



## The Women's Print History Project

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### *The Canterbury Fails x The WPHP Monthly Mercury: MONKS!!!, The WPHP Monthly Mercury*

Produced by Kate Moffatt, Kandice Sharren, and Michelle Levy

Transcribed by Sara Penn

Music by Ignatius Sancho, "Sweetest Bard," *A Collection of New Songs* (1769), played by Kandice Sharren; David Coley, "The Canterbury Fails" (2021)

Project Director: Michelle Levy (Simon Fraser University)

Moffatt, Kate, and Kandice Sharren, hosts. "The Canterbury Fails x The WPHP Monthly Mercury: MONKS!!!" *The WPHP Monthly Mercury*, Season 3, Episode 4, 28 October 2022, <https://womensprinthehistoryproject.com/blog/post/118>.

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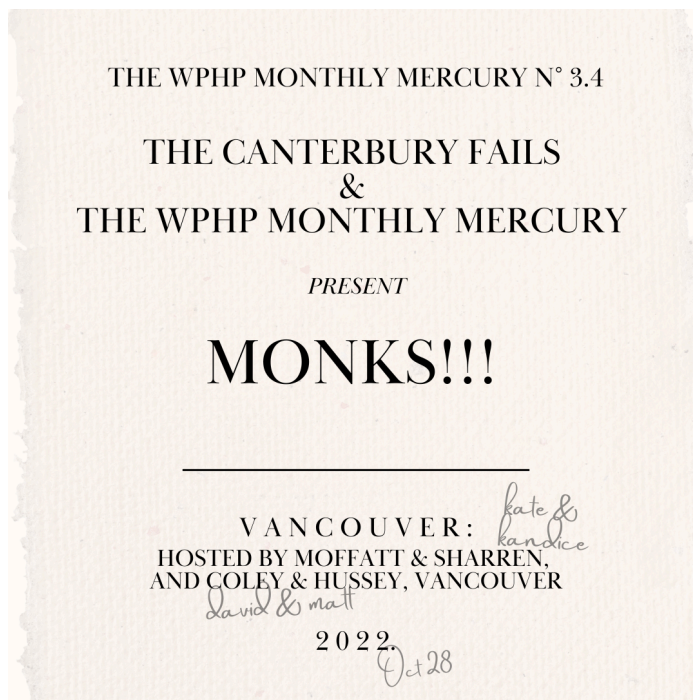
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# *The Canterbury Fails* x *The WPHP Monthly Mercury*: MONKS!!!

*Kate Moffatt and Kandice Sharren*



What do the medieval period and the Romantic period have in common? Well, at the very least, badly behaved monks. In Episode 4 of Season 3 of *The WPHP Monthly Mercury*, hosts Kate Moffatt and Kandice Sharren team up with David Coley and Matt Hussey and their podcast, *The Canterbury Fails*, for our first-ever crossover episode.

Join your eighteenth- and nineteenth-century hosts as they dive into *The Choristers' Lament*—a Middle English alliterative poem—and revisit a WPHP team favourite, *The Three Monks!!!* (also featured in S1E5, “Of Monks and Mountains!!!” and Kate’s 2021 Spotlight, “A Gothic Ménage: Guénard, ‘The Three Monks!!!’, and Translation”) with two medievalists in tow.

*The Canterbury Fails* podcast is hosted by David Coley and Matt Hussey. If you’d like to hear more about little-read Old and Middle English poetry, you can find them on any reputable podcasting platform, including [Apple Podcasts](#), [Audible](#), and [Spotify](#).

## **WPHP Records Referenced**

[Guenard, Elisabeth](#) (person)

[Sarrett, H.J.](#) (person)

[The Three Monks!!!](#) (title)

## Works Cited

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<https://doi.org/10.2307/2851316>.

00:00:01 Kate Moffatt (co-host) See, this is why I didn't do a plot summary [laughs]—

00:00:03 Matt Hussey (guest) yeah. Because here's the thing, people—we could sit here and talk about the insanity of this plot for another hour. We really could. It's a nonstop bonanza of crazy town [all laugh]—

00:00:15 Kate Moffatt (co-host) it's bonkers. It's bonkers [laughs]—


00:00:17 Matt Hussey (guest) it is freaking—it's so wild.

00:00:21  [music playing]

00:00:27 Kate Moffatt (co-host) Hello and welcome to *The WPHP Monthly Mercury*, the podcast for *The Women's Print History Project*. The WPHP is a bibliographic database that collects information about women and book production in the eighteenth and nineteenth centuries. My name is Kate Moffatt—

00:00:42 Kandice Sharren (co-host) and I'm Kandice Sharren—

00:00:44 Kate Moffatt (co-host) and we are longtime editors of the WPHP and the hosts of this podcast. Join us in the last week of every month this season. As we interview more brilliant scholars; take a trip across the Atlantic for our first ever live and in-person episode; and, as always, dive into the ins and outs and sideways and upside downs of working on women in print.

00:01:04  [music playing]

00:01:14 Kandice Sharren (co-host) After an unplanned hiatus in September while Kate started her PhD, we're back with something we've never done before: a crossover episode with *The Canterbury Fails* podcast, hosted by David Coley and Matt Hussey. Their format is simple and elegant. One person brings a little red old or middle English poem to the table, and the other pairs it with a thematically appropriate cocktail.

00:01:39 Kate Moffatt (co-host) For this episode, we did it twice. They chose a medieval poem and we chose a multi-volume novel [Kandice laughs]. To make sure it would be accessible, we chose a theme that ticked both the gothic *and* medieval boxes, which is one of our favorites: monks. That's right, folks! We had a monk off. [Kandice laughs]

00:01:57 Kandice Sharren (co-host) Earlier this month, we sat down around a table to share our favourite monks, some questionable drinks, and enough laughter [Kate laughs] to blow out the microphone multiple times. The result is the only podcast episode we've recorded to date to earn an explicit rating.

00:02:17 Kate Moffatt (co-host) So, gentle listener, be warned. These monks are very badly behaved.

00:02:24  *Canterbury Fails. The Canterbury Fails. Probably never read them. The Canterbury Fails. Might be moralistic or boring. Might be rhetorically sorry. The Canterbury Fails.*

00:02:47 Matt Hussey (guest) Hey, welcome to *The Canterbury Fails*. My name is Matt Hussey and I'm joined by co-host—

00:02:55 David Coley (guest) David Coley. And this is, as Matt's about to tell you, a very special *Canterbury Fails*—

00:03:00 Matt Hussey (guest) a very special *Canterbury Fails*. Today we have two incredibly learned, smart, articulate, and hilarious people joining us: Kandice Sharren.

00:03:13 Kandice Sharren (co-host) Hello.

00:03:14 Matt Hussey (guest) Yeah, there we go [laughs]. And also Kate Moffatt.

00:03:18 Kate Moffatt (co-host) Hi. [laughs]

00:03:20 Matt Hussey (guest) And they're from *The Women's Print History Project's Monthly Mercury* podcast, which I highly recommend you go, you like it, you checkbox it, you upgrade it, and you listen to it because it's tight. [all laugh]

00:03:34 David Coley (guest) Yeah. The problem is that once you do that, we have lost you as a listener forever [all laugh]—

00:03:38 Matt Hussey (guest) that's true—

00:03:39 David Coley (guest) and so it's been really nice knowing you, listener.

00:03:41 Matt Hussey (guest) Thanks, David's mom [all laugh]. We're going to briefly—just because some of you may be newcomers to *The Canterbury Fails* because we might actually get real listeners with the bringing on of the two cool people from a real podcast [Kandice laughs]. *The Canterbury Fails* each week we read, or each episode, we read a medieval text. And it's a text that's unstudied, unread, very rarely looked at—

00:04:09 David Coley (guest) unloved—

00:04:11 Matt Hussey (guest) and unappreciated—

00:04:12 Kandice Sharren (co-host) that's our favorite kind.

00:04:12 Matt Hussey (guest) That's all we've got [all laugh] and we pair it with a cocktail. But today we are fortunate because we're going to do it with a medieval poem. But we're also, with our august guests here, going to be doing with an early nineteenth-century novel, which I will let them introduce, but I promise you, is more interesting than anything we have ever even imagined [all laugh].

00:04:36 David Coley (guest) God knows it is more interesting than this week's medieval entry, which is a middle English entry. And so I guess I will be introducing that.

00:04:67 Matt Hussey (guest) Why don't you go right ahead.

00:04:46 David Coley (guest) Is *The Choristers' Lament*. *The Choristers' Lament*, in case you're interested, is in the manuscript British Library Arundel 292. That is a vellum manuscript that was produced in the last quarter of the thirteenth century. But what's interesting here, passingly so, [all laugh], is that—

00:05:09 Matt Hussey (guest) just barely [all laugh]—

00:05:11 David Coley (guest) this is a fourteenth-century poem that was added later to the thirteenth-century manuscript. This is an alliterative poem. And it has been convincingly dated by J.P. Oakton, whose judgment I'm not going to quarrel with in this instance—

00:05:26 Matt Hussey (guest) but you could because he's been dead for a hundred years—

- 00:05:28 David Coley (guest) I could, he's not going to care, worse things have happened to him—to a mid to late fourteenth-century poem. And that puts it squarely in the middle of the period. The explosion of alliterative verse that happens from around 1350 to 1450-ish that we call, with terrible scare quotes on it, the “Alliterative Revival.” Regular *Fails* listeners will know that we've read some other poems from the Alliterative Revival, and you could be forgiven for thinking that it's not a great movement and [all laugh]—
- 00:05:57 Matt Hussey (guest) also, we are desperately needing of some Revival because—
- 00:06:00 David Coley (guest) it is the same movement, or the same group of poems, that brought you *Pearl*, that brought you *Sir Gawain and the Green Knight*, brought you the alliterative *Morte Arthure*, *Pierce Plowman*, *The Choristers' Lament*, I mean, works of genius, all. This manuscript, interestingly enough, can also be placed physically. And it can be placed at the Benedictine Abbey of Holy Trinity in Norwich, in East Anglia. And East Anglia is not exactly the first place we tend to think of when we think of alliterative verse.
- 00:06:31 David Coley (guest) But that's okay. I think the moral here is that you never quite know what you're going to get when you open up a manuscript from Norwich. This poem, and another short alliterative poem known as the “Complaint Against Blacksmiths,” are thus included in this earlier manuscript.
- 00:06:46 David Coley (guest) And the manuscript itself contains a lot of Anglo Latin and a few Anglo French works. There's a bestiary, there are the animal fables of Odo—this is a really animal heavy text—some riddles, Districts of Cato and Apollonius of Tyre, not Gowers', some sermons. And my personal favorite entry into this manuscript: a set of instructions on what to do in case of accidents at Holy Communion [all laugh]. Meaning that's actually—it's serious shit!
- 00:07:14 Kandice Sharren (co-host) What kinds of accidents?
- 00:07:18 David Coley (guest) Well, what happens if you make Christ's body and then spill it, or it gets flushed down the toilet accidentally [Kandice laughs], or you drop it and somebody walks on it.
- 00:07:23 Kandice Sharren (co-host) Was that a risk in the fourteenth century?

