THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

DEPARTMENT OF ENGLISH

Nuance and Translation: Christine de Pisan's *Cent Ballades*

JOHANNA TIRONE
SPRING 2024

A thesis
submitted in partial fulfillment
of the requirements
for baccalaureate degrees
in English and French
with honors in English

Reviewed and approved* by the following:

Dr. Robert Edwards
Professor of English and Comparative Literature
Thesis Supervisor

Claire Colebrook
Professor of English, Philosophy, and Women's, Gender, and Sexuality Studies
Honors Adviser

* Electronic approvals are on file.

ABSTRACT

This thesis explores the nuances lost in English translations of medieval poet Christine de Pisan's *Cent Ballades* (1394-99). Christine de Pisan (1364-1431) is the first female professional writer and is widely known for her proto-feminist works, particularly her *Cité des dames* (1405). She is also celebrated, however, as a prominent figure in traditional French poetry through her use of the *formes fixes*, specifically the *ballade*, which she employs in her *Cent Ballades*. This thesis aims to analyze how Christine de Pisan's agency as a female writer is jeopardized through translation. Through a feminist lens, I analyze how translation from French to English has impacted the representation of Christine de Pisan in the English-speaking world in both the Middle Ages and modern times. Then, by comparing various translations of three of the *Cent Ballades*, I aim to underscore how different approaches to translation capture and neglect different elements of original texts. I conclude this thesis with my own translations of the three *ballades* to engage with the practice of translation.

TABLE OF CONTENTS

LIST OF FIGURES iii

ACKNOWLEDGEMENTS v

Introduction 1

I. Christine de Pisan as a Courtly Poet 3

II. The Practice of Translation 6

III. Translation of Christine de Pisan Throughout the Ages 6

IV. The French Tradition: *Formes fixes* 21

V. Close Study of Three *Ballades* 26

VI. Ballade 69 « Sire de si tost vous amer » 29

VII. Ballade 11: « Seulete suis » 36

VIII. *Ballade* 14 : « Qu'à tousjours mais je pleureray sa mort » 43

IX. My Translations of the *Ballades* 49

Conclusion 55

BIBLIOGRAPHY 56

LIST OF FIGURES

Figure 1. Ballade 69, Varty, 1965 29

Figure 2. Ballade 69, Renate Blumenfeld-Kosinski and Brownlee, 1997 29

Figure 3. Ballade 69, Kline, 2020 34

Figure 4. Ballade 11, The Broadview Anthology of British Literature, 2006 36

Figure 5. Ballade 11, Willard, 1994 40

Figure 6. Ballade 11, Kline, 2020 41

Figure 7. Ballade 14, Varty, 1965 43

Figure 8. Ballade 14, Renate Blumenfeld-Kosinski and Brownlee, 1997 43

Figure 9. Ballade 14, Kline, 2020 47

ACKNOWLEDGEMENTS

I would like to thank my advisor, Dr. Robert Edwards, for being a guiding light in this project and sharing his abundant wealth of knowledge of Medieval French and English literature with me. I am eternally grateful for his patience and guidance.

I would also like to express my heartfelt gratitude to my family and friends for their endless support throughout this journey.

Introduction

While most contemporary focus on Christine de Pisan's works centers around her *Cité des dames,* she is highly accomplished in poetry, particularly her *Cent Ballades* (1394-99). These 100 *ballades* are preserved in seven manuscripts in the British Library and in the Bibliothèque Nationale de la France, as they are important in both English and French traditions. Contemporary audiences do not have these poems available in the same capacity as the *Cité des Dames,* but they showcase Christine's ability to creatively adapt to the structured forms of her era. Her *Cité des dames* is the most prominently translated, but her position as a lyric poet is equally important. As a translated poet, Christine exists in the English world in a limited capacity. Translating these highly structured forms present problems in preserving her agency as a woman author. By closely studying several of her *ballades* from this collection in both French and English, I will explore the barriers of translating highly structured forms through stylistic and linguistic lenses. In English translations of Christine's *Cent Ballades,* the nuance in her work can be misconstrued, due to editorial reframing and even translation limitations, diminishing her agency as a medieval female writer.

The works of medieval women endure intense scholarly scrutiny over time as feminist theories evolve, language instruction changes, and conversations about medieval writers are used to facilitate contemporary conversations. Medieval authors such as Christine de Pisan are discussed in many disciplines due to the rich language they use to detail femininity in medieval France. With such a presence in both the late medieval French and English literary communities, Christine de Pisan has experienced the reframing and recovering of her works, even well past her

lifetime. Contemporary scholars also repackage her works in such a manner that calls into question the process of reframing of the works of medieval women writers. For example, the works of these women may be interpreted as proto-feminist works within a feminist conversation, or they might be more of a dominant force within the canon of different literary traditions. With this inspiration, I will be exploring how various translations of Christine de Pisan's works develop over time and how accurately they reflect the original corpus—both literally and stylistically. Following these translations throughout history requires analyzing the historical and cultural environments in which the original writings take place. When studying the works of medieval French women such as Christine de Pisan, one must consider the cultural aspects of medieval France, gender roles, and the French literary tradition to facilitate conversation that captures the intended meaning of these women. As influential woman writer figures representing feminism and the feminine experience in history, it is important that their voices not be misconstrued. With translations, in particular, these women may lose agency within their voices.

I. Christine de Pisan as a Courtly Poet

Christine de Pisan was born in Venice around the year 1364 into a wealthy family from a small town in Italy. She did most of her writing, however, in the French court. As a woman, Christine could not study at a university, but she was able to learn to read and write at home. Christine's father valued education—while her mother found it unladylike—so Christine was introduced to classic literature in her informal studies. She married her husband, Etienne de Castel, a secretary of the royal court, in 1379, and this marriage was unique in the sense that they married for love. Christine de Pisan's deep passion and love for her husband is infused into her poetry and is a prominent subject throughout her repertoire. A year after her marriage, after the succession of King Charles VI in 1380, Christine's financial status changed when her husband and father experienced extreme pay cuts in the court. After a life of luxury and happiness, Christine lost her husband at age twenty-five to illness in 1389, and this completely broke her heart—as well as inspiring some of her most iconic works, particularly within her *Cent Ballades*. After his death, she was left to raise her children in solitude, and writing became an escape from despair. Because she had little money, she decided to write professionally for the court and royal family members—becoming the first professional woman writer. This was extremely uncommon as a medieval profession, let alone for a woman—which proves Christine de Pisan's artistry and skill. Her works were circulated as manuscripts between wealthy and royal spheres, gaining her popularity among an elite audience. She wrote ballads, books, and debates about courtly love, sadness, French nationalism, and, most prominently, the equality of women. At the height of the Hundred Year's War, when portions of France were under English rule, Christine fled to an abbey for protection. When the now French nationalist symbol and saint Joan of Arc led French

troops to victory, securing the French crown for King Charles VII, Christine de Pisan came out of hiding and wrote an inspiring piece about the saint in efforts to unite the French people (Blumenfeld-Kosinski et al., xi). In addition to this piece, Christine de Pisan is famous for her *Cité des Dames* et *Cent Ballades d'amour et de dame.* Her *Cité des dames* is revolutionary, as it defends the intellect and importance of women of her time, in response to misogynistic literature condemning women due to their supposed defects. In this book, she touches on themes of marriage, love, and the status of women. She uses metaphors of Lady Reason, Lady Rectitude, and Lady justice to help frame this feminist prose and discuss the roles and realities of women during the late fourteenth and early fifteenth centuries. Because this work is so proto-feminist and revolutionary in its time, it is regarded as her most impactful work. What is lost on many (particularly English speaking) contemporary readers of Christine de Pisan is the feminism represented in her poetry. *Cent Ballades* is a collection of a hundred *ballades* located in *The Book of the Queen*, depicting scenes of passionate love, loneliness and loss, and woman-ness.

Before the fourteenth century, most writing written by women had themes of Christianity (with the exception of Marie de France [twelfth century], who wrote secular *lais*), and were documentations of religious experiences such as visions. Mysticism, a very popular topic during this period in the works of Julian of Norwich and Margery Kempe, illustrated women 'chosen' by God to have visions of the divine. Christine de Pisan, however, was primarily a secular writer who focused on female issues in her works and gave women active roles in her stories. Christine de Pisan is unique within the canon of medieval women writers, not only in the sense that she was paid for her work, but that she expressed ideals of womanhood that were not just beauty and chasteness but attributes such as "erudition, common sense, literacy, and economic, legal, political, and literary talents in her hierarchy of valuable qualities in women" (Wilson xviii). In

regard to male writers of the Middle Ages, women often wrote in similar styles, with varying subject matter and narrative voice. Women, however, rarely focused on war and obvious political satire, and wrote more devotional and reflective pieces (Wilson xix). As Christine often engaged in 'masculine' discourse to emphasize her feminist ideals, she truly is a standout poet and writer of her time.

As a court writer, Christine is involved in a larger range of composition; she is not only an important figure in women's literature, but she is also a pioneer in the *forme fixes* and lyric poetry of her time. Her *Cent Ballades* showcase her ability to contribute to the larger poetic tradition of her time. As a translated poet whose work experienced a recent rediscovery, Christine is established as an iconic literary figure in the English-speaking world. Through translations of her *Cent Ballades* into English, English readers can perceive Christine as a poet in addition to her contributions to proto-feminist thought.

II. The Practice of Translation

True translation is impossible—nothing is fully translatable. There will always be elements of an original work that cannot be reflected in a different language. Translations are creative works, and translators take on an aspect of authorship when translating a piece. They are inserting their own creative liberties in finding ways of communicating texts in a different language that they see fit. It is up to them to decide how a word translates, and what nuances are important to communicate to an audience who cannot understand the original language. Translators are responsible for the way an audience receives a text. They manipulate and control the language, and the audience, generally, puts their faith into the fidelity of the translation in order to understand the intent of the original author. So, when rhetorically analyzing a text that is not presented in its original language, it is difficult to accurately discern the author's choices—particularly in terms of figurative language, syntax, and word choice. In this way, the translator is packaging a text and presenting it using their own creative devices—becoming an author. The very nature of translation takes agency away from the original author, as their work transforms into something not of their own in a different language.

The intent of translation extends to the experience of readers and how they interact with a text. If the translator focuses on complete accuracy to the denotations of a word in another language, the nuances of that word might be missed. If the translator focuses on style and structure rather than accuracy, the original meaning of the text might be skewed. These limitations prevent translation from being a perfect formula, but rather the opportunity for intervention into a piece of work.

The authority of a writer is lessened when translating a piece of work into a different language and this can definitely be detrimental to the author's intent in addition to the audience's reception of the piece. Translation uniquely plays with the rhetoric of an original piece that is lost on an audience of a different language. Essentially, rhetoric is how a writer or speaker sends a message to the intended audience, and how that audience receives the message. The rhetorical situation of a work focuses on audience and intent, establishing the framework in which an author constructs the work—including specific language choices and cultural context. When a third party, the translator, is introduced and the language is manipulated, the message is no longer communicated in the way it was intended. These differences may not always be dramatic, but they do convey the message in a way that is out of the original author's control.

There are several approaches to translation that translators may follow when completing a translation. They may focus on accuracy rather than style to provide a practical translation. Or translators might intend to translate the effect of the original work, and infuse more of their own creativity in translating the stylistic choices of the original author. Translation is very complex, and a translator's approach can change depending on the genre of the work that is being translated. Translators take different linguistic and rhetorical approaches to translating, that may prioritize different characteristics of the text. This consideration showcases the multifaceted identity that texts have, and that they are not lateral shapes—especially in poetry. In "Creation, Imitation, and Translation," Ronald Tamplin explains that translations "serve to confirm the multiple nature of a work of art and this multiplicity [is] partially understood in the variety of views its readers have of it" (Tamplin 810). This perspective also highlights that monolingual readers of a text will only be able to comprehend a fraction of this multiplicity that is chosen by the translators. Tamplin also notes that "translation, then, is working in two ways, as an attempt

to understand the original and, from that, as a counter in the translator's own concerns" (Tamlin 810). Thus, choosing how to translate a text, by default, excludes the audience in the new language from the text's full meaning (of no particular 'fault' of the translator's).

