The Different Styles of Christine de Pizan
An Initial Stylometric Analysis

Abstract

This article attempts to identify the different styles employed by Christine de Pizan in all of her works using empirically based stylometric analysis. The results, at once heuristic but also statistically significant, suggest as well that besides Christine de Pizan, other medieval French authors such as Jean de Meun, Froissart and Gerson, have at least two, if not more, stylometric footprints. The methods employed and the ramifications of the results are discussed briefly as well.

Résumé

Il s’agit d’un essai d’identifier les différents styles employés par Christine de Pizan dans l’ensemble de sa production littéraire à partir d’une analyse stylométrique empirique. Les résultats, à la fois heuristiques mais aussi statistiquement significatifs, suggèrent aussi qu’en plus de Christine de Pizan, d’autres auteurs français médiévaux comme Jean de Meun, Froissart et Gerson, possèdent au moins deux « empreintes » stylométrique, sinon encore plus. Les méthodes employées et les ramifications des résultats obtenus sont brièvement discutés.
Ich fürchte, wir werden Gott nicht los,
weil wir noch an die Grammatik glauben.
Nietzsche

In this paper we wish to identify Christine de Pizan’s various styles, in verse and in prose, with the help of stylometry and to comment briefly on what each of these styles may mean. Hitherto, following traditional stylistic and rhetorical approaches, scholars have identified what they have called clerical, allegorical, legal-juridical and courtly styles in her different writings, styles that have more to do with critical idiosyncrasy than empirically detectable evidence. One of the major issues under discussion is the relationship between verse and prose in her œuvre, whether for instance, the prose passage in the Mutacion de Fortune regarding the history of the Jews has a different epistemological status (in other words, whether it is somehow « truer » by having been written in prose). Christine wrote in different styles: the issue is whether these styles can be detected computationally, that is, quantitatively, and repeatedly over a very large number of words. Christine’s writings constitute a corpus of over one million words, composed in different genres. The challenge is to understand the relationship among her different styles which hitherto traditional stylistics has failed to do.


2 Some five years ago, Liliane Dulac assembled a small team of colleagues, including Christine Reno, Claire Le Ninan and Jeff Richards, to collaborate on an edition/translation of the Lai leonime in the festschrift for Danielle Bohler (« Jeux d’amour et de rimes : le Lai leonime de Christine de Pizan. Édition (provisoire), traduction et commentaire », in Fl. Bouchet et D. James-Raoul (ed.), Desir n’a repos, Hommage à Danielle Bohler, Bordeaux, Eidôlon, 2015, p. 25-55). The Lai leonime could, mutatis mutandis, be termed (with apologies to Raymond Queneau) a veritable medieval Exercices de style, and the reflections in this paper on stylistics and its limits, go back to this happy collaboration. At the same time, the different styles of the Lai leonime anticipate the multiplicity of styles throughout Christine’s writings.


Christine studies have in many ways pioneered different approaches to digital humanities and medieval French. The « Making of the Queen’s Manuscript » project at Edinburgh created TEI-compliant XML digital editions of much of her writing. In the realm of literary geography, D. J. Wrisley has suggested in another topical form of analysis, that of toponymic frequency across her œuvre, resulting in the digital mapping project « The Geographies of Christine de Pizan ». Besides two articles in French currently in press by E. J. Richards, to our knowledge, there are only three other applications of stylometry to medieval French. First, Brian Reilly and Moira Dillon have used quantitative analysis on a single romance by Chrétien de Troyes in order to assess the historically attributed shift in authorship in Lancelot. Maciej Eder has applied a computational process of supervised machine-learning classification known as « rolling stylometry » on three individual texts with dual authorship: the Roman de la Rose, a 15th-century Polish translation of the Bible known as Queen Sophia’s Bible, and The Inheritors, a novel by Joseph Conrad and Ford Maddox Ford written jointly in 1901. D. J. Wrisley has also taken on the question of large corpus stylometry in the context of Guillaume de Tignonville’s Dits Moraux des philosophes, a traveling text of Arabic origin that served as one of Christine’s sources in the Epistre Othea. Stylometry has been applied primarily in questions of authorial attribution or other literary forensics, and secondarily to assessing discursive proximity among different authors. In this paper, after first discussing the difference between stylistics and stylometry,


6 Available at http://djwrisley.com/maps/cdep/.


we will, aided by stylometry, next try to detect stylistic « communities » in a corpus of Christine’s writings, first separate from the writings of her contemporaries, and second along with them.

