ This courtly convention that the woman is obligated to reciprocate the man's desires or else he will suffer irreparable harm echoes *Hey trolly loly lo's* male speaker's

more explicit demand, “Graunte me here your maydynhed, your maydenhed, / Or elles I shall for you be ded” (28–29). These two songs’ proximity to each other illustrates how pastourelles’ manuscript contexts can challenge, complicate, or reinforce their messages about sex and consent.

Two Middle Scots pastourelles, *Still undir the levis grene* and *Ane fair sweit may of mony one*, survive in the Maitland Folio (1570–86). This lyric anthology was compiled by Sir Richard Maitland of Lethington, a powerful Scottish courtier, nobleman, writer, and lawyer.²⁵ Numerous pages feature the inscription “Richard Maitland of Lethington Knycht,” framing the pastourelles through the lens of an aristocratic masculine identity that aligns with the genre’s knightly aggressors.²⁶ However, the manuscript also contains women’s names, including Maitland’s daughter Helen, whose name appears in a marginal annotation that scholars read as a mark of ownership.²⁷ The Maitland Folio’s mixed-gender aristocratic context, with both women and men active as readers, annotators, and owners, enables multiple possibilities for how these lyrics could have been interpreted in their own time.

Pastourelle manuscripts further offer a material context for understanding how and why the pastourelle’s sexual politics shape—and are shaped by—other types of medieval literature, as the essays in this volume demonstrate. Pastourelles survive in manuscripts alongside other genres, which include courtly love poems, erotic songs, and misogynist lyrics. The words articulated by men in pastourelles are often identical to those uttered by courtly lovers in other genres: the man in *Still undir the levis grene* addresses the maiden in courteous terms as “my sweit” (118), “swete hairt” (151), and “fair lady” (59), even as he also threatens to wound, kidnap, and imprison her. Obscene sexual boasts by men in pastourelles such as *In somer quhen flouris will smell*, whose male speaker brags that “I schot beneth hir scheir / Deip to the stanis” (53–54; I thrust beneath her groin, / Balls deep), echo erotic lyrics such as *I have a newe gardyn*, whose protagonist claims that “the fairest mayde of this toun” (9) begged him to “griffen her a gryf / of [his] pery tre” (11–12; plant her a graft of his pear tree).²⁸ Misogynist lyrics abound in the Bannatyne Manuscript and the Welles Anthology, which are also the biggest sources of pastourelles. The Bannatyne’s *O wicket wemen, wilful and variable* accuses women of being “variable” (1), “feckle” (2), and “unstable” (8), and pastourelles such as *Ane fair sweit may of mony one* and *When that byrdes be brought to rest* reinforce this stereotype—which renders female consent essentially meaningless—by featuring women whose “no” becomes “yes.”²⁹

THE PASTOURELLE'S LITERARY CONTEXTS

The idealization of pastoral life stretches back to antiquity, exemplified by the influential account of the Four Ages in Ovid's *Metamorphoses* (ca. 8 CE). Ovid's lost Golden Age sees humankind living off the bountiful land that yields sustenance in the form of crops, milk, and honey. Ploughing, the first instance of human intervention into plant growth, introduces the lesser Silver Age. The Bronze Age brings war, and the Iron Age of private property and homicide—the current fallen world—succeeds it. A similarly idyllic pastoral vision also shaped the Latin genre of the eclogue, which originated with Virgil's *Eclogues* (38 BCE), a collection of short works featuring shepherds in dialogue with one another that stress, as in the works above, the opposition between peasant and courtly life.³⁰ In particular, Virgil's first eclogue presents a dialogue between a prosperous shepherd and one recently dispossessed of all his goods through war, offering, in Cooper's terms, "a model of pastoral as political panegyric."³¹