When translating poetry, it is very difficult to emulate particular poetic devices such as syntax and rhyme scheme, just due to the semantic barriers of language. The translator also ultimately adds his or her creative input into the original poem, in hopes of creating a similar effect as the original author intended. Tamlin illustrates that "translation of a poem from another language is, though more severely circumscribed, similar to writing a poem in one's own language," similar to finding the right words to express particular images or feelings (Tamlin 809). Translators have such creative input when translating poetry, that translation scholar Burton Raffel, in *Translation : Theory and Practice, Tension and Interdependence*, proposes that poetry translators must adhere to three "prerequisites" in order to successfully translate a poem into another language:

(1) The translator must have an extensive awareness of the poetic tradition in the language into which he is translating.
(2) The translator should have a fairly considerable awareness of the poetic tradition in the language from which he is translating.
(3) The translator must have high-order poetic skills in the language into which he is translating: bluntly, the translator of poetry must himself be a poet (Raffel 88).

The practice of translating poetry attempts to convey meaning through imitation. Translators attempt to imitate style and language, but ultimately, they must intervene with their own styles. By imitating the original author, translators can successfully reproduce works in other languages.

Lorna Hardwick offers the notion of cultural translation, which accounts for the multidimensionality of translation and considering the cultural context of a piece of work when creating a translation for it (Bassnett 15). When translators neglect the cultural context in which a piece was written, such as gender and social roles, the nuances of what the original author is trying to communicate are jeopardized by this, even unintentional, ignorance. In modern translation, cultural recognition for historical context is essential in representing different identities accurately in other languages. When original authors' agencies are already diminished in the reproduction of their works in other languages, neglecting the context in which a piece is written can damage their authorship even more. Especially when representing the work of a medieval French woman poet and author, it is essential to acknowledge the contexts and positions in which she was writing—taking in account her courtly status, gender, and marital status.

Translation is a living artform that constantly changes with new translations and adaptations of works. Translation uniquely inserts new perspectives into an established writing that still attributes creative control to the original author, while the translator acts as an author in disguise. Widely unbeknownst to a monolingual audience, the translator takes control over what is being communicated and how it is being communicated. There is no one correct way that texts *should* be translated, rather literally or stylistically, but rather a combination of both. Because translation is so ambiguous, there is room for an array of 'valid' and 'true' translations, whether they

prioritize capturing the essence or denotation of the original author's words. This ambiguity, though woven in the fabric of the art of translation, can lead to misinterpretations of a work, so it is important for translators and audiences to be able to recognize the cultural contexts in which the work is written.

III. Translation of Christine de Pisan Throughout the Ages

Medieval English Translations of Christine de Pisan

France and England, especially during the Middle Ages, had a very close and complex relationship. The French and English spheres of language are culturally and historically intertwined. Particularly, in medieval England, the education in the French language exhibited a higher level of prestige, and it was very common for writers during the medieval period to have literacy in both English and French, notably Geoffrey Chaucer, who probably wrote French courtly verse early in his career, and John Gower, who wrote major works in English, French, and Latin. While lay people did have access to the French language, "refined French would dominate in literature, the schools, the court, the law, administration, commerce, and the cloister and the familiar English would prevail in the home, in the tavern, on the road, and on the farm" (Calin 5). Many English women also communicated in French in their letters. French was believed to be of those of higher social status, so many elite English learned French. As William Calin explains in *The French Tradition and the Literature of Medieval England*, "The Middle English period (1100-1500) [is] the age of French influence and predominance" (Calin 15). This influence can be seen in the medieval literary tradition of translation and imitation.

The tradition of adding to texts while translating or reworking a text is a staple to medieval literary tradition. Even from the time of The Venerable Bede of England, known as the first historian from the seventh and eighth centuries, writers were constantly adding to stories they had heard before, and adding to texts when translating from Latin into English (Laistner 72). To modern readers, this may seem like a form of plagiarism or theft of ideas, but it was a very popular tradition among medieval writers; it proved that that writer was well read and was

engaging in the current scholarship. This continues throughout the Middle Ages in England and in France as a respected form of literary tradition.

As English elites had access to the French language, they often would translate French works as it was one of the most prominent languages besides Latin and English in their elite and literary social circles. One example of this tradition is Thomas Hoccleve, who famously reimagined Christine de Pisan's "L'Épistre au dieu d'amours" as "Letter of Cupid." Hoccleve was an influential 15th-century English writer and poet who engaged with the literary world by interacting with the French and English traditions of his time. Originally written by Christine in 1399 and preserved in six manuscripts (Paris, Bibliothèque nationale de France, MS. français 835) this poem is essentially a 'defense of women' in response to the *Roman de la Rose*., a popular and controversial text that was circulated at the time written by Guillaume de Lorris and Jean de Meun. In the *Rose*, these authors express misogynistic values of courtly love. Christine initiated "The Quarrel of the *Roman de la Rose* (Blumenfeld-Kosinski 15) and wrote "L'Épistre au dieu d'amours" from the point of view of the god of love in order to combat some of the antifeminist values in the favor of women. Thomas Hoccleve enters this conversation by translating Christine's "L'Épistre au dieu et d'amours" into his "Letter of Cupid" in 1402. Laurie Finke suggests that Hoccleve must have had access to manuscripts by Christine because he was "a Privy Seal clerk who spent most of his days working with French letters," thus he would have had the opportunity to familiarize himself with her works (Finke 25). Finke also alludes to scholarship that speculates that Christine de Pisan left some of her manuscripts, including those of "L'Épistre au dieu d'amours," in England in order to reclaim her son as a hostage during the War of the Roses (Finke 25). Hoccleve's translation of this poem "testifies to Hoccleve's fluency as a versifier…and to his familiarity with the latest literary trends in Paris" (Calin 401).

Rewriting Christine's poem in the English language and inserting his own content falls in line with the medieval English tradition of translation, imitation, and invention.

Although Hoccleve 'reworks' her poem into his own, by adding stanzas and rearranging her lines, he does not directly credit her in his publication (Fleming 21). His "Letter of Cupid" undermines the tone of Christine de Pisan's original work and can even be interpreted as antifeminist. This is directly in contrast to the very feminist intention that Christine had when originally writing her "L'Épistre au dieu d'amours," despite many scholars understanding Hoccleve's tone to be ironic towards anti-feminism. Hoccleve translates this poem rather literally, but rearranges the stanzas, adds his own, and changes some of Christine's words to fit a different connotation—one that demonizes women rather than defending them. For example, lines 235 and 236 of Hoccleve's translation read, "The foulest slutte in al a town refuse / If that us list, for al that they can muse" ("Hoccleve's Translation"). These are lines that Hoccleve added to the original text, inserting his interpolation into Christine's work. In the context of his version, Hoccleve is illustrating how men are deceived by women, believing that they have honest intentions and are betrayed by their lust. Diane Bornstein asserts that "Christine's poem has the tone of the French court, whereas Hoccleve's version has the tone of the English tavern" (Bornstein 8). She also notes that Hoccleve neglects Chrisine's intentional detailed expressions, and instead includes "brief proverbial expressions" (Bornstein 8-9). Bornstein proves that in addition to rearranging the poem and altering the tone more colloquially, Hoccleve undermines Christine's serious intent and ultimately insults women (Bornstein 10). This study of Hoccleve's "Letter of Cupid" in relation to Christine's poem underscores how Hoccleve mocks Christine's voice in the discourse, to the point of ultimately reversing the purpose of the original poem.

Regardless of Hoccleve's opinion towards feminism, he is still reshaping the words of Chistine de Pisan into his own—altering their meaning.

Even though Hoccleve is following the 'rules' of medieval translation and adaptation, he is still removing agency from Christine de Pisan in his English translation. His translation overshadows Christine de Pisan's work in English, and while ideas of copyright and ownership are contemporary ideas, he never attributes her poem in his "Letter of Cupid." The very act of Hoccleve translating Christine's poem and not initially crediting her as the source for his recreation is tearing Christine's agency in the poem and diminishing her purpose. In the Middle Ages, plagiarism and ownership of a work were not highly contested, as scribes typically would make adjustments to the works that they were copying down, and as manuscripts were circulated, commentators would make notes in margins and even change texts (similar to how a reader may annotate a book). Thus, surviving texts from this period are likely to have been manipulated by various sources, and it is unclear as to whether Hoccleve intended to disregard Christine in his edition of the poem and 'take credit' for her work. His neglect in acknowledging her directly, however, contributes to her erasure from the conversation and overshadows her voice. Hoccleve's translation does contribute to how Christine was represented in the English-speaking world of her time. In "Letter of Cupid," Christine's feminist voice is lost, and replaced with a more masculine translation—which causes the original text to lose some of its meaning. Hoccleve scholar James Langdell argues that "in the *Epistle,* we see Hoccleve taking his first step towards a self-presentation as a poetic mediator—and towards situating poetic mediation as a virtuous pursuit in itself" (Langdell 52). In his representation of *The Letter of Cupid*, Hoccleve is "helping to ameliorate contemporary conflicts" (Langdell 51). Hoccleve translated Christine's

work in a way that fit his idea of contributing to the controversy and controlling the conversation.

For women writers in general, this jeopardizes their recognition in the canon on literature. Considering the fact that Christine de Pisan's work "fell out of fashion in the seventeenth and eighteenth centuries and was all but lost until its rediscovery at the end of the nineteenth century," this kind of reclaiming of her work replaced her in the English conversation (Stell). Even though her works were interacted with by her contemporaries, her works fell out of the public eye after her death.

What is also in translation, less literally, is the context in which the piece is being consumed. As languages change, audiences change, and thus new cultural contexts form around a piece of work. As noted in, *Medieval Translations and Cultural Discourse*, "translations are a unique medium for observing such cultural transformations as they capture in essence the encounter between the two distinct and separate cultural traditions and the subsequent effort at literary adaptation" (Rikhardsdottir 3). In the case of Christine de Pisan's poem "L'Epistre au dieu d'amours," her original poem held different cultural context from Hoccleve's translation "Letter of Cupid." In the Parisian culture of the late 1300s, Christine's poem was a controversial response to a wildly influential poem attacking women, and her response fueled the defense of women side of the discourse. Hoccleve's translation, however, includes itself within the conversation of translation skills and knowledge of French society. It serves as a display of his skills rather than fuel for change. This cultural context and importance are altered along with the language.

Another example of Christine de Pisan's works being translated in the medieval period is William Caxton's translation of her *Faites des armes,* as commissioned for King Henry VII in

1489 for the English Army (Willard ix). Caxton based his translation on the French manuscript that was entrusted to him by King Henry VII most likely written before 1453 (Cockle 2). This translation situates Christine as an influential poet of her era, not just through a feminist lens, but also in the sphere of masculine affairs such as war. She is also cited as an authority in John Bossewell's books on coats of arms and heraldry, which could have come about by Caxton's translation of her *Faites des armes* (Bossewell 14). During the fifteenth and sixteenth centuries, printers made commercial decisions, and only printed as efficiently as possible. As a printer during the fifteenth century, William Caxton simply translated the texts he printed himself to save time and resources. Thus, the way he translated Christine's work from French into English was most likely a rough translation, capturing her main points and not concerning himself with particular stylistic choices.

Christine de Pisan's works being translated during the fourteenth and fifteenth centuries could have also influenced other iconic literary figures—even in the English-speaking world. Laurie Finke notes that "Christine's work participated in the extension of the rhetorical resources of the French language, especially in prose, so it is not altogether surprising that English translators would turn to these works to learn the 'eloquence' they attributed to Chaucer, to extend the resources of the English language" (Finke 23). This shows that English translations of her French works have authority well beyond simple appreciation of her prose and have contributed to English literary traditions—whether credited to her or not.

Modern Translations of *Cent Ballades*

Maurice Roy edited the *Cent Ballades* in the two volumes of his *Œuvres poétiques de Christine de Pisan* for the Société des anciens textes français between 1886 and 1887, and Roy's

critical edition has served as the base for many subsequent translations. Roy's edition helped Christine's poems regain popularity after her time. Roy comments that MS 835 (located in the Bibliothèque Nationale de la France) is composed of fragments, but nonetheless serves as an adequate base for his edition (Roy xi).The English version of these poems that we read today derives from multiple translations: translations from Middle French to Modern French, from Modern French to Modern English, and even Middle French to Early Modern English. By using the original corpus of all of the *ballades*, located in *The Book of the Queen* (MS Harley 4431 in the British Library), as many contemporary versions rely on, readers are able to view the most accurate portrayal of these poems.

There were no formal English translations of the *Cent Ballades* until the 20th century, when Christine's works were rediscovered by contemporary feminists interested in her prose. Four of the most prominent translations of her *Cent Ballades* in modern scholarship, though incomplete and not reflecting the entire book of poems, are done by Kenneth Varty (1965), Charity Cannon Willard (1994), Renate Bumenfeld-Kosinski and Kevin Brownlee (1997), and digitally by A.S. Kline (2020). Michelle Warren notes that modern theory for translating medieval texts " challenges basic assumptions about textual relations, with broad repercussions for how translation intersects with power, gender, ethnicity, religion, class, and other aspects of culture," encouraging modern translators to take factors other than literal linguistic translation into account (Warren 165). Whereas medieval translation practices focus on invention and imitation, modern translation practices can look at how the work fits into the bigger picture of the time period, including contemporary ideologies about literary discipline.