In medium corpus stylometry, that is, when we are analyzing many dozens of authors together, it is normal to observe affinities between the works of the same author. In observing distances among authors within a network of calculated distance metrics, it may be possible to see clusters of single authors. This finding has been observed for the case of an ad-hoc corpus of ancient Greek prose, poetry and drama\(^{11}\). In medieval French, however, it turns out that the works of authors writing in both prose and verse are not close textual neighbors: beyond the case of Christine, we have determined that Jean de Meun’s part of the *Rose* does not cluster with his prose translations, Froissart’s verse compositions do not cluster with his prose chronicles, nor do the French poems of Jean Gerson cluster with his prose works. For this reason, in this article we will examine whether the communities found in a stylometric network for Christine’s works in prose and verse persist when we scale up the corpus to include writings of her contemporaries. Finally, we will comment on the potential significance of our findings.

**Stylistics vs Stylometry**

At the risk of recapitulating certain facts all too well known to adherents of stylistics, on the one hand, and practitioners of stylometry on the other, it might be useful to recall the salient differences between the two approaches to the problem of style in texts. Traditional stylistics in Romance Studies, as epitomized and inspired by the works of Leo Spitzer, Charles Bally and Helmut Hatzfeld\(^{12}\), to name only a few of its most famous representatives, invokes the notion of an unquantifiable

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deviation from an implicit linguistic norm in order to ascertain an author’s stylistic features in primarily affective terms. Bally, following his teacher Ferdinand de Saussure, presupposed the arbitrariness of the linguistic sign, an assumption that introduces a circularity into stylistics. Spitzer’s famous « hermeneutic circle », adapted from Heidegger, but growing out of his prior stylistic research, actually embraces this methodological contradiction, only in the end to spiral out into witty non-verifiability in anticipation of most post-modernist criticism. How can one verify stylistic deviation if all language is arbitrary in the first place? Traditional stylistics does in fact provide valuable close readings of texts, micro-readings as it were, positing correlations between thematic repetition and linguistic idiosyncrasy, between individual parts and the whole. At its empirical best, stylistics also relies on the history of rhetoric to strengthen its conclusions, and can detect formal symmetry or dissymmetry, as the case may be, which stylometry does not detect because its point of departure is purely lexical frequency from what is known as a « bag of words » that is, without regard for syntax 13.

Combining statistical and philological expertise, the Computational Stylistics Group made up of Maciej Eder, Jan Rybicki (both of Krakow) and Mike Kestemont (Antwerp) have developed a package for the programming environment R entitled « Stylometry with R » (or « StyloR ») 14. StyloR offers different functions for digital textual analysis with user-driven parameters across a given corpus of plain text, both on the command line and in a graphic user interface. Of interest here are the programs for performing cluster analysis and bootstrap consensus, programs that compute lexical distances between texts across many different parameters and many thousands of calculations. The steps involved in this calculation are presented in detail in the documentation at the website of this group, but a brief summary of them may suffice to explain the methodology involved.

StyloR works with plain-text electronic files formatted with UTF-8 encoding that preserves the diacritics of the modern editions from which they are derived. In a nutshell, StyloR tokenizes the texts, counting all of the words they contain. The frequency of a single word

13 There have been recent calls to redefine stylistics as the study of countable linguistic features. See J. B. Herrmann, K. van Dalen-Oskam and Chr. Schöch, « Revisiting Style, A Key Concept in Literary Studies », *Journal of Literary Theory*, 9 (2015), p. 25-52.

14 E. Maciej, M. Kestemont and J. Rybicki, « Stylometry with R : A Package for Computational Text Analysis », *R Journal*, 16 (2016), forthcoming ; advance access available online [https://journal.r-project.org/archive/accepted/eder-rybicki-kestemont.pdf].
is divided by the number of all the words in the corpus, yielding a percentage of usage. These percentages are then compared across the corpus among texts. StyloR calculates distances based on the choice of a metric (a function that defines the differences between each pair of texts separately). For texts in English, the metric that some digital practitioners prefer for its statistically significant results is known as « Delta ». Eder has developed two metrics termed « Eder’s Delta » and « Eder’s Simple Delta ». They slightly weight the most frequent words accommodating inflected languages. For now, the latter metric will be used for medieval French texts.