Frequently glossed throughout the Middle Ages by medieval philosophers and biblical commentators, the *Eclogues* transformed shepherds into vehicles for allegory, where animal husbandry was easily allegorized in political and ecclesiastical terms as care for the community, the *polis* (city-state), the region, or the whole nation.³² By the end of the Middle Ages, the eclogue emerged as a useful tool of sociopolitical critique, most famously with Petrarch's popular *Bucolicum carmen* (1346–66), extant in ninety-four manuscripts.³³ In this work modeled on Virgil's *Eclogues*, Petrarch treats events such as the Avignon papacy (1309–76) and the Hundred Years' War between England and France (1337–1453). Although a separate genre, the eclogue's thematic connection to the pastourelle also resonated with at least one medieval poet, John of Garland, who wrote an eclogue in pastourelle form.³⁴ Numerous poets in the late medieval period, including Eustache Deschamps, Jean Froissart, and Christine de Pizan, wrote overtly politicized pastourelles and works with pastourelle motifs, drawing on the *bergerie* branch of the genre that presents the knight as overhearing dialogues between rural folk that often center on the lawless violence of the Hundred Years' War.³⁵

While some pastourelle writers use the genre's sexual politics to comment on political events, others deploy them to grapple with larger issues of national identity and difference. Tudur Penllyn's aforementioned bilingual *Conversation Between a Welshman and an Englishwoman*, written a few

decades after the English violently subdued Owain Glyndŵr's Welsh rebellion, features an aggressive Welshman who speaks in Welsh to a resistant English-speaking Englishwoman.³⁶ Each speaker repeatedly invokes the other's ethnicity: the Englishwoman dismisses the man as "harde (presumptuous) Welsman" (4) and declares, "I am not Wels, thow Welsmon" when he forcibly tries to lift her skirt (11). In the final couplet, the poem's Welsh author aligns himself with its Welsh assailant, who asks, "Oh girl, are you letting / Tudur do it or are you not?" (33–34; Io ddyd, ai caniadu'dd wyd / I Dudur ai nad ydwyd). This moment of authorial identification stages fantasies of "putting the English in their place" through sexual violence and functions as a moment of political resistance at the woman's expense. In the late seventeenth-century *Cold and Raw* pastourelles, a Scotsman attempts to assault an Englishwoman who outsmarts him and steals his gold.³⁷ His ethnicity is foregrounded in the first ballad's subtitle as "The Scotch-man Out-witted by the Country Damsel" and reinforced by the tune's designation as "an excellent New Scotch Tune." All three ballads were printed in London, and their emphasis on the aggressor's Scottishness aligns sexual aggression with a marginalized ethnic status and allows English audiences to cheer his downfall.

The association in the pastourelle and in the pastoral mode more broadly of political power with sexual violence profoundly influenced the Middle English literary canon. To offer one prime example, Geoffrey Chaucer's *Wife of Bath's Tale* enacts a pastourelle narrative, belying Chaucer's abiding interest in the genre, particularly as a means of exploring the contours of sexual violence. *The Wife of Bath's Tale* begins in the world of the pastourelle when its protagonist, a knight riding through the countryside, encounters and rapes an anonymous maiden. Chaucer unequivocally frames the event as rape: the maiden is a virgin; the knight "rafte hire maydenhed" (took her virginity) "by verray force" (through brute strength or indisputable force), "maugree hir heed" (against her will) (3.887–88).³⁸ The scene's language, spanning a brief two lines, offers a clear legal indictment of the knight. The remainder of the *Tale* emerges from this assault, enacting an in-depth exploration of the possibilities of reparative justice, as Carissa Harris has observed, and mobilizing the generic background of the pastourelles—in their central focus on sexual violence and in their privileging of the subjectivity of the rapist knight—to depict possible modes of rehabilitation and to represent the actions that might demonstrate remorse and atonement.³⁹ For the *Wife of Bath's Tale*, the pastourelle offered a natural point of literary departure, witnessing the confidence with which the

genre could be invoked as a literary shorthand for rape itself. Understanding the pastourelle as Chaucerian intertext underscores the range of the genre's influence, the fundamental centrality of sexual violence to the genre, and its foundational role in shaping the English literary canon.