00:07:24 David Coley (guest) It's blasphemous because it's Christ's body, right? And so, this is—

00:07:27 Matt Hussey (guest) it's been transformed. You can't screw around with this shit—

00:07:29 David Coley (guest) you can't transubstantiate it. And you don't want to be the guy that accidentally tramples Christ in the Eucharist line. And so, what do you do with this? And so, what this entry—which I love—I mean, because this is a real problem, right? What do you do?

00:07:42 Matt Hussey (guest) I have an actual anecdote. Can I bring it to the table?

00:07:45 David Coley (guest) You can but I just want to suggest that this one anecdote, this one entry, does suggest that this is ecclesiastical audience. Who else would need—

00:07:56 Matt Hussey (guest) oh—

00:07:56 David Coley (guest) right? Who else would need that in their manuscript? So this should be, I'm assuming, read by monks, priests, friars—some group that can actually conduct the Sacrament of the Altar and would be worried about the fact that they made a little too much Christ and now need to drink it or get rid of it.

00:08:11 Matt Hussey (guest) That's the story I had [all laugh]. When I—as you might not be surprised to hear—there was a small stretch of my life in which I was an altar boy [all laugh]. Serving as an altar boy in my tweens, I had to attend the services and I was the one running around with the bells and the smoke and the wine and the bread, right? Helping out.

00:08:34 Matt Hussey (guest) So, once Father—God, what was that dude's name? Father Stevens?— Father Stevens did the wine shebang, some accident occurred. He slipped and he filled the old goblet to like, yea to the tea. So, he does the Dominus ominous, right—

00:08:56 David Coley (guest) he transubstantiated that—

00:08:57 Matt Hussey (guest) he did it, it got transubbed, and he's walking around giving it to everybody. But he comes back and he's got like half a pint or a pint of wine left in this ginormous



chalice. And he has to finish it. You can't put it back [all laugh]. He can't undo it. [all laugh]

00:09:13 Matt Hussey (guest) So he's doing the whole thing. There's lots of motions and singing and chanting and he's trying to chuck it down, but he can't. And it's getting a little worrisome. His face is turning red [Kandice laughs]. I mean, I don't think Father Stevens avoided the alcohol in general, but—so he finally flagged for help.

00:09:31 Matt Hussey (guest) And a guy in the front row of the pew jumped up, went down, dropped onto the knees, put his hands up, and got delivered the mug of mightiness [Kandice laughs] and whacked down the whole shebang of this wine in one go, saving Father Stevens. And probably in alignment with the rules for what you do if there's an accident.

00:09:51 David Coley (guest) You know, if this weren't a podcast that was going to go to six or seven people, I would've said it was a lot more on point for Father Stevens to give the wine to the altar boy.

00:09:59 Matt Hussey (guest) Oh! Oh! [all laugh]—

00:10:02 David Coley (guest) alright, so let's talk about the poetics of this thing—

00:10:04 Matt Hussey (guest) our cancellation is imminent [all laugh]—

00:10:06 David Coley (guest) that's really what we're interested in, is poetic. This is, like some of the other alliterative verses that we have looked at, alliterative long line. It is stressed a-a-a-x; the “a” is being the alliterative syllables. And it also, unusual for alliterative verse, has a rhyme scheme. Do not accuse *The Choristers'* poet—and I use that term loosely—do not accuse *The Choristers'* poet of being not creative with his rhyme scheme. The rhyme scheme for this poem, which is broken into quatrains, is a-a-a-a.

00:10:49 Matt Hussey (guest) Boom. Boom. [all laugh]

00:10:51 David Coley (guest) It is a work of genius—

00:10:53 Matt Hussey (guest) a virtuoso—

00:11:02 David Coley (guest) I mean, this is a poet that wants to show off, that wants his skill known. Right? So I'm just going to read you lines 1, though, let's say 14.

00:11:02 Matt Hussey (guest) No, not 14—

00:11:03 David Coley (guest) no, I'm going to read—

00:11:04 Matt Hussey (guest) no one needs 14 lines—

00:11:05 David Coley (guest) I'm going to read you lines 1 through 8—

00:11:06 Matt Hussey (guest) okay, that's better. [Kandice laughs]

00:11:08 David Coley (guest) “Un-comly in cloystre . i coure ful of care  
I loke as a lurdeyn . and listne til my lare  
þe song of þe cesolfa . dos me syken sare  
and sitte stotiand on a song . a moneth *and* mare” —

00:11:29 Matt Hussey (guest) you you can hear it coming—

00:11:34 David Coley (guest) “I ga gowlende a-bowte . also dos a goke  
Mani is þe sorwfol song . it *singge* vpon mi bok.  
I am holde so harde . vn-nepes dar i loke  
al þe mirthe of þis mold . for god i for-soke”  
...so it's not exactly—

00:11:51 Matt Hussey (guest) sorry, I'm a little misty. That was [all laugh]—

00:11:54 David Coley (guest) it's beautiful. Well, the plot here is that Walter, a chorister, is a little bit—

00:12:00 Matt Hussey (guest) can I say something? Don't spend a lot of time on plot summary because if they're summarizing their plot—

00:12:05 David Coley oh yeah—  
(guest)

00:12:05 Matt Hussey listener, go get a sandwich and a sleeping bag [all laugh]—  
(guest)

00:12:12 David Coley because it is worth noting that we gave them a 36-line poem to read and they gave us  
(guest) a 400-page volume.

00:12:23 Kate Moffatt Hey, listen, they were usually three volumes [in the period]. We went easy on you,  
(co-host) actually—

00:12:27 Kandice Sharren this could have been a five-volume Ann Radcliffe novel—  
(co-host)

00:12:30 Matt Hussey short form for the eighteenth-century—  
(guest)

00:12:32 David Coley So, the plot is pretty basic. Walter is a chorister. He works hard. He knows that he's  
(guest) struggling but he goes to his master and he is sure that his master is going to commend him for his hard work. He goes to his master, his master tells him that he can't do it, that he's biting the notes, that he's flat when he should be natural, that he's natural when he should be flat. And then Walter has, in a little narrative aside, we're told that Walter seems like he's going to have a cardiac episode. He's going to burst with blood—

00:13:00 Matt Hussey yeah. His head's going to explode—  
(guest)

David Coley his head's going to explode. And, and then he goes to his friend William, who is  
(guest) studying the Psalms. And he complains to William about his labour, asks if there's as much trouble—and William then complains to him, right? William is like, "Oh, the Psalms are so hard. I'm struggling. I can't deal with this." And he has the tenacity to ask Walter if there is as much trouble in singing as there is in sermonizing about the Psalms. Walter says, for another 12 lines, all which rhyme—

00:13:30 Matt Hussey tedious lines, tedious lines [all laugh]—  
(guest)

00:13:32 David Coley (guest) tells him that there is in fact more. And he actually makes an interesting little sort of jab at the Psalms, which, maybe we can talk about. But I think to get through the rest of this, we're going to need a drink [all laugh]—

00:13:42 Matt Hussey (guest) So turn it over to Kandice with the description of the matched paired thematic, cup of—

00:13:50 David Coley (guest) is it a tea cup? What is this?

00:13:52 Kandice Sharren (co-host) That's what the recipe I found on the internet told me to do. So, the cocktail is called Sing Like A Bee.

00:14:00 Matt Hussey (guest) Okay. Oh, I like it! [all laugh]

00:14:03 Kandice Sharren (co-host) Inspired by the one small part of this poem I understood when I read it, which is the line about William saying, "I'm as sorrowful as the bee that buzzes half drowned in the well."

00:14:17 Matt Hussey (guest) That's like one of the best metaphors—

00:14:19 David Coley (guest) it's the only metaphor in this poem [all laugh]. This is like the chorister's baby book [all laugh]. Not much here.

00:14:25 Kandice Sharren (co-host) So my one disappointment with this cocktail was that I wanted to find little things that might look like bees to put in them. So it's like bees in the well, but I didn't have time.

00:14:36 Kate Moffatt (co-host) I suggested yellow Jelly Bellies, but we thought that might be gross.

00:14:42 David Coley (guest) Well, you know, disappointment is what we do here on *The Canterbury Fails*, so cheers! [all clink glasses]

00:14:45 Matt Hussey (guest) Cheers. Oh yeah, the bee. It's got some pop [Kandice laughs]. It doesn't mess around. You don't gulp the bees' buzz. [laughs]

00:14:58 David Coley (guest) No, that's how Father Stevens [all laugh]—

00:15:00 Matt Hussey it's got some kick—  
(guest)

00:15:05 Kate Moffatt I can taste the bergamot—  
(co-host)

00:15:07 Matt Hussey yeah. And you can definitely taste the bergamot.  
(guest)

00:15:09 David Coley Also, the honey is doing an interesting sort of glommy thing in here.  
(guest)

00:15:12 Kandice Sharren Yeah, sorry. [laughs]  
(co-host)

00:15:13 David Coley No, that's okay because it sort of does add a textural element that you usually don't  
(guest) get in a cocktail. So I like that.

00:15:18 Kandice Sharren Oh, I think that might be the orange peel—  
(co-host)

00:15:20 Kate Moffatt orange juice?—  
(co-host)

00:15:24 Kandice Sharren maybe those are the bees in the well—  
(co-host)

00:15:26 Matt Hussey There it is.  
(guest)

David Coley You need to account for it. There they are drowning.  
(guest)

00:15:31 Matt Hussey It definitely is earl gray. Is it real earl gray? Is this caffeinated?  
(guest)

00:15:35 Kandice Sharren Yeah, I put earl gray tea in some gin. Soaked gin.  
(co-host)

00:15:40 David Coley Yeah. This is like a nineteenth-century version of Red Bull and vodka. [all laugh]  
(guest)

00:15:44 Matt Hussey (guest) I was going to say, what could be more British than this? Tea and gin, mixed—

00:15:50 David Coley (guest) colonialism! [all laugh]

00:15:52 Matt Hussey (guest) Hear, hear.

