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FROM *LES OCTONAIRES* TO THE *OCTONARIES*
ONE PLURALIST'S SEARCH FOR TRUTH
IN TRANSLATION

By

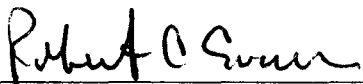
Linnea Marie Conely

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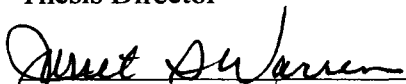
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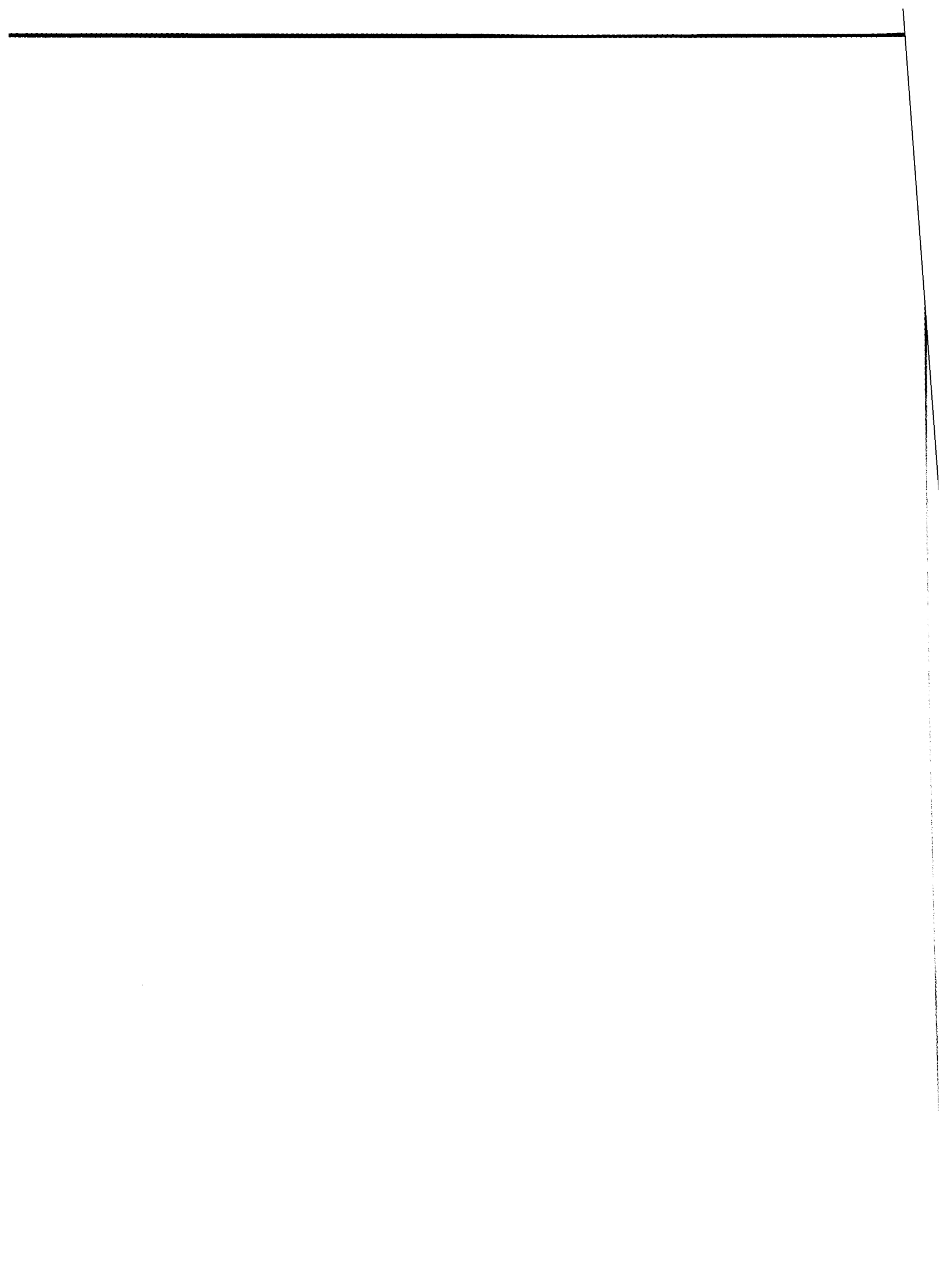


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INTRODUCTION

Literary translation has long suffered from an image problem in American academia. Consequently, foreign literature in translation accounts for only two percent of all literature published each year in the United States (Razdan).¹ Most attempts at literary translation criticism (of which few examples exist) typically focus on what was lost in the translation or how the translator was or was not faithful to the original text. A closer look at some translation theories, however, reveals that parallels do exist between literary theory/criticism and translation theory/criticism. By recognizing a link between literary criticism and literary translation criticism, scholars not only can develop a new appreciation for a previously marginalized pursuit, but can also gain access to a better mechanism for understanding and evaluating foreign texts. This thesis will demonstrate how literary theory can influence and inform literary translation criticism by reviewing relevant scholarship and then developing a pluralist critique of the English translation of a series of Renaissance-era French poems called *Les Octonaires sur la Vanité et Inconstance du Monde* (Octonaries on the Vanity and Inconstancy of the World).

¹ While this source was first published in 2003, a recent article from the *New York Times* also supports the two-percent figure. (Rich Motoko, "Translation Is Foreign to U.S. Publishers," *New York Times*, 17

October 2008, 07 February 2009,

<http://www.nytimes.com/2008/10/18/books/18book.html?pagewanted=1&_r=2&sq=publishing%20translation&st=cse&scp=1>.)

The concept of “fidelity” in translation is a topic to which Robert Wechsler devotes an entire chapter in his book *Performing Without a Stage: The Art of Literary Translation*. He compares the translator’s fidelity to an original work to a one-sided marriage where only one side needs to remain faithful and only one side can ever be wrong (66). Weschler quickly points out, however, that this concept of translation did not apply to Renaissance-era translators: “Translation in Renaissance Europe was not a palliative for the disease of monoglotism, as it is today; it was a part of literature, a part of the passing of literary traditions and creations from language to language, and a part of the often conscious creation of modern vernacular languages that was central to the cause of the Reformation, religiously and politically” (68). Because “the English language and poetic forms were not very sophisticated” at that time, “translation was the logical way to bring” great works of art and classical forms into English (68). Renaissance translators “saw their work as service to their country and their language, not to the author of the foreign culture” (68). Many examples of this type of translation exist in English Renaissance literature, such as the various paraphrases of Petrarch’s sonnets.

The English *Octonaries* are similar to these other Renaissance translations because they have preserved the original form (each poem is eight lines long, with a rhyme scheme of either aa, bb, cc, dd or aa, bb, cd, cd). They have also preserved the overall theme of mutability. Unlike some other Renaissance translators, however, the anonymous translator of the *Les Octonaires* also chose to remain faithful to the meaning of each poem, usually approximating the original as much as possible. While the English version of *Les Octonaires* usually succeeds in capturing the meaning of the French

original, it does not always convey the richness of the language found in the French version, either in imagery or sound quality. One could argue that such a loss would always be the case when translating poetry; however, because most Renaissance translators chose to honor style over direct meaning, one can wonder why the translator of *Les Octonaires* more often chose meaning over style and why more evidence of attempting to recreate the poetic richness of the French does not exist. Finding the answers to these questions will require more than a discussion of “fidelity.” A pluralist approach to literary theory, one that acknowledges the value of multiple modes of analysis and does not demand that one mode claim superiority of one over another, can expand traditional criticism by providing a more holistic interpretation. The merging of literary and translation theory can make possible the task of escaping from the fidelity trap.

Developing this critique will require several steps. First, this thesis will provide an overview of how literary theory and translation theory can be merged to create more robust literary translation criticism. It will also include background information on Antoine de Chandieu, the French author of *Les Octonaires*, and on Esther Inglis, a French woman who lived in England and crafted handmade miniature books that contained the *Octonaries*. Then, using this critical/historical backdrop, the thesis will compare and contrast *Les Octonaires* with the *Octonaries*, examining both sets of poems from multiple critical perspectives, including feminist, multiculturalist, reader-response, dialogical, and formalist points of view. As a result of these critiques, this thesis will identify key problems/challenges encountered by the English translator and offer several new English

translations of individual poems from *Les Octonaires*. To complement the pluralist critique, this thesis will also provide literal English translations of *Les Octonaires* to help non-francophone readers understand the differences between the two versions.

THE KALEIDOSCOPE EFFECT: HOW THEORIES OF LITERARY
CRITICISM CAN RELATE TO THEORIES OF TRANSLATION
TO CREATE A MULTIFACETED APPROACH
TO VIEWING A TRANSLATION

What is the difference between literary criticism and literary translation criticism?

These two fields of criticism share a common framework (the evaluation of a text according to a set of predetermined parameters), yet they differ in their levels of complexity. Literary criticism can be seen as a two-dimensional process by which a critic views a text through a particular lens, such as gender, ethnicity, individual preference, communication theory, or word choice, thus creating a “microscope effect.” While literary translation criticism involves these two dimensions, it also adds a third—the interaction between the source language and the target language, thus creating a “kaleidoscope effect.”

Because it is the intent of this thesis to take a “kaleidoscope approach” to viewing the translation of *Les Octonaires* into the *Octonaries*, it is first necessary to establish a framework for where this type of analysis can exist. This chapter will “construct the kaleidoscope” by summarizing the scholarship of various literary translation theorists and by relating their ideas to five literary theories (feminist, multiculturalist, reader response, dialogical, and formalist). It will conclude by explaining why these five literary theories are especially relevant to creating a multifaceted analysis of *Les Octonaires/Octonaries*.

Over thirty years ago, Henri Meschonnic asserted that “the theory of translation is not . . . an applied linguistics. It is a new field in the theory and in the practice of literature” (qtd. in Steiner xi). More recently, Robert Wechsler questioned, “if the qualities of translations are rarely written about or discussed, how can even a translator describe a translation, not to mention evaluate it?” (269), while Maria Tymoczko opined that “contemporary literary studies have converged on the same insight: every telling is a retelling” (11). Despite this recognition that literary translation is pertinent to the field of literary criticism, it remains largely overlooked by those who prefer the “microscope approach.” To surmount this narrow view will require forging a new relationship between literary theory and translation theory, one that acknowledges the benefits of interdependence.

Lori Chamberlain, for instance, describes a possible link between gender and translation by observing that frequently, “while the translator is figured as a male, the text itself is figured as a female whose chastity must be protected” (456). Issues of “fidelity” arise in translation criticism because the “unfaithful wife/translation” is allowed to be “tried for crimes” that the “husband/original” can never realistically commit (456). By contrast, Robert Wechsler views the translator as a “traditional she” who as “a member of a helping profession . . . nurses poems and stories into another language” (66). These paternalistic views of translation can easily be connected to ideas commonly found in feminist literary criticism. According to Robert C. Evans, because “feminist critics assume that our experience of *reality* is inevitably affected by categories of sex and gender . . . they believe that writers, texts, and audiences will all be affected (usually

negatively) by ‘patriarchal’ forces” (332-333). It is the feminist critic’s job to find and analyze these forces. Clearly, a feminist critic, such as Chamberlain, would not approach a literary translation with the traditional concept of the text’s “faithfulness” to the original. For example, she compares a translator to a “male seducer” and labels the text his “mistress” (457). With this metaphor in place, she further claims that the text, “now a mistress, is flattered and seduced by the translator’s attentions, becoming a willing collaborator in the project to make herself beautiful and, no doubt, unfaithful” (457-458). Viewing the “relationship” between text and translator from this kind of feminist perspective could add another dimension to literary translation criticism that is currently lacking.

Multiculturalist criticism is another theory relevant both to translation and to literature studies. A multicultural critic will “emphasize the numerous differences that both shape and divide social *reality* [and] tend to see all people . . . as members of sometimes divergent, sometimes overlapping groups” (Evans 334). Adopting this kind of multiculturalist approach, Maria Tymoczko recognizes, for instance, that translators who work with literature from “marginalized cultures” must frequently surmount additional obstacles caused by the differences between the “dominant culture” and a (typically) non-Western culture (12). However, she proposes that the “retelling and rewriting [of a text] is a particularly potent framework for the discussion of the translation of a noncanonical or marginalized literature” (12). Furthermore, she suggests that “the more remote the source culture and literature” are from the target language and culture, the greater the possibility of creating a truly original piece of art instead of a carbon-copy translation

(13). Both the decisions that a translator in this position would make and the reaction of the audience relying on the target language could be analyzed in terms of multiculturalist criteria.

Perhaps the literary theory that is most adaptable to translation theory is reader-response criticism. In his book *The Translator's Turn*, English professor Douglas Robinson stresses the importance of individual response to translation. He proposes that a translation's "success" should not be evaluated in terms of its "equivalence" to the original; it should be "determined by reader response, by how *people* respond to it" (135). Robinson also espouses the idea of relativism when judging a translation. He believes that no translation can really be labeled as a "success" or a "failure" because any translation can be "pronounced good or bad by various people, and their pronouncements may vary in time and space" (136). Likewise, in literary theory, reader-response critics hypothesize that readers will react to texts in "sometimes shared, sometimes highly personal" ways, and such critics also "believe that writers exert much less control over texts" than is generally assumed (Evans 333). Just as Robinson does, these critics give as much importance to a text's audience as they give to the text's writer, and sometimes they give even greater importance to the audience than to the writer. This type of inclusive criticism would benefit both translators and critics by allowing them to gain a broader perspective on the text by acknowledging how a particular literary translation affects multiple readers.

Another literary theory that seems highly relevant to the translation process itself is dialogical criticism. Again, Robinson addresses this aspect of translation by choosing

to abandon traditional ideas and focus instead on the relationship among source language authors, translators, and target language readers. He presents a “people-centered theory of translation” that emphasizes “how people interact in the many different activities surrounding translation” (135). Similarly, in literary theory, dialogical critics assume “that elements within a text engage in a constant dialogue or give-and-take with other elements” (Evans 333). Because the text’s writer is also involved in this dialogue with his or her readers, critics need to be aware of the “multitude of voices a text expresses or implies” (333). By recognizing the dialogical aspect of translation, literary critics would be able to expand their analysis to include the underlying communication that occurs between the original writer and the translator, the translator and the reader, and, perhaps, even the reader and the original writer.

Like Robinson, Wechsler also holds a non-traditional view of translation. He compares literary translators to musicians who “take someone else’s composition and [perform] it in [their] own special way” (7). Although Wechsler concedes that “literary translation is an odd art,” he is adamant about its status as an art nonetheless (7). Formalism is a literary theory that not only parallels, but also supports, this new approach to viewing translators as performance artists. Formalist critics view the text as “complex” and “rich,” focusing on how a literary work “achieves a powerful, compelling artistic form” (Evans 331). Through formalist analysis, the critic enables the reader to “appreciate the subtle nuances” of a text (331). It is precisely this type of appreciation that Wechsler hopes to encourage in the American reading public. He believes that if properly guided, American readers can learn “to *listen* to translations, to appreciate

distinctions, [and] to enjoy different approaches” (293). If this level of understanding could be achieved, then the status, and consequently the number and quality, of translations would likely increase (293).

While other literary theories beyond feminist, multiculturalist, reader-response, dialogical, and formalist also populate the field of criticism, these five theories are especially suited to crafting a multifaceted, pluralist analysis of *Les Octonaires* (a series of religious poems written by Protestant Frenchman, Antoine de Chandieu, who lived in sixteenth century France, where Catholicism was dominant) and the *Octonaries* (an anonymous translation of *Les Octonaires* transcribed and distributed by a woman, Esther Inglis, in sixteenth century Protestant England). For instance, a feminist critic would be intrigued by Esther Inglis’s rationale for taking on such an unlikely public role during the Renaissance era and by how her influence makes itself known in the translated transcriptions. Likewise, the contrasting political climates in France versus England, especially regarding religion, would provide multiculturalist critics ample opportunities to explore how these distinct contexts affect the translated text. Furthermore, a reader-response critic would recognize that the religious nature of *Les Octonaires* encourages highly individualized reactions from readers, much like the Christian Bible from which the poems draw their inspiration. In fact, the poetic voice of *Les Octonaires* often engages the reader in a “dialogue” by frequently using direct address, a technique of special interest to dialogical critics. Finally, any translation will provide formalist critics the chance to compare two similar yet distinct works of art through the lens of both structure and diction. This pluralist approach (one that uses multiple literary theories to

evaluate a work rather than emphasizing the importance of only one point of view) will help to create a more holistic interpretation of the English translation of *Les Octonaires*. The subsequent chapters of this thesis will focus on each of these literary theories in more detail to build a “kaleidoscope” view of the *Octonaries* versus *Les Octonaires*.

A TALE OF TWO SCRIBES: THE AUTHOR
AND THE TRANSCRIBER

To properly examine *Les Octonaires/Octonaries* from a pluralistic perspective, it is useful to understand the biographical backgrounds both of the original author and the woman who did so much to make his work available to English audiences. Antoine de Chandieu (1534-1591) wrote *Les Octonaires sur la Vanité et Inconstance du Monde* between 1576 and 1583 (Bonali-Fiquet 11).² Both a pastor and a poet, he figured prominently in the French Protestant movement during the sixteenth century (7). His original work was published by Guillaume Laimarie's presses under the pseudonym Zamariel (12). In fact, his writing of such poetry helped de Chandieu affirm his Calvinist/Reform theology (8). During and after de Chandieu's lifetime, at least 11 editions of the *Les Octonaires* were published, not including Jean Jacquenot's Latin translation, which further proved the "prestige" of the poems during this time period (21). Several of *Les Octonaires* were set to music sometime after the second edition was published and remain well-known French hymns to this day (13).

Knowledge of de Chandieu's life may help illuminate his rationale for writing *Les Octonaires*. Because his father died when he was just four years old, his mother put him under the care of Mathias Grandjean, who was personally acquainted with Jean Calvin. This early Calvinist influence deepened while de Chandieu received a formal classical education in Toulouse, France. In 1555, de Chandieu decided to travel to Geneva to meet

² All biographical information for Antoine de Chandieu is taken from Bonali-Fiquet.

Calvin for the first time (7). When de Chandieu returned to Paris, he gave up his law career to join the newly forming Protestant church. He became pastor of the Church of Paris when he was only 22 years old. During this time, he operated a devout and courageous ministry amid trying conditions. He also championed the spread of new congregations. In 1562, his older brother died fighting for the Protestant cause at the Battle of Dreux (7). This event, coupled with the early death of his father, likely further encouraged Antoine de Chandieu's own resolve to spread reform in France and probably reinforced his beliefs in the inferiority of looking to the physical world for comfort.

After the St. Bartholomew's Day massacre in 1572, de Chandieu again returned to Switzerland, where he took refuge first in Geneva, then in Lausanne, and finally in a small town between Geneva and Lausanne named Aubonne (8). In 1585, Henri de Navarre asked de Chandieu to return to France. Upon his return, de Chandieu served as a chaplain and diplomat. He died in 1591 at the age of 57 in Geneva. Although his frequent travels were undertaken for his own protection and for the development of the Protestant cause, perhaps this constant movement between cities and countries also shaped de Chandieu's view on the "inconstancy of the world."