Among the statistical analyses offered by StyloR, we have chosen cluster analysis and bootstrap consensus. Our stylometric analysis of Christine’s writings follows a two-step procedure performed on three textbases: (1) the works of Christine except the Livre de Prod’hommie which remains unedited, (2) a larger context of 65 works in both prose and verse from her contemporaries, and finally (3) the two databases united as one (the Appendix lists these works and their editions). All the files used here for Christine’s writings are corrected or « clean » files, some come from critical editions we digitized and others from transcriptions available from « Making of the Queen’s Manuscript » digital project15. The files for works by Christine’s contemporaries were digitized using ABBYY Fine Reader 12 and then corrected. Optical character recognition (OCR) quality was generally high, and these files are less than 5% uncorrected.

For drawing generic comparisons, we added four « redundant » files to the Christine database: the controversial section in prose on the history of the Jews in the Mutacion de Fortune (otherwise written in verse), the verse passages of the Othea (otherwise composed in prose), the oraisons en vers, in order to compare these prayers with other devotional prose works by Christine, and, as one test of the validity of the distance measures, the lengthy (and potentially) « lyrical narrative » text, the Duc des vrais amans (Œuvres poétiques, ed. M. Roy, vol. 3, which clustered with the node « Lyric 3 » as expected). At the same time, for the purposes of comparing Christine’s styles with those of her contemporaries, we assembled a corpus of slightly over six million words. A full list of those works is included in the Appendix. All the Middle French texts used here were composed either at the royal courts of Charles V and Charles VI or in Paris, so that dialectical differences particularly prominent in Old French play.

a subordinate role in our experiment. Orthographic and scribal irregularities (lyon/lion, etc.) of course occur in the same text transcribed by the same scribe, but an examination of the word list generated in the second step of our digital analysis shows these variants are statistically insignificant.

Cluster analysis produces a series of dendrograms depending on the most frequent word (« MFW ») settings. These dendrograms differ among each other, and in order to generate a statistically robust result for the varying distances between texts, another analysis termed bootstrap consensus is performed which provides a consensus across many calculations with differing parameters. StyloR generates a comma separated value (.csv) file of the distance calculations that can be visualized as a network. Furthermore, a number of statistical measures can be derived from these stylometrics. In particular, in a network of dense interrelationships of nodes (which are here the individual texts), we can calculate modularity, by which we mean the ability of a network to be divided into statistically significant sets of nodes called clusters or communities. We used the so-called « Louvain method » community detection algorithm built-in to the Gephi platform in order to explore our stylometric network. The resulting communities can be visualized in an online interactive network graph, a static, colorless version of which is reproduced here (fig. 1). The final features generated from our stylometric analysis, including a most frequent word list from the combined text base, is available for download.


An interactive network graph of Christine de Pizan and her contemporaries is available online [http://djwrisley.com/networks/CdeP&Co/].

The data generated by StyloR (the table with distances, 1000 MFW list) and the Gephi project file for the combined corpus of Christine de Pizan and her contemporaries are available on-line [http://djwrisley.com/networks/CdeP&Co/data/].
Christine de Pizan’s Styles

To repeat, our stylometric analysis of Christine’s works with three textbases: (1) the works of Christine includes all of Christine’s works except the *Livre de Prod’homme*, in corrected files; (2) 65 works in both prose and verse from her contemporaries; and (3) the two databases united as one (the Appendix lists these works and their editions). Many, but not all the files of Christine’s contemporaries have been corrected to less than 5% error, an error resulting from optical character recognition software “correcting” medieval orthography to modern norms. As a test of the reliability of our digitized files, we compared the results from an uncorrected file of Nicolas de Baye’s *Journal* (100 000 words, including many modern French footnotes) to those from the corrected file (80 000 words), that is, the « dirty » file had 20% error. In the network visualization produced by the stylometric analysis, the corrected file of Baye’s *Journal* barely moved from where the « dirty » file had clustered.