00:15:53 David Coley (guest) Alright, so let's talk about this poem because—I don't even know what to say.

00:15:58 Matt Hussey (guest) I have *very few* things to say [Kandice laughs] but I'll let someone else go first. I mean, let's let our guests—their first impressions of this—

00:16:05 David Coley (guest) do pick up on what we are putting down [all laugh]—

00:16:06 Kate Moffatt and Kandice Sharren (co-hosts) [both stare blankly]

00:16:09 Matt Hussey (guest) you know when you're teaching a class and you ask a question—

00:16:14 David Coley (guest) I know—

00:16:15 Kate Moffatt (co-host) and they stare at you blankly—

00:16:20 Kandice Sharren (co-host) and this time it's definitely your fault because we did the readings. We talked about them. Well, as I said, until we had that lovely explication, the only thing I was pretty sure I understood was that somebody in this poem was so sorrowful as a bee singing in the well. Half drowned. Which sounds like the overall affective register of this piece of poetry.

00:16:41 David Coley (guest) It's not a high flying piece of poetry.

00:16:44 Matt Hussey (guest) Like a bee in a well.

00:16:46 David Coley (guest) Like a bee in a well [all laugh]. One of the things that I actually liked about this poem, and again, I'm not thinking about this aesthetically, I'm not thinking about this in terms of its magnificence—

00:16:58 Matt Hussey (guest) you're going to add it to your syllabus—

00:16:59 David Coley (guest) no, I'm definitely not going to add it to my syllabus, except maybe I should add this— before I ask them to read something good, just as a kind of baseline—

00:17:06 Matt Hussey (guest) “here is the greatest work of medieval literature” [Kandice laughs]—

00:17:10 Matt Hussey (guest) enjoy. It's all downhill from here.

00:17:14 David Coley (guest) I like the idea that this poor, tone deaf monk [Kandice laughs] is trying to read, and struggles to come to grips with this music—

00:17:24 Matt Hussey (guest) and it doesn't condemn him too hard—

00:17:28 David Coley (guest) no—

00:17:29 Kate Moffatt (co-host) you mentioned that this was probably read by other monks, people who are doing things like—

00:17:36 David Coley (guest) well, the manuscript context has nothing to say—maybe it was, maybe it was added.

00:17:40 Kate Moffatt (co-host) It made me think that it's like hashtag relatable content. [laughs]

00:17:45 Matt Hussey (guest) They did that a lot in the middle ages.

00:17:48 Kate Moffatt (co-host) And they're like, “Oh, that's how I feel about singing too.”

00:17:52 Kandice Sharren (co-host) “Yeah, it's okay I'm tone deaf. They won't kick me out of the Benedictine monastery for this.”

- 00:17:58 Matt Hussey (guest) I thought they were fairly forgiving. I mean, the teacher does kind of excoriate him. But the poem itself is not damning of Don Walter in any way that you see anti-monastic satire normally going.
- 00:18:10 David Coley (guest) And this is one of the things that actually troubled or puzzled me about this, which is that I was expecting when I looked through the index of middle English verse and saw that there was in fact a poem about monks struggling to learn sacred language or sacred music. I thought that this was going to be more cutting [all laugh]. I expected a satire—
- 00:18:29 Kate Moffatt (co-host) something scathing—
- 00:18:33 David Coley (guest) not unlike the 400 pages of monkish hijinks [all laugh] that we're going to be listening to in the second half of the show. I expected something like that, like, the monk couldn't learn his music because he was too busy hittin' Father Stevens' Communion wine—
- 00:18:53 Matt Hussey (guest) Father Stevens, I hope, oh God, rest his soul [all laugh], will not strike me down—
- 00:18:58 David Coley (guest) do you think Father Stevens is one of our listeners?
- 00:19:00 Matt Hussey (guest) No, because he's dead. I'm sure he is dead. I mean, he must be dead. He was old when I was 11.
- 00:19:07 David Coley (guest) He may have only seemed old when you—well, I expected more satire. And what I got was a description of a monk who couldn't sing and the monk complains. It's not the satire on *The Choristers'* as that blacksmith poem that's associated—
- 00:19:24 Matt Hussey (guest) that makes me wonder—
- 00:19:26 David Coley (guest) This is literally the chorister's lament.
- 00:19:28 Matt Hussey (guest) So here's what I was thinking. In that manuscript context with the blacksmith poem is an alliterative poem is all about all the crazy ass noises that blacksmiths make. It's just really loud to be a blacksmith, as you might imagine.



00:19:41 David Coley (guest) And they do it at night. And this is the problem.

00:19:43 Matt Hussey (guest) Correct. And it's a real issue. So we have two poems in this manuscript that are complaining about noise. Plus, you mentioned that it was an ecclesiastical manuscript, perhaps, or at least an ecclesiastical context. Lots of times ecclesiastical people complain about monks [all laugh], the priests don't like the monks, the monks don't like the priests. It's a thing.

00:20:09 David Coley (guest) And nobody likes the friars. [Kandice laughs]

00:20:11 Matt Hussey (guest) And no one likes the friars. Right. So, on one hand, I would expect the sort of ecclesiastical satire of these stupid monks who can't learn the proper music, but then, it also complained about these blacksmiths. So maybe it's just some guy who really can't get to sleep at night because the monks are too freaking loud. And the blacksmiths are too loud.

00:20:32 Kate Moffatt (co-host) John Walter's practicing his verse. But at midnight. [laughs]

00:20:37 Kandice Sharren (co-host) Do we know what that scale is?

00:20:38 David Coley (guest) Oh, okay. So I'm glad you asked [all laugh]—

00:20:41 Matt Hussey (guest) Oh, shit [all laugh]—

00:20:42 David Coley (guest) I did some research here for this, people—

00:20:46 Matt Hussey (guest) if David does research, we're going to hear about it, so, thanks, Kandice. [all laugh]—

00:20:51 Kandice Sharren (co-host) sorry, sorry. [all laugh]

00:20:52 David Coley (guest) There's a lot of musical terminology in this poem. So, Walter talks about his being [unintelligible]. He talks about not being able to learn his [unintelligible]—

00:21:04 Matt Hussey (guest) these are all words that even we don't know—

00:21:06 David Coley (guest) I had no idea what was going on here, so I did have to do some digging to find this out because I didn't want to be caught with my pants down, here—

00:21:31 Matt Hussey (guest) like the monks in the book we're reading later [all laugh]—

00:21:18 David Coley (guest) Oh, God, you just saved me from saying something really horrible. [all laugh]

00:21:22 Matt Hussey (guest) That's why I'm here. [all laugh]

00:21:24 David Coley (guest) Thank you. This musical terminology reflects a studied practice of the Guidonian hand or Guidonian music nomenclature—

00:21:35 Kandice Sharren (co-host) is that why there's a hand—

00:21:37 David Coley (guest) that's why I have printed out this manuscript image, which you, listener, cannot see, of a hand. And apparently—

00:21:43 Matt Hussey (guest) I assure you, it's just as tedious as the poem.

00:21:45 David Coley (guest) It's even more tedious, I tried to figure it out. Well, not more, but as. So, there are points on the hand. You'll have like—

00:21:55 Matt Hussey (guest) oh, shit [all laugh]—

00:21:55 David Coley (guest) Do, Re, Mi, Fa, Sol, La—there is no Ti.

00:22:00 Matt Hussey (guest) Yes, there is [all laugh]—

00:22:01 David Coley (guest) In the drink, there is [all laugh]—but those are the notes in the Guidonian. And they are placed on the hand as a kind of mnemonic to help monks who are learning this because they can't just sit down at the piano and play it or listen to it on a stereo, right? So this tells you distances between notes and it gives you a sense of

relationships between pitches. And then when you move up beyond the final note—I watched a YouTube video [all laugh]—

- 00:22:29 Matt Hussey (guest) you watched—
- 00:22:31 David Coley (guest) no, there is, it was amazing [all laugh]. You sort of change this scale and it twists around. So the Guidonian hand is a spiral that goes around the hand and it traces the notes.
- 00:22:42 Kate Moffatt (co-host) This is intense!
- 00:22:43 David Coley (guest) One of the things that's interesting about this, though, is that the lowest pitch on Guidonian nomenclature is the Gamma ut, the T is the base note. Remi t's a good scrabble word, by the way [laughs]—
- 00:22:57 Kandice Sharren (co-host) if you want those points—
- 00:22:58 David Coley (guest) the Gamma ut is the lowest one. But if you can use it—anyway[all laugh]—the lowest point is Gamma ut. If you start at Gamma ut and you sing through the entire scale all the way up the three octaves, you are running the Gamma ut. That's where the expression comes from. [all gasp]
- 00:23:14 Matt Hussey (guest) Our single listener will finally have something to take away from this absolute—now we know where running a gamut is from.
- 00:23:23 David Coley (guest) That was the payoff of the whole—there it is! [all laugh]
- 00:23:26 Matt Hussey (guest) Thank you for coming today [laughs]—
- 00:23:28 David Coley (guest) I'll finish my drink right now. No, the only thing I wanted to talk about in this—
- 00:23:34 Matt Hussey (guest) you've gotta finish that. I mean—