Literary critic Françoise Bonali-Fiquet, who compiled and annotated a recent edition of the complete set of fifty *Octonaires*, offers much valuable insight into the lexical and structural elements of the poems as they relate to de Chandieu. She first calls attention to de Chandieu's decision to call this collection of eight-line poems "octonaires" rather than the more standard "huitains" (28). Interestingly, this decision was also mirrored by the anonymous English translator, who chose to use "octonaries" instead of

“octets.” Bonali-Fiquet suggests that de Chandieu may have been influenced by Psalm 119, which Calvin called “pseume octonaire” (the octonary psalm) because of its divisions into eight-line stanzas (28). Referring to his poems as “octonaires” instead of “huitains” also granted de Chandieu more freedom as a poet because he was not restricted by the formalized structure of typical huitains (28). By continuously varying the meter and style from poem to poem, de Chandieu reinforced his theme of “inconstancy” and created some memorable visual effects, such as the alternating of long and short lines in Octonaire V, which replicates a tide’s ebb and flow (29). These variances in meter and style, including the visual effects, are also present in the English translations.

Perhaps the most prominent and influential deviation from typical lexical usage is de Chandieu’s decision to employ the term “mondain” (worldling) with a negative connotation rather than a positive one. In many of the octonaires, de Chandieu uses direct address or rhetorical questions to engage the “mondain.” In all cases, the “mondain” is portrayed as naive, illogical, or doomed. However, according to Bonali-Fiquet, in the sixteenth century, “mondain” did not have the pejorative connotation that it does in these poems or that it now has in modern French. In the sixteenth century, a “mondain” more closely described a “citizen of the world,” someone who had worked wisely and was enjoying the good life (25-26). However, as attitudes shifted from valuing worldly wealth and accomplishments to the importance of more spiritual pursuits, many writers, like de Chandieu, began using “mondain” negatively by emphasizing that those who are faithful to God should not be blinded or deceived by worldly treasures (26-27). Because de Chandieu was also a pastor, he believed it was his duty to awaken or enlighten these

disillusioned somnambulants who had “forgotten” God (24). By using a typically complimentary term as an insult, de Chandieu was able to attack the common beliefs of his day and encourage his readers to shift their perspectives.

Given these characteristics of *Les Octonaires* that allowed de Chandieu to personalize his poetry (using “octonaires” instead of “huitains” and using “mondain” negatively), it is interesting that this personalization also carried through to the English version, albeit more through transcription than through translation. The identity of the person who translated *Les Octonaires* into the *Octonaries* is unknown; however, Esther Inglis, a highly talented calligrapher, has been credited with transcribing the poems into miniature “gift” books and distributing them both to friends and to influential patrons, such as Queen Elizabeth I. Inglis was the daughter of French Huguenots who came to England around 1569 (Ziegler 21). She was born in 1571 and grew up in Scotland. Her father was a schoolmaster and her mother a talented calligrapher, and both facts contributed to Inglis’s interests in education, religion, and artistic endeavors (21).

Inglis’s own intentions for her work may shed some further light on the translation of the *Les Octonaires*. In 1607, Inglis presented the *Octonaries* to Prince Henry, presumably due to his interest in the Protestant cause (Ziegler 26). In that same year, she made a copy of the *Octonaries* for her friend and landlord, William Jeffrey, and inscribed a personal note that referred to the gift as a “singular work of my pen and pensill for recreation of your mynd” so that he would “persist in Virtue to the end” (32 and *Octonaires*, MS Folger V.a.92, [f.3 r]).

Georgianna Ziegler, an Inglis scholar, suggests that “[t]he small size of Inglis’s books also points to the very personal nature of their use” and argues that “[s]uch works were thus designed to be kept in the cabinet or place where objects of beauty were collected to be enjoyed, but they were also meant to be kept in the cabinet of the heart as incitements to a life of virtue” (32). Ziegler acknowledges that Inglis likely had “monetary and political intentions” in addition to wanting to encourage her recipients’ righteousness; however, the “recipients would implicitly have understood” these intentions as well (33). Another aspect of Inglis’s work that makes it more “personal” is the fact that each book was handcrafted. In fact, Ziegler equates Inglis’s hand to a “mediating instrument between divine nature and human understanding” (35).

Although perhaps not a feminist by contemporary standards, Inglis was a highly unusual woman in her time. She never hid her femininity, but rather celebrated it through her dedications and illustrations. For example, in one of her inscriptions to the Earl of Essex she addresses him with “boldness more than feminine” and in another to the Earl of Argyle asks him to “excuse the rash boldness of a simple Lady” (qtd. in Ziegler 36). Inglis was also “educated, worked with three languages, and used her maiden name professionally” (37). Although Esther Inglis was clearly not combative, she does seem to have been someone who challenged conventional perceptions by example, much like Antoine de Chandieu, and much like the *Les Octonaires* themselves.

A FEMINIST READING

Feminist criticism is arguably one of the most popular types of literary criticism today. Robert Evans has suggested that “[s]ince half the population of the world is female, feminist criticism of one variety or another is always likely to have some relevance to the ways people write and interpret” (61). Although many “flavors” of feminism exist, in general all feminist critics will agree that the writer, the text, and the readers will be influenced by how they perceive gender and sexuality. Consequently, a feminist reading of the *Octonaries* will involve examining how the translation of the text may have been influenced by the translator’s beliefs about gender roles in his culture.

One way to look at how ideas about gender and sex can influence a translation is from the perspective of the feminist literary critic Lori Chamberlain. She views the translator as a male seducer and the text as his female mistress. Although this feminist perspective would add an interesting dimension to criticism of the *Octonaries*, since the identity, and, therefore, the gender of the English translator is unknown, this type of analysis is impossible. Fortunately, several other gender-related issues concerning the translation of *Les Octonaires* can be more easily examined. For example, it is known that the translations were transcribed and published by a woman (Esther Inglis) and that this woman used calligraphy and drawings to make the translations “objects of beauty” (Ziegler 32). In fact, objectification of a text, especially of its feminine qualities, is a common theme in feminist criticism. The petite size and personal nature of Inglis’s books (most had inscriptions to the recipient) also further feminized the translations.

Another gender-related issue that can be analyzed is the use of male versus female personification within the translations. In several cases, as will be illustrated in the close readings that follow, the English translator imposes human qualities, including gender, on an inanimate object while Antoine de Chandieu, the French author, does not. For example, in Octonaries XX, XXX, and XXXIV, the English translator shows a preference for personifying and feminizing the “world,” when the “le monde” of the originals is clearly inanimate and grammatically masculine.

Lastly, one cannot overlook the basic grammatical differences between French and English concerning the gender of nouns. French grammar dictates that all nouns possess either a masculine or feminine gender (there is no neuter gender); however, inanimate nouns are not automatically considered to be male or female in a human sense. Personal pronouns and adjectives (including possessive pronouns) must agree with the noun they modify in both gender and number. Consequently, the French will refer to a boat (*le bateau*) as “he” or a car (*la voiture*) as “she.” Furthermore, in referring to “his car,” in French, one must use the feminine possessive pronoun (*sa*) to agree with car, because car is feminine. In English, “*sa voiture*” can be translated as his, her, its, or one’s car. While context generally prevents this difference from becoming confusing, this is not always the case and leaves room for both error and misinterpretation. These issues are most prominent in Octonaries I, II, III, IV, XX, XXX, XXXIV, and XLI. The following analysis will provide a feminist reading of these particular poems.³

³ The manuscript used for the English translation comes from the miniature gift books of Esther Inglis (See Antoine de Chandieu, *Octonaries upon the vanitie and inconstancie of the world*, Ms. V.a.92, Folger

TABLE A
Octonaire/Octonary I

<p>Quand on arrestera la course coutumiere</p> <p>Du grand Courier des cieux qui porte la lumiere,</p> <p>Quand on arrestera l'an qui roule toujours</p> <p>Sur un char attelé de mois, d'heures, de jours,</p> <p>Quand on arrestera l'armee vagabonde Qui va courant la nuict par le vuide des cieux,</p> <p>Descochant contre nous les longs traicts de ses yeux,</p> <p>Lors on arrestera l'inconstance du Monde.</p>	<p>When one may firmly staye, the ordinary rout</p> <p>Of the great Poste of heav'n that beares the light about</p> <p>When one may firmly staye the ever- rouling yeire</p> <p>On his triumphant Teeme, of months, of houres and dayes:</p> <p>When one may firmly staye, the many squadrons cleere</p> <p>Of twinkling starrs that in the emptie welking strays,</p> <p>Darting against our heades, the long beames of their eye:</p> <p>Then maye he firmly staye, the worlds inconstancie.</p>
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Shakespeare Lib., Washington, D.C.). The manuscript for the French originals comes from Françoise

Bonali-Fiquet, *Antoine de Chandieu: Les Octonaires sur l'Inconstancie et Vanité du Monde*.

In *Octonaire I* (Table A), Antoine de Chandieu avoids emphasizing the gender of the personified noun (*l'an/the year*) by not using a possessive pronoun with “char” (chariot): “Quand on arrestera l’an qui roule toujours | Sur un char attelé de mois, d’heures, de jours” (When one will stop the year which always rolls | On a chariot drawn by months, hours, days) (lines 3-4).⁴ While there are both masculine and feminine forms for “year” in French (*l’an* and *l’année* respectively), their usage is generally more functional than gender-driven.⁵ Even if de Chandieu chose to masculinize “year” by selecting “*l’an*” over “*l’année*,” he did not choose to emphasize this masculine persona further because he avoided referring to “his chariot” by using “a chariot.” It is likely that de Chandieu chose “*l’an*” for its sound quality because “*l’année*” would have added an extra syllable to the line. By contrast, the English translation both personifies the “year” and emphasizes its male gender: “When one may firmly staye the ever-rouling yeire | On his triumphant Teeme, of months, of houres and dayes” (lines 3-4). Perhaps the English translator was attempting to make the “year” seem more powerful by masculinizing it.

⁴ All literal English translations were done by the author of this thesis.

⁵ The masculine “*l’an*” generally refers to a specific point in time, while the feminine “*l’année*” refers to a span of time (or duration).

TABLE B

Octonaire/Octonary II

Qui ne s'esbahira levant en haut ses yeux	Who will not be amazde, when lifting up his eyes
Voyant l'ordre arresté de la course des cieux	The stedly-ordred course of restles heavens he sies:
Et regardant en bas la terre ferme et stable	And casting down the same, to th'earth so firme and stable,
N'avoir rien qui ne soit inconstant et muable?	Shall find all things there-on, inconstant alterable?
Ce qui vit sur la terre et tout ce qui en est	What lives upon the earth, and what is made of clay
Est caduque et mortel, sans repos, sans arrest:	Is mortall, apt to change, without repose or stay
Les cieux roulent tousjours, et sur les cieux demeure	The heavens take never reste: yet in the heavens we place
Le repos arresté d'une vie meillure.	The solide steady reste which happiest soules embrace.

The French version of Octonaire II (Table B) is written in a manner that addresses both men and women because it does not definitively assign gender to its audience: “Qui ne s'esbahira levant en haut ses yeux | Voyant l'ordre arresté de la course des cieux”

(Who will not be dumbfounded raising up his/her/one's eyes | Seeing the stopped order of the path of the heavens) (lines 1 and 2), while the English version makes the audience distinctly male: "Who will not be amazed, when lifting up his eyes | The steady-ordered course of restless heavens he sees." The difference in line one can be attributed to the difference between possessive pronoun/noun agreement in French versus English ("yeux" is plural in French so the third person plural possessive pronoun "ses" must be used). While de Chandieu may have intended the meaning to be "his eyes," there is no grammatical or contextual reason that the words "ses yeux" could not also mean "her eyes" or "one's eyes" because the subject of the sentence is "qui" which means "who" and is gender-neutral. The English translator likely chose to translate "ses yeux" as "his eyes" because it is acceptable in English grammar to use "his" to refer to the third person singular when gender is unknown. This grammatical difference, however, cannot be used to explain why the English translator chose to add "he" to the second line when no personal pronoun is used in the French version in line two. It is interesting to note that the last words on line one and line two in the French version (yeux and cieux) also rhyme when translated into English (eyes/skies⁶), yet the translator chose instead to rhyme "he sees" with "eyes." This deviation only emphasizes the masculinity of the audience being addressed and is not necessary to the meaning of the poem.

⁶ "Cieux," which is the plural of "le ciel" (sky), can mean both "skies" and "heavens," as it is translated in the English version.

TABLE C

Octonaire/Octonary III

Le Feu, l'Air, l'Eau, la Terre, ont tousjours changement, Tournant et retournant l'un à l'autre element. L'Eternel a voulu ce bas Monde ainsi faire Par l'accordant discord de l'element contraire, Pour monstrier que tu dois ta felicite querre Ailleurs qu'au Feu, qu'en l'Air, qu'en l'Eau, et qu'en la Terre, Et que le vray repos est en un plus haut lieu Que la Terre, que l'Eau, que l'Air et que le Feu.	The fyre, aire, water, earth, the world with changes fill: They turne and turne again; each in the other still. So Go was pleas'd to mak what this lowe worlde presents Of well-agreeing warrs of contraire Elements To tache vs that we ought for our cheef good enquiryre Else where than in the earth, the water, aire, or fyre That the ture reste of man, rests in an hyer place Then earth, aire, water, fyre; Or they all can embrace.
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Again, in Octonaire III (Table C), the French version does not assign gender to its audience: "Et que le vray repos est en un plus haut lieu" (And that the true rest is in a higher place) (line 7), while the English version does: "That the ture [true] reste of man,

rests in an hyer place” (line 8). Antoine de Chandieu wrote a clearly gender-neutral poem that spoke of “this low world” (ce bas Monde) (line 3), not “this low world of man.” He also addresses the reader as “you” (using the singular/familiar form “tu”) in line five, which enables the words to speak to all readers and their gender individually. However, the English translator chooses to refer to the readers as “us” in line five, which could imply that women are being excluded since it is the “true rest of man” (line 7) that rests in a higher place. Of course, “man” can be used generically to include all of humanity, yet the fact remains that the French version of this poem uses no gender identifiers, while the English translation potentially does.

TABLE D

Octonaire/Octonary IV

Y a-il rien si fort, si rude et indomptable	Is any thing so strong, so not to be witstand
Que le flot de la mer par les vents tourmenté?	As is the stormie Sea's, by boystrous windes in crest?
Y a-il rien qui soit si foible que le sable?	Is any thing so weake, so feebill as the land?
Le flot est toutesfois par le sable arresté.	The sea is ne'ertheles by her owne sands represt
O Mondain de combien la tempeste est plus forte	O worldling! How much more, the tempest doth prevaill
Du vent de tes desirs, que ton ame transporte!	That doth torment thy soule with winds of vain desyres
Veu que rien n'est si fort au monde, qui retienne	Sith nothing can be found, so strong that may avayle
Le flot tempestueux de la passion tienne.	To stop the passions stormes, that in they mynd empyres.

In Octonaire IV (Table D), the French version neither personifies the sea and sand nor emphasizes their gender: “Y a-il rien si fort, si rude et indomptable | Que le flot de la mer par les vents tourmenté? | Y a-il rien qui soit si foible que le sable? | Le flot est

toutesfois par le sable arrêté” (Is there anything so strong, so severe and uncontrollable | Than the wave of the sea made turbulent by the winds? | Is there anything so feeble as the sand? | The wave is nevertheless stopped by the sand) (lines 1-4). The English version, by contrast, adds personification and an unnecessary gender association: “Is any thing so strong, so not to be witstand | As is the stormie Sea’s, by boystrous windes in crest? | Is any thing so weake, so feebill as the land? | The sea is ne’ertheles by her owne sands repress” (lines 1-4). By personifying the sea and making it female, the English translator is using the feminine gender to emphasize weakness. Furthermore, the French version merely states that the sand can stop the sea, while the English version says that the land represses the sea. This slight change in meaning could signify that this now-female sea is not just being stopped, but being repressed, just as women often were repressed by men.

TABLE E

Octonaire/Octonary XX

L'Ambitieux veut tousjours en haut tendre	The ambitious man doth always vpward tend
Et adjouster honneur dessus honneur.	And honnours high to honnours euer
L'Avare fend la terre, afin d'y prendre	bend:
Le metal riche, où il fonde son heur.	The greedy wretch doth through the
L'un tend en haut, et l'autre tend en bas,	earth descend And cerche her center mettals riche to
L'un est contraire à l'autre, ce nous semble,	find. Th'one to the other opposite wold
Mais pour cela contraires ne sont pas,	seeme
Car à la fin ils se trouvent ensemble.	But do them not for this contrary deeme For both are plac'de together in the end.

The French and English versions of Octonaire XX (Table E) reveal some similarities and some differences in how the authors use gender. In line one of the French version, although "L'Ambitieux" (ambitious) is just an adjective referring to a person, it is distinctly masculine given its ending (eux) and singular given the verb form that follows (veut). While "L'Avare" (miser) in line three does not automatically signify a male person, the pronoun "il" (he) in line four, which refers to L'Avare, does reinforce

that this miser is definitely a man. The English version follows this use of gender by translating L'Ambitieux as "ambitious man" (line 1), but deviates from it by translating L'Avare as "greedy wretch" in line three and avoids referring to this wretch as "he" in line four. Interestingly, the English translator further deviates from the French version by adding personification in lines three and four, making the earth a female: "The greedy wretch doth through the earth descend | And cerche her center mettals riche to find." This personification could be used to imply that the "greedy wretch" is in fact a man, because the imagery of these lines presents a vivid example of a stronger entity exploiting a weaker entity. One can easily picture "man" exploiting the earth, but one can also envisage men exploiting women due to the female personification of "earth." One could even equate this exploitation with rape, since the "greedy wretch" is forcibly taking what he wants for his own gain/pleasure with no consideration of the source.

TABLE F

Octonaire/Octonary XXX

Orfevre, taille-moy une boule bien ronde, Creuse et pleine de vent, l'image de ce Monde; Et qu'une grand' beauté la vienne revestir, Autant que ton burin peut tromper et mentir, En y representant des fruicts de toute guise, Et puis tout à l'entour escri ceste devise: Ainsi roule tousjours ce Monde decevant Qui n'a fruicts qu'en peinture et fondez sur le vent.	Go Goldsmith beat me out a hudge round hollow ball Which full of wind, wee may the world his image call And lett it as much rare and daintie beauties haue As all they cunning can with curious hand engraue, Expressing there vpon fruicts of all sortes and kynd. And then with this deuise decke me the restles Boule Thus doth the world still about her center rowle Whose fruictes but painted are, and founded on the wind.
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The English translation of Octonaire XXX (Table F) assigns gender to the “world” being crafted by the Goldsmith (“Thus doth the world still about her center rowle” [line 7]), while the French original does not (“Ainsi roule tousjours ce Monde

decevant” [Thus always rolls this deceiving World]). By feminizing the “world,” which is grammatically masculine in French, the English translator is implying that women are more deceptive than men. The English translator carries this feminized distinction further by ascribing “rare and dainty beauty” to the fake world (line 3), while the French version refers to the world as having “grand’ beauté” (great beauty). The French version does create an image of a deceptive world that “peut tromper et mentir” (can trick and lie) (line 4), but it never equates this treachery specifically with women. Interestingly, the French version also does not reveal the gender of the Goldsmith, because it uses direct address to converse with the “Orfevre” (line 1) and says of the engravings on the ball that “ton burin peut tromper et mentir” (your engraving can trick and lie) (line 4). By contrast, the English version may be making an awkward attempt at masculinizing the Goldsmith in line two (“Which full of wind, wee may the world his image call”). Although, it was standard usage at the time to use the construction “world his image” to mean “world’s image,” this interpretation would imply that the “world” is male (“his image”). However, as previously stated, in line seven the translator clearly refers to the “world” as female: “Thus doth the world still about her center rowle.” Thus, either the translator made a mistake or he is trying to emphasize the masculinity of the Goldsmith. A potential masculinization of the Goldsmith could reinforce the idea of male control over women, as it is the Goldsmith who is shaping and crafting the female “world.” Paradoxically, then, the translation’s phrasing could also be read as implying that men are ultimately the ones responsible for creating the deceptive image of women.