Published in 1965, Kenneth Varty's collection *Christine de Pisan's Ballades, Rondeaux, and Virelais* presents an introduction written in English followed by several of Christine's poems

in French. This collection includes poems from her *Cent Ballades* but is not exclusive to them. It also includes miscellaneous poems from other works and presents them in a thematic manner to highlight Christine de Pisan's presence in the medieval French poetic sphere. Varty uses *The Book of the Queen* (London, British Library, MS. Harley 4431) for the text of the poems, as this is where the poems were first documented for an audience, rather Roy's edition. Varty contends that the standard edition by Maurice Roy is less "satisfactory" than Harley 4431 (Varty vii). He believes that the manuscript provides a more adequate account of the poems.

In 1994, Charity Cannon Willard, a trailblazer in the modern conversation about Christine de Pisan, published *The Writings of Christine de Pisan*. This anthology includes English translations of various of Christine's works, including several from her *Cent Ballades*. Willard uses Roy's edition, including many of her *ballades* (Willard 48). While there are many translators who worked together on this translation, Willard organizes and compiles Christine's works in such a way that highlights her capability and showcases Christine's position as a woman writer in the Middle Ages. Willard organizes the poems chronologically but chooses only ten of the *ballades*. The poems she chooses have themes of loss and grief as well as masculinity and delightful love. Thus, Willard addresses an array of Christine's talents by providing a wide range of subject matter. In addition to the *Cent Ballades*, Willard includes English translations of Christine's other works that reflect her feminist views and French nationalism. Overall, this anthology acknowledges the *formes* in which Chrisine was writing as a courtly poet in the English translations and attempts to follow similar rhyme schemes and stylistic choices as the original poems.

In 1997, Renate Blumenfield-Kosinski and Kevin Brownlee published a collection of several writings of Christine de Pisan. The writings include some of her *Cent Ballades*, along

with other poems and prose translated into English. These translations also use Roy's edition, which is one of the only places where many of her *Cent Ballades* appear in a printed collection for the first time since her lifetime (Blumenfield-Kosinski and Brownlee 5). Including Christine's *ballades* within an overview of her works rather than presenting them on their own can cause them to be overlooked and unappreciated as their own entity. The *ballades* in this collection instead highlight Christine's poetic skills. These translations mainly focus on literal rather than stylistic translations.

Currently, the only full English translation of the *Cent Ballades* is available on a website. This is also the most recent English translation of the *Cent Ballades.* Published online in 2020, it is located on *Poetry in Translation* and uses Harley 4431. This translation is done by A.S. Kline, English poet, translator, and founder of *Poetry in Translation*, whose focus is making classics accessible in English to the public online ("About Us"). The wide availability of an English translation of the *Cent Ballades* further recognizes it within the canon of medieval women's poetry, which is important for the cultural conversations that are now able to happen about this work in English. This translation, however, despite being the only complete English translation and intended for educational purposes, comes from a "niche, digital publisher" that relies on sponsor donations ("The Publisher"). This limitation could obstruct these poems from academic English conversations until other translations are published.

According to the Archives de littérature du Moyen Âge (ARLIMA), a research platform for French medieval literature, there is currently a full English translation in the process of being written and published by Linda Burke and Tina-Marie Ranalli. On her professional website, Ranalli elaborates that this new edition "updates the Middle French text and includes all manuscript variants," in comparison to the various extracts from the *Cent Ballades* that are

currently available in English translation ("Research"). This edition will further insert Chrisine de Pisan and her *Cent Ballades* into the English literary world, making her poetry more accessible to academic audiences.

None of these sources provides a facing translation of the *Cent Ballades* and assumes the reader will accept the discrepancies in the translations. It is interesting to note that the two earlier editions of the *Cent Ballades* use the Roy edition as their base, while the two later editions use Harley 4431. While the two manuscript witnesses present very similar information, there are small disagreements in some of the poems' structures as well as word choice. This may have been due to errors in transcribing and copying the original manuscripts. This shows just how imperfect the practice of translation is: with different editions come different translations, and not every translator will agree on the most effective way to translate a text. This has been true even from the early 15th century, when Christine de Pisan's work was being translated by Hoccleve for the first time. Today, translators rely primarily on two different editions to translate the *Cent Ballades*, but there is not a single agreed-on base edition.

These presentations and translations of Christine de Pisan's *Cent Ballades* work together to help modern audiences see the work as a whole. Though sporadic and often in disagreement, these translations set the stage for modern readers to experience the *Cent Ballades*. The accessibility of these translations affects the cultural conversation about Christine de Pisan because they determine how audiences are able to perceive her works. The issue of her works being widely available to modern readers in both English and French is preventing Christine de Pisan's *Cent Ballades* as a whole from achieving a place in the canon of medieval women's poetry, especially in English conversations.

IV. The French Tradition: *Formes fixes*

To understand the challenge and achievement of the *Cent Ballades*, we need to consider the requirements of the *formes fixes* within which Christine composes her poems. During the fourteenth and fifteenth centuries in France, literature and poetry began to secularize with new humanistic and philosophical influence. After the Hundred Years' War, "human reason became an authority in its own sphere, independent of church control, and human concerns became more important in literature, education, and art" (Hanning). With these secular changes came changes in self-expression, particularly in the new ways of writing poetry in the *formes fixes*.

As a professional medieval poet, Christine de Pisan was following the standard rules of poetry of her age. Called *formes fixes* (fixed forms), there were three forms of poetry and song that were highly popular in France from the thirteenth to the fifteenth centuries: the *ballade*, the *rondeau*, and the *virelai*. Following the troubadour example of oral tradition of sharing stories through song, these poetic forms mark a shift in literary tradition in medieval France (Munrow 195). These fixed forms of poetry were precise and structurally demanding in rhyme scheme, themes, and meter, and poets found creativity in following this structure. They were also used in English poetry, even though they originated as French poetry forms. Understanding the functions and roles of these *forms fixes* in medieval French (and even in Early Modern English) writing is essential to analyzing the works of Christine de Pisan. When translating poems that conform to these rules, it is difficult to be faithful to the structural demands of the *formes fixes*, and translators often disregard structural features in hopes of providing an accurate linguistic translation. Translating poetry in general is difficult, due to the fact that the author chose specific words to behave in a specific way—both in a literal, figurative, and sonic way—and this is

difficult to emulate in a different language. Simply, the author is working within the frames of a specific language to create a specific effect in that language. As the collection of translations of Christine's writings by Blumenfeld-Kosinski and Kevin Brownlee so eloquently states, "the formal intricacy of her poems cannot be adequately reproduced in English but was very important to Christine, as she offers a large number of different formal arrangements in her many poems" (Blumenfeld-Kosinski and Brownlee 5). Thus, readers can see that Christine was well versed in each of the *formes fixes*.

One of the most common motifs in the medieval French tradition in literature was courtly love, commonly represented in the *formes fixes*. In this tradition, whether just in a literary sense or even in a social sense, courtly love provides a sort of 'code' for knights and noblewomen to follow in showing their love for one another. Courtly love does not necessarily apply to marriages, but rather illustrates an ideal relationship, filled with mystery, passion, and adventure. Courtly love represents a "chivalric quest for the beloved, in which fulfilment is an almost unattainable ideal," and the expression of this kind of love in medieval poetry "is utterly refined and stylized, though capable of great variety as well as subtlety" (Munrow 195). As many marriages of this time period were arranged, courtly love was used as an escape from reality—presenting the idea that true and passionate love was possible imaginatively, even outside of a marriage.

La Ballade

The *ballade*, which is different than a contemporary "ballad," though similar in spelling and pronunciation, was a popular *forme fixe* during the 14th century. It was originally performed as a song, typically with three couplets with the same rhyme scheme followed by a refrain after

each (Varty xxvii-xxviii). The form took on a different structure in the fourteenth century. In 1392, Eustache Deschamps wrote his *Art de dictier*, which outlines the rules for this structure (*The New Oxford Companion to Literature in French*, "Ballade"). In this piece, Deschamps includes over 1000 *ballades*, showcasing their structure and setting a precedent for their usage (Dauphant 11). This *form fixe* is specific in structure, consisting of four stanzas: three of which had eight lines with the same rhyme scheme, with the fourth stanza serving as envoi consisting of four lines of a different rhyme scheme. Not all *ballades* include this envoi, but it was still a common characteristic of this poetic style. The envoi was usually addressed to a prince, as seen in Christine de Pisan's *Ballade* 11. The first three stanzas of a *ballade* share the same rhyme scheme, with the last two lines of each stanza rhyming. *Ballades* begin with the refrain, and this refrain is the last line in each of the stanzas, creating an ultimate rhyme scheme of ababbcC (Varty xxviii). The lines vary from seven to nine syllables per line, with the refrain usually having a different number of syllables. The refrain is a key characteristic in Christine de Pisan's poems, classifying them as *ballades*. The rigidity of the ballade structure speaks volumes as to Christine de Pisan's artistry, as she was able to deliver such complex themes and creativity within the strict bounds of the ballade structure. Her *ballades* are not always in the same format, however, and she plays with the structure—altering rhyme scheme and meter all while remaining within the bounds of the *forme fixe.* As with other courtly poets of her time, following these *formes fixes* gave her prestige in professional and court settings. Christine also wrote in the *rondeau* and *virelai* forms, but the *ballade* was her preference (Varty xxviii). Other well-known French poets of the century, such as Guillaume de Machaut and Charles d'Orléans were also major figures in establishing the *ballade* as a *forme fixe*, solidifying it as a major poetic style of the fourteenth and fifteenth centuries. Because of these poets, the *ballade* took on more of a

somber tone, and was a way for poets to express their sadness and contempt for the world. *The Oxford Companion to Literature in French* emphasizes that these medieval poets employed5 Deschamps's *ballade* themes as "haunted melancholy or ironic," and emphasized this somber tone in the refrains of the structure with a "mixture of regret and worldly cynicism" ("Ballade"). These themes are definitely present in many of Christine de Pisan's *Cent Ballades*, following the death of her husband and best friend, Etienne de Castel.

Le Rondeau

The *rondeau*, as outlined in *The New Oxford Companion to Literature in French*, "is a single-stanza lyric which opens and closes with a refrain whose first line(s) it repeats nearly half-way through" ("Rondeau"). Like the *ballade*, the *rondeau* originates as a song that is accompanied by dance. One of the most defining characteristics of a *rondeau* is its circular structure: it begins and ends with the refrain and has a circular theme throughout (Dauphant 8). This *forme fixe* was also not used to communicate heavy subject matter and was considered to be a light-hearted form. (Varty xxx). The *rondeau* was the second most popular *forme fixe* throughout the late fourteenth and early fifteenth centuries and is mainly defined by Machaut—despite being highlighted in Deschamps's *Art de Dictier*. Deschamps actually included some of Machaut's *rondeaux* to further establish the frame of the form. The *rondeaux* rhyme in an Ab aA abA structure, playing with two rhymes for the entire poem. Christine de Pisan also wrote *rondeaux*, but they only represent a small portion of her works. She stretches the form and has a unique appreciation of how to structure a *rondeau* (Varty xxxi). Her *rondeaux* present themselves in short form, utilizing the two-rhyme rhyme scheme in various orders.

Le Virelai

The *virelai* is the youngest of the *formes fixes* and could be considered the most difficult of the three to define. *The New Oxford Companion to Literature in French* defines the *virelai* as "a less fixed form than the rondeau or ballade," and that "it had generally shorter, heterometric lines and could be one to seven or more stanzas long" ("Vireli, Virelai"). Its structure also derives from song, but Deschamps intended for this form not to be accompanied by music, separating poetry and music (Dauphant 9). Like the *rondeau* and the *ballade*, the *virelai* concentrates on two rhymes in each stanza (Varty xxxi). Because of the fluidity of this form, it was difficult for poets to claim this genre, and it did not survive long after the era of *formes fixes*. Christine de Pisan did experiment with the *virelai*, but it was her least used form in her poetry.