- 00:23:33 David Coley (guest) that's it! [all laugh] This is obviously the predecessor to our Do, Re, Mi, Fa, Sol, La, Ti, Do. So, you can imagine poor William singing in the Austrian hills [sings] *oh, it begins with Do, Re, Mi*, right?
- 00:23:49 Matt Hussey (guest) It rocks. [Kandice laughs]
- 00:23:57 David Coley (guest) The son of music [all laugh]. It's pretty awesome. So the only lines I wanted to pull out here before we get to the rating game are these two here at the end. This is line 47 and 48. And I just thought it was interesting because this is when William is up braiding—sorry, William, they could have named him something different—
- 00:24:17 Matt Hussey (guest) like Walter or Chuck—
- 00:24:20 David Coley (guest) William has just had the temerity to ask Walter if singing was as difficult as writing sermons about the Psalms. And Walter then goes into another tedious 16 lines about how bad it really is. But then he says toward the end of his little diatribe, “I can't learn my Fa-sol, I can't learn my F flat,” blah. Then he says, “ful litel þu kennes [full little do you know] / qwat sorwe me ayles [what sorrow ails me]/ It is but a childes game / þat þu wit 3 dauid dayles”—your Psalms, your writing of the Psalms, that's like a child's game.
- 00:25:03 David Coley (guest) So I think that's an interesting moment. And I don't think it's like, “oh my God, Walter's talking smack about David.” But I am interested in that little bit of friction. Does this gesture towards some kind of monastic, breakfast club thing, where you've got like the monks who sing and the monks who do songs? Is there some kind of tension that existed within monasteries among different groups of monks? What do you do with these lines?
- 00:25:35 Kandice Sharren (co-host) What you're saying is that this has the potential to be a fourteenth-century diss track?
- 00:25:40 Matt Hussey (guest) Yeah, they're ripping on each other. I like it. The other thing that it reminds me of is—I was going to try to look this up, but I didn't have time—which is there are complaints in the later middle ages about the new music, right? The English saying monophony and the French invent polyphony, which is way more complicated and hard to learn—
- 00:26:13 David Coley (guest) but also significantly more pleasant to listen to [laughs]—

00:26:15 Matt Hussey (guest) Well, yeah, and more interesting and stuff. But this, I thought maybe this is like either an articulation or a sort of symptomatic of English resistance to the French cultural dominance of polyphony as the later middle ages emerge, which—

00:26:30 David Coley (guest) and it is a French master, right? That he goes to—

00:26:32 Kate Moffatt (co-host) I was going to say it ends with that French that I don't understand.

00:26:36 Matt Hussey (guest) Yeah, and he disses him in French. So that's where I thought it might be a slightly weirdly sort of local versus French or nationalistic or whatever—

00:26:44 David Coley (guest) which, I mean would align with some incredibly dated and difficult narratives about the Alliterative Revival that I don't subscribe to but that are there. But this strikes me as late for that. Like, if the monks in the fourteenth century are struggling with polyphony—

00:27:01 Matt Hussey (guest) it's been around for a long time—

00:27:03 David Coley (guest) they're really behind the times—

00:27:05 Matt Hussey (guest) but I think about the popularizations of the new music, like Guillaume de Machut, who is clearly a fourteenth-century figure, right? So I could just see it being at odds with the new French—

00:27:16 David Coley (guest) if it's East Anglia, then maybe it didn't quite get up there—

00:27:19 Matt Hussey (guest) things are slow in the hinterlands. Yeah, maybe. You know what time it is, though?

00:27:24 David Coley (guest) It's time to rate!

00:27:25 Matt Hussey (guest) It's time to rate. And we're going to let our guests a) choose the scale—

00:27:30 David Coley (guest) that's an important part of this—

00:27:32 Matt Hussey and b) then rate the text—  
(guest)

00:27:35 David Coley we will then rate the drink—  
(guest)

00:27:36 Matt Hussey well, we will also rate the text and then we'll all rate the drink.  
(guest)

00:27:38 David Coley Yes. We rate the drink first.  
(guest)

00:27:40 Kandice Sharren Oh, we rate the drink first? Okay—  
(co-host)

00:27:41 Matt Hussey you get to decide on the scale you would like to rate it on. I was thinking one  
(guest) through five fingers [Kandice laughs] for the Guidonian hand.

00:27:48 Kate Moffatt I was going to suggest drowning beans. But we've already brought that in—I like the  
(co-host) fingers!

00:27:53 Kandice Sharren What are the knuckle things on the fingers?  
(co-host)

00:27:55 David Coley Like 16 sol fa uts—  
(guest)

00:27:58 Kate Moffatt 1 to 16 sol fa uts—  
(co-host)

00:28:00 Kandice Sharren let's do it! [laughs]  
(co-host)

00:28:04 Matt Hussey I'm stuck!  
(guest)

00:28:05 Kate Moffatt With 1 being bad?  
(co-host)

00:28:06 David Coley 1 [is] definitely bad.  
(guest)

00:28:08 Matt Hussey (guest) So how many sol fas uts do you give this poem? I mean, it's an arbitrary scale. You don't have to think really hard. There's not going to be a test on this.

00:28:17 Kandice Sharren (co-host) You're asking me to not overthink something, Matt? [laughs]

00:28:19 Kate Moffatt (co-host) Kandice, the person who writes our lit reviews, like, three pages long.

00:28:23 Kandice Sharren (co-host) Sorry. Well, I thought it was funny. I thought it was kind of cute. I thought it was sweet. I'm glad monks also can't carry a tune even when they're supposed to be singing. So I give it maybe a good 10.

00:28:40 Matt Hussey and David Coley (guests) Wow.

00:28:41 Kate Moffatt (co-host) That's exactly what I was going to say, too. 10 sol fa uts.

00:28:43 Kandice Sharren (co-host) 10 sol fa uts!

00:28:44 Kate Moffatt (co-host) 10 sol fa uts!

00:28:47 Matt Hussey (guest) Out of 16? That's a passing grade.

00:28:50 David Coley (guest) You would get a degree with that rating.

00:28:52 Kate Moffatt (co-host) He goes howling about like a cuckoo—

00:28:55 Kandice Sharren (co-host) yeah, there were some pretty funny lines—

00:28:57 Kate Moffatt (co-host) we were reading a translation—

00:28:59 Kandice Sharren (co-host) I was reading bits of it out loud to Kate and cackling about it. So, I was entertained. I was entertained!

00:29:04 Matt Hussey (guest) I'm heartened to hear that, but I will give it 6 sol fa uts. [all laugh]

00:29:10 David Coley (guest) Yeah, I'm going to go lower than 10. I actually appreciated the Guidonian hand stuff. I appreciate learning about running the gamut. And I wouldn't have found that had it not been for the hapless Walter. So I'm going to give it like 8 sol fa uts.

00:29:27 Kandice Sharren (co-host) Okay. That kind of evens things out.

00:29:31 Kate Moffatt (co-host) I feel the same way when I learned that they call it uppercase and lowercase because of where the type was kept in the upper case for a printer in the lowercase—I'm having the same feeling.

00:29:40 Matt Hussey (guest) It's kind of a cool little seemingly important, but actually useless, fact. All right. Let us rate the cocktail on the sol fa ut scale.

00:29:49 David Coley (guest) Out of 16? I am not usually a big tea-based cocktail fan [all laugh], but I do my first—

00:29:57 Matt Hussey (guest) unlike Rosa in the book. This is my first one—

00:30:02 David Coley (guest) Rosa at 13. Ok. We're going to have to stop Father Stevens, too. This is a delicious cocktail. I like the Bergamot. I am discomforted by the floaty bits. [Kate laughs]

00:30:15 Kate Moffatt (co-host) Orange pulp?

00:30:15 David Coley (guest) Which I now know is orange pulp. And I'm going to now have to strain the orange juice from my drink so as to avoid it. I'm going to do exactly what you did with the poem, which is I'm going to give this 10 out of 16 sol fa uts. I would drink this. It is blessedly strong and it has a nice alcoholic kick. And I appreciate that. That will not be happening with our drink. [Kandice laughs]

00:30:36 Matt Hussey (guest) It's my turn to rate the drink and I will take the 10, but I will add 2 more sol fa uts because I really like gin [all laugh]. And this delivers. So how would you guys rate it?

00:30:55 Kate Moffatt (co-host) Oh, I don't drink often, so I feel like I also have never had a tea-based cocktail. And I really enjoyed this! So, I'll give it like a solid 13 sol fa uts. I would drink this again. I would drink this again.



00:31:10 Kandice Sharren (co-host) Yeah, I would definitely drink this again, too. I'm pleasantly surprised by my own cocktail making skills [Kate laughs] because I very rarely—

00:31:15 Matt Hussey (guest) And also the name is great—

00:31:19 Kandice Sharren (co-host) yeah, I feel like there was a nice—I put some thought, thematically—

00:31:22 Matt Hussey (guest) you totally did. It's great.

00:31:24 Kandice Sharren (co-host) I spent a lot of time looking for bee themed cocktails. [laughs]

00:31:28 Matt Hussey (guest) Who would've known there were any?

00:31:31 Kandice Sharren (co-host) I know, there are a lot, it turns out.

00:31:33 Kate Moffatt (co-host) What's your rating?

00:31:34 Kandice Sharren (co-host) Oh, my rating. Oh, I have to rate it. I'm probably also 13, actually.

00:31:40 Kate Moffatt (co-host) We're so in sync tonight.

00:31:43 David Coley (guest) I love all that. [all laugh]

00:31:46 Kandice Sharren (co-host) I'm taking it really personally. [all laugh]

00:31:49 Matt Hussey (guest) We are going to take a brief break for us, but for you, on the listening end of things, won't even know that it happened.

00:31:55 David Coley (guest) Oh, can we play *The Canterbury Fails* theme song again?

- 00:31:57 Matt Hussey (guest) In here? I don't know. And we'll be back with a far more exciting part two—
- 00:32:06  *Canterbury fails. The Canterbury fails. Probably never read them. The Canterbury fails. Might be moralistic or boring. Might be rhetorically, sorry. The Canterbury fails.*
- 00:32:25 David Coley (guest) All right. We are back. And for the second half of today's *Canterbury Fails* we are in league with the WPHP, that is, *The Women's Print History Project's Monthly Mercury*, which is a far more sophisticated, far more erudite podcast than what we bring you on a biweekly basis on *The Canterbury Fails*. Yeah, it is significantly better. [laughs]
- 00:32:51 Matt Hussey (guest) It's actually scholarly [all laugh]—
- 00:32:52 David Coley (guest) it really does the work that Matt and I won't do [all laugh]. So, we are going to turn you over now to Kandice Sharren and Kate Moffatt, who are going to lead us through a magnificent, early nineteenth-century work. So take it!
- 00:33:08 Kate Moffatt (co-host) We brought *The Three Monks!!!* exclamation point, exclamation point, exclamation point [all laugh]—
- 00:33:18 David Coley (guest) *THE THREE MONKS!!!* [shouts]—
- 00:33:20 Kate Moffatt (co-host) to this little monk-off that we're having here. It's absolutely a monk-off. But our monks are—
- 00:33:21 Matt Hussey (guest) going to win. [all laugh]
- 00:33:23 Kate Moffatt (co-host) Walter wasn't necessarily a good monk, but he was nowhere near as badly behaved as our monks.
- 00:33:28 Matt Hussey (guest) Your monks are bad.
- 00:33:29 Kate Moffatt (co-host) Our monks are bad. *The Three Monks!!!* was written by French writer Elizabeth Guénard. She published it in 1803 in France. And then it was translated by H.J. Sarrett and published in London in the same year under the title, *The Three Monks!!!*. And it follows—how to sum up *The Three Monks!!!*? It follows the lives

of three very, very badly behaved monks: Anselmo, Dominico, and Sylvino. All illegitimately born and very, very badly behaved. Did I mention they're badly behaved?