TABLE G

Octonaire/Octonary XXXIV

<p>Le Monde est un jardin, ses plaisirs sont ses fleurs.</p> <p>De belles y en a, et y en a plusieurs.</p> <p>Le lis espanouy sa blancheur y presente,</p> <p>La rose y flaire bon, l'oeillet veut qu'on le sente</p> <p>Et la fleur du souci y est fort avancee;</p> <p>La violette y croist et la pensee aussi,</p> <p>Mais la mort est l'hiver, qui rend soudain transi</p> <p>Lis, rose, oeillet, souci, violette et pensee.</p>	<p>The world a Gardine ic: The flource her pleasures are:</p> <p>Of faire and fragrant once, it hath exceeding plainty,</p> <p>The pale-hewde fliure de luce, The Rose so sweet and dainty,</p> <p>All sortce of Gilliflours, whose fyne parfume be rare,</p> <p>And their the Gonssy doth beyond hic fellowe thryue,</p> <p>The vyolet is their, and there the Pansye groce;</p> <p>But Death the winter ic, that straight away doth dryue</p> <p>The Luce with all the reste; The Gillifloure and Rose.</p>
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The English version of Octonaire XXXIV (Table G) continues the pattern of personifying the “world” as female (“The world a Gardine ic: The flource her pleasures are” [line 1]). The French version, by contrast, continues to refrain from emphasizing the

“world’s” gender (“Le Monde est un jardin, ses plaisirs sont ses fleurs” [The World is a garden, his/her/its pleasures are his/her/its flowers]). Because, as previously stated, the grammatical gender of “world” in French is masculine, the English translator’s feminization of “world” would appear to be a deliberate departure from the original. Perhaps the fact that England’s ruler at the time of these translations was a woman (Queen Elizabeth I) influenced the translator, possibly even subconsciously, to perceive “world” as female since the most powerful person in the English world at that time was a woman. On the other hand, the translator may have been influenced by the stereotype that gardens and flowers are feminine “pleasures.” Using this assumption, it would not be appropriate to say, “The world a Gardine ic: The flource *his* pleasures are.” Since this entire poem relies on floral imagery, masculinizing the “world” would require completely changing the poem’s literal meaning, something the English translator rarely does in the *Octonaries*.

TABLE H

Octonaire/Octonary XLI

Je vi un jour le Monde combattant	I one day sawe, the world fiercely fight
Contre Vertu, sa plus grande ennemie:	Gainst Vertu her professed Ennemy:
Il la menasse et elle le desfie,	He treatened her, and shee did him defy;
Il entre au camp et elle l'y attend,	He went to feeld, shee did attend him right;
Il marche, il vient, il s'approche, il luy tire;	He goes, cums, strykes. He quick
Mais tous ces coupd ne peuvent avoir lieu,	approaches makes
Car tous les traicts du Monde sont de cire,	But all his blowes did but his owne arme
Et le bouclier de Vertu est de feu.	tyre
	For all the world his weapons are of waxe,
	And Vertu's sheeld, is made of flaming
	fyre.

Octonaire XLI (Table H) presents a unique departure from the typical pattern of how both Antoine de Chandieu and his English translator choose to personify the “world.” Almost without exception, the English translator chooses to personify the world as female in his translations, while de Chandieu either chooses to remain gender-neutral or to not personify the “world” at all. In the first two lines of the French version, de Chandieu personifies “le Monde” (the World) and “Vertu” (Virtue): “Je vi un jour, le Monde combattant | Contre Vertu, sa plus grande ennemie” (I saw one day, the World fighting | Against Virtue, his/her/its biggest enemy). The French original makes it clear

that the “world” is supposed to be male and “virtue” is supposed to be female (if only because "monde" is a masculine noun and "vertu" is a feminine noun). The English version is close to a literal translation, yet a potential punctuation error adds some confusion to the gender identity of the “world”: “I one day sawe, the world fiercely fight | Gainst Vertu her professed Ennemy.” If a comma is inserted after “Vertu” in line two, then the “world” is masculine and “Vertu” is feminine, just as they are in the French version.

However, without the comma, it appears that the “world” is female in line two, which is the gender that the English translator typically assigns to it. Yet this interpretation causes problems later in the poem as the translator clearly intends the “world” to be male and “virtue” to be female. If the translator did not make a punctuation error, he may have instead made a grammatical error by translating the possessive pronoun "sa," as "her" instead of "his." This would be an easy mistake for an English-speaker to make because "sa" is feminine and so one might assume that it would be translated as "her." However, in French, unlike English, all nouns have gender and the possessive pronoun that modifies a noun must agree with the gender (and number) of that noun. So, although, "sa" is a third person feminine possessive pronoun, it could be translated as “his,” “her,” or “its” in English depending on the context. If the "world" were being personified as female as line two suggests, then "her professed Ennemy" would be an appropriate translation. However, line three implies that the “world” is now male: “He treatened her, and shee did him defy.” If the “world” is not male in lines 3-5, then it is “Virtue” that is threatening and attacking the “world,” which creates an

intriguing image, but one that is not logical given the end of the poem, which implies it is the “world” that has been attacking “Virtue:” “But all his blowes did but his owne arme tyre | For all the world his weapons are of waxe, | And Vertu's sheeld, is made of flaming fyre” (lines 6-8).

In the French version there is never any shift in the gender of the “world.” While it is likely the shift was due to a simple mistake of punctuation or grammar, it may also show the English translator’s anti-feminist bias. The translator has shown a tendency to personify the “world” as female throughout the *Octonaries*, so the use of “her professed Ennemy” in line two may have been automatic and intentional. However, the translator may not have been able to comprehend the concept of a woman being the aggressor on the battlefield and may have automatically switched pronouns to reflect his masculine ideal of war.

Reading the *Octonaries* from a feminist perspective suggests that the English translator may have had an anti-feminist bias (which is not surprising given the low status of women during the Renaissance). While differences between French and English grammar may account for some of the English translator’s choices regarding gender, it is clear that Antoine de Chandieu did not intend to feminize “le monde” (the world). In fact, since “le monde” is grammatically masculine in French, it is likely that de Chandieu would have chosen a grammatically feminine noun to represent his antithesis of Heaven if he had wanted to feminize it. For instance, a grammatically feminine alternative to “le monde” is “la terre” which means “earth.” Antoine de Chandieu does use “la terre” in *Octonaires* II, III, VIII, XVIII, XX, and XXII, but in these cases he is referring to a

natural element or the physical planet and he never personifies “la terre.” The English translator likewise uses “earth” (as opposed to “world”) in these poems, yet does personify and feminize it in *Octonary XX*, as previously discussed.

This analysis is not meant to imply that Antoine de Chandieu was a feminist, only that his word choices tended to be more gender-inclusive than those of his English translator. Perhaps his position as pastor of a politically repressed church influenced his writing style (maybe even subconsciously), making it more open and accessible to all. Ironically, despite the potential anti-feminist sentiment of the translated text, the production of the *Octonaries* in English clearly was a feminist triumph. Esther Inglis, an educated, literate woman (itself unusual for the time), handcrafted these poems into giftbooks and distributed them for financial profit. These books not only brought Inglis income and some social status, but also indirectly feminized the translations due to their petite size and flowery illustrations. Thus, perhaps if one viewed the *Octonaries* as the English translator’s mistress, then Inglis may have helped to make an “honest woman” of her.

A MULTICULTURALIST READING

Multiculturalist critics believe that all people identify themselves with one or more groups, whose characteristics are influenced by the society that contains them. Texts “will inevitably reflect the experiences” of writers, and these experiences are “shaped by [writers’] relations with the various groups that constitute [their] society” (Evans 77). Consequently, multiculturalist criticism focuses on the qualities that differentiate one group from another, such as sex, race, religion, or nationality. While translators may attempt to bring these groups closer together through their work, they will never succeed completely because their writing is ultimately a product of their own group identity, which by definition will always be different from that of the source language writers’ group.

To read the translation of *Les Octonaires* effectively from a multiculturalist perspective, it can be useful to understand better the group identity of both their original author and his translator. Antoine de Chandieu, who wrote *Les Octonaires*, was a Protestant pastor strongly influenced by John Calvin and his theology. While the identity of his English translator remains unknown, it is likely that this person also embraced Calvinist theology and perhaps hoped to promote Calvin’s teachings in England. It is known that Esther Inglis, the Englishwoman who handcrafted elaborate gift books containing the translations, was the daughter of Huguenot refugees (French Protestants).⁷

⁷ See Susan Frye, “Materializing Authorship in Esther Inglis’s Books,” *Journal of Medieval and Early Modern Studies* 32.3 (2002): 469-491.

According to Susan Frye, “the family that produced Esther Inglis’s skilled hand was devout, educated, and struggling to obtain an economic and social foothold” (470). These facts would lead one to believe that de Chandieu and his translator held culturally similar religious viewpoints. Although similar religious beliefs may account for the mostly literal translation of these poems, several subtle differences in tone and imagery exist that may be attributed to subtle cultural differences between French Calvinist Protestants and their English counterparts.

When Antoine de Chandieu wrote *Les Octonaires* between 1576 and 1583, French Catholics and Protestants were in the midst of what historians have labeled “The French Wars of Religion.”⁸ In fact, de Chandieu’s older brother had been killed at the battle of Dreux in 1662 defending the Protestant cause (Bonali-Fiquet 7). The bloodiest battle of this war, the St. Bartholomew’s Day massacre (actually a series of riots throughout France that lasted several months), likely further inspired de Chandieu’s writing. In S. A. Barker’s dissertation, *Developing French Protestant Identity: the political and religious writings of Antoine de Chandieu (1534-1591)*, she ponders:

What do the *Octonaires* tell us about the mental state of French Protestants after the massacres? Chandieu had found a method, either knowingly or inadvertently, by which surviving believers could reconcile the horror of

⁸ While many books exist on this subject, see especially *The French Wars of Religion*, a group of selected historical documents edited and translated by David Potter (New York: St. Martin’s Press, 1997), and *Myths about the St. Bartholomew’s Day Massacres 1572-1576* by Robert M. Kingdon (Cambridge, MA: Harvard UP, 1988).

the events they had witnessed to their overall destiny as the chosen children of God. This world was not meant to be easy: if one did not face challenges that truly tested one's faith, one was apt to fall into sin. . . . Although Chandieu's intention might have been to create a sense of inevitability and acceptance amongst Protestants, once his work entered the public domain, it became malleable and useful in achieving the aims of others. (192-193)

England had also undergone Catholic/Protestant conflict; however, during the time of these translations,⁹ Queen Elizabeth I, a Protestant, had held the throne in England for 45 years, and her successor, King James I, solidified Protestantism's dominance over Catholicism.¹⁰ The fact that the English had already come through the worst of their own religious "wars," while France was still in the middle of theirs, likely accounts for some of the difference in tone between the original poems and the translation. For the English, the poems were mostly seen and used as tools of spiritual meditation, while for the French Protestants, these poems were surely part "battle cry" as they sought to survive their daily struggles both spiritual and physical.

⁹ The exact date of the translations is unknown; however, Esther Inglis presented a gift book of the *Octonaries* to Prince Henry in 1607 (Ziegler 26).

¹⁰ For a concise summary of the "literature of the sacred" in the sixteenth and early seventeenth centuries, see M. H. Abrams, ed., *The Norton Anthology of English Literature*, 7th ed., vol. 1 (New York: W. W. Norton and Company, 2000) 538-540.

Pagans, or practitioners of indigenous, non-Christian religions, were an even further marginalized culture in both countries, to the point that they were formally non-existent. In fact, many of *Les Octonaires* emphasize a Pagan/Christian dichotomy by using natural, worldly elements to illustrate instability and folly, while stressing the permanence and superiority of everything “not of this world.” This Pagan versus Christian theme remains consistent from the original to the translations. However, it is important to note that ancient Celtic religious beliefs may have had a stronger hold in England than in France. Despite widespread conversion, English Christianity “took on a distinctively ‘Celtic’ color” (Davies and Bowie 8). For example, the Celtic religion viewed the earth as a “fruitful mother” (MacCulloch 3). This tradition may account for the English translator’s consistent female personification of the earth in *The Octonaries*, a personification and feminization that Antoine de Chandieu never employed.

Although united in their anti-Pagan stance, de Chandieu and his English translator were clearly writing from different positions within their respective cultures. Antoine de Chandieu (a Calvinist in an officially Catholic country)¹¹ was writing from a position of cultural suppression within his culture, while his English translator (presumably at least a Protestant and also likely a Calvinist in a Protestant-dominant country) was writing from a position of cultural acceptance. Where de Chandieu was practicing “open rebellion,” his English translator was simply “preaching to the choir.” This inversion of power may have affected the tone and imagery in several of the translations. Keeping the cultural

¹¹ In fact, de Chandieu was forced into exile in Switzerland on several occasions and ultimately died in Geneva (Bonali-Fiquet 8).

similarities and differences of French and English Protestants in mind, the following analysis will present a multiculturalist reading of Octonaries I, II, III, V, XIV, XXVI, and XXXVIII.

TABLE I

Octonaire/Octonary I

<p>Quand on arrestera la course coutumiere</p> <p>Du grand Courier des cieux qui porte la lumiere,</p> <p>Quand on arrestera l'an qui roule toujours</p> <p>Sur un char attelé de mois, d'heures, de jours,</p> <p>Quand on arrestera l'armee vagabonde</p> <p>Qui va courant la nuict par le vuide des cieux,</p> <p>Descochant contre nous les longs traicts de ses yeux,</p> <p>Lors on arrestera l'inconstance du Monde.</p>	<p>When one may firmly staye, the ordinary rout</p> <p>Of the great Poste of heav'n that beares the light about</p> <p>When one may firmly staye the ever- rouling yeire</p> <p>On his triumphant Teeme, of months, of houres and dayes:</p> <p>When one may firmly staye, the many squadrons cleere</p> <p>Of twincling starrs that in the emptie welking strays,</p> <p>Darting against our heades, the long beames of their eye:</p> <p>Then maye he firmly staye, the worlds inconstancie.</p>
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In *Octonaire I* (Table I) Antoine de Chandieu alludes to the stars in the night sky by using a violent metaphor: “Quand on arrestera l’armee vagabonde | Qui va courant la nuit par le vuide des cieux | Descochant contre nous les longs traicts de ses yeux” (When one will stop the vagabond army | Which goes running every night through the void of the heavens | Shooting long arrows at us from its eyes) (lines 5-7). By contrast, the English translator refers to “stars” directly: “When one may firmly stayer, the many squadrons cleere | Of twinkling starrs that in the emptie welking strayes | Darting against our heades, the long beames of their eye.” While both versions present the idea of the natural world (the constellations) attacking us below, their metaphors differ in tone and intensity. By referring to the stars metaphorically as a “vagabond army,” de Chandieu creates an image that is both powerful and negative. Because he does not use the word “star” directly, de Chandieu strengthens the image of an army, thus emphasizing the violent aspect of the natural world. Furthermore, by describing this “army” as “vagabond,” de Chandieu adds a tone of negativity (this “army” is disorganized, wandering, an army of “bums”). By contrast, the English translator chooses to use the word “stars” directly, which immediately calls to mind “real” stars and weakens the violent imagery of the original. While the translator does duplicate the military metaphor by calling the stars “squadrons cleere,” this comparison ultimately creates a more organized, professional image than does the reference to a “vagabond army.” Although these stars do “stray in the empty welking” (line 6), they are not “vagabonds.” Perhaps the differing tone can be attributed to de Chandieu’s opinion of his own country’s leadership and military following the St. Bartholomew Day’s massacres (probably as

violent and disorganized) versus that of the English translator (likely favorable towards the Queen/King and the English military). Likewise, the differing political climate in France and England may have contributed to de Chandieu's decision to make the stars shoot "traicts" (arrows) at "nous" (us) (line 7), while the English translator simply has "beames" "darting against our heads." In an era before laser technology, "arrows" were clearly more savage than "beames," just as de Chandieu probably experienced more barbarism during the religious struggles in France while writing *Les Octonaires* than his translator in England did while translating the poems.

TABLE J

Octonaire/Octonary II

Qui ne s'esbahira levant en haut ses yeux	Who will not be amazde, when lifting up his eyes
Voyant l'ordre arresté de la course des cieux	The stedly-ordred course of restles heavens he sies:
Et regardant en bas la terre ferme et stable	And casting doun the same, to th'earth so firme and stable,
N'avoir rien qui ne soit inconstant et muable?	Shall find all things there-on, inconstant alterable?
Ce qui vit sur la terre et tout ce qui en est	What lives upon the earth, and what is made of clay
Est caduque et mortel, sans repos, sans arrest:	Is mortall, apt to change, without repose or stay
Les cieux roulent tousjours, et sur les cieux demeure	The heavens take never reste: yet in the heavens we place
Le repos arresté d'une vie meillure.	The solide steady reste which happiest soules embrace.

Both the French and English versions of Octonaire II (Table J) present a pro-Christian/anti-Pagan paradox: although the earth appears stable and secure and the heavens look like they are constantly moving, in reality, it is the earth that is unstable and

true rest/security can only be found in the “heavens” (presumably with God). However, the tone of the French version is darker, more closely approximating the mood of most French Protestants. For instance, lines five and six of the French version describe everything that lives on the earth as “caduque et mortel” (decaying and mortal), while the English version describes everything as “mortall, apt to change.” While both poems emphasize the mortality of this world, by portraying the earth as “decaying” rather than just “apt to change” de Chandieu creates a more destructive image of the world’s eventual decline. Likewise, the ending two lines of both poems express the same sentiment, but with very different tones. The French version, “Les cieux roulent tousjours, et sur les cieux demeure | Le repos arresté d’une vie meillure” (The heavens always roll, and upon the heavens lives | The stopped rest of a better life), shows a yearning for the “better life” which lives in heaven, not on this miserable decaying earth. By contrast, the English version states, “The heavens take never reste: yet in the heavens we place | The solide steady reste which happiest soules embrace.” These lines do not reflect the same sense of desperation and longing about finding a better life on this mortal earth as expressed in the French version. Perhaps English Protestants did not need to find a “better life” because their lives were not as bad as those of the French Protestants. Furthermore, by using “happiest” to describe the “soules” in heaven instead of “happy,” the translator could be implying that the English are already “happy” and that they will be even happier once they reach Heaven. Even the subtle difference between how the French and English versions describe the apparent movement of the heavens in line seven, “roulent tousjours” (always roll) versus “take never reste,” demonstrates the opposing

views of these two similar yet divergent groups. To be “always rolling” creates a more actively tiring image than to be “never resting.” The French needed to be actively vigilant to keep their lives as well as their faith, while the English could be more relaxed because they only needed to focus on their faith.

TABLE K

Octonaire/Octonary III

Le Feu, l'Air, l'Eau, la Terre, ont tousjours changement, Tournant et retournant l'un à l'autre element. L'Eternel a voulu ce bas Monde ainsi faire Par l'accordant discord de l'element contraire, Pour monstrier que tu dois ta felicité querre Ailleurs qu'au Feu, qu'en l'Air, qu'en l'Eau, et qu'en la Terre, Et que le vray repos est en un plus haut lieu Que la Terre, que l'Eau, que l'Air et que le Feu.	The fyre, aire, water, earth, the world with changes fill: They turne and turne again; each in the other still. So Go was pleas'd to mak what this lowe worlde presents Of well-agreeing warrs of contraire Elements To tache vs that we ought for our cheef good enquiryre Else where than in the earth, the water, aire, or fyre That the ture reste of man, rests in an hyer place Then earth, aire, water, fyre; Or they all can embrace.
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Again, both versions of Octonaire III (Table K) emphasize the instability and inferiority of the natural world, in this case the four elements: "Le Feu, l'Air, l'Eau, la Terre, ont tousjours changement" (The Fire, the Air, the Water, the Earth, are always

changing) (line 1). The English version is similar, yet not as heavy-handed towards the elements, because it omits the “always” and takes some of the emphasis off the elements themselves by adding the word “world” to the same line, so that the concept of the elements does not stand alone: “The fyre, aire, water, earth, the world with changes fill.” Both French and English Protestants would likely have understood the overall theme of this octonary, which is that God created the elements as an “object lesson” to illustrate why basing one’s happiness on worldly elements is impossible, because they are not constant, and that “true rest” can only be found with God. However, the tone of this lesson is different between the two versions. Line five of the French version presents a more violent method of learning this lesson: “Pour monstrer que tu dois ta felicité querre” (In order to show that you must quarrel with your felicity). By contrast, the English version demurely offers that the lesson is: “To tache vs that we ought for our cheef good enquiry.” These lines imply that French Protestants must go out and fight for their truth, while English Protestants should learn the truth about God because it is for their “cheef good.” Admittedly, the English version does introduce the concept of “war” in line four, but it is “well-agreeing,” which diminishes the violence of the imagery.