OVERVIEW OF THE VOLUME

Part 1 of *Rape Culture and Female Resistance in Late Medieval Literature* contains three sections of essays that explore English and Scottish pastourelles and situate them within the larger cultural context of female responses to sexual violence in the Middle Ages. The volume begins with a prefatory essay contextualizing the pastourelle's critical history within contemporary discourse surrounding the #MeToo movement. *Rape Culture and Female Resistance's* opening section demonstrates that British pastourelles accommodated a range of subjective positions on the intersections of gender, desire, and violence with far-reaching effects on medieval culture. Mary C. Flannery shows how Scottish court poet William Dunbar highlights a female speaker's multiple, seemingly contradictory reactions to a man's advances to probe the complexities and "grey areas" of sexual consent. Carissa M. Harris analyzes diverse representations of trauma survival in several pastourelles, demonstrating the genre's rich perspectives on female subjectivity. This section goes on to trace the influence of the pastourelle's investigation of female subjectivity beyond the lyric in order to highlight the genre's influence on late medieval women's culture. Thus, Scott David Miller's chapter examines how the pastourelle's characteristic violence is excised and its class politics "gentrified" in Christine de Pizan's *Dit de la pastoure* as well as the wall paintings, tapestries, and floor tiles that adorned a castle owned by Margaret of Flanders.

Part 1's remaining two sections explore how rape culture is both constructed and critiqued in the contexts that informed—and likewise were shaped by—the pastourelle. Lucy M. Allen-Goss and Amy N. Vines investigate how medieval literary representations of women discount and vilify female subjectivities. Allen-Goss shows how victim-survivors' voices are rendered alternately suspect or therapeutic in the Philomela narrative of Chaucer's *Legend of Good Women* and John Gower's *Confessio Amantis*. Meanwhile Vines argues that sexually bold women who pursue erotic encounters in chivalric romances encourage beliefs central to rape culture that women desire

aggressive sex and that they fabricate claims of assault, both in the Middle Ages and today. This section establishes the pervasiveness of culturally accepted sexual violence not just within the pastourelle but also in other literary traditions such as romance and medieval treatments of classical myth. The second section thus focuses on some of the deeply entrenched negative assumptions about female sexuality that help perpetuate rape culture both then and now.

Rape Culture and Female Resistance's final section of essays offers a solution to this widespread literary culture of violence by seeking to recover the lost voices of victim-survivors and others who resisted patriarchal domination in still broader literary contexts. Courtney E. Rydel, Suzanne M. Edwards, and Katharine W. Jager each take up this mantle in their chapters that, respectively, treat representations of survival in Jacobus de Voragine's overwhelmingly popular *Golden Legend*, *The Book of Margery Kempe*, and maternal lullabies centering on reproductive female bodies. From Latin hagiography, to vernacular visionary literature, to lyric in female-centered spaces, the essays in this section recount medieval strategies for challenging masculine authority, resisting sexual aggression, and recovering from assault. These texts offered women radically different ways of rethinking rape and trauma by advocating both active and passive strategies of resistance and openly critiquing domesticity as a site of violence. This concluding section reminds readers that resistance to gendered violence is a series of ongoing actions that, while situated in and determined by their historical contexts, were as complicated and necessary in the Middle Ages as they are today. A response by Elizabeth Robertson, coeditor of the groundbreaking 2001 collection *Representing Rape in Medieval and Early Modern Literature* with Christine M. Rose, reflects on the body of essays as a whole.

Part 2 of the volume consists of an edition of sixteen Middle English and Middle Scots pastourelles, representing the range and richness that the genre achieved in the British Isles. Edited by Carissa M. Harris, each pastourelle includes comprehensive glosses, notes, and a brief preface that lays out each text's material contexts and furnishes a brief summary of its narrative. These paratexts serve as points of entry for students unfamiliar with reading medieval literature, enabling them to discover for themselves the pastourelles' gender dynamics, their imbrication in medieval rape culture, and their surprising resonances with contemporary issues. Read in tandem, this collection's pastourelles and essays mutually illuminate one another, offering advanced students further paths along which to travel toward deeper understanding of

the pastourelles' place in the medieval literary imagination and their enduring influence on modern ways of thinking and writing about sexual violence.