- 00:34:02 David Coley (guest) You did. I think it stands to be mentioned again, we do not recommend you to emulate the three monks—
- 00:34:08 Matt Hussey (guest) don't try this at home—
- 00:34:09 Kate Moffatt (co-host) they become monks because, as kids, they're misbehaving, they're stealing things, they're causing chaos—
- 00:34:16 Kandice Sharren (co-host) mostly led by Sylvino—
- 00:34:20 David Coley (guest) Sylvino is clearly the ring leader—
- 00:34:21 Kate Moffatt (co-host) he's clearly the bad one, but he's also—
- 00:34:33 Kandice Sharren (co-host) they just need a third. It's picturesque—
- 00:34:25 Kate Moffatt (co-host) they need a third. But Sylvino's also very amiable. They remind you like 60 times. He's amiable.
- 00:34:33 Matt Hussey (guest) He's super charming. Right? Every time they think that some grumpy old prior is going to be pissed at them, they're like, "Oh, it's Sylvino. It'll be fine"—
- 00:34:42 Kate Moffatt (co-host) it's fine because he's amiable—
- 00:34:44 Matt Hussey (guest) he's going to be amiable, he's going to charm the socks and maybe more than off the prior. So you just never know.
- 00:34:49 Kate Moffatt (co-host) Yeah. So they become monks because they get sent away. They get sent away to a monastery. And that is supposed to, well—Dominique and Anselmo get sent to a monastery to get them away from Sylvino, and they are thus turned into monks. Sylvino goes to a different monastery and turns into a monk. And then the rest of

the book is them finding each other and meeting each other at various points. We realize who the parents are which is kind of like a weird mystery! [laughs]

- 00:35:13 David Coley (guest) It makes Dickens look logical [all laugh]. I mean, by the end of this thing, when that happened—
- 00:35:21 Matt Hussey (guest) I'm sorry, is that the Christmas Eve thing?
- 00:35:23 Kate Moffatt (co-host) The Christmas Eve thing! The Christmas Eve thing!
- 00:35:22 David Coley (guest) All three of us were born on the same day from the same powerful father—
- 00:35:30 Kate Moffatt (co-host) conceived on the same day—
- 00:35:33 Matt Hussey (guest) when he tells that story, he's like, "Well, first I was at church." And you're like, "Oh my God" [all laugh]—
- 00:35:39 Kate Moffatt (co-host) Yeah, yeah, yeah. Exactly. Exactly. What else to say about this? That's really, that's really it.
- 00:35:46 Matt Hussey (guest) Kate, would you just frame it for any remaining listeners who mainly really read medieval literature—could you maybe frame it in its genre, the gothic, a little bit?
- 00:35:58 Kate Moffatt (co-host) Yeah, absolutely. And then Kandice, please feel free to jump in because you do more with the gothic than I do [laughs]. This is very clearly a book that is making fun of gothic tropes of the period. When the supernatural comes in, it is immediately explained away in the most ridiculous way possible.
- 00:36:16 Kate Moffatt (co-host) The really scary old prior who's supposed to be absolutely frightening: he walks like a turtle [Kandice laughs]; he moves so slowly and he's constantly telling the boys to slow down that you start laughing. He's not scary at all. And this book, H.J. Sarrett, the translator, actually dedicates it to Matthew Lewis who authored *The Monk*, which is actually like a serious gothic novel. Which is so interesting—
- 00:36:39 Kandice Sharren (co-host) with actual supernatural events. Very over the top things. The monk in that one is more like evil-packed-with-devil-style monk. Whereas these are just kind of some bros hanging out. [all laugh]

00:36:51 Kate Moffatt (co-host) They are, they're bros!—

00:36:52 David Coley (guest) they're really bad bros—

00:36:54 Kandice Sharren (co-host) yeah. They're the worst kinda bros. Worst kinda bros—

00:36:57 David Coley (guest) I mean, they're amiable, but—

00:36:58 Kate Moffatt (co-host) they're badly behaved. They're badly behaved.

00:37:02 Matt Hussey (guest) Yeah. And so, this is like the gothic, which was a popular—

00:37:06 Kandice Sharren (co-host) a very popular—

00:37:07 Matt Hussey (guest) genre. Was this a genre that was marketed or targeted at women readers? Because this book decidedly absolutely plays that out.

00:37:19 Kandice Sharren (co-host) Yes. Yeah, completely. In the introduction, it says the author kind of just comes out and says like, “mothers, aunts, anyone, don't read this. This isn't for you [laughs]—

00:37:30 Kate Moffatt (co-host) “if you take monks seriously by any means, do not read this!” [laughs] And it's extremely self-aware. It's a complete parody—a complete satire of every trope.

00:37:43 Kandice Sharren (co-host) And one thing I actually picked up on in the latest read of this absolute masterpiece is that it's also engaging with the French Revolution in a really interesting way—

00:37:52 Matt Hussey (guest) whoa. Whoa! I did not see that coming [all laugh]—

00:38:00 David Coley (guest) this is what happens when you read in someone else's period. I wouldn't even think of the French Revolution—

00:38:04 Kandice Sharren (co-host) it was very subtle. It was a very subtle undercurrent. Where it kind of came up once or twice—

00:38:08 David Coley (guest) when they guillotined Anselmo—no why, seriously?

00:38:13 Kandice Sharren (co-host) so it's talking about how the Catholic religion is not as prevalent in France anymore. And it made me think that this is perhaps a novel that was enabled by the fact that Catholicism was maybe a little bit less of an overpowering institution. It's published. It's being public. It's definitely not pro-monk. [laughs]

00:38:43 Matt Hussey (guest) Well, I mean, it is kind of pro-monk, but not in the way you would think.

00:38:47 Kandice Sharren (co-host) It just kind of jumped out at me. I had not picked up on it before. I was not expecting it. And it was this offhand remark about, "Oh, in the days when people believed in religion in France," or whatever.

00:39:01 Matt Hussey (guest) Yeah, back in those days. So, before we come on with this—I'm really excited to talk about this crazy-ass book. I think it's time for us to introduce our drink. And the thematically matched cocktail—

00:39:15 David Coley (guest) we should point out the section—

00:39:18 Matt Hussey (guest) that we have to. I will tell the story of the section—

00:39:21 David Coley (guest) I have it right here—

00:39:22 Kate Moffatt (co-host) I'm so ready—

00:39:24 Matt Hussey (guest) And you can say the drink and talk about the drink. There is a moment where one of the three monks, Anselmo, has returned to where he was raised by a woman who is not his mother, right—because the ice rattles really come on [all laugh]. But he finds that he has fallen in love with the woman who raised him as his mother: the Duchess Celeste. Celeste seems to be a little standoffish about this at first, but the old nurse, always a dodgy character in any narrative—

00:40:02 David Coley (guest) in any era—

00:40:03 Matt Hussey (guest) in any time, leans in and informs Anselmo that things might go his way. So that's the way where things stand until the two of them end up on a river cruise. And on this river cruise, a storm blows in and it's a little bit crazy and the waves are crashing and the lightning is striking the ground or whatever, and it capsizes the boat. And Anselmo and his stepmother, or his foster mother, wash up on the shore of a beach.

00:40:33 Kate Moffatt (co-host) There's an island—

00:40:34 David Coley (guest) “The storm had ceased”—

00:40:35 Matt Hussey (guest) Okay. [David is] reading the text—

00:40:37 David Coley (guest) “And the chase”—this is so bad [laughs]—

00:40:39 Matt Hussey (guest) you got to lean into it—

00:40:41 David Coley (guest) “the storm had ceased”—

00:40:41 Matt Hussey (guest) I love the plasticizing—

00:40:43 David Coley (guest) oh, I know the rosy-fingered dawn. I love this. “And the chaste Diana shed her blushing light on that scene of love and voluptuousness. Gorgiani, transported”—

00:40:52 Matt Hussey (guest) that's Anselmo—

00:40:54 David Coley (guest) “Gazes on Celeste's charms. He presses them with his lips. All powerful love the soul of nature affects a prodigy.” [laughs]

00:41:04 Matt Hussey (guest) A prodigy [Kandice laughs]—

00:41:05 David Coley (guest) “Celeste, apparently lifeless, dreams of bliss.” Now we're laughing about this, but think of what's happening here. This is not cool, guys.

00:41:14 Matt Hussey (guest) It's a little rapey.

00:41:16 David Coley (guest) Yes! A little? “Celeste, apparently lifeless, dreams of bliss. She shares Anselmo’s transport. Her lips wander in search of his, she feels his warm embraces, she tenderly returns them. Nothing opposes the consummation of his fondest wishes. And it is only when she has nothing to refuse. But Celeste recovers her unveiling strength”—

00:41:37 Matt Hussey (guest) and then she freaks out.

00:41:38 David Coley (guest) and then she freaks out—

00:41:40 Matt Hussey (guest) also, the book also says, which I think is gorgeous, the book’s like, “and while she,”—I can’t remember the exact—

00:41:46 Kate Moffatt (co-host) while she’s freaking out about it, she’s also like, “Oh”—

00:41:50 Matt Hussey (guest) “well, it’s a darn shame that that happened.” Except for “awesome,” like she’s into it. So for that reason, David presents to you the—

00:41:58 David Coley (guest) this is a Sex on the Beach, guys [all laugh]. But it’s Sex on the Beach with a Monastic Float of Fra Angelico. I don’t know what that’s going to do to this cocktail. It can make it worse, but it can’t make it better, either. So, cheers—

00:42:16 Matt Hussey (guest) it is like pure freaking sucrose [all laugh]. Well, I’m going to have to have a diabetes test after this.

00:42:25 David Coley (guest) God, people drank these? [all laugh]

00:42:25 Matt Hussey (guest) Is that peach?

