

# CONTENTS

## INTRODUCTION

I. OUTLINE OF TOPIC .....	15
1. Delineation of subject matter	
2. Theoretical and methodological issues	
II. TERMINOLOGY .....	22
1a. 'Sex' and 'gender': early modern thought	
1b. Sex, gender and performance: the post-structuralist perspective	
2. 'Cross-dressing', 'transvestism', 'drag'	
3. 'Homosexuality'	
4. 'Transgression' and 'subversion'	
5. Problems of reference	
III. TRAJECTORY OF THIS STUDY .....	30

## CHAPTER ONE: CROSS-DRESSING AND AUTHORITY

INTRODUCTION: DISGUISE, AUTHORITY AND IGNORANCE .....	35
I. CROSS-DRESSING CONDEMNED.....	39
1. Suppression of cross-dressing: practical measures	
2. Religious and moralistic condemnations of cross-dressing	
3. Playing with fire: theatrical cross-casting	
II. MORAL RESPONSES TO CROSS-DRESSING IN LITERATURE.....	48
1. Sexual degradation: effeminization and 'masculinization'	
2. Imposture and deception	
III. CROSS-DRESSING AND THE FRENCH COURT .....	55
1. Satire and polemic in the wake of Henri III	
2. Glorious cross-dressing: Louis XIV's cross-dressed ballets	
3. Recreational effeminacy: Philippe d'Orléans (1640-1701)	
4. 'Notre Amazone suédoise': Christina of Sweden' (1626-89)	
CONCLUSION.....	66

## CHAPTER TWO: CROSS-DRESSING AND THE POPULAR IMAGINATION

INTRODUCTION.....	71
I. CARNIVAL AND THE CROSS-DRESSED BODY.....	74
1. Carnival and the carnivalesque	
2. Carnival and the theatre: cross-casting	
3. Corporeality and the unruly woman: the <i>Théâtre italien</i> (1685-87)	
II. CARNIVALESQUE INVERSIONS AND THE UNRULY WOMAN.....	82
1. 'Le monde renversé': sexual inversions and social disorder	
2. 'La femme en culotte': domestic reversals	
3. Discret's <i>Alizon</i> (1637)	
4. Molière's matriarchs (1668-72)	
CONCLUSION.....	94

## CHAPTER THREE: TRANSVESTITE POETICS: THE CROSS-DRESSING NARRATIVE

INTRODUCTION.....	99
I. THE TRANSVESTITE NARRATIVE.....	101
1. Narrative teleology	
2. Bodily disclosure and textual closure	
II. THE TRANSVESTITE NARRATIVE AND THE 'READING ENCOUNTER' .....	106
1. 'Suffit d'avoir sauvé le jouvenceau': cross-dressing and narrative impunity	
2. Theorizing the 'reading encounter': agency and knowledge	
3. Female-to-male cross-dressing : appropriating agency	
4a. Male-to-female cross-dressing I: forfeiting agency	
4b. Male-to-female cross-dressing II: agency and eroticism	
III. CROSS-DRESSING AND NARRATIVE FETISHISM IN <i>L'ASTRÉE</i> .....	117
1. 'Narrative fetishism'	
2. Further fetishism: "Alexis" as Astrée	
3. Person and persona	
CONCLUSION.....	124

## CHAPTER FOUR: VISUAL AND VERBAL SIGNS OF GENDER

INTRODUCTION.....	129
I. DISCLOSURES AVERTED AND INADVERTENT.....	132
1. Evidence disregarded	

2. Instant recognition	
3. Behavioural and verbal proofs of sex	
4. Physical proofs of sex	
II. DELIBERATE DISCLOSURES .....	139
1. The taboo body and verbal testimony	
2. Narrative complications: false anagnorises	
3. Jean-Pierre Camus's <i>Iphigène</i> (1625)	
CONCLUSION.....	149

## **CHAPTER FIVE: FLIRTING WITH THE TRANSGRESSIVE: THE BIENSEANCES**

INTRODUCTION .....	153
I. <i>EQUIVOQUES</i> .....	155
1. Sexual wordplay in court ballet	
2. Sexual wordplay and exposure	
3. Sexual transgressions in context	
4. Debating propriety: <i>Le Procès de la femme juge et partie</i> (1669)	
II. SEXUAL TRANSGRESSIONS AND FEMALE AGENCY.....	166
1. Female homosexuality	
2. Male homosexuality	
CONCLUSION.....	175

## **CHAPTER SIX: THE EMANCIPATED WOMAN**

INTRODUCTION .....	179
I. SOCIAL AND SEXUAL EMANCIPATION .....	182
1. Cross-dressing and homosexuality in history and literature	
2. Women in male professions	
3. Enforced transvestism and sexual identity	
II. FEMALE HEROISM.....	193
1. Religious and patriotic motives	
2. 'Une libertine déguisée en Héroïne': <i>Christine de Meyrac</i>	
3. Women writers and the cross-dressed heroine	
4. 'Marmoisan' and the politics of androgyny	
CONCLUSION.....	207

# CHAPTER SEVEN: TRANSVESTITE TENDENCIES: FRANÇOIS-TIMOLEON, ABBE DE CHOISY

INTRODUCTION .....	211
I. UNDERSTANDING CROSS-DRESSING .....	213
1. Childhood habits	
2. ‘Toutes les petites afféteries’: the appeal of feminine accoutrements	
II. ‘TOUJOURS GOUVERNE PAR LE PLAISIR’: STRATEGIES TOWARDS PLEASURE .....	222
1. Disguise and deception: the “Comtesse des Barres”	
2. Between parody and authenticity: “Madame de Sancy”	
CONCLUSION.....	229
 <b>CONCLUSION</b>	
CONCLUSION .....	233
APPENDIX .....	241
BIBLIOGRAPHY.....	247
ILLUSTRATIONS .....	271
1. ‘Mauvais ménage et débat pour la culotte’ (Guérard)	
2. ‘Ménage raccomodé et la culotte cédée au mari’ (Guérard)	
3. Céladon as “Orithie” (Rabel)	
INDEX.....	275