Rape Culture and Female Resistance—and the type of feminist analysis it galvanizes—has the radical potential to reshape how medieval literary scholarship excavates the persistent connections between past and present sexual cultures, buried like underground cables humming with powerful electric charge. It contends with its subject matter in ways that are urgently necessary but nonetheless incomplete. No single volume can encompass the full reality of thinking about, writing about, and experiencing sexual violence, and our goal is not to close the subject with a final pronouncement on the matter but rather to ask questions and trace paths for further research. What follows in the rest of the book constitutes initial points of connection that invite the medieval past into conversation with readers' presents, and much work remains to be done to excavate these connections. We hope that *Rape Culture and Female Resistance in Late Medieval Literature* serves as an invitation to radically reshape how we talk about rape, in our field and in our lives, and we eagerly await the ways that this conversation will continue in future scholarship.

NOTES

1. On the role of bribery, see Geri L. Smith, *Medieval French Pastourelle Tradition: Poetic Motivations and Generic Transformations* (Gainesville: University Press of Florida, 2009), 28–31.
2. The emphasis on justice is especially characteristic of Middle English and Middle Scots pastourelles; see Carissa M. Harris, *Obscene Pedagogies: Transgressive Talk and Sexual Education in Late Medieval Britain* (Ithaca: Cornell University Press), 204–8.
3. Michel Zink, *La pastourelle: Poésie et folklore au Moyen Age* (Paris: Bordas, 1972), 30–41.
4. *Ibid.*, 54.
5. Helen Cooper, “Speaking For the Victim,” in *Writing War: Medieval Literary Responses to Warfare*, ed. Corinne Saunders, Françoise Le Saux, and Neil Thomas (Cambridge: D. S. Brewer, 2004), 219.
6. Zink, *Pastourelle*, 56–57; Smith, *Medieval French Pastourelle*, 56–59.
7. Edmond Faral, “La pastourelle,” *Romania* 49 (1923): 226–27; Zink, *Pastourelle*, 56–57.
8. Faral, “Pastourelle,” 230–31.
9. Smith, *Medieval French Pastourelle*, 33–34.
10. Emilie Buchwald, Pamela R. Fletcher, and Martha Roth, preamble to *Transforming a Rape Culture*, ed. Emilie Buchwald, Pamela R. Fletcher, and Martha Roth, rev. ed. (Minneapolis: Milkweed, 2005), xi.
11. See Smith's discussion of how this reassurance has also furthered earlier critics' identification of the genre as ostensibly lighthearted (*Medieval French Pastourelle*, 35–37).
12. Andreas Capellanus, *The Art of Courtly Love*, ed. and trans. John Jay Parry (New York: Columbia University Press, 1960), 149–50.
13. Smith, *Medieval French Pastourelle*, 40–41.
14. *Ibid.*, 43–45; Faral, “Pastourelle,” 230.
15. Smith, *Medieval French Pastourelle*, 41–42.
16. *The Medieval Pastourelle*, ed. and trans. William D. Paden, 2 vols. (New York: Garland,