TABLE L

Octonaire/Octonary V

<p>Vous, Fleuves et Ruisseaux, et vous, claires Fontaines, De qui glissant pas Se roule roule en bas Dites-moi la raison de vos tant longues peines. C'est pour monstret au doigt que ta vie en ce Monde S'enfuit ainsi que l'onde, Et ta felicité Ne s'arreste icy-bas où rien n'est arresté.</p>	<p>Yow fountains cleire, yow floods, and brookes that runs amaine And with a slyding pace Roules out your restless race Tell me I yow intreat the cause of your long paine? It is to figure foorth, our lyuves as fast to flie As we the streames do see And our only bliss Rests no wayes heer below, when each thing restless is.</p>
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In Octonaire V (Table L), both versions continue their attack on the inferiority/instability of the natural world. However, line two of the French version, “De qui glissant pas” (Of whose slippery step) adds an element of danger to the poem that the English translation does not. In line two of the English version, the “slippery step” becomes a “slyding pace.” While both versions imply movement, one suggests possible harm from falling (a slippery step), and the other a graceful flow (slyding pace). In fact, the English version creates a sense of the beauty of nature where the French version

creates fear. Perhaps this difference in the tone of the poems can be attributed to the difference between the lives of French Protestants who were living in fear for their beliefs and that of the English who were free from fear and could start to appreciate some of the beauty of God's earth, however unstable it may be. The English translator could also have been influenced by Celtic religious tradition that "regarded rivers as bestowers of life, health, and plenty" (MacCulloch 183), a connection that could discourage him from imagining a river as a dangerous place.

TABLE M

Octonaire/Octonary XIV

Ce n'est rien qu'une Echo tout cest immonde Monde, Sortant d'un bois, d'un roc, et d'une profonde onde, Un son naissant-mourant, une voix vifre-morte, Un air rejaillissant, qu'un vent leger emporte, Un parler contrefaict, qui est esvanoui Si tost qu'il a trompé celui qui l'a oui. Tais-toy, fuy loin de moi, Echo, fuy, Monde immonde, Demeure au bois, au roc, et en l'onde profonde.	The world is nothing else except an Eccho vaine Ysswing from woods, and rocks, and evry watrie plaine; A lyveles lyvely voice, a new-borne dieing sounde; A light aire that the wind doth bricoll and rebounde; A conterfeted speech, that in a tryce' is fone Before it fully peirs the eares of any one. O hold thy peace, flie hence, flie Eccho world flie To watrie plaines, to rocks, and evry hollow tree.
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In Octonaire XIV (Table M), both the French and English versions compare the world to an echo that is created by all of the natural elements of the earth, such as rocks, trees, and water. This anti-Pagan comparison is stronger in the French version as the

“echo” is described as “immonde” (immoral or unclean in the religious sense) (line 1). The English version describes the echo as “vaine,” which is one component of immorality, but not as wholly decadent as “immonde.” The anti-Pagan sentiment again comes across stronger in the French version in the last line of the poem as the echo is told to “Demeure au bois, au roc, et en l’onde profonde” (Live in the woods, the rock, and the deep wave), perhaps mocking the ancient Celtic belief that spirits live inside natural objects (MacCulloch 3). The English version of line eight, by contrast, simply tells the “echo world” to flee “To watrie plaines, to rocks, and evry hollow tree,” which does not as overtly condemn Paganism (or Celtic Christianity). However, the English version of Octo XIV is not a meek poem. In a unique departure from its usually less intense imagery, the English translation actually portrays the concept of the echo’s “counterfeit speech” more savagely than the original: “A conterfeted speech, that in a tryce’ is fone | Before it fully peirs the eares of any one” (lines 5-6). Perhaps, in this case, the English translator wished to reiterate that Protestantism was the true form of Christianity and hoped to discourage people from listening to English Catholics, who were not in power, but whose voices had not been completely silenced either. The French version focuses more on the echo’s deceptive nature: “Un parler contrefaict, qui est esvanoui | Si tost qu’il a trompé celuy qui l’a oui” (A counterfeit speech, which is faded | As soon as it deceived the one who heard it). Perhaps this is a statement more directed at those in the French government who de Chandieu and other French Protestants believed were deceiving the people by repressing the “true” form of the Christian faith.

TABLE N

Octonaire/Octonary XXVI

Tu me seras tesmoin, ô inconstante France, Qu'au monde n'y a rien qu'une vaine inconstance, Car ta paix est ta guerre et ta guerre est ta paix, Ton plaisir te desplaist et ton soulas t'ennuye. Tu crois qu'en te tuant tu sauveras ta vie, Flotant sur l'incertain de contraires effects. Il n'y a chose en toy qui ferme se maintiene, Et n'as rien de constant que l'inconstance tiene.	Inconstant fickill France, well mayest thou testifie That in this world is nought but vaine inconstancie For thy peace is thy warre, And thy warre is thy peace Thy pleasures thee desplase, thy solace thee annoyes Thou thinkest by being wild, that thou thy lyfe enjoyes Thus, wav'ring, dost thou run, a most contrary race There is nothing in thee, that firmenes doth imply And nothing constant hast but thyne inconstantcie.
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The most obvious cultural difference between the two versions of Octonaire XXVI (Table N) is actually a similarity. Both poems begin by addressing “ô inconstante France” (O inconstant France). While de Chandieu was clearly addressing his fellow

citizens, the English translator chose not to directly address the English. In fact, not only did the translator avoid condemning England, he intensified the insult against France by adding the word fickle: “Inconstant fickill France” (line 1). Although the English version addresses France more negatively, it is the French version that takes on a more somber tone: “Tu crois qu’en te tuant tu sauveras ta vie” (You think that by killing yourself you will save your life) (line 5). The English translator avoids speaking in terms of life or death, and chooses to translate line five as “Thou thinkest by being wild, that thou thy lyfe enjoys.” This translation implies that an English person’s struggle was the choice between “being wild” or leading a more pious lifestyle, while the original poem implies that the French were actively killing themselves in an attempt to save themselves. This difference could also be attributed to the position of Protestantism in France (where religion was a “life or death” struggle) versus its position in England (where religious “war” was more of a personal battle).

TABLE O

Octonaire/Octonary XXXVIII

Le Babylonien a rengé sous ses loix L'une des plus grands parts du Monde que tu vois. Le Perse l'a vaincu, luy-mesme par apres Rangea son col hautain sous la bride des Grecs; Puis Romme a commandé à la machine ronde, Et Romme ne s'est peu à la fin endurer. Qui es-tu maintenant, qui oses esperer, (Les monarches tombez) demeurer ferme au monde?	The Babylonian, subdued to his raigne One of the greatest parts, of all the Earth We kno: The Persian vainquish'd him: The gallant Perse right so Humbled his hye-rais'd head, vnder the Greeke againe The Romaine last of all, did all the earth command And Rome We sie hath not endured to the end Who art thou then (o man) that dars't thy hoipes intend To fixe thy standing here, Sith Monarks could not stand?
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While on the surface Octonaire XXXVIII (Table O) recounts the history of the world's superpowers and their eventual downfalls, one cannot overlook the double meaning of "Rome" and how the relationship with this empire/city-state differed between France and England during the time period that *Les Octonaires* were written and

translated. First, Rome can be interpreted to mean the Roman Empire, a once mighty ancient civilization that ultimately imploded. This interpretation is seen in both the French original and the English translation. A second interpretation, however, is more germane to the Catholic/Protestant conflict that occurred in both France and England. Rome, the city-state, was the seat of power of the Roman Catholic Church, an entity that dominated England until King Henry VIII declared himself the head of the Church of England in 1534. By contrast, the French monarchy was still allied with (and most Protestants would say subjugated to) Rome when de Chandieu wrote *Les Octonaires*. This second interpretation is obvious in the French original, yet not in the English translation. It is interesting to note that in both versions, every ancient civilization (except for Rome) is only referred to by the name of its people: Le Babylonien (the Babylonian), le Perse (the Persian), and des Grecs (the Greeks). In the French version, however, de Chandieu never refers to the “Romains,” only “Romme.” The English version uses both “Romains” and “Romme.” Furthermore, the differing political intents of de Chandieu and of his English translator can perhaps be glimpsed in the last line of the poem: “Les monarches tombez” (The monarchs fell) versus “Sith Monarks could not stand.”¹² Perhaps de Chandieu was hoping for the current Catholic-controlled monarchy to fall, while the English translator, who probably did not wish to see the English monarchy fall, chose to describe monarchs as unable to stand. This more passive imagery reflects the translator’s likely satisfaction with and confidence in England’s current situation.

¹² Alternately, it is possible that “tombez” is being used in the imperative, which would change the translation to “Monarchs, fall!”

As seen in these close readings, using a multiculturalist perspective can help to identify how one's group identity may affect the translation of a foreign text. Antoine de Chandieu was a French Protestant in a Catholic-dominant society, while his translator was an English Protestant in a Protestant-dominant society. While French and English Protestants held many of the same beliefs, which can account for their many cultural similarities and the overall sameness of the French and English versions of *Les Octonaires*, subtle differences between the original poems and their translations can be attributed to multicultural issues. For instance, England's greater ties to its pre-Christian religious traditions as well as its politically more powerful Protestant church likely influenced the English translator to make some of his imagery less violent and his tone less desperate. These differences, however, do not mean that the English were indifferent to the French Protestants' struggles. According to David Potter, the English watched the religious conflict unfolding in France with great interest and, depending on their point of view, either saw "a great battle between the forces of good and evil or a severe threat to the security of their country" (1). This interest created a demand for translations of books, newsletters, and pamphlets concerning current events in France, especially the St. Bartholomew Day's massacre (1). Perhaps this interest even partly inspired the English translator to bring de Chandieu's work to England.

A READER-RESPONSE READING

In *The Translator's Turn*, Douglas Robinson argues that the “uneasy truth for logical theorists of translation is that equivalence between two texts has never been precisely definable or measurable, which makes the assessment of translation quality . . . problematic at best” (134-135). As an alternative to this traditional dilemma, he proposes a “people-centered theory of translation” in which one “would study translation in terms not of structural equivalence but of what translators and readers do—how people interact in the many different activities surrounding translation” (135). Just as Robinson challenges the concept that “equivalence” is the sole ideal by which translators should be judged, reader-response critics dispute the notion that any reading of a text can be “the only possible or the only valid reading” (Evans 72). In fact, reader-response critics believe that “[w]riters have, at best, only a limited amount of control over how their texts are interpreted” (70). Thus, reader-response criticism places more importance on the reactions to a text than on the text itself. In the case of a translated text, a reader-response critic may even view the translation as an elaborate reader-response to the original text—not something that needs to be judged against the original, but rather something that is actually a critical analysis of the original.

When looking at the translations of *Les Octonaires* through the lens of reader-response criticism, it is sometimes helpful to look at the intended “readers” or audience of the *Octonaries*. One could argue that the first “reader” of the translation was the English translator. His unique response can perhaps best be seen in the decisions he made

during the translation process. As was discussed in the previous chapter on multiculturalist criticism, the translator's English Protestant heritage surely affected the tone and imagery of his translation. Because these effects were covered extensively in the previous chapter, this chapter will focus on other readers of the *Octonaries*.

For instance, another close reader of the *Octonaries* was Esther Inglis, who transcribed the translations into miniature gift books as a means to generate income for her family and secure their social position.¹³ While Inglis probably did not do the actual translations, she did inscribe personalized dedications and introductions at the beginning of each book, as well as add colorful illustrations. These illustrations were likely taken from popular patterns of the day. Anneke Tjan-Bakker explains that the “pouncing” method that Inglis used to create her illustrations caused the original patterns to be “short-lived” (57).¹⁴ Tjan-Baker further describes how Inglis's work habits affected her manuscripts:

When writing the text [for *The Octonaries*] she had reserved space at the top of the page for the illustration. Together with the illustration she introduced the numbers of the octonaries, but for some reason (perhaps

¹³ According to Anneke Tjan-Bakker, a “reward for a gift book could vary from a few shillings to a few pounds” (52). Tjan-Bakker also points out that Inglis's husband, Bartholomew Kello, was frequently sent on foreign missions by the English crown and “took the opportunity to present the ‘furrayne Princes’ and ‘Personnages’ with one of his wife's manuscripts, in the hope to receive a monetary reward in return” (50).

¹⁴ Pouncing involved copying by “pricking through the outline of the required motif, then dusting charcoal through the holes, to produce a copy on the piece to be decorated” (Tjan-Bakker 57).

something as arbitrary as a gust of wind or the children knocking them off the table) their order got mixed up before they were illustrated and thus numbered. It seems she did not have the originals at hand to check the correct order. Later, in her unillustrated copies of the *Octonaries* in French, she reverted to the correct numbering of them. (59)

Her patterns were fragile and ephemeral, her manuscript pages were inconsistently ordered, and she wrote in both English and French. Could this writing process have reinforced, to Inglis, the poems' themes of inconstancy and mutability? While this idea is purely speculative, it can be stated with some degree of certainty that Inglis at least regarded her own calligraphy as a testament to her religious faith. Susan Frye asserts that Inglis, "like so many women from this period, connected her skills with her Protestantism" and that "writing properly meant living a moral life" (470). Frye uses one of Inglis's dedications written in a book given to Elizabeth I as evidence that Inglis herself "argues that her writing amounts to 'a portrait of the Christian Religion,' formed through the gifts that God has given her to use pen and pencil" (471). This point of view surely affected Inglis as she was transcribing the *Octonaries*. Perhaps she even came to see her work as elevating the spiritual quality of the verses.

While it is likely that Inglis was a sincerely devout Calvinist Christian and did believe she was doing noble work by transcribing these poems, it is equally obvious that she was not only seeking to awaken the spiritually unenlightened, but also to gain and maintain political and financial support for herself and her family. According to Ziegler, "[a]lthough Inglis's gift books were meant for the moral and spiritual enrichment of those

who received them, there [were] . . . monetary and political intentions as well, which her recipients would have implicitly understood” (33). There are no recorded accounts of Inglis’s attempts to distribute her books to Catholics or non-Christians, nor is there any indication that she suffered any persecution for what she was doing. Conversely, the original author, Antoine de Chandieu, was forced into exile in Switzerland as a direct result of his activities.¹⁵ Ultimately, Inglis’s response to the *Octonaries* was likely similar to that of an artisan to his or her craft.

Clearly, Inglis sought to influence her readers’ opinion of her and her talents, as her family’s financial livelihood depended on it. In turn, she also likely shaped her readers’ opinion of the *Octonaries*. In 1607, she presented copies of the *Octonaries* to Prince Henry and William Jeffrey, her friend and landlord (Ziegler 26-28, 32). In Prince Henry’s copy, Inglis used “decorations of arms and armor” for *Octonaries* I-V, because “Henry’s love for the martial arts was widely known” (Tjan-Bakker 54). In the dedication to Jeffrey, she describes the book as “a singular work of my pen and pensill for recreation of your mynd” and hopes the verses will enable him to “persist in Virtue to the end” (MS Folger in Ziegler 32). Esther Inglis’s readers’ responses to the translations were likely quite different from those who read the *Octonaries* by other means for several reasons. First, each book was a personalized gift uniquely crafted to flatter the recipient. Second, the petite size of each book added to its personal nature because the reader could easily

¹⁵ Although de Chandieu originally published *Les Octonaires* under the pseudonym Zamariel (Bonali-Fiquet 12) and the poems did not appear under de Chandieu’s name until after his death (Zielger 22), his actions as a Protestant pastor were sufficient to endanger his life in France.

carry it around and keep it close at all times. Lastly, the handmade quality of each book added an element of exclusivity and prestige that would not have come from a mass-produced printed version of the poems.¹⁶

In addition to Esther Inglis's financial and political intentions, sociolinguistic differences between French and English probably further influenced English readers' responses. The most notable example is the translation of the word "mondain" to "worldling" in the English version. While both terms have roughly the same meaning, "someone of the world," their etymologies are strikingly different. During the time that de Chandieu wrote *Les Octonaires*, the word "mondain" was a generic term for "man" usually used in positive expressions with adjectives like "prudent, wise, or shrewd" (Bonali-Fiquet 25).¹⁷ A few writers at that time, such as Valerand Poullain, had started using "mondain" to represent atheists or those who had become too caught up in this world and had forgotten God (Bonali-Fiquet 26-27). In fact, Bonali-Fiquet suggests that de Chandieu was familiar with Poullain's work, which likely influenced him to use the "mondain" as the "protagonist" of *Les Octonaires* (27). Clearly, de Chandieu appreciated the irony of using "mondain" as a device to shock and awaken his readers. The English equivalent, "worldling," effectively conveys the negative tone that de Chandieu wanted to imply because the suffix "ling" is belittling. However, it cannot express the same irony as "mondain" because "worldling" is not a word as commonly used in English, and

¹⁶ Frye states that texts during this time "continued to circulate in manuscript form even as print became the more available technology; sometimes even printed books were copied by scribes to recreate the look of less widely marketed books" (469).

¹⁷ Bonali-Fiquet references the Dictionary of 16th Century French Language in making this assertion.

English readers' first exposure to the term was in a negative context. According to the *Oxford English Dictionary*, the earliest usage of "worldling" appeared in 1549 and had the meaning "one who is devoted to the interests and pleasures of the world." Ironically, "worldling" did eventually take on the more positive usage that "mondain" had first enjoyed—"a 'citizen of the world'" or "cosmopolite"—but this nuance did not appear until 1586 (*Oxford English Dictionary*). Although both meanings were in use when the poems were translated, it is notable that English readers' first association with "worldling" was negative. Thus, while the French audience may have become uncomfortable when reading "mondain," because until that point many may have thought of themselves as "mondain," Esther Inglis's hand-picked English readers would not have shared this discomfort because they would always have felt superior to a "worldling." The following analysis will touch on all of these issues as they relate to reader response theory by closely examining Octonaire IV, XIII, XV, XX, and XLII.

TABLE P

Octonaire/Octonary IV

Y a-il rien si fort, si rude et indomptable	Is any thing so strong, so not to be witstand
Que le flot de la mer par les vents tourmenté?	As is the stormie Sea's, by boystrous windes in crest?
Y a-il rien qui soit si foible que le sable?	Is any thing so weake, so feebill as the land?
Le flot est toutesfois par le sable arresté.	The sea is ne'ertheles by her owne sands represt
O Mondain de combien la tempeste est plus forte	O worldling! How much more, the tempest doth prevaill
Du vent de tes desirs, que ton ame transporte!	That doth torment thy soule with winds of vain desyres
Veu que rien n'est si fort au monde, qui retienne	Sith nothing can be found, so strong that may avayle
Le flot tempestueux de la passion tienne.	To stop the passions stormes, that in they mynd empyres.