The practice of stylometry relies upon the statistical comparison of most frequent words, which perhaps explains the insignificance of the textual error mentioned above. It might seem counter-intuitive to

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19 This network is available in interactive form, and in color, online [http://djwrisley.com/networks/CdeP&Co/].
compare words that largely do not have semantic weight as the primary means of comparing authors, and yet, in practice, the MFW of any text are function words that, in the specific statistical distribution, allow us to generate empirically a stylometric profile.

Working within RStudio, and using our corpus of Christine’s works, we ran version 0.6.0 of the Stylo package iteratively across number of parameters, varying the settings for minimum and maximum MFW as well as the increment. We performed bootstrap consensus analysis, which, as the name implies, establishes a consensus among these different cluster analyses. As we increased the MWF and the intervals, modularity in the network stayed relatively consistent and either four or five communities were detected (see Fig. 2):

<table>
<thead>
<tr>
<th>Min. &amp; max MFW, interval</th>
<th>Modularity</th>
<th>Number of communities</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-200-10</td>
<td>0.514</td>
<td>5</td>
</tr>
<tr>
<td>20-200-20</td>
<td>0.544</td>
<td>5</td>
</tr>
<tr>
<td>50-500-50</td>
<td>0.55</td>
<td>4</td>
</tr>
<tr>
<td>100-1000-100</td>
<td>0.529</td>
<td>5</td>
</tr>
</tbody>
</table>

**Fig. 2 Iterative experiments on the corpus of Christine’s work, resultant modularity and communities**

Since five communities were generally detected, we list them below. These clusters remain largely stable when Christine’s works are placed into corpus #3 along with her contemporaries, but there are some interesting shifts that take place, which in fact exhibit somewhat more suggestive patterns.

**Group One**
- Lyric 1
  - Othea
- Lyric 2
  - Othea verse
- Lyric 3
  - Mutacion

**Group Two**
- Advision
- Charles V

**Group Three**
- Mutacion Juifs
- 7 Psaumes

**Group Four**
- Epistres Rose
- Epistre Reyne

**Group Five**
- Cité
- Fais d’Armes
- Trois Vertus
- Oroisons en vers
- Ditié
- Policie
- Heures
- Prison
- Paix

**Fig. 3 The five communities of Christine’s writing detected by stylometric analysis. Works that cluster differently in the larger network are marked with an asterisk**
These results are preliminary and heuristic, and they raise new questions for future research. The most striking thing is that the *Ditié de Jeanne d’Arc*, the last of Christine’s works, should cluster with lyrical works written almost thirty-five years earlier. Our very preliminary conclusion: since the *Ditié* has a very low lexical diversity, after so many years away from writing in verse, it seems that Christine returns to the highly conventional linguistic register as in her earlier works.

Stylometric analysis suggests linguistic affinities between Christine’s lyric works and those of Machaut and Deschamps, but to different degrees over her lifetime. Given that Roy’s edition is chronological, our analysis suggests affinity in the case of volume one with Froissart/Deschamps, for volume two with Deschamps/Machaut and for volume three with Machaut. Further research is needed to assess these findings.

When we scale up from the Christine-only corpus to the combined corpus of Christine and her contemporaries, several interesting realignments in the communities take place. Group Two of the Christine-only corpus (*Othea, Mutacion de Fortune, Chemin de longue estude*) stays together, but in the combined corpus now aligns with the *Cité des dames*. Group Three of the Christine-only corpus basically remains stable. Group Four of the Christine-only corpus is quite difficult to assess since the works which are found in that textual community do not bear thematic or generic resemblance. Seen in the context of her contemporaries, some initial comments can be made on the discursive groupings that stylometry suggests. The larger picture of literary history, in short, helps us understand the MFW linguistic comparisons made by stylometric analysis.