V. Close Study of Three *Ballades*

Christine de Pisan's *Cent Ballades* are an impressive collection of her poetic talent and rich usage of language. These *ballades* were originally produced for the queen consort to Charles VI of France, Isabel of Bavaria in the late fourteenth century ("Christine de Pisan and the Book of the Queen"). They are presented in *The Book of the Queen*, which is now located in the British Library as Harley 4431. The *Cent Ballades* prominently depict Christine de Pisan's feelings of longing and loneliness expressed through the rigid form of the French medieval *ballade* structure. Written in a feminine point of view, Pisan offers a unique perspective to her contemporary audience, formally the queen.

The English translations of her poems omit the passionate sexuality that Christine expresses in her native language, thus limiting her agency in self-expression in the English language. This can be seen in the manner in which her words are translated in a more stoic tone. In addition to the lack of attention to the demands of the *formes fixes* under which Christine was constructing her *ballades*, one cannot truly grasp the passion and attention to style in English—due to the limitations of the nature of translation.

To analyze the semantic range and demonstrate the difficulty in communicating the nuances within the translations of Christine de Pisan's *Cent Ballades*, I have chosen three ballads that emphasize such richness of language and expression of self in the French version, and how this expression of self cannot be exactly replicated in the English version. While *Cent Ballades* are originally presented in a manuscript of *The Book of the Queen*, Harley MS 4431, a cumulative translation of these ballads in English is rare in the resources available to study them. So, we must rely on the sporadic occasions of these ballads being represented in English by

academic translators. At the time of this thesis being written, a French-English facing edition of Christine de Pisan's *Cent Ballades* does not exist.

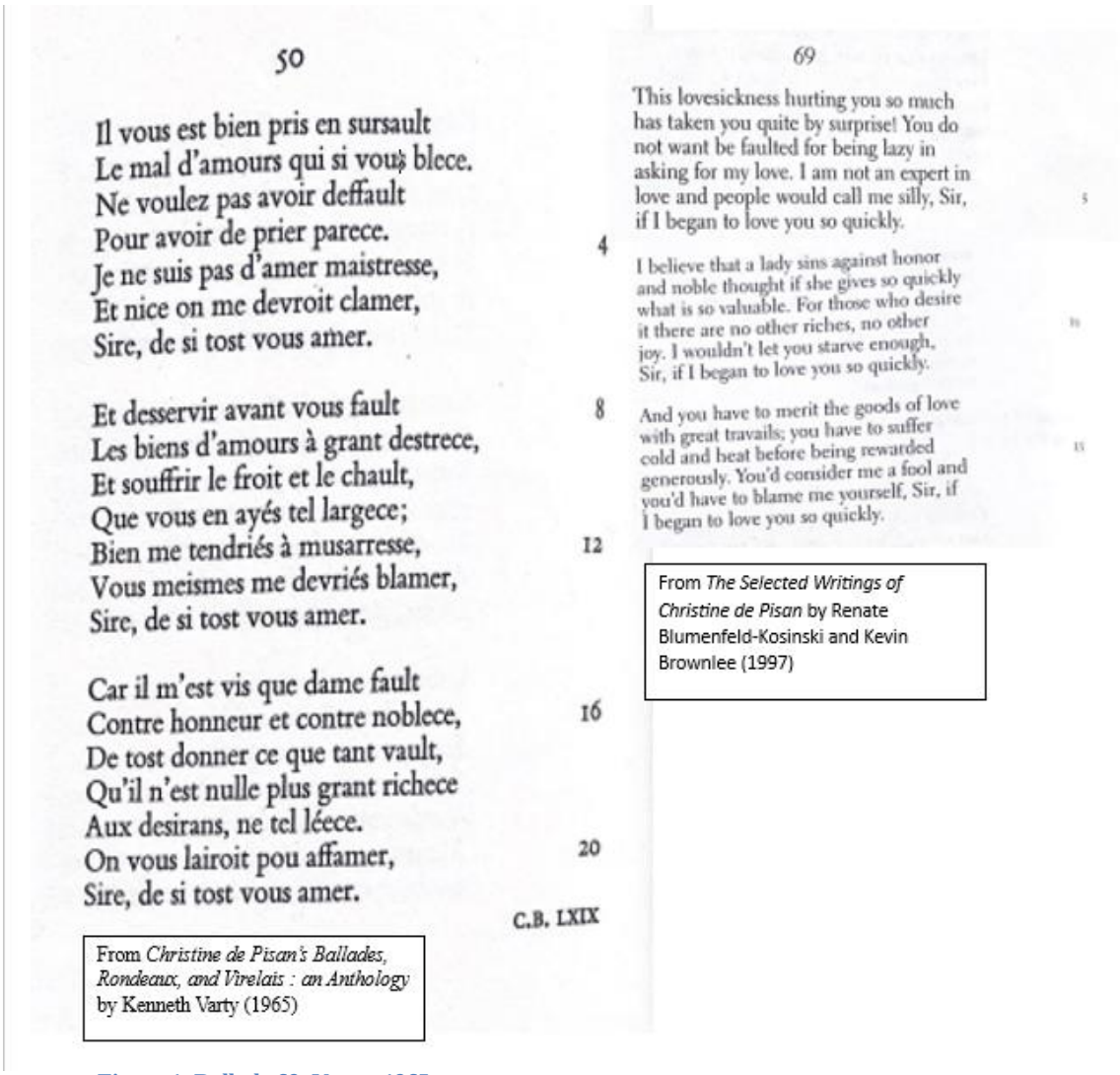
The language in which these poems were written is Parisian French, contemporary to that of the late fourteenth and early fifteenth century France (Varty xxxii). There are variations in Christine de Pisan's spelling and usage of Middle French dialect, and modern anthologies attempt to uniformize the spelling so that the poems are better understood. Many discrepancies within the spelling can be solved by sounding out the words, as the spelling of Middle French, similar to Middle English, were spelled out how they sounded. For example, the verb *blece*, used in line 2 of "Ballade 69," is the same word as *blesse*, meaning "hurt," (conjugated in the third person singular form). Similarly, *j'ay,* as used in line 11 of "Ballade 14," is the same as *j'ai,* meaning "I have." Interestingly enough, this allows for a phonetically similar experience for modern French readers as what the experience would have been for French readers contemporary to Christine de Pisan.

I chose these specific *ballades* to study because of their alignment with the *forme fixe*. Ballade 11 is an example of the traditional *ballade* structure, with four stanzas, a refrain, and an envoi. Chsirine de Pizan also uses heavy repetition in alliteration and phrases, which attest to her talent for writing within the *forme*. The other two *ballades* are still well within the structure, each with three stanzas and a refrain, but neither include an envoi. Each of the *ballades*, however, are melancholic reflections of their poet's grief and confinement in her position as a widow and a woman who longs for love and companionship.

These three poems are also three of the very few *ballades* published in academic contexts in both French and English. As the side-by-side- English and French translations of the *Cent Ballades* is not yet available, modern-day readers have little access to reviewed and edited

translations of these *ballades* in English. So, these three poems represent the little available poems that English readers have access to. The *Poetry in Translation* translations of these poems are convenient versions to compare the older translations in order to view the possibilities of translation—in addition to the fact that it is widely available to readers on the internet. Depending on the styles that these translators prefer, the variations of the poems are very different. Different variations may exist for editorial reasons to fit the context of the collection, or even different interpretations of the translators. Nonetheless, comparing the translations of these *ballades* next to each other allows English readers to get a fuller understanding of what Christine was conveying in her original work.

VI. Ballade 69 « Sire de si tost vous amer »



50

Il vous est bien pris en sursault
Le mal d'amours qui si vous blece.
Ne voulez pas avoir deffault
Pour avoir de prier parece.
Je ne suis pas d'amer maistresse,
Et nice on me devroit clamer,
Sire, de si tost vous amer.

Et desservir avant vous fault
Les biens d'amours à grant destrece,
Et souffrir le froit et le chault,
Que vous en ayés tel largece;
Bien me tendriés à musarresse,
Vous meismes me devriés blamer,
Sire, de si tost vous amer.

Car il m'est vis que dame fault
Contre honneur et contre noblece,
De tost donner ce que tant vault,
Qu'il n'est nulle plus grant richece
Aux desirans, ne tel léece.
On vous lairoit pou affamer,
Sire, de si tost vous amer.

C.B. LXIX

From *Christine de Pisan's Ballades, Rondeaux, and Virelais : an Anthology* by Kenneth Varty (1965)

69

This lovesickness hurting you so much
has taken you quite by surprise! You do
not want be faulted for being lazy in
asking for my love. I am not an expert in
love and people would call me silly, Sir,
if I began to love you so quickly.

I believe that a lady sins against honor
and noble thought if she gives so quickly
what is so valuable. For those who desire
it there are no other riches, no other
joy. I wouldn't let you starve enough,
Sir, if I began to love you so quickly.

And you have to merit the goods of love
with great travails; you have to suffer
cold and heat before being rewarded
generously. You'd consider me a fool and
you'd have to blame me yourself, Sir, if
I began to love you so quickly.

From *The Selected Writings of Christine de Pisan* by Renate Blumenfeld-Kosinski and Kevin Brownlee (1997)

Figure 1. Ballade 69, Varty, 1965

Figure 2. Ballade 69, Renate Blumenfeld-Kosinski and Brownlee, 1997

This *ballade*, referred to as "Sire, de si tost vous amer," after the repeating line at the end of each stanza, is different from the other ballads in the sense that it is much more erotic, all while emitting distance and loss. The narrator in the poem is reasoning with an (almost) lover about how she cannot be with him due to the fact that it would ruin her virtue. It also speaks to

the expectation of women to remain pure, as it reflects her honor. In a constant push and pull, the movement of the poem expresses the longing that the lover has for the narrator in contrast with the narrator's pleas to wait. The repetition of the last line "Sir, if I love you too soon," is reflective of the *formes fixes*, and conforms to Christine de Pisan's style of *ballades*. It serves as the momentum that shows the narrator's passionate desire despite wanting to stay chaste. It expresses the temptation the narrator is facing as she balances desire and nobleness. This *ballade* shows an inner conflict between lust and honor, while also highlighting the virtue of chastity and the nobleness of patience.

This poem also depicts a clear image of female agency in a relationship. In the original French poem, Christine writes, *Car, il m'est vis que dame fault / Contre honneur et contre noblece / De tose donner ce que tant vault* (lines 15-17). In English, "Because, it is clear to me that a lady faults against honor and nobility, of giving too soon which is so valuable." Written in a feminine point of view, these lines demonstrate female agency in the way that the lady in the relationship has the decision whether or not to "love [her lover] too soon." Despite the narrator projecting the role of courtship onto her male lover, she ultimately holds the power of decision. She also writes, *Ne voulez pas avoir default / Pour avoir de prier parece* (lines 3-4). This has been translated to "You do not want to have fault / for having pray laziness." The speaker expects a courtship rather than submitting to desire "too soon," as she refers to in the refrain. Christine de Pisan also denotes agency through her verb tense usage in this *ballade*, indicating active and passive voice. The female in the poem is depicted in active voice, meanwhile the male lover is having actions done *to* him. For example, the first two lines of the original French poem read, *Il vous est bien pris en sursault / Le mal d'amours qui vous blece"* ("It has taken you very quickly, the love sickness that hurts you") (lines 1-2). The lover is being taken by lovesickness,

indicating a passive role. The feminine narrator takes on an active voice, giving the male in a position in which he is being driven to behave in a certain way due to actions being put upon him—by the female narrator.

The translation of this *ballade* that is most prominent in the academic conversation comes from Maurice Roy's collection of the *Cent Ballades*, and the French version of this poem is published in *Christine de Pisan's Ballades, Rondeaux, and Virelais: An Anthology*, by Kenneth Varty in 1965 on page 52. The English translation of this poem that is being compared to this French edition is located on page 9 in *The Selected Writings of Christine de Pisan*, translated by Renate Bluemenfeld-Kosinski (by whom this text is also edited) and Kevin Brownlee, published in 1997. The translations of *The Cent Ballades* in this anthology, however, are based on the Maurice Roy edition. This text is one of the few academic publications that display Christine de Pisan's *Cent Ballades*, and still only presents a limited selection.

The original version of this poem has 21 lines, with three stanzas each containing seven lines. The translation has 18 lines, with three stanzas each containing six lines. This is because the translator sometimes fuses lines together to create an easier flow. This makes it difficult to make an exact line by line comparison between the original and translated versions of this poem. The original form of this *ballade* is true to the demands of the *forme fixe*, and each line is octosyllabic, with the exception of the refrain, which is heptasyllabic. The rhyme scheme in the French version is ababbcc in each of the stanzas, whereas the English translation fails to conform to any rhyme scheme. Rhyme scheme is important to the traditional *forme*, thus this minor change does not produce the same effect of the poem in English as it does in French.