The mondain/worldling character first appears in Octonaire IV (Table P). This poem also sets the precedent for how “worldling” will be capitalized throughout the *Octonaries*. “Mondain” is always capitalized in the French version, regardless of where it

appears in a line. Conversely, “worldling” is only capitalized if it appears at the beginning of a line (with the exception of *Octonaire XXXVII*, where the English version does use a non-initial capitalization). This discrepancy is perhaps related to how the translator and in turn his English readers responded to “mondain.” As has been previously stated, the term “worldling” did not have the same impact on the English as “mondain” did on the French. Further linguistic evidence may suggest that the French perceived the “Mondain” as an actual character in the poems, while the English did not. Persons’ names are capitalized in both French and English. By choosing to capitalize/not capitalize mondain/worldling, de Chandieu and his translator were revealing their opinions as to whether or not the mondain/worldling should be viewed as an actual “person.” Furthermore, adjectives that describe national origin are not capitalized in French (unless they are being used to refer to a person without using a noun),¹⁸ which could provide further evidence that de Chandieu viewed the “Mondain” as a person whose “nationality” was the “world” (or Earth). By contrast, adjectives that describe nationality are always capitalized in English. So, if the English translator had perceived the “worldling” as a nationality (like an Englishman or an Earthling), he would have capitalized it, yet repeatedly he chooses not to capitalize it, thus rendering the “worldling” a non-person. Perhaps this devaluation of “worldling” was the translator’s attempt to recreate the perplexing/discomforting effect of “Mondain” for his English

¹⁸ For example, the adjective for “French” in French is “français” and the phrase “the French man” would be “l’homme français” (no capitalization). However, the adjective may be used alone, such as “Le Français” and would also mean “the French man” (capitalization required).

readers; however, the usage may have had the opposite effect. Presented with such a dehumanized protagonist, many English readers may have been able to distance themselves from the “worldling,” making them feel a sense of superiority and completely missing the lesson that they were the “worldling.” Combined with a personalized dedication contained within a beautifully handcrafted gift book, Esther Inglis’s readers surely thought they were far from being “worldlings.” It is interesting to note that Inglis may also have been oblivious to the meaning/impact of “worldling.” Tjan-Bakker describes Inglis as “word-blind with regard to the translation of ‘mondain’” as she frequently misspells worldling as “wordling” in some of her unused manuscripts (63).

TABLE Q

Octonaire/Octonary XIII

Mondain, qui vis et meurs au Monde perissable,	Worldling, that lives and dies, in this wretch'd vale of teares
Miserable est ta vie, et ta mort miserable.	Thy lyf is miserable, and wretch'd thy death appears.
Car ta vie te tue et te tient attaché	for thy lyfe killeth thee, and holds thee
Des liens de la mort, salaire du peché;	fastned in
Et du mourant pecheur la mort est immortelle,	The gyuse of living death, the dw reward of sin.
D'autant plus perissant, qu'il perit sans perir.	And when thou comest to die, thy death is immoretell
Ainsi vivant mourrant, Mondain, ta peine est telle,	A death, so much the worse, as it is ever dieing
Que ta vie est sans vivre, et ta mort, sans mourrir.	Thus both in lyfe and death, thou finds a restles hell
	Thy lyfe without trew lyfe, thy death without death being.

In Octonaire XIII (Table Q), the English translation uses “worldling” only once, while the French version uses “mondain” twice. The French version also introduces another character in line five, the “dying sinner” (mourant pecheur), while the English

version makes the “worldling” the dying sinner by choosing not to refer to a “dying sinner,” but to continue using “thou” (And when thou comest to die, thy death is immoretell). This difference is likely the reason that “mondain” is used twice in the French version (de Chandieu needed to clarify that he was once again talking about the “mondain” and not the “dying sinner”) and only once in the English version (the translator never introduces another character so it is not necessary to clarify that he is still speaking about the “worldling”). This difference can also be attributed to de Chandieu’s inclination to view the “mondain” as someone who has strayed from God but is not lost forever; he uses the “dying sinner” as a cautionary tale for the “mondain.” By contrast, the English translator has shown that he does not have that same connection with the “worldling” and easily makes him the “dying sinner.” The English readers, who have mentally distanced themselves from any association with the “worldling,” likewise see no problem with making him the sinner. Other variations between the original and the translation might also have reinforced different readers’ perceptions’ of this poem. For example, the first line of the French version emphasizes the impermanent nature of the world to the Mondain—“Mondain, qui vis et meurs au Monde perissable” (Worldling, who lives and dies in the perishable World)—while the English translator chooses to focus on the pain and suffering of the world: “Worldling, that lives and dies, in this wretch’d vale of teares.” Furthermore, in line seven of the English version, the translator writes, “Thus both in lyfe and death, thou finds a restles hell.” The French version never mentions “hell.” In fact, the overall tone of the French version is one of caution to the Mondain, using the “dying sinner” as the example not to follow. Conversely, the English

version comes across as a wholesale condemnation of the worldling. As a curious side note, in one of the Folger Library manuscripts, Esther Inglis chose to illustrate this octonary with three plump, ripe strawberries. Tjan-Bakker debates the extent to which Inglis did or did not consciously use symbolism when adding illustrations to the *Octonaries* and ultimately decides that most of the illustrations were purely decorative; however, some may have been “vanitas” symbols, or images “of the transience of life” (64-66). If Inglis did choose the strawberries as a vanitas symbol, it is likely she used the French version as her inspiration, as the English version is more evocative of apples (a biblical forbidden fruit eaten by Adam and Eve, the first fallen “worldlings”).

TABLE R

Octonaire/Octonary XV

Comme le prisonnier cloué à sa cadene	Lyke as the Prisoner, that lyes fast in
Songe qu'il fuit et court, où son plaisir	the gyues
le meine,	Dreames that he runs and goes, where
Et celuy qui a faim, pense, en songeant,	his delyte him dryves
se paistre,	And as the famish'd man, that dreames
Et moins il est repeu qu plus il le pense	of daynty meates
estre,	The more enhongred is the more he
L'homme endormi au Monde en son	thinks he eates:
peril s'asseurem	So worldlings luld on sleep, in dangers
Il songe qu'il est libre en sas captivité,	are secure;
Il songe qu'il abonde en sa necessité,	Thus though captived still, they dreame
Et tousjours sa prison, tousjours sa faim	of libertie
demeure.	Thus dreame thy do abounde, though in
	penuretie
	Yitt both their prison still, and famine
	doth indure.

In a unique twist, line five of the English version of Octonaire XV (Table R) uses “worldlings” where the French version does not use “mondain,” [“So worldlings luld on sleep, in dangers are secure”] versus [“L’homme endormi au Monde en son peril

s'asseur" (The man sleeping in the World in his peril assures himself)].¹⁹ Although de Chandieu thought of the "mondain" character as one who was spiritually asleep, he chose to refer simply to a "man asleep in the World" and not the "mondain" in this octonary. Perhaps de Chandieu wanted to emphasize more the "asleep" characteristic in this poem and less the materialistic aspect of the "mondain." The English translator, as has been previously discussed, did not appear to have the same feelings/opinions about the "worldling" as de Chandieu did about the "mondain." Thus, the English translator likely thought "worldlings" was an adequate substitute for "man asleep in the World." The English readers, who likewise distanced themselves from the "worldling," would not have thought it odd to see "worldlings" introduced in this poem because the "worldling" was just an abstract construct to them and not someone or something real. In fact, by making "worldlings" plural in this poem, the English translator further generalizes the character and reinforces the "us versus them" mentality of his English readers.

¹⁹ The verb "s'asseurer" is not found in a modern French dictionary; however, "s'assurer" means to assure oneself and provides a logical translation.

TABLE S

Octonaire/Octonary XX

L'Ambitieux veut tousjours en haut tendre	The ambitious man doth always vpward tend
Et adjouster honneur dessus honneur.	And honnours high to honnours euer
L'Avare fend la terre, afin d'y prendre	bend:
Le metail riche, où il fonde son heur.	The greedy wretch doth through the
L'un tend en haut, et l'autre tend en bas,	earth descend And cerche her center mettals riche to
L'un est contraire à l'autre, ce nous semble,	find. Th'one to the other opposite wold
Mais pour cela contraires ne sont pas,	seeme
Car à la fin ils se trouvent ensemble.	But do them not for this contrary deeme For both are plac'de together in the end.

An interesting feature of Octonaire XX (Table S) is that Esther Inglis chose to illustrate it not with her usual flowers, but with frogs (Tjan-Bakker 55). Inglis did not give any reason for choosing frogs over flowers for this octonary. Perhaps the “upward/downward” imagery in the poem reminded her of hopping frogs. There are biblical references to frogs of which both Inglis and her English readers would likely have been aware. Revelations 16:3 says, “And I saw three unclean spirits like frogs come

out of the mouth of the dragon, and out of the mouth of the beast, and out of the mouth of the false prophet.”²⁰ Also, in Exodus 8:6 frogs come as the Second Plague of Egypt: “And Aaron stretched out his hand over the waters of Egypt; and the frogs came up, and covered the land of Egypt.” So, Inglis could have used the frogs to equate ambition and greed with “unclean spirits” of a “plague.” Regardless of Inglis’s intent, the frog illustrations probably did influence (at least subconsciously) how her readers responded to this poem. The illustrations may have caused the English readers to associate ambitious/greedy men with frogs, making these type of people seem at the most repulsive or at the least ridiculous. Or, the frog images could have reminded the readers of the above-mentioned biblical references, which may have caused them to have a greater appreciation for the moral authority of this octonary. Whether she did so intentionally or not, by using frogs instead of flowers, Inglis added another dimension to the translation of the poem that did not exist in the original.

²⁰ All biblical references come from the King James version of the Bible.

TABLE T

Octonaire/Octonary XLII

<p>Toy qui plonges ton coeur au profonde de ce Monde,</p> <p>Sais-tu ce que tu es? le sapin temeraire Qui saute sur le dos de la furieuse onde, Eslancé par les coups du tourbillon contraire.</p> <p>Raison, ton gouvernail est pieça cheut au fond:</p> <p>Tu erres vagabond où le vent variable De tes plaisirs t'emporte, et en fin, il te rompt</p> <p>Contre le roc cruel d'une mort miserable.</p>	<p>Thou that dost plunge thyn hart, into the worlds deepe</p> <p>Knowes thou what thing thou art? A wanring vesshell Pure</p> <p>That doth the furious rage of wind and tyde endure</p> <p>Whilst on the stormye back of Neptune she doth keepe.</p> <p>Raison (thy ruther 'slost, each thing to ship-warck tend;</p> <p>Thou errest heere and there at pleasure of the wind</p> <p>Of thyn impure delytes, till carryed so we find</p> <p>Thee dasht gainst cruell rocks of an vnhappy end.</p>
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In Octonaire XLII (Table T), the English translator refers to the Roman god of the sea, Neptune—"Whilst on the stormye back of Neptune she doth keepe" (line 4)—while the French original does not. In line three of the French version, de Chandieu states, "Qui

saute sur le dos de la furieuse onde” (Who jumps on the back of the raging wave). While both poems are infused with maritime imagery, it is curious that the English translator introduces a clearly non-biblical reference to a pagan deity. In fact, the English translator uses a “Neptune” reference again in Octonaire XLVII, while de Chandieu does not.²¹ Moreover, the translator uses a reference to Apollo/the Sun god in Octonaire VI, “When faire Phoebus’s son (the day)” (line 1), where de Chandieu writes, “Quand le Jour, fils du Soleil” (When the Day, son of the Sun) (line 1).²² As a pastor, de Chandieu likely did not want to confuse his readers with non-Christian allusions. The English translator’s decision to include classical allusions may have caused some of his readers to view these poems more as poetry and less as spiritual meditation.

Other differences between the French and English versions of Octonaire XLII probably also influenced the English readers’ responses. For instance, both versions ask the readers in line two, “Knowes thou what thing thou art?” However, the answers are strikingly different. In the French version, the readers are “le sapin temeraire” (the reckless coffin), while in the English version they are “A warring vesshell Pure.” Seeing one’s body as a container for death emphasizes the fragility and insignificance of the flesh. The English readers, though, would have seen themselves as simply ships that have

²¹ “Their stormie streames vnto Neptunus’ raigne” (line 6) versus [“Et va courant, fuyant ainsi que l’onde | D’un gros torrent que l’orage des cieux” (And going running, fleeing like the wave | Of a big torrent that the storm of the skies/heavens)] (lines 4-5).

²² This octonary may be numbered Octo V in various English sources due to Esther Inglis’s mixing up the pages of her manuscript.

lost their way—a poetic yet not dramatic image. Likewise, the differing tone of the last two lines of each poem would likely have left the English readers feeling like they had just read a beautifully written poem, while the French readers may have been scared to death. The English version reads, “. . . till carryed so we find | Thee dasht gainst cruell rocks of an vnhappy end.” The French version, by contrast, warns, “. . . et en fin, il te rompt | Contre le roc cruel d’une mort miserable” (and in the end, it breaks you | Against the cruel rock of a miserable death).

As the preceding reader-response analyses have demonstrated, by looking at the greater environment in which a text is translated, one can broaden the reading of a poem to include reactions by all readers of the text. The examples in this chapter have shown how decisions made by the English translator and by Esther Inglis, the poems’ transcriber, may have affected the English readers’ responses to the *Octonaries*. The English readers likely read the *Octonaries* for meditation, comfort, resolve, and perhaps even entertainment (due to the beautiful calligraphy and fanciful illustrations added to the books). The French readers received many of these same benefits from *Les Octonaires*; however, given their uncertain position in society due to the religious war in their country, French readers were also likely filled with ideas of rebellion, anger, and possibly fear towards the reigning Catholic establishment as they read the poems.

A final issue to consider when reading these poems from a reader-response perspective is the fact that these poems were written and translated over 400 years ago. Modern English readers of these poems do not share the same experiences of the original readers nor do they completely share the same language or culture. For example, how

would a twenty-first century anglophone American Catholic of French descent respond to the *Octonaries*? Likewise, how would a modern reader react to the meaning of “mondain” and “worldling?” According to the *Oxford-Hachette French Dictionary*, the current English equivalent of “mondain”²³ is “socialite” and the French equivalent of “worldling” is “matérialiste.” Is this evidence that the positive/negative connotations are continuing to shift in French, but remain static in English? The *American Heritage Dictionary of the English Language* defines “worldling” as “one who is absorbed by worldly pursuits and pleasures” and the *Oxford English Dictionary* notes that the last usage of “worldling” meaning “an inhabitant of the world”—which is now considered obscure—was in 1816. Although the *Dictionnaire Alphabétique and Analogique de la Langue Française* gives the “most known” definition of “mondain” as “related to the society of people in the public eye, concerned with leisure activities and high society get-togethers (often pejorative),”²⁴ the modern use of “mondain” as an adjective hints that being a “mondain” may not have the stigma that de Chandieu intended. “Mondain” is used as an adjective in phrases such as “obligations mondaines” (social obligations), “chronique mondaine” (society gossip column), or “il a été très mondain avec moi” (he treated me with studied politeness or courtesy).²⁵ These issues pose only some of the many potential questions raised by a reader-response approach to these poems.

²³ “Mondain” (a male socialite) also now has a feminine form “mondaine” (a female socialite).

²⁴ “Relatif à la société des gens en vue, aux divertissements, aux réunions de la haute société (souvent péj).”

²⁵ These phrases and their translations come from “Mondain,” *Collins Robert French Dictionary*, 7th ed., 2005.

A DIALOGICAL READING

Dialogical criticism, first conceived by Mikhail Bakhtin, emphasizes “how language functions as different voices within the text” (Evans 73). Bakhtin believes that these “voices” create a dialogue (73). This theory assumes that writers play an active role in this dialogue both with readers and with other texts, and that the text can express multiple points of view (73). Consequently, writers find themselves writing in anticipation of their readers’ potential reactions (74). A dialogical critic will focus on the “competing voices” within a text by looking not only at what is outwardly stated, but also at what can be inferred (74). When a text is translated, this dialogue becomes a three-way conference, with the translator acting as moderator between the source language author and the target language audience.

When analyzing a text from a dialogical perspective, it is useful to begin by looking for the types of “conversations” that can be found in the text. One way to find these potential conversations is to determine the grammatical “voice” of the text. In English, there are three voices with singular and plural forms: first person (I/we), second person (you²⁶), and third person (he/she/it/one/they). The French language also uses three voices²⁷, yet the third person singular pronoun “on” (which means “people in general”) is

²⁶ Renaissance English speakers typically used “thou” for second person singular and “ye” for second person plural; however, this usage was in flux, as will be discussed later in this chapter.

²⁷In French the forms are as follows: first person (je/nous), second person (tu/vous), third person (il/elle/on/ils/elles).

unique in that when it is translated into English, it can be used to refer to the first, second, or third person depending on context. While “on” can be translated as “you,” “we,” “they,” or simply “people,” it is frequently translated into English as “one.” In English, “one” is an impersonal form of address. At best it suggests the writer has some authority over the reader, while at worst it implies condescension. However, in modern informal French “on” is often used between family and friends in instances where an English speaker would say “Let’s.” For example, “on y va” (literally “one goes there”) is a common way to say, “let’s go.” While this usage is informal and more modern, the usage of “on” during the Renaissance still likely differed in tone from the use of “one” in English because its meaning is derived from the word for “man.” This difference likely created a challenge for the English translator of *Les Octonaires*, especially from a dialogical perspective. He not only needed to determine the original author’s intention (which “voice” did Antoine de Chandieu want to express?), but he also needed to find a way to translate the proper tone of the conversation between the poems’ speaker and the reader. One could argue that since de Chandieu also uses “tu/vous” (you) and “je/nous” (I/we) in *Les Octonaires*, he likely meant to say “one” in the cases that he used “on.” However, the inherent inclusive nature of “on” in French cannot be ignored.

Another factor that is pertinent to dialogical criticism is the difference between second person pronoun usage in French versus English. During the time that these poems were written and translated, the French used “tu” to signify the second person singular informal and “vous” to signify the second person formal and/or plural. This distinction still exists today. By contrast, the English usage of second person pronouns was

undergoing a transition at this time. According to Gert Ronberg, “[i]n the sixteenth and early seventeenth centuries, singular you (and of course ye²⁸) was employed by inferiors to superiors . . . and thou/thee²⁹ were used in the reverse manner, but also when addressing God because of the wish for intimacy” (76). These rules, though, were often broken as sometimes the choice of pronoun depended on rhyme or, as in most cases, indicated the speaker’s “attitude” or “emotions” toward the recipient (77). Today these distinctions have completely disappeared as modern English speakers use “you” exclusively.

In addition to focusing on grammatical voice, another way to examine the types of conversations found within a text is to look at the use of direct address or literary devices, such as erotema (rhetorical questions). For example, de Chandieu frequently speaks directly to his readers as “tu/vous” (thou/you) or with the unflattering moniker “Mondain” (Worldling). In most cases, the English translator preserves the direct address and rhetorical questions, but not always. The following dialogical reading of the *Octonaries* will address how differences between the original and the translation regarding voice, pronoun choice, and erotema affect the conversations found within *Octonaires* I, III, VI, IX, X, XI, XIII, XXXVII, XLVII.

²⁸ “Ye” is the second person plural subject form, while “you” is the object form; however, Renaissance English speakers frequently used “you” as both subject and object. The translator of *Les Octonaires* uses both “yee” and “you” as subject.

²⁹ “Thou” is the second person singular subject form, while “thee” is the object form.