00:42:29 David Coley (guest) Oh, it’s peach.

00:42:30 Kandice Sharren (co-host) That’s a lot of peach.



00:42:31 Kate Moffatt (co-host) It's a Jolly Rancher!

00:42:33 Matt Hussey (guest) Oh my God—

00:42:34 David Coley (guest) no, that is—

00:42:35 Kate Moffatt (co-host) is Jolly Ranchers when you suck on them too long, the taste is so strong [all laugh]—

00:42:38 Matt Hussey (guest) how do people drink these? I remember when these were—

00:42:41 David Coley (guest) not only did they drink them, they loved them like, “Oh, Sex on the Beach.”

00:42:44 Matt Hussey (guest) You can still order these in bars!

00:42:47 David Coley (guest) It is not great.

00:42:50 Matt Hussey (guest) So, there you have it. Appropriate, thematic, fits in with the book—

00:42:55 David Coley (guest) do not be do not be deceived by the flavour. There is enough vodka in this to stun—

00:43:01 Kandice Sharren (co-host) oh, I believe you. [all laugh]

00:43:05 David Coley (guest) This is not to be taken lightly. Drink it with care.

00:43:09 Kandice Sharren (co-host) While we're on that passage, I noticed something also interesting about *that* passage. We're going to do some close reading.

00:43:16 Matt Hussey (guest) Do it! I love close reading!

00:43:16 Kandice Sharren (co-host) We're going to open this discussion—so, a really interesting thing about this novel is that every time there's a scene that's a little warm, there's a little something going on—shifts into the present tense.

00:43:29 Matt Hussey (guest) It does?

00:43:30 Kandice Sharren (co-host) Yeah!

00:43:32 Kate Moffatt (co-host) News to me today. I've never noticed.

00:43:34 Matt Hussey (guest) Is that a translator thing or a French thing?

00:43:36 Kandice Sharren (co-host) I don't know, I haven't read it in French. My French isn't that good. [all laugh]

00:43:39 David Coley (guest) What does that mean?

00:43:41 Kandice Sharren (co-host) I don't know, I don't know. Because there's also occasional moments where something's about to happen and it doesn't, and there'll be a sentence in the present tense and then it shifts into past tense.

00:43:52 David Coley (guest) I would be really interested to know if this is a translator thing or a French thing. Because if it's these moments when it gets blue—this does start to read at those points a little bit like penthouse letters [laughs]. “You're not going to believe what happened to Anselmo, but I swear that every word is true.” Right? So that present tense should not—[all laugh] Matt's just remembering back to his Father Steven days—

00:44:24 Matt Hussey (guest) that's so bad—

00:44:26 David Coley (guest) but, I mean, there is that sort of sense with those passages where that is clearly for the titillation of the audience. Putting in present tense brings—I don't know if it has a literary device so much as a prurient one, right?

00:44:37 Kandice Sharren (co-host) Yeah. Like, “this is happening now.”

00:44:37 Kate Moffatt (co-host) I want to know if the original French is that racy—

00:44:43 Matt Hussey (guest) there's your next project more, a little comparison of translations—

00:44:47 Kandice Sharren (co-host) time to learn French—

00:44:50 Kate Moffatt (co-host) time to learn French, I guess. My second language—

00:44:53 Matt Hussey (guest) I don't know if I can drink this.

00:44: 53 David Coley (guest) You finished the Dirty Shirley—

00:44:54 Matt Hussey (guest) this makes the Dirty Shirley look like an austere outing [laughs]. This is like— it's so sweet—

00:44:54 David Coley (guest) I squeezed the orange myself with my own two hands—

00:45:07 Matt Hussey (guest) God. So, this scene is also great because a) there's that moment where she is pleasantly relieved that she got to do this with her lover. But she gets to also plead that she's not guilty of this—

00:45:23 Kate Moffatt (co-host) it's a really common trope in the eighteenth century literature, actually.

00:45:25 Matt Hussey (guest) Oh, it is?

00:45:26 Kate Moffatt (co-host) It's super common. So it's a really, really common thing for there to be a sentence that says, "she's kind of excited that this happened." But there's that like necessary feigning—

00:45:37 Kandice Sharren (co-host) plausible deniability—

00:45:39 Matt Hussey (guest) isn't that a male fantasy? It's a male fantasy that—

00:45:41 Kate Moffatt (co-host) it's often women authored—

00:45:44 Matt Hussey (guest) that's what I was going to say. So, Elizabeth Guénard put this in there.

00:45:46 Kate Moffatt (co-host) Yeah, so she actually published this under a pseudonym: Monsieur de Favre.

00:45:51 Matt Hussey (guest) A male name?

00:45:52 Kate Moffatt (co-host) Yeah, she had a bunch of pseudonyms that she published under. And a handful of them were as men.

00:45:57 Matt Hussey (guest) I would definitely want to publish this under a pseudonym [all laugh]. Gentle listener, be aware that this Sex on the Beach moment that we've just been discussing is not even scratching the surface of the utter depravity of this novel. [all laugh]

00:46:15 David Coley (guest) It is 1 of approximately 25—

00:46:18 Matt Hussey (guest) let me just say that Anselmo follows this up by swimming ashore naked. Where he goes and finds an old widow's shack [laughs]. She offers him breakfast or something and also some clothes. And he repays her with sex.

00:46:36 Kate Moffatt (co-host) With the only favour he has to offer.

00:46:39 Matt Hussey (guest) Not only does she take it up, but she's like, “come back, you can pay me in kind anytime, young monk boy” [all laugh]—

00:46:49 David Coley (guest) [listener], you're not going to believe a word of this, but I swear that every word is true. [all laugh]

00:46:52 Matt Hussey (guest) There's two other love objects—well there's many love objects—but there's two primary ones. One is Rosa.

00:47:04 Kandice Sharren (co-host) Yes, we haven't talked about Rosa yet.

00:47:05 Matt Hussey (guest) Rosa who shows up on the scene as a 13 or 14 year old who knows as much as a 30 year old. Creepy as hell, ya'll. Creepy as hell.

00:47:17 David Coley (guest) And the other thing—

00:47:18 Matt Hussey (guest) I wanted to ask our expert: is that a common trope in—

00:47:24 Kandice Sharren (co-host) no. [laughs].

00:47:24 Kate Moffatt (co-host) I can't say I've read it before.

00:47:27 David Coley (guest) I'm not shocked by frank descriptions of sex. I've read penthouse letters [laughs], but what I was shocked by—

00:47:37 Matt Hussey (guest) you've made that very clear [all laugh]—

00:47:42 David Coley (guest) it was a different time, people [all laugh]. I was really discomfited by how horrifically young every woman was in this, except for the duchess and the mother. And there was even a moment at the end where the author's like, "she could have been 15 or 16." And then when she's in the confessional, she's like, "I have not but 13 or 14 years." They kept skewing them younger. And there was another one where—

00:48:10 Matt Hussey (guest) that's Eliza, another weird sex object where one of the monks, Anselmo—

00:48:18 David Coley (guest) it's always Anselmo! he's very amiable—

00:48:19 Kandice Sharren (co-host) no, Sylvino is amiable—

00:48:21 David Coley (guest) well, I think Elmo's a little aimable too, if you know what I mean. [Kandice laughs]

00:48:24 Matt Hussey (guest) He's got a prodigy.

00:48:26 David Coley (guest) He does.

00:48:27 Matt Hussey Love produces that.  
(guest)

00:48:29 Kandice Sharren But somehow Sylvino's the problem.  
(co-host)

00:48:31 Matt Hussey I know. That's funny. That's pretty weird.  
(guest)

00:48:32 Kandice Sharren And Anselmo is just running around—  
(co-host)

00:48:34 Matt Hussey but Sylvino is running like a crime syndicate and is—  
(guest)

00:48:37 Kandice Sharren which, also, was a popular gothic trope—  
(co-host)

00:48:42 Matt Hussey of course it is, that's right—  
(guest)

00:48:45 David Coley that's in a lot of American gothic stuff as well—  
(guest)

00:48:48 Kandice Sharren oh, interesting—  
(co-host)

00:48:48 David Coley that pops up in *Tales of the City*—  
(guest)

00:48:51 Matt Hussey the secret evil society—  
(guest)

00:48:52 Kandice Sharren it's interesting because Sylvino is getting framed as the evil monk of—  
(co-host)

00:48:58 Matt Hussey and then he's the one who sacrifices himself—  
(guest)

00:49:01 David Coley I love the end [unintelligible]—  
(guest)

00:49:06 Kate Moffatt (co-host) spoiler alert, I guess—

00:49:10 Matt Hussey (guest) what? You know who's going to read this?

00:49:12 Kate Moffatt (co-host) No, I need everyone to read it. He took poison so that when he jumps up there and they don't end up killing him, he's like, "it's fine guys."

00:49:18 Matt Hussey (guest) He takes the blame for the assassination of the duke—so he does kill the duke and then he takes the blame for it, so that Eliza and Celeste survive—so, Anselmo's two lovers. [all laugh]

00:49:34 David Coley (guest) Two *of* Anselmo's lovers. You really need to reverse them because—

00:49:37 Matt Hussey (guest) we didn't even talk about how Rosa, the first 14 year old in this freak show—

00:49:44 Kandice Sharren (co-host) how old are the monks in this? They're kind of—

00:49:46 David Coley (guest) they range from 14 to 29. But they kept growing. Well—

00:49:50 Matt Hussey (guest) it wasn't ever clear, but there's that moment where he spends three years in the convent or something being a good monk. And you're like, "Oh, maybe they're maturing." No—[Kate laughs]. Rosa ends up running this bizarre brothel. But she also has this secret plan that she puts on Sylvino to ask her to do where she gets to sleep with all three of them.

00:50:18 Kate Moffatt (co-host) She convinces Sylvino that his friends will leave if she doesn't sleep with them. And he thinks it's his idea.

00:50:25 Matt Hussey (guest) And she's like, "sweet." And then she starts sleeping with *all* three of them—

00:50:29 Kate Moffatt (co-host) and they lived quite happily for a while—

00:50:30 Matt Hussey (guest) in a ménage à quatre—

0:50:34 David Coley (guest) in a moment of stunning irony in a text that is just very subtle [all laugh], that is precisely what drives Anselmo away because then he feels a shred of remorse, so then he runs off and that's, I think, where he finds Eliza in the confessional—

00:50:52 Kandice Sharren (co-host) No, no, no. That's when he goes back to—

00:50:56 David Coley (guest) Celeste—

00:50:57 Matt Hussey (guest) and he falls in love with his foster mom—

00:50:59 David Coley (guest) that's what brought us this—

00:51:01 Matt Hussey (guest) it is freaking—it's so wild. Delicious.