The translation of this poem restructures the syntax of the original version, which is to be expected of a French to English translation. This accounts for the syntaxial demands of not only

translating a foreign text, but also those of poetry. This slight change, however, can offset the sequence in which information is presented, delivering a different effect than the original version in French. For example, the first two lines of the original *ballade* read, *Il vous est bien pris en sursault / le mal d'amours qui si vous blece.* This directly translates to "It has taken you very quickly, the lovesickness that hurts you so" (lines 1-2). The English translation provided for these lines, on the other hand, reads "This lovesickness hurting you so much has taken you quite by surprise!" While it may seem like a minute and inconsequential change, it does alter the experience of the poem. The original version alludes to a surprise, which the reader ultimately discovers in the second line. This translation 'ruins' this surprise by removing the suspense of mystery and reveals the source of suspense in the first line. The emphasis on what is ailing the person to whom the narrator is speaking is misplaced in the English version.

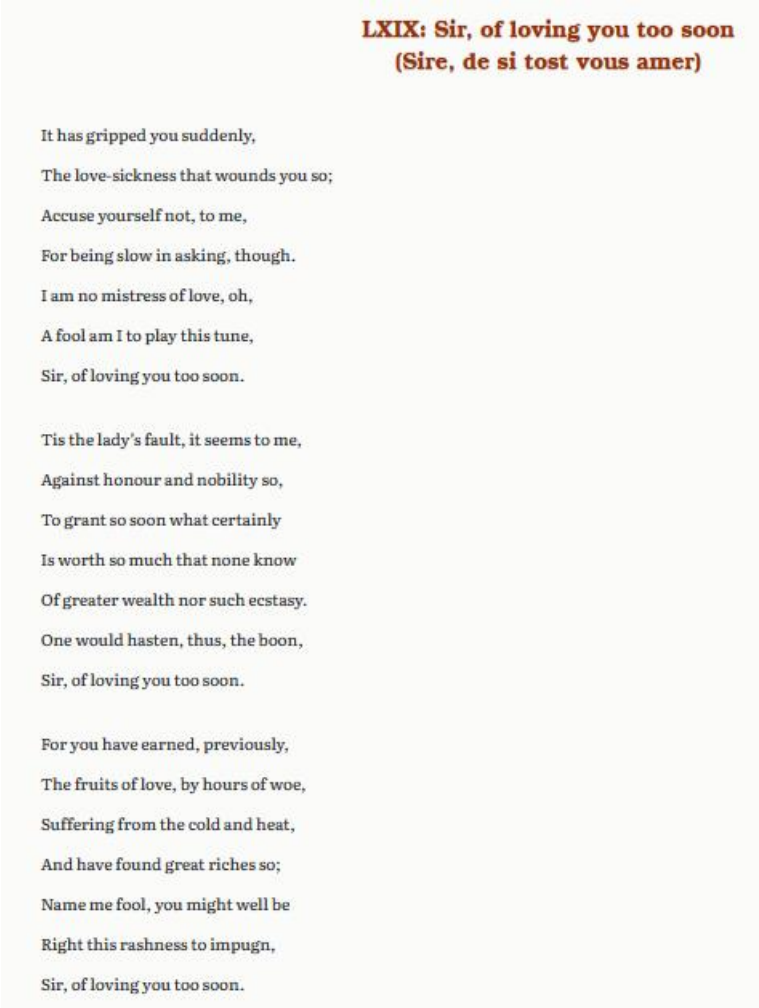
This translation also switches the order of the last two stanzas, completely altering the sequence of the poem itself. Various editions of this poem disagree on the order of the last two stanzas. For example, in the Maurice Roy edition, he also arranges them in this 'reversed' manner (Roy 70). Manuscript 835 in the Bibliothèque National Française in manuscript presents the *ballade* in the 'non-reversed' manner—contrary to Maurice Roy (12v). This manuscript was written partly in Christine de Pisan's own hand, which shows that this edition could be more reliable in its fidelity to her true meaning. It is interesting that this poem should be presented in such drastically different ways that can lead to different interpretations of the meaning of the poem. *Sire*, or "sire" in this poem could also have a sexual connotation, as it was used "from a wife to her husband," according to Robert Martin of the *Analyse et Traitement Informatique de la Langue Francaise, atilf,* (DMF, s.v. 'sire'). This word can be interpreted as both a customary address from a wife to her husband as well as an innuendo, but especially since the poem alludes

to a possible premarital relationship between the narrator and the lover, this word may take on more of a sexual meaning.

This nuance is not captured in the English translation, as *sire* translates to "sir" in English. "Sir" has less sexual, even martial, connotation in a general context, but should be understood in this context as a word used specifically for a wife to refer to her husband. This comprehension of the word also fits the sexual tone that the poem carries. Another example of a similar theme in the miscommunication of a sexual tone is in line 12 of the French version and line 16 in the English version. The French version reads, *Bien me tendries a musarresse*, which translates into "you treat me well as a muse." According to the ATILF linguistic records of medieval French, *musarresse* translates into "muse." In the English translation in the corpus, this line is translated into "You'd consider me a fool." This is an extremely off-base translation, which is not only incorrect, but it also diminishes the sexual tone of "muse," by replacing it with "fool." The French language in this poem is overall more sexual than the language in the English version, which, in turn, limits Christine de Pisan's sensuality in the English version.

This ballade, in the perspective of a woman, demonstrates female agency in the way that the lady in the relationship has the decision whether or not to "love [her lover] too soon." Despite the narrator projecting the role of courtship onto her male lover, she ultimately holds the power of decision. This was a common trait of the courtly love tradition. Christine employs this tradition as a way to reclaim agency in a relationship.

The English translation of this *ballade* is overall not an accurate reflection of the original French version. Varty's translation of this poem not only is inaccurate in its language, but it neglects the *ballade* structure that it follows.



LXIX: Sir, of loving you too soon
(Sire, de si tost vous amer)

It has gripped you suddenly,
The love-sickness that wounds you so;
Accuse yourself not, to me,
For being slow in asking, though.
I am no mistress of love, oh,
A fool am I to play this tune,
Sir, of loving you too soon.

Tis the lady's fault, it seems to me,
Against honour and nobility so,
To grant so soon what certainly
Is worth so much that none know
Of greater wealth nor such ecstasy.
One would hasten, thus, the boon,
Sir, of loving you too soon.

For you have earned, previously,
The fruits of love, by hours of woe,
Suffering from the cold and heat,
And have found great riches so;
Name me fool, you might well be
Right this rashness to impugn,
Sir, of loving you too soon.

Figure 3. Ballade 69, Kline, 2020

A.S. Kline's translation of this poem, on the other hand, proves to be a more accurate stylistic translation. It follows the rhyme scheme of ababbcc, though not the same rhyming sounds as the original Frech poem, it creates a similar effect in English. It is clear that this poem reflects a different version of *Ballade 69* in MS Harley 4311, as the two last stanzas are reversed (although the website claims to use this manuscript as its corpus). This is similar to the

Blumenfeld-Kosinski and Brownlee edition. This version does, however, look like a completely different poem than the Blumenfeld-Kosinski and Brownlee translation of the same poem.

This version captures a similar effect in the literal translation, but also has minor discrepancies. For example, in line 6 of this edition, it reads, “A fool I am to play,” while in the original French poem, it reads “Et nice on me devroit clamer” (line 6). The French directly translates to “and fool one must proclaim me to be.” While the difference is very slight, the English version assumes the narrator to be calling herself a fool, while the French presents anxiety that others will call her a fool. This slightly rearranges the agency of the narrator in the English version and changes how the narrator views herself as an actor.

While the literal translation is not exact and often exaggerated, this translation could be considered more accurate than the Blumenfeld-Kosinski and Brownlee translation. To Kline’s credit, he does capture the demands of the *forme*, which attests to his poetic skill as well as his skill in translation.

VII. Ballade 11: « Seulete suis »

Seulete sui[1]

	Seulete sui et seulete vueil estre,	Alone I am and alone I wish to be,
	Seulete m'a mon douz ami laissiee;	Alone has my sweet friend left me;
	Seulete sui, sanz compaignon ne maistre,	Alone I am, without companion or teacher,
	Seulete sui, dolente et courrouciee,	Alone I am, sorrowful and in distress,
5	Seulete sui, en langueur mesaisiee,	Alone I am, languishing in wretchedness,
	Seulete sui, plus que nulle esgaree,	Alone I am, more lost than anyone,
	Seulete sui, sanz ami demouree.	*Alone I am, left without a friend.*
	Seulete sui a uis ou a fenestre,	Alone I am at the door or at the window,
	Seulete sui en un anglet muciee,	Alone I am, hidden in a corner,
10	Seulete sui pour moi de pleurs repaistre,	Alone I am, to nourish myself with tears,
	Seulete sui, dolente ou apaisiee;	Alone I am, sorrowing or calm;
	Seulete sui, rien n'est qui tant messiee;	Alone I am, there is nothing that goes so badly;
	Seulete sui, en ma chambre enserree,	Alone I am, shut up in my room,
	Seulete sui, sanz ami demouree.	*Alone I am, left without a friend.*
15	Seulete sui partout et en tout estre;	Alone I am everywhere and in every place;
	Seulete sui, ou je voise ou je siee;	Alone I am, whether I go or stay;
	Seulete sui plus qu'aultre riens terrestre,	Alone I am, more than any earthly thing,
	Seulete sui, de chascun delaissiee,	Alone I am, abandoned by everyone,
	Seulete sui durement abaissiee,	Alone I am, drooping woefully,
20	Seulete sui, souvent toute esplouree,	Alone I am, often drowning in tears,
	Seulete sui, sanz ami demouree.	*Alone I am, left without a friend.*
	Prince, or est ma douleur commenciee:	Prince, now my sorrow has begun:
	Seulete sui, de tout deuil manaciee,	Alone I am, threatened with every sadness,
	Seulete sui, plus teinte que moree:	Alone I am, duller than deep purple,
25	Seulete sui, sanz ami demouree.	*Alone I am, left without a friend.*

Figure 4. Ballade 11, The Broadview Anthology of British Literature, 2006

"Seulete Suis" is a melancholic ballade that expresses Christine de Pisan's loneliness in her widowed life after the death of her husband. Written around the year 1395, this poem is more than simply illuminating her daily life as a widow, but rather it gut-wrenchingly expresses the loss of her best friend and lover. Life has lost its meaning in the wake of the death of her husband. She details her deep sadness and pain through images of drowning in tears and writhing

alone in lament. “Seulete Suis” translates into English as “Alone am I,” or “Alone I am.” This poem is one of the most well-known of the *Cent Ballades*, and there are many versions of this poem used in both French and English academia.

The modern French version of this poem is presented in the 1920 edition of *Notre litérature étudiée dans les textes* by Marcel Braunschvig, printed in Paris, France. This version is widely used in academic spheres to study this poem and is highly cited in academic reviews of Christine de Pisan’s works. The available English translations of this poem, however, vary, and there is not one widespread edition that is the most popular translator among scholars. There exists a side-by-side translation of this poem in *The Broadview Anthology of British Literature Volume 1: The Medieval Period* published in 2023 utilizing the Braunschvig 1920 French version with an English translation by an unknown translator.

This poem is constructed in 25 lines with four stanzas. The first stanza is seven lines and begins the poem by telling the reader that she is alone, as her lover and best friend has left her (in death). Without a companion, she feels isolated in her pain and is feeling bitter towards her pain. The next stanza, also seven lines, presents the image of the narrator mourning alone in a chamber, inconsolable in her weeping. The third stanza, again seven lines, broadens her loneliness as lingering in every place and more present in her than in any other being, then continues the image of being drowned in tears. The last stanza contrasts with the previous three, being four lines long. It starts differently than the others with “Prince,” rather than “Seulete Sui,” as every other line in the poem begins. This presents a shift—the narrator gains a moment of clarity, realizing that just “now is my pain begun” (as the translation reads), before sinking back into the rhythmic movement of the repetition of “Seulete Sui” for the remaining three lines. In this last stanza, the narrator is overwhelmed by grief and “overtaken” by darkness.