TABLE U

Octonaire/Octonary I

Quand on arretera la course coutumiere	When one may firmly staye, the ordinary rout
Du grand Courier des cieux qui porte la lumiere,	Of the great Poste of heav'n that beares the light about
Quand on arretera l'an qui roule toujours	When one may firmly staye the ever- rouling yeire
Sur un char attelé de mois, d'heures, de jours,	On his triumphant Teeme, of months, of houres and dayes:
Quand on arretera l'armee vagabonde	When one may firmly staye, the many
Qui va courant la nuict par le vuide des cieux,	squadrons cleere Of twinkling starrs that in the emptie
Descochant contre nous les longs traicts	welking strays,
de ses yeux,	Darting against our heades, the long
Lors on arretera l'inconstance du	beames of their eye:
Monde.	Then maye he firmly staye, the worlds inconstancie.

Octonaire I (Table U) provides an example of how the English translator may have been trying to compensate for the difference between the French pronoun "on" and English pronoun "one." In the French version, the use of the pronoun "on" is consistent

throughout the poem. The English translator chooses to use “one” for “on” in lines one, three, and six yet decides to substitute “he” for “on” in the last line: “Lors on arresterá l’inconstance du Monde” (Then one will stop the inconstancy of the World) versus “Then maye he firmly staye, the worlds inconstancie.” This is notable because the French pronoun “on,” while usually translated as “one,” is also frequently used by the French to mean “we” or “you.” It does not denote gender. A hint that de Chandieu may have intended “on” to have a meaning closer to “we” in *Octonaire I* can be found in line seven: “Descochant contre *nous* les longs traicts de ses yeux” (Shooting long arrows at *us* from its eyes) (emphasis added). If “on” was intended to be more impersonal, de Chandieu could simply have said “That shoots long arrows from its eyes.” The English translator replicates this shift to first person in line seven as well: “Darting against *our* heades, the long beames of their eye” (emphasis added). Curiously, though, while de Chandieu goes back to using “on” in the last line, the translator decides to use “he” instead of staying with “one” for consistency. Perhaps the translator recognized that the pronoun “on” would be perceived differently by French readers than the pronoun “one” would be by English readers. In order to create the more intimate dialogue that de Chandieu may have intended, the translator needed to find a way to make the last line sound less impersonal without drastically changing the meaning. The use of “he” may have provided more of a “face” to the readers who could then imagine the poem’s speaker speaking to a man rather than to an ambiguous unknown entity (“one”).

TABLE V

Octonaire/Octonary III

Le Feu, l'Air, l'Eau, la Terre, ont tousjours changement,	The fyre, aire, water, earth, the world with changes fill:
Tournant et retournant l'un à l'autre element.	They turne and turne again; each in the other still.
L'Eternel a voulu ce bas Monde ainsi faire	So God was pleas'd to mak what this lowe worlde presents
Par l'accordant discord de l'element contraire,	Of well-agreeing warrs of contraire Elements
Pour monstrier que tu dois ta felicite querre	To tache vs that we ought for our cheef good enquiryre
Ailleurs qu'au Feu, qu'en l'Air, qu'en l'Eau, et qu'en la Terre,	Else where than in the earth, the water, aire, or fyre
Et que le vray repos est en un plus haut lieu	That the ture reste of man, rests in an hyer place
Que la Terre, que l'Eau, que l'Air et que le Feu.	Then earth, aire, water, fyre; Or they all can embrace.

Octonaire III (Table V) provides an example of how changes in grammatical voice can alter the reader's experience of a poem. The French version refers to the reader as "tu" (you singular, familiar), while the English translation changes the voice to first

person plural “us.” While both versions engage readers in a conversation, this subtle difference may affect how they perceive their relationship with God. By using the familiar singular form of “you,” de Chandieu creates an intimate, one-on-one dialogue with his readers (much like the pastor he is, speaking to one of his parishioners in confidence). In line five, this more personal tone also supports the idea that God is interested in reaching out to people on an individual level [“Pour monstrer que tu dois ta felicité querre” (To show that you must quarrel with your felicity)], which implies that God is specifically interested in the readers themselves and is not just speaking to the masses. By contrast, the English version (“To tache vs that we ought for our cheef good enquiry”) presents a more generalized speech to the masses and does not speak uniquely to the individual readers. On the other hand, the English translator may have been trying to avoid the dilemma of which second person pronoun to use. Since he was probably not a minister like de Chandieu, using “thou” may have sounded as if he was speaking down to his readers, while using “you” may have sounded too formal.

TABLE W

Octonaire VI/Octonary V³⁰

Quand le Jour, fils du Soleil,	When faire Phoebus' son (the day)
Nous descovre à son resveil	At his arysing doth bewray
La montagne couloree	Of mountaine tops the proudest hight
D'une lumiere doree,	New painted with a golden light
Je remets en ma pensee	As soone I fixe deep in my mynde
Le beau jour d'Eternité,	The long day of Eternite
Quand la nuict sera passee	When all things shall renewed be
Et ce monde aura esté.	And night shall never cum againe.

Octonaire VI (Table W) presents another example of how differences in the use of voice between the original and the translation can affect the perceived dialogue between the poet and the reader, and, ultimately, the impact of the text. In lines one and two of the French version, de Chandieu speaks inclusively to his readers: “Quand le Jour, fils du Soleil | Nous descovre à son resveil” (When the Day, son of the Sun | Discovers us on his waking.) By using first person at the beginning of the poem, de Chandieu initiates a dialogue with his readers that he is able to return to later in lines five and six: “Je remets en ma pensee | Le beau jour d'Eternité” (I put my thoughts back again on | The beautiful day of Eternity.) This dialogue encourages readers to realize that they too can turn their attention to the beauty of eternity rather than dwelling on the intermittent light of this

³⁰ The French and English versions differ in their numbering of this poem.

temporary world. The English translator, by contrast, chooses to begin the poem in third person instead of first: “When faire Phoebus’ son (the day) | At his arysing doth bewray” (lines 1-2). This choice keeps readers distant from the poem’s speaker and does not initiate a conversation with them. Because the translator fails to recreate the dialogue that was present in the original, when the poem’s speaker does use first person in line five (“As soone I fixe deep in my mynde”) the conversation seems one-sided. Thus, readers may feel more like recipients of the poem’s message and less like co-creators, which weakens its impact.

TABLE X

Octonaire/Octonary IX

L’Esté rallumant ses feux,	When Sommer hott inflames the ayre
Le laboureur tout joyeux	The joyfull Cloune shakes off all caire
Va recompenser sa peine	The yellow treasure of the playnes
Du blond thresor de la plaine.	At large requyting all his paynes.
Mais qui au Monde s’addonne,	But yee that with discourses vaine
Et discourant, souhaictant,	And found [sic] desyres, we ever find
Ne seme rien que du vent,	Nothing to sowe, but onely wind;
Rien que du vent ne moissonne.	What can yee reape but wind againe?

A dialogical critic may find the translation of Octonaire IX (Table X) to be the most intriguing one in the group as it provides not only examples of differences in voice, but also in rhetoric. The French original is written entirely in third person. The English

version, by contrast, uses first, second, and third person. This difference in voice begins in line five: “But yee that with discourses vaine” versus “Mais qui au Monde s’addonne” (But who to the World devotes himself.) Next, in line six, the English version shifts to first person (And found [sic] desyres, we ever find”) while the French version stays in third person: “Et discourant, souhaictant” (And discoursing, wishing). Then, in line eight, the English version shifts back to second person, “What can yee reape but wind againe,” while the French version remains still in third person: “Rien que du vent ne moissonne” (Nothing but wind reaps). These differences in voice result in a different type of dialogue between the poem’s speaker and the reader. By consistently staying in third person, the French version creates a one-sided didactic tale in which the speaker cautions the reader that although the plowman can find some joy in reaping the fruits of his labor at harvest time, planting one’s “seeds” in worldly pursuits will return nothing. The English version, on the other hand, attempts to create a conversation with the reader by using “yee” and “we.” The plowman metaphor stays intact, yet the cautionary tale becomes more personalized. In addition to varying the poem’s voice, the English translator also interestingly chooses to use “yee” rather than “thou.” Perhaps the translator used the plural “yee” because he wanted to address multiple readers. Or, perhaps he wanted to use the formal “yee” to signify that he was addressing someone of higher social status, someone more likely to be full of “vain discourse” than a simple “cloune.” It is also interesting to note that the final two lines of the English version use a rhetorical question, while the French version does not: “Nothing to sowe, but onely wind | What can yee reape but wind againe?” versus “Ne seme rien que du vent | Rien que du vent ne

moissonne” (Sows nothing but wind | Nothing but wind reaps.) This device is an effective way to close the dialogue that has been created with the reader in the translation.

TABLE Y

Octonaire/Octonary X

Lors que la fueille va mourant,	When as the withered leaf doth fall
Par l'Autonne deshonorant,	And wan-hewed Autumne doth apall
Avec sa laideur bazanee,	And with fowle tanny spots desgrace
Le beau visaige de l'annee,	The beautie of the fayre yeares face
C'est là un miroir de ta vie,	Their maye (as in a glas) be seene
Ores vertes, et ores flestrie,	Thy lyfe, o worldling! Somestymes
Mondain, dont la vie s'enfuit	greene
Sans laisser ne fueilles, ne fruit.	And sometymes faded and forlorne
	As you no fruit nor leafe had borne.

The French version of Octonaire X (Table Y) uses the singular, familiar form “tu” when referring to the Mondain: “C’est là un miroir de ta vie” (That’s a mirror of your life) (line 5). The English version also uses the singular, familiar form in line six (“Thy lyfe, o worldling!”), yet changes to the formal form in line eight (“As you no fruit nor leafe had borne”). While the usage of thou/you in English was less fixed than the French tu/vous, especially during this time period, it is curious that the English translator chose to use both “thy” and “you” when referring to the worldling. Throughout most of the translations, the English translator chooses to be consistent with the French original,

using “thou” for “tu” and “you” or “yee” for “vous.” This poem also differs from most of the others because the translator uses “you” as a subject pronoun (the “incorrect” form), while he typically uses “yee” as the subject pronoun (the “correct” form). Some linguists have speculated that “you” became interchangeable with “thou” because of spelling and pronunciation similarities (Ronberg 75). In that case, the translator may have intended the meaning of “you” to be “thou,” a usage which would agree with the “thy” used in line six. On the other hand, the translator may have wanted to emphasize the “insulting” use of “thy” by contrasting it with the more polite form “you” in the last line. This usage would have the effect of further belittling the “worldling.”

TABLE Z

Octonaire/Octonary XI

Vois-tu l'Hyver accroupi, herissé, Et renfroigné de gelee et froidure? Nous sommes tels, voilà nostre figure, Quand le plus beau de nostre aage est passé. Après l'Hyver, le Printemps recommance: Mais toi, Mondain, qui mets ton esperance En ceste vie, et rien plus ne pretends, Ton hyver est sans espoir de printemps.	The wrinckled winters' face dost thou behold With frosts and snowes ore-spred benumd with colde? Thus are we all, such is our very cace When we the last part of our age attaine. When winter's past, the spring retourns—again But yee, o worldlings! That your hoipes resing Your winter lasts without all hoipe of Spring.
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Octonaire XI (Table Z) provides another example of differences between second person pronoun usage in the original and the translation. Both versions begin by asking the reader a question using second person singular, informal pronouns: “Vois-tu l'Hyver accroupi, herissé” (Do you see the Winter crouching, bristled up) versus “The wrinckled winters' face dost thou behold.” Likewise, in line three, both versions switch to first person plural when answering the question: “Nous sommes tels, voilà nostre figure” (We

are such, there it is our face) versus “Thus are we all, such is our very cace.” However, in line six, the French version continues to address the worldling using “tu,” while the English version switches to the plural and/or formal “yee.” It is likely that the translator intends “yee” to be plural because he also changes the singular “Mondain” to “worldlings” and uses the plural “your” in line eight where the French version continues to use the singular “ton.” Because Antoine de Chandieu was a pastor in a non-mainstream church, he may have been more accustomed to speaking one on one or in confidence to his faithful. Or at the least, he may simply have preferred to create a more intimate tone in his dialogues with others. The translator, however, chooses to speak more generally to a group by switching to “yee” instead of staying with “thou.” Perhaps the English translator intended his audience to be plural from the beginning and simply chose to use “thou” in line one to imply a condescending attitude towards them. In any case, the effect is less intimate than that of the original.

TABLE AA

Octonaire/Octonary XIII

Mondain, qui vis et meurs au Monde perissable, Miserable est ta vie, et ta mort miserable. Car ta vie te tue et te tient attaché Des liens de la mort, salaire du peché; Et du mourant pecheur la mort est immortelle, D'autant plus perissant, qu'il perit sans perir. Ainsi vivant mourrant, Mondain, ta peine est telle, Que ta vie est sans vivre, et ta mort, sans mourrir.	Worldling, that lives and dies, in this wretch'd vale of teares Thy lyf is miserable, and wretch'd thy death appears. for thy lyfe killeth thee, and holds thee fastned in The gyuse of living death, the dw reward of sin. And when thou comest to die, thy death is immoretell A death, so much the worse, as it is ever dieing Thus both in lyfe and death, thou finds a restles hell Thy lyfe without trew lyfe, thy death without death being.
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Unlike the previous example, the pronoun usage in Octonaire XIII (Table AA) does remain consistent between the original and the translation. Both versions address the reader using the second person informal/singular (tu/thou). However, one interesting

difference does occur in line five: “Et du mourant pecheur la mort est immortelle” (And of the dying sinner death is immortal) versus “And when thou comest to die, thy death is immoretell.” The French version introduces a third-party “sinner,” while the English version continues to refer to the reader directly. Again, de Chandieu’s position as a pastor may have influenced this difference. While he readily chides readers’ foolishness by referring to them as “Mondains” (worldlings), he does not condemn them as “sinners.” He sets “sinners” apart as those who have consciously turned away from God, unlike the “Mondains” who are simply “asleep” in the world because they have not awoken to the true reality of life beyond this world. Because the English translator, by contrast, does not use the word “sinners” in line five and continues to use “thou,” his dialogue invokes both warning and condemnation. Thus, the hope for redemption that de Chandieu offers is lost in the English version.

TABLE BB

Octonaire/Octonary XXXVII

Antiquité, pourquoy as-tu donné	Forgoing Age; Wherefore did thou
Le nom de biens aux richesses	bestoe
mondaines,	On Worldly Wealth of goods the
Puis qu'il n'y a que maux, ennuis et	match-les name
peines,	Sith nought but euile, and Woes be in
Pour l'homme vain, qui y est adonné?	the same
Mais toy, Mondain, pourquoy abuses-tu	For foolish men that are addict thereto?
De ce qui est instrument de vertu?	But rather (Worldling) Why do yee
Les biens font mal à qui des biens	abuse
abusent.	The cheefest means true Vertu well to
Les biens font bien aux bons qui bien	vse?
en usent.	The goods are good, to such as well can
	vse them;
	The goods are euill, to all that do abuse
	them.

Octonaire XXXVII (Table BB) provides another example of the English translator choosing both to remain true and to depart from de Chandieu's second person pronoun usage when asking rhetorical questions. Both versions use the second person singular/informal to refer to the past personified in line one: "Antiquité, pourquoy as-tu

donné” (Antiquity, why did you give) versus “Forgoing Age; Wherefore did thou bestoe.” In both cases, de Chandieu and the translator show a lack of respect for the past by using the informal form to address it. In line five, de Chandieu turns his questioning to the reader (“Mais toy, Mondain, pourquoy abuses-tu” [But you, Worldling, why do you misuse]) and continues to use the informal/singular form of address. Conversely, the English translator chooses to address the reader using the formal form: “But rather (Worldling) Why do yee abuse” (line 5). Since the translator uses “Wordling” rather than “Worldlings,” it is unlikely that he intended the “yee” to be plural. Perhaps the use of “yee” was meant to mock the readers who may have thought themselves wiser than antiquity. The use of “tu” combined with the use of “Mondain” in the French version may have served this same purpose.

TABLE CC

Octonaire/Octonary XLVII

Arreste, atten, ô Mondain, où cours-tu?	Stay, hearke yee worldling; wither
Escoute, enten la voix de la Vertu.	runst thou so
Las! il passe outre, il court apres le	Listen and giue eare to vertu's lesson
Monde	now
Et va courant, fuyant ainsi que l'onde	Yitt runs he on, after the world tho:
D'un gros torrent que l'orage des cieux	Nay flies allace! As fast as Riuers doo
Fondu en bas a rendu orgueilleux.	That sodainly wax'd proud, sends down
Ma remonstrance est un roc qu'il	amaine
rencontre	Their stormie streames vnto Neptunus'
Passant dessus, murmurant à l'encontre.	raigne,
	My counsale, lyke a rock, encounters
	thame:
	But they pass ore; and grumbils at the
	same.

Both the French and English versions of Octonaire XLVII (Table CC) present a unique conversation. Unlike most of the other poems where the speaker of the poem addresses the reader of the poem directly as “Mondain” (Worldling), in this case the speaker is talking to both a Mondain/Worldling and to the reader of the poem (who is not the Mondain/Worldling) at the same time. While the French version addresses the

“Mondain” using the second person informal, (“Arreste, atten, ô Mondain, où cours-tu?” [Stop, wait, o Worldling, where are you running?]), the English version refers to the “worldling” as both “yee” and “thou” (“Stay, hearke yee worldling; wither runst thou so”) (line 1). One might expect the use of “thee” rather than “yee” in this situation as it was common to use the objective form with imperative phrases (Ronberg 76). Or perhaps, the mixing of pronoun forms may have been intended to mock the worldling (by switching from the formal “yee” to the informal “thou”). Another difference regarding voice between the translation and the original occurs in the last two lines of the poem. In the French version, the poem’s speaker continues to refer to the “Mondain” individually as “he”: “Ma remonstrance est un roc qu’il rencontre | Passant dessus, murmurant à l’encontre” (My admonishment is a rock that he meets | Passing over, grumbling in opposition [to it]). By contrast, the English version uses the third person plural in lines seven and eight: “My counsale, lyke a rock, encounters thame: | But they pass ore; and grumbils at the same.” At first glance, it may seem as though the English translator decided to switch from referring to a singular “worldling” to plural “worldlings.” This shift does occur in other Octonaries and could be supported by the use of “yee” in line one. However, it is more likely that the translator chose to group the “worldling” with the “world” he is running after in line three: “Yitt runs he on, after the world tho.” By changing the pronoun, the translator creates a more vivid image of the “worldling” and “world” joined together as one as he speaks to the reader. This imagery also emphasizes that the speaker’s “counsale” is not just a “lyke a rock” to the “worldling” but to the

“world” as well. This imagery is not present in de Chandieu’s dialogue with the reader as he focuses his full attention on the “Mondain.”

As a pastor, Antoine de Chandieu sought to reach out to the Mondains and to awaken them (Bonali-Fiquet 24-25). He frequently uses direct address in *Les Octonaires* with the goal of “bringing the Mondain [Worldling] to God.” (Barker 191). This goal, as well as the influence of de Chandieu’s role as a pastor, becomes evident through a dialogical reading of his poems. The English translator, who was most likely not a pastor, preserves much of de Chandieu’s internal dialogue, yet frequently must make choices that affect this dialogue due to the differences between pronoun usage and meaning in French versus English. For instance, the more rigid rules of second person pronoun usage in French can be contrasted with the more fluid use of second person pronouns in English. Consequently, the tone of the dialogue in some of the *Octonaries* may either be perceived as implying less intimacy with the reader or as being more insulting to the “Worldlings” than that of *Les Octonaires*, depending on one’s interpretation.

A FORMALIST READING— MOVING FROM ACCURACY TO ART

According to Evans, “[f]ormalism has been one of the most widespread and most influential kinds of criticism practiced in the twentieth century” (43). Formalist critics place chief importance on texts themselves, which they see as “harmonious wholes” (44). Thus, formalists tend to judge the quality of a work not only in terms of its complexity but also in terms of how well the author unifies this complexity to create a complete and coherent text. For a formalist, the text is a work of art and the author is its artist.