- 1987), 1:118–19. On the anti-pastourelle, see Louise O. Vasvari, “Women Raping Men: The Sexual-Textual Violence of the Anti-Pastourelle,” in “*Entra mayo y sale abril*”: *Medieval Spanish Literary and Folklore Studies in Memory of Harriet Goldberg*, ed. Manuel da Costa Fontes and Joseph T. Snow (Newark: Juan de la Cuesta, 2005), 375–95.
17. Faral, “Pastourelle,” 229–30; Smith, *Medieval French Pastourelle*, 35. Cf. Zink’s discussion of the Spanish *serrana*, in which male travelers are attacked by giant, monstrous women in remote mountain overpasses (*Pastourelle*, 86–96).
18. Helen Cooper, *The Pastoral: Mediaeval into Renaissance* (Woodbridge: D. S. Brewer, 1977), 50–58; Smith, *Medieval French Pastourelle*, 23–25.
19. See Ardis Butterfield, *Poetry and Music in Medieval France from Jean Renart to Guillaume de Machaut* (Cambridge: Cambridge University Press, 2002), 151–70; Joël Blanchard, *La pastorale en France aux XIVe et XVe siècles: Recherches sur les structures de l’imaginaire médiéval* (Paris: Honoré Champion, 1983), 27–41, 93–118; Smith, *Medieval French Pastourelle*, 70–117, 183–241.
20. Blanchard, *Pastorale*, 20–24, 51–61.
21. For *As I stod’s* manuscript context and early origins, see Karl Reichl, “The Beginnings of the Middle English Secular Lyric: Texts, Music, Manuscript Context,” in *The Genesis of Books: Studies in the Scribal Culture of Medieval England in Honour of A. N. Doane*, ed. Matthew T. Hussey and John D. Niles (Turnhout: Brepols, 2011), 231, and Karl Reichl, “Popular Poetry and Courtly Lyric: The Middle English Pastourelle,” *Yearbook of Research in English and American Literature* 5 (1987): 41–44.
22. Thomas d’Urfey, *The Courtier and the Country Maid: A Ballad, in Wit and Mirth; or Pills to Purge Melancholy*, 4th ed., 5 vols. (London: W. Pearson for J. Tonson, 1719), 1:128–31.
23. *Quhy so strat strang go we by youe* is copied in an Aberdeen legal manuscript; three pastourelles survive in a manuscript compiled by Humphrey Welles, a lawyer, gentleman, and member of Parliament; and Edinburgh merchant George Bannatyne copied seven pastourelles in his verse anthology.
24. *I love unloved suche is myn adventure*, in *The Lyrics of the Henry VIII Manuscript*, ed. Raymond G. Siemens (Grand Rapids: Renaissance English Text Society, 2013), 61; *Digital Index of Middle English Verse (DIMEV)*, no. 2221.
25. Julia Boffey, “The Maitland Folio Manuscript as a Verse Anthology,” in *William Dunbar, “The Nobill Poyet”: Essays in Honour of Priscilla Bawcutt*, ed. Sally Mapstone (East Linton: Tuckwell, 2001), 40.
26. Cambridge, Magdalene College, Pepys Library MS 2553, 37, twice on 356, 366.
27. This note referring to “helyne n” appears on page 256.
28. *I have a newe gardyn* (DIMEV 2172), in *Medieval English Lyrics and Carols*, ed. Thomas G. Duncan (Cambridge: D. S. Brewer, 2013), 179.
29. *O wicket wemen* (DIMEV 4092), in Duncan, *Medieval English Lyrics*, 302.
30. Faral, “Pastourelle,” 250.
31. Cooper, “Speaking for the Victim,” 218.
32. Cooper, *Pastoral*, 4.
33. Nicholas Mann, “The Making of Petrarch’s *Bucolicum Carmen*: A Contribution to the History of the Text,” *Italia medioevale et umanistica* 20 (1977): 127–82 (for a list of extant manuscripts, 181–82).
34. Cooper, *Pastoral*, 30–33.
35. See Blanchard, *Pastorale*, 68–88, 150–235; Smith, *Medieval French Pastourelle*, 118–82; and Laura Kendrick, “L’invention de l’opinion paysanne dans la poésie d’Eustache Deschamps,” in *Les “Ditez vertueux” d’Eustache Deschamps: Forme poétique et discours engagé à la fin du Moyen Âge*, ed. Miren Lacassagne and Thierry Lassabatère (Paris: Presses de l’Université Paris-Sorbonne, 2005), 163–82.
36. In *Medieval Welsh Erotic Poetry*, ed. and trans. Dafydd Johnston, rev. ed. (Bridgend: Seren, 1998), 70–73.
37. For these works, see the list titled “Additional British Pastourelles Not Included Here” in part 2.
38. All citations taken from Geoffrey Chaucer, *The Riverside Chaucer*, ed. Larry D. Benson (Boston: Houghton Mifflin, 1987).
39. Harris, “Rape and Justice in the *Wife of Bath’s Tale*,” in *The Open Access Companion to the “Canterbury Tales,”* ed. Candace Barrington et al. (2017), <https://opencanterburytales.dsl.lsu.edu/wobti>.