00:51:06 Kate Moffatt (co-host) See, this is why I didn't do a plot summary. [all laugh]

00:51:08 Matt Hussey (guest) Because here's the thing, people—we could sit here and talk about the insanity of this plot for another hour. We really could. It is nonstop bonanza of crazy town [all laugh]—

00:51:19 Kate Moffatt (co-host) it's bonkers. It's bonkers [laughs]—

00:51:20 Matt Hussey (guest) it is freaking—it's so wild. We were talking about gothic, which often relies on monks as a trope. And you're like, "okay, so this is an English translation." So I was like, "I wonder is it anti-monastic?" But the boys just get away with everything.

00:51:57 Kandice Sharren (co-host) Yeah!

00:51:38 Matt Hussey (guest) The second volume, there seems to be some payback for their sins.

00:51:42 David Coley (guest) At the beginning of that volume, or maybe the end of the first, there was a blur there in the middle—but as I was sitting in bed, like, "Oh my God, when do it stop?" There was a moment when they were like, "Gentle reader, you have read the first



volume and perhaps you've enjoyed these present tense descriptions of hot sex, but gentle reader, now the bill is due." Right? It does that move—

- 00:52:04 Kate Moffatt (co-host) it does—
- 00:52:05 Matt Hussey (guest) and yet it never gets paid—
- 00:52:06 David Coley (guest) but then it never quite gets paid. Sylvano, I guess, pays it, but I mean, it's not as if all three of them go down.
- 00:52:13 Matt Hussey (guest) Anselmo doesn't pay—
- 00:52:16 David Coley (guest) Anselmo gets Eliza in the end—
- 00:52:18 Matt Hussey (guest) you know who Anselmo is like? He's like the knight in the Wife of Bath's tale. He commits a race and gets rewarded in the end for it.
- 00:52:25 David Coley (guest) He is. But I feel like this is somehow less—
- 00:52:29 Kate Moffatt (co-host) and it's super interesting because I think at the end everyone ends up with who they want to end up with. Except for Celeste who is in love with—
- 00:52:37 Matt Hussey (guest) Alonzo doesn't end up with her—
- 00:52:38 Kate Moffatt (co-host) I know—
- 00:52:40 Matt Hussey (guest) "Sorry, I was busy sleeping with three women on Christmas Eve, but I'm too good for *you*." No. And I'm like, "fuck you pal." [Kandice laughs]
- 00:52:45 Kate Moffatt (co-host) Actually, it's that she slept with Anselmo. And he thinks it's too weird to get married to the woman who slept with his son, which like, yeah, it is.
- 00:52:55 Matt Hussey (guest) It is too weird. But so is everything else—

00:52:57 David Coley (guest) it's not as weird as actually sleeping with your foster mother—

00:53:00 Kate Moffatt (co-host) but I think it's super interesting that the one [older] woman married thus has more sexual freedom. That she's the person who doesn't end up with who she's supposed to end up with. I think that's really fascinating. And I want to point out, I don't think I've said it yet, that Elizabeth Guénard got married at the age of 23 to her cousin who was 88. And then she wrote novels for the rest of her life.

00:53:21 Matt Hussey (guest) Yeah because there was nothing else to do [all laugh]—

00:53:26 Kate Moffatt (co-host) she wrote novels, that's right, and I think we can't not think about that.

00:53:29 David Coley (guest) She woke up between the hours of 8 o'clock at night and 2 in the morning—

00:53:35 Matt Hussey (guest) good for her, I guess, I don't know. I feel bad—

00:53:39 Kandice Sharren (co-host) it's also kind of worth noting that, well, Rosa dies at the end, right? Celeste gets explicitly punished by her husband, who's like, "I haven't paid attention to you for our entire marriage"—

00:53:54 Matt Hussey (guest) and his punishment is like, "Now I will pay attention to you"—

00:53:56 Kate Moffatt (co-host) "You have to spend time with me!"—

00:53:58 David Coley (guest) he was a politician. The duke was actually one of my favorite characters because the duke was totally a hundred percent disinterested in everything except politics, everything except the fate of European nations. [Kandice laughs]

00:54:10 Matt Hussey (guest) And so this is what made me think it was like a *roman à clef*. I thought it was taking the piss at—

00:54:14 David Coley (guest) I wonder about that too actually—

00:54:16 Matt Hussey at some Italian politician who's famous for—or a French politician who's only  
(guest) famous for—I don't know.

00:54:22 David Coley That is not what Italian politicians are famous for.  
(guest)

00:54:26 Matt Hussey It was so specific!  
(guest)

00:54:27 David Coley When's last Italian politician you heard of that was ever interested in statecraft—  
(guest)

00:54:28 Kandice Sharren maybe it's Napoleon—  
(co-host)

00:54:31 Matt Hussey Napoleon? Did he—  
(guest)

00:54:32 Kandice Sharren because he got rid of Joséphine and then married someone who would be better for  
(co-host) [unintelligible]. But I think that was later.

00:54:39 Matt Hussey I was going to say, is that 1803 or whatever?  
(guest)

00:54:40 Kandice Sharren I don't think so, but maybe. French Revolution. Always relevant.  
(co-host)

00:54:45 Matt Hussey I just thought—whatever. But so the women get punished, the boys get away with  
(guest) everything except for Sylvino, who dies.

00:54:53 David Coley Yeah, it does take pains with—oh, sorry, go ahead.  
(guest)

00:54:57 Kate Moffatt No, I was just going to say with agency, he dies with agency.  
(co-host)

00:55:00 David Coley It does take pain to punish the people that it singles out early and often as wrong.  
(guest) And so it singles out Anselmo as doing bad things, but he's always in some way misled by Silvano or captured by the lust of whatever—

00:55:19 Matt Hussey I'm sorry, when he's looking through the confessional screen at the 13 year old's  
(guest) boobs. He's guilty. As charged.

00:55:27 David Coley (guest) I am not saying that he's not—let the record show that [all laugh]. I am not saying that he's not. But the novel pushes Sylvino's guilt. Over Anselmo. And can I just say that you might, gentle listener, our one listener—you guys have gained a listener today, congratulations—

00:55:33 Matt Hussey (guest) oh, no. We may have lost one [all laugh]—

00:55:44 David Coley (guest) true [all laugh]—

00:55:46 Matt Hussey (guest) it's a net zero [all laugh]—

00:55:49 David Coley (guest) there is a third monk, Dominico, who is basically non-existent—

00:55:55 Matt Hussey (guest) he's useless! He doesn't even deserve the exclamation point—

00:55:58 David Coley (guest) as far as I can tell—

00:56:00 Kandice Sharren (co-host) he was a good son, a good brother, and a good friend, but a bad monk [all laugh].

00:56:07 David Coley (guest) You literally pulled out a quote—if you had said in these two volumes, find a quote about Dominico, I wouldn't have been able to do it. He is so—

00:56:16 Matt Hussey (guest) underutilized—

00:56:17 David Coley (guest) he doesn't seem to enjoy the charms of the criminal life or the charms of the monastery—

00:56:23 Kandice Sharren (co-host) he's just the anxious friend who's in the background being like, “Oh my God, you made me steal and I'm really unhappy. But”—

00:56:29 Kate Moffatt (co-host) sometimes I wonder if he has brain cells—

00:56:30 Kandice Sharren (co-host) he's the one who stole the cup for Sylvino. And he got really upset about it. He didn't want to do it—

00:56:34 Matt Hussey (guest) he has a very long monologue about the cup. I mean, it is really long. This is a book that speeds through numerous seductions per page and then gives this guy an eight-page internal monologue about how sad it is to steal this cup.

00:56:41 David Coley (guest) But that's it!—

00:56:52 Kate Moffatt (co-host) it's very moralizing—

00:56:53 Kandice Sharren (co-host) and there's also like a later part where that comes back where Sylvino is trying to justify his life of crime to Dominico—

00:56:59 David Coley (guest) and he remembers the cup—

00:57:00 Kandice Sharren (co-host) and he's like, "Domenico, do you still think stealing is wrong?" And then Domenico's like, "Yeah" [laughs], and then Sylvino's whole justification is well, "You're breathing the same air other people breathe."

00:57:13 David Coley (guest) "You have stolen the soil when you walk across their lawn and tread away with dirt. Here's Rosa. She's 14 now. Fair game." Like it's gross, guys.

00:57:23 Kandice Sharren (co-host) Yeah, it really is.

00:57:25 Matt Hussey (guest) Yeah, it's such a weird book. And the last thing is Anselmo, who seems to be the hero of the story mostly, even though he is a hapless, seductive of numerous children and shit, is that he tries to kill himself three times with a knife. He's like, "I'm going to stab myself in the heart"—

00:57:48 Kate Moffatt (co-host) he does! He's extremely dramatic—

00:57:49 David Coley (guest) not to bring things back to the Middle Ages, but is this real killing themselves? Or is this like—

00:57:55 Kandice Sharren (co-host) no, it's real killing—

00:57:56 David Coley (guest) or is this like a [unintelligible] courtly killing of the self?

- 00:58:01 Matt Hussey (guest) I don't know because the nurse has to stop him—
- 00:58:03 Kate Moffatt (co-host) this is “You rejected me and I'm so depressed about it that I don't want to live anymore”—
- 00:58:06 David Coley (guest) this is a trope that we see as early as the fourteenth century and earlier than that. But there is this whole, “if you leave me, I shall die.” I think of Nicholas in the Miller's Tale who [unintelligible]. Or in *Troilus and Criseyde* where Troilus is on the point of death and Pandarus uses that to coerce and manipulate Criseyde. There's no way that Troilus is really going to die. But that trope becomes so powerful—or is this really like, “I've got sword to my chest and I'm going to collapse on it”?—
- 00:58:50 Kate Moffatt (co-host) I read it literally.
- 00:58:52 Kandice Sharren (co-host) It kind of reads to me like some eighteenth-century tragedies where there's like people who are like, “I'm going to fall on my sword.” And then sometimes they miss [all laugh]—
- 00:59:04 David Coley (guest) doesn't Anthony miss? Anthony? Doesn't he not do it right somehow?
- 00:59:08 Kandice Sharren (co-host) Oh yeah, and then he staggers it [all laugh]—
- 00:59:12 David Coley (guest) it's a way to go out [all laugh]—
- 00:59:13 Matt Hussey (guest) like I said, we could talk about this book forever, but it is time for us to rate the book on our own scale—
- 00:59:20 David Coley (guest) and I have to say it's got to be a scale of one to three monks! [all laugh]—
- 00:59:27 Matt Hussey (guest) can I ask really quickly, is the French title *Très Mois!!!* or whatever? With three exclamation points?
- 00:59:32 Kate Moffatt (co-host) No, the exclamation points were added by H.J. Sarrett.