Robert Wechsler, an ardent defender of the “art” of literary translation, describes translation as an “art of qualities and not of things” (269). However, due to a lack of “standards” or “vocabulary,” understanding, and, ultimately, critiquing, achieving these “qualities” proves a daunting task (270). He argues that in assessing a translation, “one should completely put aside the translator’s accuracy, unless it rises to the level of incompetence” and focus instead on the translator’s ability to “read and write at a professional level” (270). Consequently, a “good” translation is not necessarily one that best copies the original, but rather one that captures its feel without using awkward or foreign-sounding constructions (270-271). Above all, a translation should be evaluated on its literary merit as a work in the target language. Therefore, a formalist reading of the *Octonaries* will require looking at how the translator’s choices affect the sound quality, imagery, and overall craftsmanship of the poems, as well as examining the translator’s ability to convey the sentiment of *Les Octonaires*. The following examples will look at

the differences in word choice, rhyme, capitalization, and possible allusions that exist between the French originals and the English translations.

TABLE DD

Octonaire/Octonary XIV

<p>Ce n'est rien qu'une Echo tout cest immonde Monde, Sortant d'un bois, d'un roc, et d'une profonde onde, Un son naissant-mourant, une voix vifre-morte, Un air rejaillissant, qu'un vent leger emporte, Un parler contrefaict, qui est esvanoui Si tost qu'il a trompé celuy qui l'a oui. Tais-toy, fuy loin de moi, Echo, fuy, Monde immonde, Demeure au bois, au roc, et en l'onde profonde.</p>	<p>The world is nothing else except an Eccho vaine Ysswing from woods, and rocks, and evry watrie plaine; A lyveles lyvely voice, a new-borne dieing sounde; A light aire that the wind doth bricoll and rebounde; A conterfeted speech, that in a tryce' is gone Before it fully peirs the eares of any one. O hold thy peace, flie hence, flie Eccho world flie To watrie plaines, to rocks, and evry hollow tree.</p>
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Octonaire XIV (Table DD) provides an excellent example of how Antoine de Chandieu uses poetic form to complement the meaning of his poetry. In this octonaire he compares the world to an echo of God's greatness; it imitates well, but is not real. The coupling of "monde" (world) and "immonde" (foul, filthy, vile, or unclean—in the religious sense) in lines one and seven, as well as the combination of "onde" (wave) and "profonde" (deep) in lines two and eight, create the aural effect of an "echo." Although a literal translation of this wordplay would not have worked in English, one still must question why the English translator did not attempt to recreate some of this style. Is it that the word for "world" in French (monde) has many more potential rhyme-mates than "world" does in English?³¹ This question is especially pertinent since there are some English words that do rhyme with "world" that could be applicable to the themes of mutability and the inferiority of worldly things; these include "swirled," "twirled," and "whirled," all of which suggest dizziness or emotional thinking; "furled" and "unfurled," which suggest instability or vulnerability; "hurled," which suggests haphazard violence or loss of control; or even "burled,"³² which suggests imperfection. The English translator, however, chose not to recreate any wordplay with "world" and instead chose a more literal translation. While this translation does provide approximately the same meaning as the original, the overall quality could have been enhanced if the "echo-effect"

³¹ Antoine de Chandieu also uses "ronde" (round) in Octonaire XXXIX and others to rhyme with "monde."

³² "Burl: A knot in wool, thread, yarn, etc. that gives a nubby appearance to cloth—burled adj." (*Webster's New World Dictionary* 1979)

had been recreated, because in this case, the form of the original greatly added to its meaning.

TABLE EE

Octonaire/Octonary XXIV

Qu'as-tu? povre amoureux, dont l'ame demy-morte	What ayles the lover fond whose half- dead soule we find,
Souspire des sanglots au vent qui les emporte.	To sobbe out skalding sighs, transported with the wind?
N'accuse rien que toy. Ton mal est ton desir,	Accvse none but thy self, Desyre is thy desease,
Et ce dont tu te plains, est ton propre plaisir.	And that wherof thou plaines, thee most of all doth please
Tu n'as autre repos que ce qui te tourmente,	Thou hes no reste, but in, what thee from reste hath shrunke.
Et t'esjouis au mal dont tu vas souspirant,	Thou joyest in the desease, that makes thy hart to pant
Buvant ce doux-amer qui t'enivre et qui rend	And drinks't the bitter-sweet, that makes thy senses drunke
Ton plaisir douloureux et la douleur plaisante.	Thy pleasures dollourous, and thy dollours plaisant.

In addition to form, de Chandieu uses imagery to support the overall theme of *Les Octonaires* (mutability or an “inconstant world”). Thus, it is not surprising that one of the most-used images in the French version of the poems is “le vent” (the wind), which is used 18 times in 13 separate poems. In every case where *Les Octonaires* use “vent,” it is always translated as “wind” in the English version without exception. In fact, the word “wind” actually appears more times in the translation than it does in the original—even at the ends of lines, which frequently forces an awkward sight rhyme. One example of this occurs in Octonary XXIV (Table EE): “What ayles the lover fond whose half-dead soule we find, | To sobbe out skalding sighs, transported with the wind?” (lines 1-2). In this case, the word “wind” did not have to be placed at the end of the line to be faithful to the French version: “Qu'as-tu? povre amoureux, dont l'ame demy-morte | Souspire des sanglots au vent qui les emporte” (What’s the matter? poor lover, whose half-dead soul | Sighs sobbing in the wind that carries them [the sobs] away). However, the English translator’s decision to place “wind” at the end of the line further emphasizes the image of “wind” and unifies the imagery of this poem with others in the series that use wind. The translator is also able to take advantage of the alliteration created by placing “wind” so close to “with” in line two, which enhances the image of the breathiness of wind (much like “sobs” and “sighs”).

TABLE FF

Octonaire XXVII/Octonary XXVIII³³

Le beau du Monde s'efface	The beautie of the world goes
Soudain comme un vent qui passe,	As soudain as the wind that bloes:
Soudain comme un void la fleur	As soudain as yee sie the floure
Sans sa premiere couleur,	To wither from his first colloure:
Soudain comme une onde fuit	As soudain as the flood is gone
Devant l'autre qu la suit.	That's chaste by others one by one:
Qu'est-ce doncques que le Monde?	What is the worlde then I pray?
Un vent, une fleur, une onde.	A wind, a floure, a flood alway.

Another common image of mutability found in *Les Octonaires* is "l'onde" (the wave). In fact, the word "onde" is used nine times in seven separate octonaires. While the English translator also uses water imagery, wherever "onde" is used in the French version, it is never translated as "wave" in the English version. For example, in Octonaire XXVII (Octonary XXVIII) (Table FF), lines 5-6 state, "Soudain comme une onde fuit | Devant l'autre qui la suit" (Sudden as a wave flees | In front of the other which follows it). The English version translates these lines as "As soudain as the flood is gone | That's chaste by others one by one." In the French version of this poem, the world is compared to three things: the wind, a flower, and a wave. The English translator kept two of these

³³ Some of the numbering between the French original and the translation do not always match up due to some of the pages getting out of sequence during their transcription by Esther Inglis.

three items (vent/wind and fleur/floure). However, because of the need to rhyme, he chose not to translate "onde" as "wave" but rather as "flood." Granted, the English word "flood" does have a broader meaning than one usually associates with it;³⁴ however, even if one broadens the concept of a flood, this word still does not seem to relate as well to the next line, "That's chaste by others one by one." Floods are not typically "chaste" by other floods. Waves, on the other hand, are always followed by another wave. Furthermore, the importance of the word "onde" goes beyond the fact that it rhymes with "monde." It is important also for its meaning. The image of a wave creates a very distinct picture in the reader's mind. It suggests power, but only fleeting power, for waves swell with greatness only to crash into oblivion without exception. Waves also appear unsteady, unstable, and untrustworthy because they break unpredictably.

So why did the English translator avoid using "wave" in favor of "flood" in Octonary XXVIII? There are many English words that rhyme with "wave," such as "crave," "grave," "enslave," "stave," and "deprave." Keeping "wave" would also have created alliteration with "wind" and "world." The translator could have also changed line five to make it more applicable to line six; for example: "As soudain as the wave doth crest | Forever chaste by all the rest." On the other hand, if the translator was aiming for a biblical reference by using flood imagery, then he could have changed line six to make it work better with the idea of a flood, such as, "As soudain as the flood appeared | Washed the world and disappeared." In fact, the desire for a biblical reference may have been the

³⁴ Webster's New World Dictionary gives as a second definition for flood, "the rising of the tide." This definition is similar to "wave," but not its equivalent. However, "onde" can also be translated as "tide."

reason for this change since substituting the word "flood" for "wave" only moderately added to the sound quality (creating alliteration with "floure") and did not improve the imagery of the poem. However, the English translator does use "flood" in other octonaries and perhaps was trying to unify this flood imagery with other poems in the series.

TABLE GG

Octonaire V/Octonary VI

<p>Vous, Fleuves et Ruisseaux, et vous, claires Fontaines, De qui glissant pas Se roule roule en bas Dites-moi la raison de vos tant longues peines. C'est pour monstrier au doigt que ta vie en ce Monde S'enfuit ainsi que l'onde, Et ta felicité Ne s'arreste icy-bas où rien n'est arresté.</p>	<p>Yow fountains cleire, yow floods, and brookes that runs amaine And with a slyding pace Roules out your restless race Tell me I yow intreat the cause of your long paine? It is to figure foorth, our lyuves as fast to flie As we the streames do see And our only bliss Rests no wayes heer below, when each thing restless is.</p>
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Octonaire V (Table GG) provides another example of a missed opportunity with "onde" (wave) imagery. Line six of the French version, "S'enfuit ainsi que l'onde" (Flees

like a wave), is replaced by "As we the streames do see" in the English version. It is also interesting to note that in line one, the word "fleuve" (river) is also replaced by the word "flood" (as in Octonary XXVIII). This pattern of replacing water imagery from the French version with the English word "flood" may suggest that the translator was trying to emphasize a biblical connection in the poems (as indicated in Octonary XXVIII) that was not present in the original. Some evidence of this possibility is the fact that the French word for "flood" is never used in *Les Octonaires*. In fact, there are two words in French that mean flood. One is "deluge" and the other is "inondation." The word "inondation" would have increased the sound quality of the French poems, through assonance and consonance, when used with "monde" (world), yet clearly de Chandean chose not to use this type of imagery in his poems. It should also be noted that in line one of this octonary, "Yow fountains cleire, yow floods, and brookes that runs amaine," the word "flood" does seem to add some alliteration (fountains, floods), consonance (cleire, floods), and assonance (floods, runs). Therefore, the rationale for this change may not have been solely biblical.

TABLE HH

Octonaire XXIX/Octonary XXXI

Plustot on pourra faire	Far sooner shall you sie
Le jour qui luit	The faire day light
N'avoir plus pour contraire	No more opposite be
L'obscure nuit	To the blak night
Et marier le feu	Far sooner may a man
Avecques l'onde,	Join eaven and od
Que de conjoindre Dieu	The fyre and water, than
Avec le monde.	The world and God.

Unlike the previous two examples of “wave” imagery, octonaire XXIX (Octonary XXXI) (Table HH) provides an example of a case in which it would not have made sense to translate “onde” as “wave” in the English version. This poem is about the dichotomy between the earthly world and God and how it would be extremely difficult to reconcile the two. There are several reasons why “onde” is used in the French version: “Et marier le feu | Avecques l'onde, | Que de conjoindre Dieu | Avec le monde” (And to marry fire | With the wave, | Than to conjoin God | With the world). First, “onde” rhymes with “monde” (world). Second, the word “onde” in French can have a broader meaning than “wave” does in English. It is common for the French to use “onde” as a synecdoche to represent an entire body of water, especially its tumultuous or beastly nature. And third, “onde” adds to the assonance of the poem, which is heavy with a nasal “O” sound (on,

contraire, onde, conjointre, and monde). In the English translation, however, there is really no compelling reason to use the word "wave," especially given the fact that "fire and water" are much more well-established opposites in English than "fire and waves." In fact, unlike the translation of *Octonaire XIV*, the English translation of *Octonaire XXIX* does deviate frequently from the literal meaning of the French original and creates a richer poem in the process. The English version sets up four pairs of opposites (day and night, even and odd, fire and water, and the world and God), while the French version includes only three: *jour/nuit* (day/night), *feu/onde* (fire/wave), and *Dieu/monde* (God/world). Furthermore, the way the English version is written sets these binary opposites apart more distinctly than the French version does. This effect can be seen visually in the last three lines of the poem as each pair of opposites appears side by side on the same line, "Join eaven and od | The fyre and water, than | The world and God." The French version, on the other hand, puts the pairs on separate lines, which weakens the effect. The English version also uses repetition in lines one and five ("Far sooner shall you sie" and "Far sooner may a man") which enhances the sound quality of the poem. This type of repetition is not found in the French version.

TABLE II

Octonaire/Octonary XXXIX

Celuy qui pense pouvoir	Such as imagine that they maye
Au monde repos avoir,	Vpon the earth find rest and staye
Et assied son esperance	And their felicitie do place
Dessus un tel changement,	Vpon the chaungements that yow sie;
Que pense un tel homme? il pense	What thoughts think yow such men
Estre assis bien seurement	embrace?
Dessus une boule ronde	They think most surely sett to be,
Flotant au milieu de l'onde.	Whill as they sitt But on a Boule
	That in the restles floode doth roule.

Octonaire XXXIX (Table II) presents yet another instance in which the English translator chose to translate "onde" as "flood" instead of "wave" (or some other water imagery). The main idea of this poem is that humans who think they can find peace and happiness in the world are greatly mistaken for they are actually just adrift in a sea of inconstancy. In the French version, "onde" is used as a synecdoche to represent an entire body of water, with the implication that the water is not peaceful: "Dessus une boule ronde | Flotant au milieu de l'onde" (On a round ball | Floting in the middle of a wave). Just as in Octonaire XXIX, translating "onde" as "wave" here would not work in the English version because English speakers do not generally use the word "wave" to suggest an entire body of water. However, the question remains, why did the English

translator once again choose the word "flood" in lines 7-8 ("Whill as they sitt But on a Boule | That in the restles floode doth roule") instead of some other water imagery? It would seem ironic if the translator chose "flood" as a biblical reference because the only people who were floating during the Great Flood were Noah and his family, who were supposedly the only humans on earth spared. In this poem, however, the humans who are "sitting on the restless flood" seem to be those who have not embraced God, those who are still tied to worldly pleasures. It would seem that a word like "sea" would be a more appropriate choice and is easy to rhyme in English. However, using "flood" does unify this poem with others in the series that use "flood" imagery.

Octonaire XXXIX also provides an example of how the English translator frequently retains some of the French flavor of the original by keeping the French words but using them as if they were English. For example, in line four, the translator keeps the word "changements," which is also used in the French version. Changements is not an English word; the English equivalent would be simply "change" or "changes." The only thing that "changements" adds to the poem (besides an extra syllable) is some of the flavor of the French original. Likewise, the last two lines of the English version use "boule" (ball) and "roule" (roll). It is interesting to note that while "boule" appears in the French version of this poem, "roule" does not. In fact, in the French version the ball is not "rolling in a restless flood," but rather "floating in the middle of the wave." In this case the English translator retained some of the French flavor not only by using one of the words from the original, but also by introducing another French word to complete the rhyme.

TABLE JJ

Octonaire/Octonary XLII

<p>Toy qui plonges ton coeur au profonde de ce Monde,</p> <p>Sais-tu ce que tu es? le sapin temeraire Qui saute sur le dos de la furieuse onde, Eslancé par les coups du tourbillon contraire.</p> <p>Raison, ton gouvernail est pieça cheut au fond:</p> <p>Tu erres vagabond où le vent variable De tes plaisirs t'emporte, et en fin, il te rompt</p> <p>Contre le roc cruel d'une mort miserable.</p>	<p>Thou that dost plunge thyn hart, into the worlds deepe</p> <p>Knowes thou what thing thou art? A wanring vesshell Pure</p> <p>That doth the furious rage of wind and tyde endure</p> <p>Whilst on the stormye back of Neptune she doth keepe.</p> <p>Raison (thy ruther 'slost, each thing to ship-warck tend;</p> <p>Thou errest heere and there at pleasure of the wind</p> <p>Of thyn impure delytes, till carried so we find</p> <p>Thee dasht gainst cruell rocks of an vnhappy end.</p>
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In addition to using French words to echo the original language of the poems, the English translator uses classical allusions to enhance the meaning and imagery of the originals. For instance, in Octonary XLII (Table JJ), he again chooses not to translate

"onde" as "wave" and adds a new dimension to the poem as a result. The main idea of this poem (in both versions) is that when humans get caught up in worldly things they can only be on a course for disaster. Line three of the French version paints a vivid image: "Qui saute sur le dos de la furieuse onde" (That jumps on the back of the furious wave). In this sense, "wave" would be an appropriate translation because one does generally ride on "waves" and not the entire sea. The English version, however, recreates this image by personifying the sea: "That doth the furious rage of wind and tyde endure | Whilst on the stormye back of Neptune she doth keepe." In this case, the English translator adds his own imprint. He keeps the original meaning and imagery, but also introduces a classical element (Neptune, the Roman god of the sea) that helps to emphasize the doom awaiting those who "have plunged their hearts into the world's deep." Because Neptune is a false god in the eyes of Christians and merely a part of fictional Roman mythology, his presence in the poem reinforces the idea that the world is also "not real" and that worldly things are false gods.

TABLE KK

Octonaire/Octonary XLVII

Arreste, atten, ô Mondain, où cours-tu?	Stay, hearke yee worldling; wither
Escoute, enten la voix de la Vertu.	runst thou so
Las! il passe outre, il court apres le	Listen and giue eare to vertu's lesson
Monde	now
Et va courant, fuyant ainsi que l'onde	Yitt runs he on, after the world tho:
D'un gros torrent que l'orage des cieux	Nay flies allace! As fast as Riuers doo
Fondu en bas a rendu orgueilleux.	That sodainly wax'd proud, sends doun
Ma remonstrance est un roc qu'il	amaine
rencontre	Their stormie streames vnto Neptunus'
Passant dessus, murmurant à l'encontre.	raigne,
	My counsale, lyke a rock, encounters
	thame:
	But they pass ore; and grumbils at the
	same.

The English translator continues to build on his classical allusion to Neptune in Octonary XLVII (Table KK), and also explores alternate images of water that differ from those in the original poem. As usual, the French version uses “onde,” to represent the inconstancy of water: “Et va courant, fuyant ainsi que l'onde” (And goes running, fleeing like the wave) (line 4). The English translator chooses to substitute “rivers” for “wave”

("Nay flies allace! As fast as Riuers doo"). Again, this is an instance where a direct translation of "onde" as "wave" is not necessary. "Rivers" works just as well because the desired imagery is that of flowing water. "Rivers" is also appropriate because rivers do run into the ocean, a fact which unifies the image of a river with that of Neptune in line six: "Their stormie streames vnto Neptunus' raigne." This Neptune imagery is not present in the French original but was introduced by the translator in Octonary XLII and helps tie the imagery between the poems together.