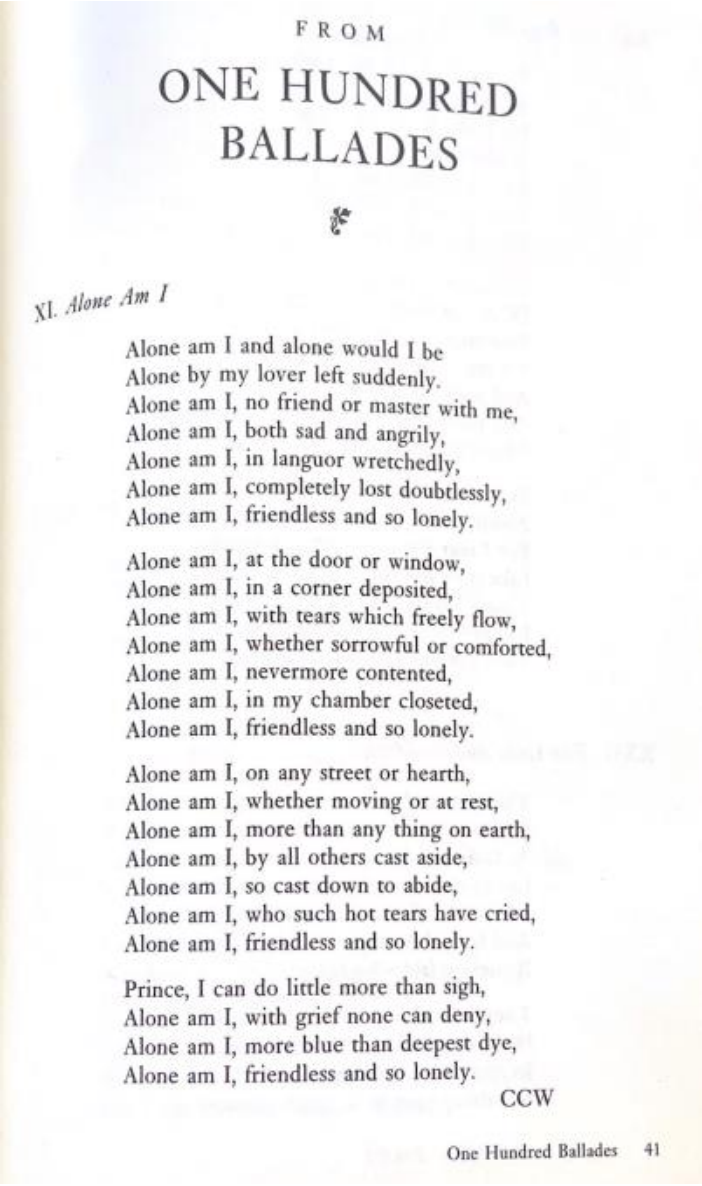
In “Seulette Suis,” one of the most prominent literary devices that Christine de Pisan uses is alliteration. “Seulete suis,” as repeated in almost every line of the poem, sticks out as an intense repetition of sound. Pisan does this to highlight and further emphasize her never-ending suffering in a hypnotic and structured way. The translation of this, “Alone am I,” or even “Alone I am,” does capture an element of this alliteration with the repetition of the [a] sound in *alone* and *am*. While the true sound of the [s] cannot be replicated in English, the translator does make an attempt to pay homage to Christine’s poetic decision. Doing so, the impact of the alliteration can be repackaged for English readers. The assonance in this *ballade*, however, is not replicated in the English translation. At the end of each stanza, Christine writes, “Seulette suis, sanz ami demourée.” The [ɪ] sound in this assonance is not replicated in the English version, where the line reads, “Alone I am, left without a friend.” Interestingly enough, the [**æ**] sound in *am* and *and* is repeated, giving this line a different assonant effect. The most distinctive difference between the original poem and this English translation, however, is the lack of rhyme scheme. In the French version of this poem, the rhyme scheme is as follows: ababbcc/ababbcc/ababbcc/bbcc. This strict rhyme scheme reflects the demands of the *formes fixes*. In this English translation, the translator uses some rhyme scheme, but only in the first stanza: aabcbda. The remaining stanzas are then left without an effort to reflect any rhyme scheme.

In terms of the actual translation, it is clear that the translator took a liberal approach that prioritizes style rather than fidelity to the literal translation of the words. This leads to inaccuracy. For example, in line 3 of the *ballad*e, Christine writes, *seulete sui, sanz compagnion ne maistre*, which roughly translates to “alone am I, without companion or husband.” The translation in this edition uses “teacher” instead of “husband.” Semantically, this is very different. The French *maistre,* or in modern French *maître*, has several meanings, with teacher

being one of them, along with “master” and even “lord.” However, in this context, where Christine illustrates her longing for her lover, the word takes on a more intimate connotation. Her lover still would have had some kind of power over her due to the fact that men had control over their wives during this time period, but Pisan is trying to convey that the person she is referring to is a lover and a friend (DMF, s.v. ‘ami’). Especially since she pairs this word with “companion,” Pisan is insinuating an equal status between her and her lover.

In changing the passion in which Christine writes in French, the English conversation surrounding this work changes from being a poem about sadness and lament, and more about a study of female roles in society—which is not entirely incorrect, it just lacks Christine’s passionate touch.

Interestingly enough, in Charity Cannon Willard’s translation of *Ballade 11*, she prioritizes the *forme fixe* in which this poem was written:



FROM

ONE HUNDRED BALLADES

XI. *Alone Am I*

Alone am I and alone would I be
Alone by my lover left suddenly.
Alone am I, no friend or master with me,
Alone am I, both sad and angrily,
Alone am I, in languor wretchedly,
Alone am I, completely lost doubtlessly,
Alone am I, friendless and so lonely.

Alone am I, at the door or window,
Alone am I, in a corner deposited,
Alone am I, with tears which freely flow,
Alone am I, whether sorrowful or comforted,
Alone am I, nevermore contented,
Alone am I, in my chamber closeted,
Alone am I, friendless and so lonely.

Alone am I, on any street or hearth,
Alone am I, whether moving or at rest,
Alone am I, more than any thing on earth,
Alone am I, by all others cast aside,
Alone am I, so cast down to abide,
Alone am I, who such hot tears have cried,
Alone am I, friendless and so lonely.

Prince, I can do little more than sigh,
Alone am I, with grief none can deny,
Alone am I, more blue than deepest dye,
Alone am I, friendless and so lonely.

CCW

One Hundred Ballades 41

Figure 5. Ballade 11, Willard, 1994

In this translation, Willard, while the rhyme scheme is not exact, attempts to rhyme the last words in each of the lines, specifically rhyming to the refrain line, and does attempt at a 10-syllable-per-line structure. This translation is the most "accurate" translation of *Ballade 11*, as it encompasses adequate literal translation as well as stylistic translation. Not only does it reflect

the original forma and style, but it also encompasses the friendship that the narrator has lost with the death of her lover in addition to the loneliness she feels.

XI: Alone am I, living without a lover
(Seulete suy sanz ami demourée)

Alone am I, yet alone I wish to be,
Alone, as my sweet friend left me,
Alone am I, sans lordly company,
Alone am I, grieving and yet angry,
Alone am I, and so in languor suffer,
Alone am I, living without a lover.

Alone am I at every door and window,
Alone am I concealed in some corner,
Alone am I to feed on tears of sorrow,
Alone am I, grieving perchance or calmer,
Alone am I, nothing can please me better,
Alone am I enclosed within my chamber,
Alone am I, living without a lover.

Alone am I everywhere, in every way.
Alone am I, whether walking or seated,
Alone am I, more than aught else this day,
Alone am I, from whom all folk retreated,
Alone am I, brought low now and defeated,
Alone am I bathed in tears forever,
Alone am I, living without a lover.

Princes, sad now is my every morrow,
Alone am I menaced by every sorrow,
Alone am I than the blackness darker,
Alone am I, living without a lover.

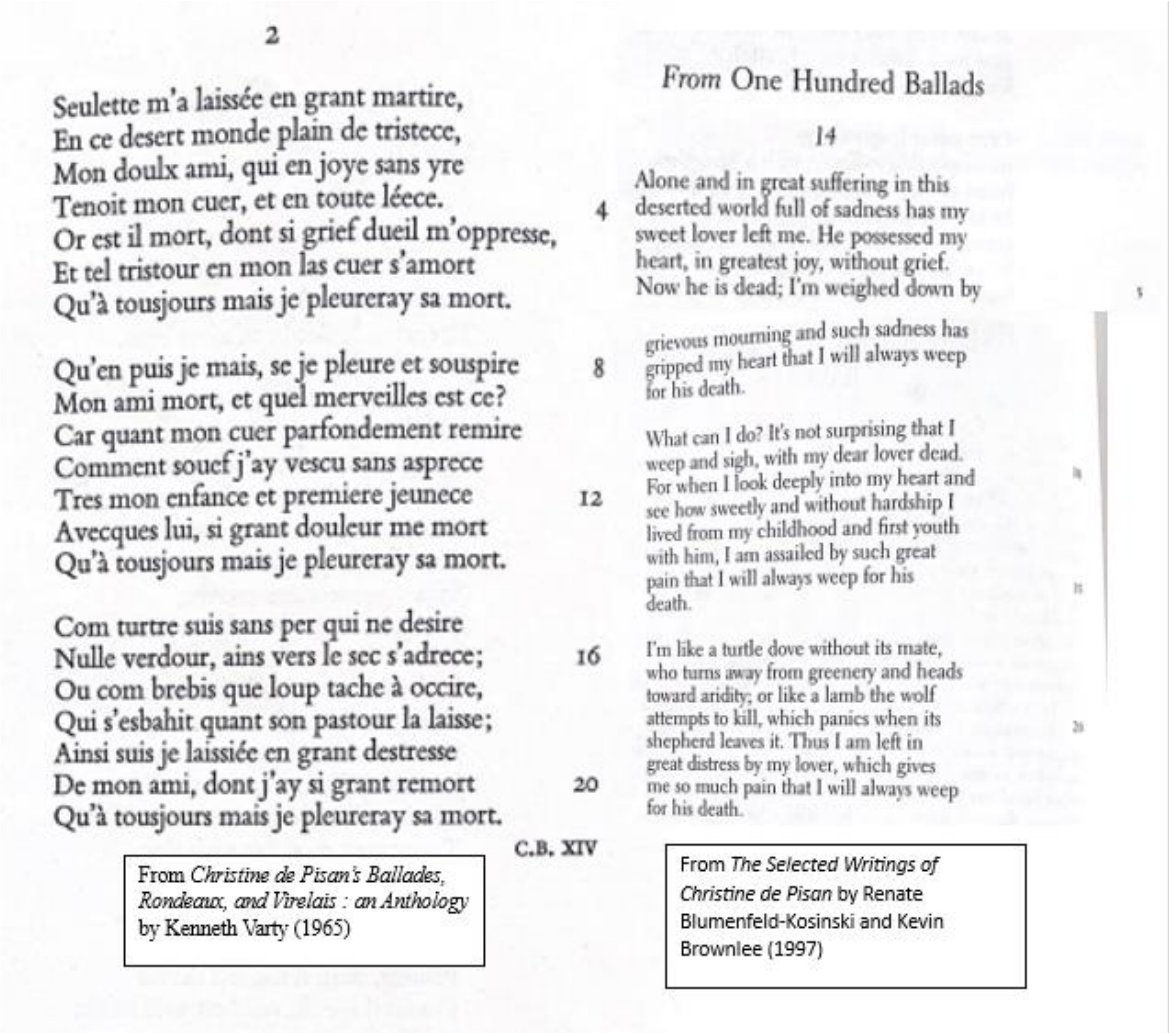
Figure 6. Ballade 11, Kline, 2020

The A.S. Kline version of this poem also prioritizes the structure of the *forme* and reads similarly to the French poem. This version is similar to Willard's translation, but it is interesting

that the refrain changes so much between translations. From "Alone I am, left without a friend," to "Alone am I, friendless and so lonely," to "Alone I am, living without a lover," each of the translations seem to capture the essence of loneliness due to the loss of a lover and a friend.

The A.S. Kline translation also attempts to rhyme each of the lines and takes creative liberty with the translated words themselves. For example, in line 3, Kline translates to « sans lordly company," while the original poem would literally translate to "without a companion or husband." He does this in an attempt to follow the *ballade* form with the rhyme, although he stretches the translation of the word *maître*. In this case, the narrator is not referring to her lover as her 'lord,' but rather uses *maître* to refer to a husband role. In the context of the Middle Ages, however, a woman's husband would have technically been her 'lord.' So, this translation is not technically incorrect, though it exaggerates the word.

VIII. *Ballade* 14 : « Qu'à tousjours mais je pleureray sa mort »



2

Seulette m'a laissée en grant martire,
En ce desert monde plain de tristece,
Mon doulx ami, qui en joye sans yre
Tenoit mon cuer, et en toute léece.
Or est il mort, dont si grief dueil m'oppresse,
Et tel tristour en mon las cuer s'amort
Qu'à tousjours mais je pleureray sa mort.