In the combined corpus of Christine and her contemporaries there are « crossovers » between verse and prose in Christine’s works, that is, community alignment does not always group texts of similar form. She had definitely developed a « lyrical » style for use in fixed-form poems (as Group Ten of fig. 4 suggests). On the other hand, her religious lyric is revealed to be linguistically separate from her secular lyric, as it clearly clusters with other her religious works in prose such as the *Sept psaumes allégorisés* and the *Heures de contem- plation* and other contemporary religious works in prose such as the *Passion Isabeau*, Courtecuisse’s *Passion* or Gerson’s translation of the Pseudo-Bede account of the Passion (*Traictié*). It is striking that the *Othea, Chemin de longue estude, Mutacion de Fortune* and *Cité*
The Different Styles of Christine de Pizan

<table>
<thead>
<tr>
<th>Group One</th>
<th>Group Two</th>
<th>Group Three</th>
<th>Group Four</th>
<th>Group Five</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anon_MirDames</td>
<td>Anon_Echamour</td>
<td>Anon_PassIsab</td>
<td>Courte coquine Serm</td>
<td>CdP_Advision</td>
</tr>
<tr>
<td>Bouvet_Arbe</td>
<td>Anon_OvideMorf</td>
<td>Anon_NBIsauv</td>
<td>Gerson Canti</td>
<td>CdP_CharlesV</td>
</tr>
<tr>
<td>CdP_EpisRoyne</td>
<td>Deguilleville_Pel</td>
<td>CdP_7Psauts</td>
<td>Gerson Tignon</td>
<td>CdP_FaisArmes</td>
</tr>
<tr>
<td>CdP_EpisRose</td>
<td>Froissart_Buisn</td>
<td>CdP_Heures</td>
<td>Gerson Homelies</td>
<td>CdP_Paix</td>
</tr>
<tr>
<td>CdP_Lament</td>
<td>Froissart_Meliadre</td>
<td>CdP_OroisVers</td>
<td>Gerson JeanPetit</td>
<td>CdP_Policie</td>
</tr>
<tr>
<td>CdP_Prison</td>
<td>Froissart_Paradys</td>
<td>Courte coquine Pas</td>
<td>Gerson Mont</td>
<td>CdP_3Vertus</td>
</tr>
<tr>
<td>CdP_Prudence</td>
<td>Gervais_Fauvel</td>
<td>Gerson_Traictie</td>
<td>Gonesse Plut</td>
<td>Presles_Cite</td>
</tr>
<tr>
<td>Courte coquine_Ps-Seneque</td>
<td>Machaut_RoiNav</td>
<td></td>
<td>Legrand Archil</td>
<td>Presles_Dignete</td>
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<td>Foulechat_Poli</td>
<td>Machaut_Oeu1</td>
<td></td>
<td>Legrand Moeurs</td>
<td></td>
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<tr>
<td>GersonŒuvres</td>
<td>Machaut_Oeu2</td>
<td></td>
<td>Porete Mirouer</td>
<td></td>
</tr>
<tr>
<td>Premierfait_Viell</td>
<td>Machaut_Oeu3</td>
<td></td>
<td></td>
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<tr>
<td>Tignonville_Dits</td>
<td>Machaut_Prise</td>
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<tr>
<td>Tremaugon_Song</td>
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<tr>
<td>Group Six</td>
<td>Group Seven</td>
<td>Group Eight</td>
<td>Group Nine</td>
<td>Group Ten</td>
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<tr>
<td>CdP_Chevin</td>
<td>Anon_BourParis</td>
<td>Anon_Veg1380</td>
<td>Mezieres_EpLam</td>
<td>CdP_VrAmans</td>
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<td>Anon_GrChron1</td>
<td>Conty_Harmonie</td>
<td>Mezieres_Passio</td>
<td>CdP_Lyrique1</td>
</tr>
<tr>
<td>CdP_Mutacion</td>
<td>Anon_GrChron2</td>
<td>Conty_JeuEschec</td>
<td>Mezieres_Songe</td>
<td>CdP_Lyrique2</td>
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<td>Oresme_Divin</td>
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<td>CdP_Lyrique3</td>
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<td>Anon_GrChron4</td>
<td>Oresme_Ethiques</td>
<td></td>
<td>CdP_Ditie</td>
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<tr>
<td>Collectif_EvQue</td>
<td>Baye_Journal</td>
<td>Oresme_Ciel</td>
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<td></td>
</tr>
<tr>
<td>Deschamps_Oe1</td>
<td>CdP_Mut_Juifs</td>
<td>Oresme_Polit</td>
<td></td>
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<tr>
<td>Deschamps_Oe2</td>
<td>Froissart_Chron1</td>
<td>Oresme_Ycon</td>
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<td>Deschamps_Oe3</td>
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<td>Deschamps_Mirr</td>
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<td>ErReims_Visions</td>
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<td>Gerson_Poemesf</td>
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<td>Mezieres_Griseld</td>
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<td></td>
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<tr>
<td>Premierfait_Dec</td>
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</tbody>
</table>