00:59:36 Matt Hussey (guest) Awesome. Now rate it.

00:59:38 David Coley (guest) I'm somewhere between one and two monks, so maybe I'm going to give this a monk and a friar [all laugh]. I really like this; I enjoyed it for its ridiculousness, but it's like a meringue, I'm not sure what's there once you bite in—

00:59:54 Kandice Sharren (co-host) so it's like Domenico and maybe Anselmo [all laugh]—

00:59:57 David Coley (guest) yeah. That's exactly right. I'm going to give this a two monk rating, as long as one of my monks is Dominico. [all laugh]

01:00:08 Kandice Sharren (co-host) Dominico. Okay. [laughs]

01:00:08 Matt Hussey (guest) On a scale from zero to three monks, I will give this fucking book seven-fucking-thousand monks [all laugh]. It's the greatest piece of literature ever written. It is a nonstop barrage of hilarity. Each page, which are tiny, they fly by [all laugh]—

01:00:27 David Coley (guest) oh, they do fly by. Thank God there are 400 of them—

01:00:32 Matt Hussey (guest) yes, each page is a delight. There's these classicizing metaphors, there's in innumerable—

01:00:37 Kandice Sharren (co-host) Aurora always rises in the east—

01:00:39 Matt Hussey (guest) she does. And her little rosy fingers are all over everybody. It's depraved as hell. It is the best thing that's ever been written by a human being. And it wins *The Canterbury Fails*. I cannot believe there's no scholarly tradition on this book. There should be entire departments of *The Monks!!!* studies [all laugh], it wins everything—

01:01:04 David Coley (guest) your ranking?—

01:01:06 Kandice Sharren (co-host) I think you just made Kate the happiest person alive—

01:01:09 Kate Moffatt (co-host) this is one of my favorite books, mostly for all of the reasons— that was so articulate, Matt [all laugh], I can't beat that. I can't beat that. I give it all the monks—

01:01:24 Matt Hussey (guest) All the monks. Every goddamn monk in the universe—

01:01:28 Kate Moffatt (co-host) every monk. Every monk—

01:01:30 David Coley (guest) how many monks are left? There can't be that many—

01:01:34 Kate Moffatt (co-host) I was in Corsica and Nice earlier this—

01:01:38 David Coley (guest) oh, God, that must have been nice—

01:01:39 Kate Moffatt (co-host) yeah, in the summer. And I walked past monks! I've literally never seen a monk.

01:01:44 Kandice Sharren (co-host) Oh, really?—

01:01:44 Matt Hussey (guest) Kalamazoo. Every year there's always Kalamazoo—

01:01:44 David Coley (guest) that's true, there's always a couple monks—

01:01:48 Kandice Sharren (co-host) I saw a bunch of monks at summer camp when I was growing up. So there were like Franciscan friars walking around. It was weird—

01:01:55 Kate Moffatt (co-host) anyway, I give them all monks—

01:01:54 Matt Hussey (guest) What's your ranking for this book?

01:01:58 Kandice Sharren (co-host) I keep going last and I'm like—



01:02:00 Matt Hussey (guest) You can go first on the cocktail [all laugh], and if you want, you can have the rest of mine [all laugh]—carry on, Kandice. What's your ranking?

01:02:13 Kandice Sharren (co-host) You know what? I also really, really enjoy it. I wouldn't maybe give it *all* the monks because I like a bit of landscape description in my Romantic novels—

01:02:23 Matt Hussey (guest) so much of the gothic is all these endless chapters on the mountains that are looming spookily and you're like, "Ah, just go—"

01:02:30 Kate Moffatt (co-host) If they don't have three pages on a rock, Kandice isn't happy.

01:02:33 Kandice Sharren (co-host) I know. All I want is like one hike description. Just give me one mountain—

01:02:36 Matt Hussey (guest) so, the storm description—

01:02:40 David Coley (guest) but that was embedded in 400 pages of nonsense [Kate laughs]—

01:02:43 Kandice Sharren (co-host) but I want them to climb a mountain and meditate on the beauty of Aurora rising in the East. Just the passing references—

01:02:50 Matt Hussey (guest) these boys are not doing any of that—

01:02:53 Kandice Sharren (co-host) I know, I know. I really require that for all the monks to be granted to this novel. But I will definitely give it all three.

01:03:01 David Coley (guest) Wow. I feel bad again. [ all laugh]

01:03:04 Matt Hussey (guest) So now you, Kandice, are in the unfortunate, or fortunate, position of rating the cocktail on a zero to three monk scale.

01:03:13 Kandice Sharren (co-host) Well, I feel like I have consumed enough of this cocktail [laughs]—

01:03:17 David Coley (guest) I was going to say you have voted with your suction—

01:03:24 Kandice Sharren (co-host) so, I can't give it a zero [all laugh]—

01:03:26 David Coley (guest) you can't give it zero having consumed most of it. And apparently it's having its effect [all laugh]. So, there you go.

01:03:21 Kandice Sharren (co-host) It is, it is. There's about a third left, so I'll give it a third. One monk.

01:03:39 Matt Hussey (guest) One monk.

01:03:40 Kandice Sharren (co-host) We'll give it to Slyvino because he got left out on your rating. Slyvino, right here.

01:03:45 David Coley (guest) It's a Slyvino with the cocktail right there.

01:03:47 Kate Moffatt (co-host) I'll give this maybe half a monk—

01:03:49 David Coley (guest) alright guys, you can trash it if you want—

01:03:53 Kate Moffatt (co-host) it's drinkable—

01:03:56 David Coley (guest) barely—

01:03:58 Kate Moffatt (co-host) it exists.

01:04:00 David Coley (guest) There it is. Half a monk—

01:04:00 Matt Hussey (guest) I will give it zero goddamn monks [all laugh]. It is like drinking a child's birthday party that has been distilled into a thick syrup that a unicorn danced in. Someone might like that, actually—

01:04:18 Kate Moffatt (co-host) it's a Jolly Rancher—

01:04:20 Kandice Sharren (co-host) Anselmo probably would—

01:04:22 Matt Hussey (guest) yeah, and go to the child's birthday party for the wrong reasons. It is a terrible, terrible drink. I can't believe it was ever trendy in the eighties and nineties—

01:04:30 David Coley (guest) I used the Gifford's guide to make this—this is a recipe—

01:04:33 Matt Hussey (guest) it's disgusting—

01:04:34 Kandice Sharren (co-host) you researched this?—

01:04:35 David Coley (guest) I did, I looked it up because I didn't know how to make a Sex on the Beach—

01:04:39 Matt Hussey (guest) It was like a flash of insight that was like, “of course the cocktail is going to be Sex on the Beach,” but little did I know the consequences, which are you have to drink essentially high fructose corn syrup, which is being pressure washed onto your tongue by a criminal band of elves. I hated it. It's disgusting. Zero monks. [all laugh]

01:05:01 David Coley (guest) Cheers. Zero monks [laughs]. That's it for this week's *Canterbury Fails*, people. [all laugh]


01:05:04 Kandice Sharren (co-host) You haven't ranked the cocktail yet.

01:05:05 David Coley (guest) Oh, I just agreed with Matt by clinking with him. That is garbage. And I'm going to finish it, but I'm not going to like it. Thank you from *The Canterbury Fails*—

01:05:14 Matt Hussey (guest) if you're still with us—

01:05:15 David Coley (guest) from *The Monthly Mercury*, Kandice and Kate, thank you both for joining us. This was great fun. And we are glad if you decide to re-broadcast this monster [all laugh] on your podcast to have joined you. We'll see you again next time. All right. Take care, y'all.

01:05:29 Matt Hussey (guest) Cheers.

- 01:05:30  *Canterbury Fails. The Canterbury Fails. Probably never read them. The Canterbury Fails. Might be moralistic or boring. Might be rhetorically sorry. The Canterbury Fails.*
- 01:05:52 Kandice Sharren (co-host) This has been the fourth episode of Season 3 of *The WPHP Monthly Mercury*. If you're interested in learning more about what we discussed today, we've compiled a list of suggestions for further reading and links to some relevant entries in the WPHP in a blog post that you can find at [womensprinthistoryproject.com](http://womensprinthistoryproject.com). You can also find us at @TheWPHP on Twitter and on Instagram @womensprinthistoryproject.
- 01:06:19 Kate Moffatt (co-host) And if you want to listen to more of *The Canterbury Fails*, and we highly recommend you do, the podcast comes out monthly and is available from all reputable podcasting platforms.
- 01:06:30  [music playing]
- 01:06:40 Kate Moffatt (co-host) [outtakes, part 1] Beautiful. The only thing we should have done is we should have worked in a joke about how you didn't get to do your lit review, but I feel like that's an inside joke more than a podcast listener's joke, so it's fine. [laughs]
- 01:07:00  [music playing]
- 01:07:06 Kandice Sharren (co-host) [outtakes, part 2] Actually, I'm just looking at the intro, and considering [that] our production schedule has been a genuine mess this season, do we want to just say, "Join us in the last week of every month?" [laughs]
- 01:07:18 Kate Moffatt (co-host) Yeah, that sounds good. And we aim for that last week of the month. Yeah, I like that [laughs] give ourselves a bigger— if it was like when you're shooting an arrow, you're going for the target and you want to hit that tiny little red dot. We just made the red dot just a little bit bigger. [laughs]
- 01:07:36 Kate Moffatt (co-host) [outtakes, part 3] Oh my God. Do the part where Matt is saying he gives it 7,000 monks [laughs]. Actually no, that's a spoiler. Don't spoil them right away. But that's my favorite part. [laughs]
- 01:07:50 Kate Moffatt (co-host) [outtakes, part 4] All favorite parts are explicit! [laughs]