Qu'en puis je mais, se je pleure et souspire
Mon ami mort, et quel merveilles est ce?
Car quant mon cuer parfondement remire
Comment souef j'ay vescu sans asprece
Tres mon enfance et premiere jeunece
Avecques lui, si grant douleur me mort
Qu'à tousjours mais je pleureray sa mort.

Com turtre suis sans per qui ne desire
Nulle verdour, ains vers le sec s'adrece;
Ou com brebis que loup tache à occire,
Qui s'esbahit quant son pastour la laisse;
Ainsi suis je laissiée en grant destresse
De mon ami, dont j'ay si grant remort
Qu'à tousjours mais je pleureray sa mort.

C.B. XIV

From *Christine de Pisan's Ballades, Rondeaux, and Virelais : an Anthology* by Kenneth Varty (1965)

From One Hundred Ballads

14

Alone and in great suffering in this deserted world full of sadness has my sweet lover left me. He possessed my heart, in greatest joy, without grief. Now he is dead; I'm weighed down by grievous mourning and such sadness has gripped my heart that I will always weep for his death.

What can I do? It's not surprising that I weep and sigh, with my dear lover dead. For when I look deeply into my heart and see how sweetly and without hardship I lived from my childhood and first youth with him, I am assailed by such great pain that I will always weep for his death.

I'm like a turtle dove without its mate, who turns away from greenery and heads toward aridity; or like a lamb the wolf attempts to kill, which panics when its shepherd leaves it. Thus I am left in great distress by my lover, which gives me so much pain that I will always weep for his death.

From *The Selected Writings of Christine de Pisan* by Renate Blumenfeld-Kosinski and Kevin Brownlee (1997)

Figure 7. Ballade 14, Varty, 1965

Figure 8. Ballade 14, Renate Blumenfeld-Kosinski and Brownlee, 1997

I will be studying this *ballade* from the same sources as *Ballade* 69. The French version is located on page 4 in *Christine de Pisan's Ballades, Rondeaux, and Virelais: An Anthology*, edited by Kennth Varty, and the English translation is located on page 5 in *The Selected Writings of Christine de Pisan*, translated by Renate Blumenfeld-Kosinski and Kevin Brownlee.

This poem, referred to as its refrain, *Qu'*à *tousjours mais je pleureray sa mort* (That I will always weep his death), showcases a female narrator grieving the death of her lover—a similar

theme to *Ballade* 11. It consists of three stanzas, each with seven lines. This *ballade* does not have an envoi at the end, however, unlike *Ballade* 11. The rhyme scheme of the poem is ababbcc / dedeecc / ababbcc, and there are nine syllables in each line. The English translation of this poem loses the rhyme scheme altogether and has 24 lines instead of 21. There are nine syllables in each of the lines. The refrain, in addition to the rhyme scheme, establishes this poem as a *ballade*.

In the first stanza, she is establishing herself as alone in the world, suffering because her love left her through death. She expresses that he possessed her heart and never showed anger to her in live, but now in death, she is submitted to a deep sadness. The second stanza then reflects on a brief history of their love, mentioning that she shared her childhood with him and shared her first love with him, contrasting her past joy to her present pain. The last stanza presents a turtle dove metaphor, stating that she will redirect herself from the greenery of love and go towards dryness since she is without her true mate. She proceeds this metaphor with a metaphor about an ewe who is left vulnerable to danger because her shepherd abandoned her. At the end of each stanza, she repeats that she will always mourn the death of her lover—showing that her suffering with ail her forever.

This poem is very rich in its language and is effective in delivering a gut-wrenching depiction of grief and loss of a loved one. Christine de Pisan is very particular about choosing specific words to emulate her grief, and these words are not always accurately reflected in the English translation. For example, in line 1, Christine de Pisan writes, *Seulette m'a laisse en grant martire*, and the English translation follows, "Alone and in great suffering [in this]." The word *martire* translates literally in English as "martyr." The English translation, however, replaces this word with "suffering." While these two words have similar somber connotations, they do mean

completely different things. To be a martyr is to take the fall for something—in the name of something. Christine is expressing that she is left alone in great martyrdom. This could suggest that she is a living martyr, living in the name of her lover's death. Living despite his death. She lives while her lover is gone, and by not remarrying or finding another love, she is martyring herself in the name of love. This nuance is not communicated in the word "suffering," so it is interesting that the translator would choose to use this word instead. This change in word choice almost lessens the narrator's pain and what living on despite the death of her lover actually means to her.

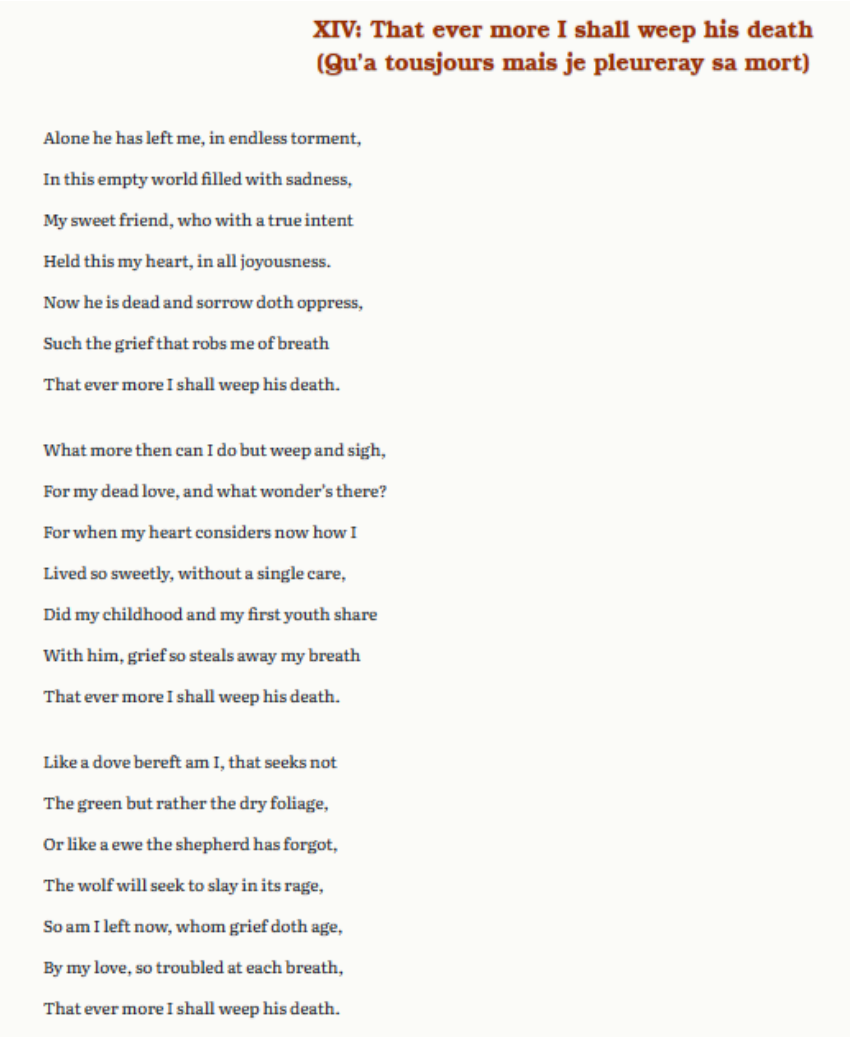
Another nuance that is somewhat missed in the translation is the connotations of the word *ami.* In line 3, Christine de Pisan writes, *Mon doulx ami*, which literally translates to "my sweet friend." The translator translates this as "my sweet lover" (lines 2-3). While the connotations of *ami* do permit this translation, it does not exactly encapsulate the meaning of the word. Again, Christine writes, *mon ami,* in line 9 of her poem, and it is translated as "my dear lover." *Ami* exudes feelings of companionship, not just sexual love. Christine is painting a picture of her lover, but she is more so expressing the loss of her *friend*. Her husband and lover had an added intimacy of friendship, which is not always common in romantic relationships of the period. While the lover in the story surely was her "dear lover," the narrator is trying to express her loss of friendship as well.

This translation also translates *brebis* to "lamb" in line 19. *Brebis* literally translates to "ewe" in English, which is an adult female sheep. A lamb, being simply a baby sheep, in comparison to a specifically female sheep, creates a different metaphor, disrupting the nature of Christine's comparison. She is illustrating how the narrator's femaleness makes her vulnerable to

the predator, the wolf. This presents an awareness to the position of women in a world of men, particularly as vulnerable beings who need protection.

Also, as Kenneth Varty points out in *Christine de Pisan's Ballades, rondeaux, and Virelais*, "feminine rhymes predominate in this poem" in order to create an 'echo' with a melancholy effect (Varty 129). *Tristece* and *leece* rhyme in lines 2 and 4, both feminine nouns, and even *s'amort* (line line 6), *mort* (line 13), and *remort* (line 20) rhyme with the refrain: *Qu'*à *tousjours mais je pleureray sa mort*, where *mort* is a feminine noun. This shows the femininity of the narrator's pain. Contemporary readers know that this poem is a reflection of how Chrstine de Pisan was dealing with her grief in the wake of her husband's death. This could also indicate that her grief itself is feminine, as she expresses her loneliness in widowhood. Feminine grief differs from masculine grief during the Middle Ages in the sense that with the death of a husband, women would have had very few social opportunities unless they were to remarry.

Overall, this English translation provides a sufficient and accurate translation of the original piece, with the exception of several words and phrases. While it does take many creative liberties, it is generally loyal to the literal meaning of the words, while it does not conform to the *ballade* structure.



XIV: That ever more I shall weep his death
(Qu'a tousjours mais je pleureray sa mort)

Alone he has left me, in endless torment,
In this empty world filled with sadness,
My sweet friend, who with a true intent
Held this my heart, in all joyousness.
Now he is dead and sorrow doth oppress,
Such the grief that robs me of breath
That ever more I shall weep his death.

What more then can I do but weep and sigh,
For my dead love, and what wonder's there?
For when my heart considers now how I
Lived so sweetly, without a single care,
Did my childhood and my first youth share
With him, grief so steals away my breath
That ever more I shall weep his death.

Like a dove bereft am I, that seeks not
The green but rather the dry foliage,
Or like a ewe the shepherd has forgot,
The wolf will seek to slay in its rage,
So am I left now, whom grief doth age,
By my love, so troubled at each breath,
That ever more I shall weep his death.

Figure 9. Ballade 14, Kline, 2020

A.S. Kline's translation of this poem again follows a rhyme structure that aligns with the *ballade forme*. It is accurate in its literal translation as well, although it adds words to aid with the flow, such as "endless" in line 1. It does have some inaccuracies, such as in line 13, where it reads, "With him, grief so steals away my breath," whereas the French poem directly translates

to “ With him, such great sweetness kills me” (line13). This change in language is made to fit the rhyme scheme, rhyming ‘breath” with “death” in line 14, but it changes the meaning of the line completely. The original line speaks to how the remembrance is too difficult for the narrator to bear, thus feeling as though it is killing her with the violent verb to kill, whereas this translation softens this imagery with grief stealing away the narrator’s breath. Although this is a minor difference, and ultimately delivers the same message, French readers will experience a much more violent reading for this section. While there are of course discrepancies, it creatively finds close synonyms of the direct translation to create a rhyme scheme which imitates the style of the original poem. The lines mostly have 10 syllables, with the occasional change, which is close to the original structure of the French version.

IX. My Translations of the *Ballades*

Consulting the linguistic record *atlif* (*Analyse et traitement informatique de la langue francaise),* a resource that tracks the usage of French words throughout history within texts and serves as a sort of dictionary for antiquated terms, I made my own translations for these *ballades*. My approach to these translations was fidelity to the nuances of the words themselves, rather than conforming to the rigid *formes fixes*' structural demands. My translations prioritize literal translation rather than style—for the sake of comparison. I do not claim to be an expert translator by any means, but I feel compelled to communicate as accurately as possible to nuances that are lost in the English translations of these *ballades.* As a bilingual reader, I felt that it is important for monolingual English readers to understand the nuances and connotations of Christine de Pisan's words, as their vocabularic depth speaks volumes about how deeply she felt her pain and love as a grieving woman of the Middle Ages.

Ballade 69:

It has taken you very quickly
The love sickness that pains you.
You do not want to have fault
For having pray laziness.
I am not a master of love,
And one might proclaim me to be a fool,
Sir, if I love you too soon.