**FIG. 4** The ten communities detected in the combined corpus of Christine and her contemporaries by stylometric analysis
des dames make up a community of stylometric similarity; while it is true these works were written at roughly the same time, they are highly disparate works. Is it possible that the signal picked up by stylometric analysis here is purely temporal, or is additional thought required? Furthermore, most of her later prose clusters with the works of Raoul de Presles, no doubt a rich subject for future research. It is also striking that Christine’s prose passage on the history of the Jews in the Mutacion de Fortune aligns with the chronicles of Froissart, the Journal d’un bourgeois de Paris, the Journal de Nicolas de Baye and with the Grandes Chroniques de France, works in which the French is significantly simpler and less burdened with subordinate clauses than the prose found in the works of Oresme or of the other humanists at the royal court. Stylometry indeed is suggestive of many possible new lines of inquiry in Christine studies for future research.

Christine was particularly conscious of register, as her remarks to Eustache Deschamps reveal: Te suppliant que a desplaisance / Ne te tourt se adés plaisance / Ay qu’em singulier nom je parle / A toy, car je l’ay apris par le / Stille clergial de quoy ceulx usent / Qui en science leurs temps usent (Epistre à Eustache Morel20). Stylometric analysis of the literary production of her contemporaries who passed their time en science reveals that Christine’s prose works were very much at the core of stille clergial. However, even this stille clergial was hardly homogeneous. Traditional stylistics identified four styles for Christine – clerical, allegorical, legal-juridical and courtly styles – whereas stylometrics strongly suggest the inadequacy of these labels. A brief comparison of Groups Four and Eight reveals that Gerson’s prose has an affinity with that of Jean Courtecuisse, Nicolas de Gonesse and Jacques de Legrand, all clerics like he, whereas Oresme’s influential works cluster with those of Évrart de Conty, the personal physician of Charles V, and with the anonymous translation of Vegetius done in 1380. The latter group suggests closeness in space, time and intellectual orientation: they were both at the royal court, writing between 1370-1380 and participated in the revival of Aristotle. This conclusion, above all, calls for more digital textual research on medieval French texts, in particular in order to understand better the nature and evolution of French prose in the late 14th and early 15th century. It is above all important that future research recognizes the possibility that a single author can exhibit widely disparate styles.

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Appendice

*Primary Sources Used for Stylometric Analysis (including the abbreviations used in network visualisations)*

**Anon_BourgeoisdeParis.txt**

*Journal d’un bourgeois de Paris de 1405 à 1449*, ed. C. Beaune, Paris, LGF, 1990 (*Lettres gothiques*).

**Anon_Eschecsamoureux**


**Anon_GrandesChroniques1.txt**

**Anon_GrandesChroniques2.txt**

**Anon_GrandesChroniques3.txt**

**Anon_GrandesChroniques4.txt**

*Les grandes chroniques de France, selon que elles sont conservées en l’église de Saint-Denis en France*, ed. P. Paris, Paris, Techener, 1836-1838, 6 vol. [Here only the first four volumes have been used.]

**Anon_Miroir des dames.txt**


**Anon_NostreBenoitSauveur.txt**


**Anon_OvideMoralise.txt**

*Ovide moralisé, poème du commencement du quatorzième siècle*, ed. C. de Boer, Amsterdam, Müller, 1915-1938, 5 vol. [The first two volumes, 1915 and 1920, covering the translation of Metamorphoses I-VI have been used here].

**Anon_PassionIsabeau.txt**


**Anon_Vegece_1380.txt**

Baye_Journal.txt


Bouvet_Arbre.txt


Christine de Pizan

CdP_Lyric I

CdP_Lyric II

CdP_Lyric III


CdP_Oraisons en vers


CdP_Chemin


CdP_Advision


CdP_DucVraisAmans


CdP_Othea

Transcription of the manuscript London, BL, Harley 4431, fol. 95a-141c, online (The Making of the Queen’s Manuscript [http://www.pizan.lib.ed.ac.uk/]).