And to desire before you fault

The goods of love at large distress,

And to suffer the cold and hot,

That you have such generosity;

You treat me well as a muse

You must put me to blame,

Sir, if I love you too soon.

Because it is clear to me that a lady faults

Against honor and against nobleness,

Of giving too soon that which is so valuable,

That there is nothing more grand in richness

To desires, to such joy

One would allow you to starve.

Sir, if I love you too soon.

Ballade 14:

Alone am I left in great martyr,
In this desert world full of sadness,
My sweet lover, who in joy without wrath
Possessed my heart, and in all jubilation.
Now he is dead, so much mourning grief oppresses me,
And such sadness in my heart torments itself
Always but I will weep his death.

What can I do, but if I cry and sigh
My lover died, and what marvels is that?
Because when my heart deeply reflects
How sweetly I lived my life without asperity
My childhood and first youth
With him, such a grand sweetness bites me
Always but I will weep his death.

Lile a turtle dove I am without a pair who does not desire
Any greenery but towards the dry it directs itself;
Or like an ewe that the wolf marks to kill,
Who is scared when the shepherd leaves it;
Such that I left in great distress

From my lover, so I have such great torment

Always but I will weep his death.

Ballade 11:

Alone am I and alone I want to be,

Alone my sweet lover left me;

Alone am I, without companion or husband

Alone am I, wrathful and mistreated,

Alone am I in suffering weakness,

Alone am I, more than anything lost,

Alone am I, without a lover remain.

Alone am I a door or window,

Alone am I hiding in the corner,

Alone am I to relish in my tears

Alone am I afflicted or at peace;

Alone am I, nothing suits me so;

Alone am I, in my locked room,

Alone am I, without a lover remain.

Alone am I everywhere and in every way;

Alone am I, where I go or sit;

Alone am I, more than anything else earthly,

Alone am I, from everyone abandoned,

Alone am I intensely lessened,

Alone am I, often all covered in tears,

Alone am I, without a lover remain.

Prince, now is my suffering begun;

Alone am I, from all grief threatened,

Alone am I, more tinted than blackness,

Alone am I, without a lover remain.

Conclusion

Translation, by nature, releases authority from the original author as the language is manipulated into another language. In studying lesser-known works that are primarily available in French, written by a medieval woman writer such as Christine de Pisan, it is important to be able to grasp the nuances of the original language to fully understand the reality of women during this time period. The representations in English, even by her own male contemporaries, cannot fully grasp her true intent and purpose.

The transmission of agency from author to translator is not always a negative issue, as translation contributes to the life of the piece. It can keep a work alive in other languages so that it can be enjoyed and appreciated across time and cultural barriers. The problem arises, however, when cultural, historical, and status contexts are ignored, causing translators to deliberately ignore specific nuances when finding the right words in another language. The relationship between the French and English languages are so intricately connected literarily through tradition and translation, that accounting for the cultural contexts of original texts is crucial.

Christine de Pisan's works have experienced heights of popularity and revival as well as being lost in history. By studying these works, particularly her extremely personal poetry and feminist reflections on being a woman in medieval French society, I hope to contribute to the prominence of Christine de Pisan in the world of poetry and translation—in both French and English contexts.

BIBLIOGRAPHY

"About Us," *Poetry in Translation, https://www.poetryintranslation.com/Admin/Bio.php*.

Bagoly, Suzanne. "Christine De Pizan Et l'Art De 'Dictier' Ballades." Moyen-Âge, vol. 92, no. 1, 1986, pp. 41-67. (BnF) https://gallica.bnf.fr/ark:/12148/bpt6k108758/f43.item.

"Ballade," *The New Oxford Companion to Literature in French*, edited by Peter France, Oxford University Press, 2005, DOI: 10.1093/acref/9780198661252.001.0001.

Blumenfeld-Kosinski and Kevin Brownless, The Selected Writings of Christine de Pizan: New Translations. New York: Norton, 1997. [Norton edition]

"Boke of the fayt of armes and of chyualrye." *Library of Congress*, https://www.loc.gov/item/49036430/.

Bornstein, Diane. "Anti-feminism in Thomas Hoccleve's translation of Christine de Pisan's 'Epistre au dieu d'amours,'" *English Language Notes*, Vol. 19, No. 1, pp-7-14, https://psu.illiad.oclc.org/illiad/upm/illiad.dll?Action=10&Form=75&Value=2931150.

Bossewell, John. "VVorkes of armorie deuyded into three bookes, entituled, the concordes of armorie, the armorie of honor, and of coates and creastes, collected and gathered by Iohn Bossewell Gentleman." *Early English Books Online*, https://quod.lib.umich.edu/e/eebo/A16477.0001.001/1:8?ALLSELECTED=1;c=eebo;c=eebo2;g=eebogroup;rgn=div1;singlegenre=All;sort=occur;subview=detail;type=simple;view=fulltext;xc=1;q1=Christine+de.

Burke, Linda and Tina-Marie Ranalli, trans. Christine de Pizan's Cent balades (in preparation).

Burton, Raffel. "The Translation of Poetry," *Translation : Theory and Practice, Tension and*

Interdependence, edited by Mildred L. Larson, John Benjamins Publishing Company, 1991. ProQuest Ebook Central, http://ebookcentral.proquest.com/lib/pensu/detail.action?docID=670551.

Calin, William. *The French Tradition and the Literature of Medieval England*. Toronto: University of Toronto Press, 1994.

"Christine de Pisan and the Book of the Queen." *British Library Medieval Manuscripts Blog*, https://blogs.bl.uk/digitisedmanuscripts/2013/06/christine-de-pizan-and-the-book-of-the-queen.html.

Christine de Pisan. *Cent balades d'amant et de dame; Lais; Rondeaux; Jeux à vendre; Autres ballades; Epistre au Dieu d'Amours; Complaintes amoureuses; Débat des deux amants; Livre des trois jugements; Dit de Poissy; Epistres sur le Roman de la Rose,* BNF Gallica, 1400-1410, https://gallica.bnf.fr/ark:/12148/btv1b8449047c/f97.item.r=epistre%20de%20dieu%20d'amours%20christine%20de%20pisan.

Christine de Pizan. *The Queen's Manuscript*. Hosted online by the British Library as Harley MS 4331. Further information available through the collaborative digital project, *The Making of the Queen's Manuscript*.

"Christine de Pisan." *Journal of the Society for Army Historical Research*, vol. 12, no. 46, 1933, pp. 85–88. *JSTOR*, http://www.jstor.org/stable/44226075.

Cockle, Maurice. *A Bibliography of English Military Books Up to 1642 and of Contemporary Foreign Works*, London, Simpkin, Marshall, Hamilton, Kent, & CO Ltd., 1900.

DMF : Dictionnaire du Moyen Français, version 2020 (DMF 2020). ATILF - CNRS & Université de Lorraine. Site internet : http://www.atilf.fr/dmf.

Dauphant, Clotilde. “L’Art de dictier et les formes fixes selon Eustache Deschamps,” OP. CIT. Revu des littératures et des arts, vol. 24, automne 2022, https://revues.univ-pau.fr/opcit/pdf/opcit724.pdf.

Finke, Laurie A. “The Politics of the Canon: Christine de Pizan and the Fifteenth-Century Chaucerians,” *Exemplaria*, Vol. 19, No. 1, 2007, pp. 16 – 38, doi 10.1179/175330707X203183.

Fleming, John V. “HOCCLEVE’S ‘LETTER OF CUPID’ AND THE ‘QUARREL’ OVER THE ‘ROMAN DE LA ROSE.’” *Medium Ævum*, vol. 40, no. 1, 1971, pp. 21–40. *JSTOR*, https://doi.org/10.2307/43627693.

“Formes fixes” *The New Oxford Companion to Literature in French*, edited by Peter France, Oxford University Press, 2005, DOI: 10.1093/acref/9780198661252.001.0001.

Hanning, Barbara Russano. “Chapter 4: French and Italian Music in the Fourteenth Century.” *A Concice History of Western Music*. W. W. Norton & Company Studyspace, 4th ed., 2009, https://wwnorton.com/college/music/concise-history-western-music4/ch/04/studyplan.aspx.

“Hoccleve's Translation of The Epistle of Cupid by Christine da Pisan,” *Harvard's Geoffrey Chaucer Website*, Harvard University, prepared by Charles Blyth, https://chaucer.fas.harvard.edu/hoccleves-translation-epistle-cupid-christine-da-pisan.

Kline, A.S. trans. Christine de Pisan, The Hundred Ballads (Les Cent Ballades). Digital edition: https://www.poetryintranslation.com/PITBR/French/ChristineDePisanCentBallades.php.

Kersey, Shirley. “Medieval Education of Girls and Women.” *Educational Horizons*, vol. 58, no. 4, 1980, pp. 188–92. *JSTOR*, http://www.jstor.org/stable/42924397.

Laistner, M. L. W. "Bede as a Classical and a Patristic Scholar." *Transactions of the Royal Historical Society*, vol. 16, 1933, pp. 69–94. *JSTOR*, https://doi.org/10.2307/3678665.

Langdell, Sebastian J. *Thomas Hoccleve: Religious Reform, Transnational Poetics, and the Invention of Chaucer*, Liverpool University Press, 2018. *Exeter Medieval Online*, https://www-liverpooluniversitypress-co-uk.ezaccess.libraries.psu.edu/doi/epdf/10.3828/9781786941299.

"Les Cent Ballades," *ARLIMA*, https://www.arlima.net/ad/christine_de_pizan/les_cent_balades.html.

Margolis, Nadia. *Speculum*, vol. 67, no. 3, 1992, pp. 761–64. *JSTOR*, https://doi.org/10.2307/2863736.

Munrow, David. "The Art of Courtly Love." *Early Music*, vol. 1, no. 4, 1973, pp. 195–99. *JSTOR*, http://www.jstor.org/stable/3125341.

Œuvres poétiques de Christine de Pisan. Ed. Maurice Roy. 3 vols. Paris: Librairie de Firmin Didot et Cie: 1884-96. https://gallica.bnf.fr/ark:/12148/bpt6k65555269/f124.double. Accessed online through Gallica, the digital library of the Bibliothèque nationale de France.

Renalli, Tina-Marie. "Research," *Weebly.com*, https://ranalli.weebly.com/research.html.

Ríkharðsdóttir, Sif. *Medieval Translations and Cultural Discourse : The Movement of Texts in England, France and Scandinavia*. Cambridge: D.S. Brewer 2018.

"Rondeau, rondel" *The New Oxford Companion to Literature in French*, edited by Peter France, Oxford University Press, 2005, DOI: 10.1093/acref/9780198661252.001.0001.

Roy, Maurice. *Oeuvres Poetiques de Christine de Pisan.* Vol. 1, Paris, 1885. https://ia904709.us.archive.org/22/items/oeuvrespotiqu01chri/oeuvrespotiqu01chri.pdf

Stell, Marianna. “Christine de Pizan, Professional Writer and Voice for Women in the Middle Ages,” *Library of Congress Blogs*, https://blogs.loc.gov/bibliomania/2023/08/30/christine-de-pizan/#:~:text=Though%20her%20work%20was%20popular,Pizan's%20works%20are%20now%20scarc.

Tamplin, Ronald. “Creation, Imitation, and Translation.” *College English*, vol. 37, no. 8, 1976, pp. 808–12. *JSTOR*, https://doi.org/10.2307/376013.

The Selected Writings of Christine de Pizan: New Translations, Criticism, translated by Renate Blumenfeld-Kosinski and Kevin Brownlee; edited by Renate Blumenfeld-Kosinski, New York et London, Norton (A Norton Critical Edition), 1997, print.

Varty, Kenneth, editor. *Christine de Pisan’s Ballades, Rondeaux, and Virelais : An Anthology*. Leicester Univresity Press, 1965.

“Verelai” *The New Oxford Companion to Literature in French*, edited by Peter France, Oxford University Press, 2005, DOI: 10.1093/acref/9780198661252.001.0001.

Ward, Marvin J. *The French Review*, vol. 59, no. 4, 1986, pp. 607–08. *JSTOR*, http://www.jstor.org/stable/394368.

Warren, Michele. “Moderm Theoretical Approaches to Medieval Translation,” *A Companion to Medieval Translation*, edited by Jeanette Beer, Arc Humanities Press, 2019, pp. 165-174, https://digitalcommons.dartmouth.edu/cgi/viewcontent.cgi?article=4970&context=facoa.

Willard, Charity Ward, *The Writing of Christine de Pisan*. New York: Persea Books, 1994.

Wilson, Katharina, M. *Medieval Women Writers*. Athens: University of Georgia Press, 1984.