CdP_Othea Verse

Transcription of the manuscript London, BL, Harley 4431, fol. 95a-141c, online (The Making of the Queen’s Manuscript [http://www.pizan.lib.ed.ac.uk/]).

CdP_Epistres Rose

Transcription of the manuscript London, BL, Harley 4431, fol. 237a-254a, online (The Making of the Queen’s Manuscript [http://www.pizan.lib.ed.ac.uk/]).
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CdP_Mutacion


CdP_Mutacion/Juifs


CdP_Charles V


CdP_EpistreRoyne


CdP_Cité


CdP_Trois Vertus


CdP_Prudence

Transcription of the manuscript London, BL, Harley 4431, fol. 268a-287c, online (*The Making of the Queen’s Manuscript* [http://www.pizan.lib.ed.ac.uk/]).

CdP_Policie


CdP_Sept Psaumes


CdP_Fais d’Armes


CdP_Lamentacion

A. J. Kennedy, « La Lamentacion sur les maux de la France de Christine de Pisan », in *Mêlanges de langue et littérature françaises*

**CdP_Paix**


**CdP_Prison**


**CdP_Heures**


**CdP_Ditie**


**Collectif_EvangilesQuenoilles.txt**


**Conty_Harmonie.txt**


**Conty_JeuEschecs.txt**


**Courtecuisse_Passion.txt**


**Courtecuisse_PsSeneque.txt**


**Courtecuisse_Sermons.txt**

Deguilleville_Pelerinage.txt


DeschampsŒuvres1.txt

DeschampsŒuvres2.txt

DeschampsŒuvres3.txt

Eustache Deschamps, *Œuvres complètes*, ed. A. Queux de Saint-Hilaire and G. Raynaud, Paris, Didot, 1878, 9 vol. [We have used the first three volumes, all published in 1878, in our network visualization: vol. 1 *Balades de moralitez*; vol. 2 *Balades de moralitez, Lays*; vol. 3 *Chançons royaulx, Balades amoureuses*].

Deschamps_miroir

*Le miroir de mariage*, poème inédit d'Eustache Deschamps, ed. Pr. Tarbé, Reims, Brissart-Binet, 1865.

ErmineReims_Visions .txt


Foulechat_PolicratI_III_1372.txt


Froissart_Chroniques1.txt


Froissart_BuissondeJonesce.txt


Froissart_Paradysdamour.txt


Froissart_Meliador

Gerson_CŒuvresfrançaises.txt


Gerson_Canticordium.txt


Gerson_ConteTignonville.txt


Gerson_Homelies.txt

Jean Gerson, Œuvres françaises, op. cit., vol. 7/2, passim.

Gerson_JeanPetit.txt


Gerson_Montaigne.txt

Jean Gerson, La Montaigne de contemplation, in Œuvres françaises, op. cit., vol. 7/1 (1966), p. 16-54.

Gerson_Poemesfrançais.txt

Jean Gerson, Œuvres françaises, op. cit., passim.

Gerson_Traictie


Gervais_Fauvel.txt


Gonesse_PlutarqueRemede.txt


JLeGrand_ArchilogeSophie.txt

The Different Styles of Christine de Pizan

JLeGrand_BonnesMeurs.txt

Ibid.

Machaut_Œuvres1.txt

Machaut_Œuvres2.txt

Machaut_Œuvres3.txt


Machaut_Navarre.txt


Machaut_PrisedAlexandrie.txt


Mezieres_EpistreLamentable.txt


Mezieres_Griseldis.txt


Mezieres_Songe.txt


Oresme_Divinacion


Oresme_Ethiques


Oresme_Ciel

Oresme_Politiques


Oresme_Yconomique


Porete_Mirouer.txt


Premierfait_Boccace.txt


Premierfait_Viellesse.txt


Presles_Cite.txt


Presles_Dignete.txt


Tignonville_DitzMoraulx.txt


Tremaugon_SongeduVergier.txt