TABLE LL

Octonaire/Octonary III

Le Feu, l'Air, l'Eau, la Terre, ont tousjours changement, Tournant et retournant l'un à l'autre element. L'Eternel a voulu ce bas Monde ainsi faire Par l'accordant discord de l'element contraire, Pour monstrier que tu dois ta felicité querre Ailleurs qu'au Feu, qu'en l'Air, qu'en l'Eau, et qu'en la Terre, Et que le vray repos est en un plus haut lieu Que la Terre, que l'Eau, que l'Air et que le Feu.	The fyre, aire, water, earth, the world with changes fill: They turne and turne again; each in the other still. So God was pleas'd to mak what this lowe worlde presents Of well-agreeing warrs of contraire Elements To tache vs that we ought for our cheef good enquiryre Else where than in the earth, the water, aire, or fyre That the true reste of man, rests in an hyer place Then earth, aire, water, fyre; Or they all can embrace.
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Besides adding classical allusions, the English translator also sometimes adds a level of complexity not found in the French original. One example of this complexity can be found in Octonaire III (Table LL), in which the four elements of the world (earth, aire,

water, fyre) are belittled for their mutability. Although the internal rhyme of the original is lost, “Le feu, l’Air, l’Eau, la Terre,” the English version changes the order of the elements in line six to add to the effect of mutability. In fact, all three times that the list of elements appears in the English version, the elements are in a different order (line one: fyre, aire, water, earth; line six: earth, water, aire, fyre; line eight: earth, aire, water, fyre). By contrast, the French version changes the order only twice (in the first and last lines of the poem), with line six keeping the same order as line one.

Another interesting difference between the two versions of *Octonaire III* is the fact that the French version capitalizes the names of the elements (Le Feu, l’Air, l’Eau, la Terre), but does not capitalize the word “element” itself. The English version, on the other hand, leaves all of the names of the elements in lowercase, but capitalizes the word “Element.” In a way, capitalizing the individual names seems to give the elements more power than they deserve (as worldly phenomena). Capitalizing “Element” instead, however, emphasizes that these items are all just part of a group and does not give extra power to their individuality.

TABLE MM

Octonaire XXXII/Octonary XXXIII

L'estranger estonné regarde, et se pourmeine	The Traueller amazde, obseruce, and walkes along
Par les antiquitez de la gloire Romaine: Il void les arcs rompus et les marbres luisans	The rare antiquities of glorious Rome among He sies the arches broke, the marbice rich appeare
Mutilez, massacrés par la fureur des ans; Il void pendante en l'air une moussuë pierre	Maimd and massacred by the rage of many yeerce. He sice high in the aire, a mossye pillar olde
Qui arme ses costez des longs bras du lierre.	Whose sydce an yuie green, with long embracements holde.
Et qui est-ce, dit-il, qui ici-bas se fonde,	And who, sayth he, should found hie glorie heere belowe?
Puis que le temps vainqueur triomphe de ce Monde?	Sith Tyran Tyme triumphce of What is founded soe.

While differences in capitalization and word order may have added to the complexity of Octonary III, the English translator's word choice in Octonary XXXIII (Table MM) shows a possible departure from the sentiment of the original. The

translator chooses to substitute the word “Traueller” for “L’etranger” (foreigner/stranger) in line one. By using “l’etranger” de Chandieu suggests feelings of isolation or possibly rejection, because a “foreigner” is often seen as “out of place” or “not one of us.” A traveler, on the other hand, is generally never viewed negatively. The attitude of the English version towards the traveler seems to be impartial. He is merely a questioning observer; he is not necessarily a “worldling” (the negative term used throughout the *Octonaries* to describe people who place too much importance on the world and material possessions). However, de Chandieu chooses to add an element of negativity to the man by calling him “l’etranger” instead of “voyageur” (traveler). This usage in the French original could imply that the man is “out of place” not just geographically but also temporally (he’s from the present looking back at the past). In that case, “stranger” may be more appropriate in the English version. However, a case could be made for “traveler,” especially since people who journey in time are called “time travelers.” However, this use of “traveler” does not seem to create the same negative feeling that is present in the original. As was discussed in the multiculturalist chapter, the English translator frequently uses a less negative tone than de Chandieu. The choice of “traveler” over “stranger” is compatible with this tendency.

TABLE NN

Octonaire XXXIII/Octonary XXXII

C'est un arbre que le Monde,	The world is sure a goodlie Tree
Dont la racine profonde	Whose monstrous roote, and tennours
Jusques aux enfers attaints.	be
De verd le feuillage est paint.	Deepe to the very hells sunke down
La fleur est plaisante et belle.	The leafe is of a collour green
Le fruct suit de pres la fleur.	The floure is plaisant to be seen,
La fleur qu'il porte, on l'appelle	The fruct the floure ensueth soon.
Liesse, et le fruct douleur.	The floure it beares, we call it ioye;
	The fruct is dollour and annoye.

While some of the previous examples have focused on how the English translator often chooses meaning over style (such as not recreating the “echo” wordplay in Octonary XIV in favor of keeping just the concept of an “echo”), Octonary XXXII (Table NN) provides an example of how some of the English translations become weaker in meaning for the sake of rhyme. This fault is especially evident in the last two lines of this poem. The French version states, “La fleur qu’il porte, on l’appelle | Liesse, et le fruct douleur” (The flower that it bears, we call it | Jubilation, and the fruit sadness). The English translation, however, adds another noun (annoye), which appears only to serve the rhyme and nothing else: “The floure it beares, we call it ioye; | The fruct is dollour and annoye.” Adding “annoye” weakens this poem because an “annoyance” is not on the

same level as other words used such as “monstrous” (line two) and “Deepe to the very hells sunke doun” (line three). Even “dollour” or sadness seems more disparaging than “annoyance.” Perhaps a more fitting translation would have been “The floure it beares, it gives us ioyes; | The fruct is dollour and destroyes.” This possible translation would also have added alliteration. The use of “annoye,” however, creates neither complexity nor unity in the poem because it is less violent than other images used and this disparity does not seem to support the overall meaning.

A formalist critic of these translations would likely argue that the preceding examples have shown that the English translator of *Les Octonaires* both succeeded and failed in his attempts to recreate the meaning and complexity of this work. Overall, the theme of the “vanity and inconstancy of the world” remains solidly intact throughout the translations. However, the artistic complexity of the original does not always come across in the English version. Of special concern is the translator’s avoidance of the word “wave,” which appears so frequently in the original. In some cases this choice is prudent, such as in Octonaire XXIX where “fire and water” make better opposites than “fire and wave.” Likewise, it is more intriguing on the multiple occasions where the English translator chooses to substitute “flood” for “wave.” This choice introduces the potential for a biblical allusion, a level of complexity that the original did not have. Sometimes, however, using “wave” could have enhanced the meaning, such as in Octonaire XXVII where the image of waves chasing each other is more powerful than a flood chasing another flood. Perhaps the biggest disappointment is the translation of Octonaire XIV, in which the translator does not attempt to use rhyme to recreate the sound of an echo as

Antoine de Chandieu so skillfully does in the French version. If, however, one were to use Robert Wechsler's criterion for a "good" translation—a translation should be evaluated on its literary merit as a work in the target language—then the English *Octonaries* can be considered "successful" as they can easily stand on their own as examples of artful Renaissance poems that express timeless images of inconstancy and change.

CONCLUSION

This thesis has sought to provide examples of how literary theory can influence and inform literary translation criticism. By looking at *Les Octonaires/Octonaries* from a pluralist perspective, one that emphasizes the importance of using multiple points of view to analyze a text, and specifically by examining those texts through the lenses of feminist, multiculturalist, reader-response, dialogical, and formalist criticism, the preceding chapters have revealed more insights into the translation of these poems than would have been possible using simply a traditional, fidelity-based-only approach to translation criticism. For instance, when reading the *Octonaries* from a feminist perspective, one that emphasizes the role of gender in a text, a critic may notice a slight anti-female bias that is not present in the originals. Most notable is the English translator's decision to repeatedly personify and feminize the "world." While the "world" is always portrayed negatively in both the French original and the English translation, the original never anthropomorphizes that term. On the other hand, this choice does create a female antagonist that is unique to the *Octonaries* and provides a feminine voice to the poems that is lacking in *Les Octonaires*.

This feminine voice may also have been a result of cultural influences. As was discussed in chapter four, the concept of a female, or "mother," earth was more prevalent among the British Celtic cultures than it was among the French (even the French Celts). Thus, a critic reading these translations from a multiculturalist perspective, one that emphasizes the influence of group identity on a text, might make the assertion that a

female “world” is not sexist; it is simply a cultural preference. A multiculturalist critic might also notice that the tone and imagery of many of the *Octonaries* are less violent than is true in *Les Octonaires*. This critic would probably surmise that the social position of Antoine de Chandieu (author of *Les Octonaires*), as a member of an oppressed religious minority within a culture torn apart by civil war caused his writing style to be more intense, just as the anonymous English translator’s position, as a member of the religious majority in a relatively stable culture, caused his writing style to be frequently less intense.

This difference in intensity may also have been attributable to how the English translator reacted personally to *Les Octonaires*. Reading the *Octonaries* from a reader-response perspective, one that acknowledges all responses to a text as both individual and valid, opens exponential outlets for analyzing these poems. In fact, the English translator provided the first reader-response criticism of *Les Octonaires* when he wrote the *Octonaries*. A reader-response critic would also be interested in viewing the miniature books containing the *Octonaries* that were handcrafted by Esther Inglis, for she too added her own reader-response criticism through her personal dedications and choice of illustrations for the poems. Finally, perhaps one of the most intriguing issues of concern to a reader-response critic would be the use of “mondain” and its English translation as “worldling.” Because the meaning and popularity of both terms have evolved and continue to evolve, a reader’s response to either of these terms may be even more unique than to other terms in the poems—terms which are more stable, such as “world.”

While a reader-response critic would emphasize the validity of multiple voices responding to a text, reading the *Octonaries* from a dialogical perspective, one that focuses on the multiple voices within a text, could uncover the competing voices that emerge from the translated poems. A dialogical critic would notice that the use of pronouns in *Les Octonaires* versus their use in the *Octonaries* affects the tone of the conversation between the poems' speaker and the readers. For example, Antoine de Chandieu typically uses the singular informal "tu" to address the readers of *Les Octonaires*, while the English translator sometimes uses the formal or plural "you/ye" or even switches to first person "we," which creates a less intimate or more insulting tone. However, given the sociolinguistic differences between "thou/tu" and "you/vous" discussed in chapter six, clearly, a "faithful" translation of pronouns does not always achieve translational "equivalence."

While whether or not "equivalence" should be the goal of translation is still being debated, obviously, looking at issues of gender, culture, personal preferences, and voice can expand a literary critic's perspective on translation. However, this is not to say that the "mechanics" of translating poetry, such as diction, rhyme, form, and sound quality, should be unimportant to the critic. In fact, a formalist perspective, one that emphasizes the overall craftsmanship of a text, will by necessity focus on these traits as the formalist critic seeks to find unity and complexity in the work. While a formalist reading of the *Octonaries* is the most likely to fall prey to the "fidelity" trap due to its focus on mechanics, a formalist critic can alleviate this tendency by focusing on the literary quality of the translation itself and not just on how it "stacks up" to the original. For instance, a

formalist critic might question the English translator's avoidance of the word "wave" in the *Octonaries* (while its French equivalent "l'onde" is prominent in *Les Octonaires*). Yet if the critic focuses on how the translation achieves (or does not achieve) complexity and unity by using "flood" rather than "wave," instead of simply condemning the translator for not using "wave," then the formalist has successfully avoided the "fidelity" trap.

While this thesis has concentrated on feminist, multiculturalist, reader-response, dialogical, and formalist criticism, many other theories of literary criticism exist that can be merged with translation theories to create even more flavors of literary translation criticism. For example, Robinson states that the "definitive image for translation in the mainstream logical theory of the West is the bridge, the structure that will enable the monolingual reader to cross over from SL to TL³⁵ reliably, safely, confidently, and above all duplicably" (134). While Robinson agrees that this concept is good in theory, he points out that "[i]n the real world, language is too multiple, too shifting, too *human* to sit still long enough for a bridge to be built" (134). This point of view complements the literary theory of deconstruction well. Deconstructionist critics believe that writers are "the product of a larger language system" (Evans 63). Consequently, since "many different language systems exist, many different versions of 'reality' exist" (64). Thus, a deconstructionist perspective on translation might shift the "blame" of infidelity from the translator to language itself.

The inverse of deconstructionist theory is structuralist theory, which "assume[s] that 'reality' is structured like (or even by) language" (Evans 58). Structuralist critics

³⁵ Source Language to Target Language

would contend that it is possible to build a bridge between languages, if the translator is equipped with all of the information that can place that bridge within an appropriate larger context. A structuralist perspective on translation would require relating the text “to the larger codes or structured languages of which it is a part” (59).

While deconstructionist and structuralist critics place chief importance on language itself, archetypal critics shift the focus to meaning. This meaning results from “universally shared thoughts and feelings” that go beyond language or culture (Evans 50). To an archetypal critic, “equivalence” between texts would be both irrelevant and unavoidable. It would be irrelevant if the translator worked only on the “surface level of the text” because concentrating on “paraphrasable meaning is to give only a superficial account” (51). Conversely, it would be unavoidable if the translator appealed to the readers’ basic human nature, the qualities of life that are known by all, yet untranslatable in any language. This type of translation would rely more on seeking equivalence through feelings, intuition, and natural phenomena than through pure vocabulary. While an archetypal perspective on translation would not settle the issue of “equivalence,” it would breathe new life into the debate and raise the bar for translators and critics alike.

Two additional theories of literary criticism that might also elevate the status of translators and literary translation criticism are Longinian criticism and postmodernism. “Longinus” was the name given to the author of an ancient Greek text concerning the “sublime” (Evans 34). Longinian critics contend that if a writer sets “ambitious goals,” even if the text “occasionally falls short of absolute technical perfection,” readers will still respect the work because the writer “aimed high and achieved much” (34-35). Thus,

reading translations from a Longinian perspective might encourage translators because they would know that they would be praised for their monumental effort, rather than lambasted for their inadequacy. Likewise, a postmodern critic would also likely provide encouragement for translators. To a postmodern critic, the writer should “actively explore (or [be] passively open to) a variety of positions, roles, attitudes, [and] stances, often in the same work” (79). Because postmodern critics embrace paradox and instability, a postmodernist perspective on translation might view the translator not as a “bridge builder,” but rather as a knowledgeable “tour guide” who points out the interesting sites, but does not tell the reader what to think about them. Clearly, both Longinian and postmodern criticism have the potential to take literary translation criticism into exciting uncharted territories.

Ultimately, perhaps translation is its own form of literary criticism. Wechsler certainly holds that opinion: “Literary criticism is essentially the close reading of a literary work, and among the many schools of criticism that have been spawned in this century, translation is one that is especially practical, because it develops skills that can be employed with any theory” (183). If it is true that translation is criticism, then a translator’s work can be read as both literature and criticism simultaneously. Pluralism, however, likely holds the key to opening the door to new scholarship in literary translation criticism because it is the only approach that involves carefully looking at a single translation with multiple lenses. Perhaps only a pluralist’s “kaleidoscope” can provide the fullest view of any translation. And one day, when the critics’ “microscopes”

have been replaced with kaleidoscopes they will shift their discussions from “is it right?”
to “is it beautiful?”

APPENDIX A

Les Octonaires/Octonaries Side by Side Comparisons

Original French	Renaissance English Translation	Modern Literal English Translation
<p>I.</p> <p>Quand on arrestera la course coutumiere Du grand Courier des cieux qui porte la lumiere, Quand on arrestera l'an qui roule toujours Sur un char attelé de mois, d'heures, de jours, Quand on arrestera l'armee vagabonde Qui va courant la nuict par le vuide des cieux, Descochant contre nous les longs traicts de ses yeux, Lors on arrestera l'inconstance du Monde.</p>	<p>I.</p> <p>When one may firmly staye, the ordinary rout Of the great Poste of heav'n that beares the light about When one may firmly staye the ever-rouling yeire On his triumphant Teeme, of months, of houres and dayes: When one may firmly staye, the many squadrons cleere Of twincling starrs that in the emptie welking strayes, Darting against our heades, the long beames of their eye: Then maye he firmly staye, the worlds inconstancie.</p>	<p>I.</p> <p>When one stops the usual path Of the great Messenger from heaven who carries the light, When one stops the year that always rolls On a chariot drawn by months, hours, days, When one stops the vagabond army Which is running every night through the void of heaven, Shooting long arrows at us from its eyes, Then one will stop the inconstancy of the World.</p>

<p>II.</p> <p>Qui ne s'esbahira levant en haut ses yeux Voyant l'ordre arresté de la course des cieux Et regardant en bas la terre ferme et stable N'avoir rien qui ne soit inconstant et muable? Ce qui vit sur la terre et tout ce qui en est Est caduque et mortel, sans repos, sans arrest: Les cieux roulent tousjours, et sur les cieux demeure Le repos arresté d'une vie meillure.</p>	<p>II.</p> <p>Who will not be amazde, when lifting up his eyes The stedly-ordred course of restles heavens he sies: And casting down the fame, to th'earth so firme and stable, Shall find all things there- on, inconstant alterable? What lives upon the earth, and what is made of clay Is mortall, apt to change, without repose or stay The heavens take never reste: yet in the heavens we place The solide steady reste which happiest soules embrace.</p>	<p>II.</p> <p>Who will not be dumbfounded raising up his eyes Seeing the stopped order of the path of the heavens And looking below at the solid and stable earth To have nothing which be inconstant and mutable? What lives on the earth and all that is from there Is decaying and mortal, without rest, without stopping: The heavens always roll, and upon the heavens lives The stopped repose of a better life.</p>
<p>III.</p> <p>Le Feu, l'Air, l'Eau, la Terre, ont tousjours changement, Tournant et retournant l'un à l'autre element. L'Eternel a voulu ce bas Monde ainsi faire Par l'accordant discord de l'element contraire, Pour monstrier que tu dois ta felicité querre Ailleurs qu'au Feu, qu'en l'Air, qu'en l'Eau, et qu'en la Terre, Et que le vray repos est en un plus haut lieu Que la Terre, que l'Eau, que l'Air et que le Feu.</p>	<p>III.</p> <p>The fyre, aire, water, earth, the world with changes fill: They turne and turne again; each in the other still. So God was pleas'd to mak what this lowe worlde presents Of well-agreeing warrs of contraire Elements To tache vs that we ought for our cheef good enquiry Else where than in the earth, the water, aire, or fyre That the ture reste of man, rests in an hyer place Then earth, aire, water, fyre; Or they all can embrace.</p>	<p>III.</p> <p>Fire, Air, Water, Earth, are always changing, Turning over and over one element to the other. God tried to make this low World like that By reconciling it to discord of the opposite element, In order to show that you must quarrel with your felicity Somewhere else than in the Fire, Air, Water, and Earth, And that the true rest is in a higher place Than the Earth, Water, Air, and Fire.</p>

<p>IV.</p> <p>Y a-il rien si fort, si rude et indomptable Que le flot de la mer par les vents tourmenté? Y a-il rien qui soit si foible que le sable? Le flot est toutesfois par le sable arrêté. O Mondain de combien la tempeste est plus forte Du vent de tes desirs, que ton ame transporte! Veu que rien n'est si fort au monde, qui retienne Le flot tempestueux de la passion tienne.</p>	<p>IV.</p> <p>Is any thing so strong, so not to be witstand As is the stormie Sea's, by boystrous windes in crest? Is any thing so weake, so feebill as the land? The sea is ne'ertheles by her owne sands repress O worldling! How much more, the tempest doth prevaill That doth torment thy soule with winds of vain desyres Sith nothing can be found, so strong that may avayle To stop the passions stormes, that in they mynd empyres.</p>	<p>IV.</p> <p>Is there anything so strong, so severe and uncontrollable Than the wave of the sea made turbulent by the winds? Is there anything so feeble as the sand? The wave is nevertheless stopped by the sand. O Worldling how much stronger the storm is Than the wind of your desires, that your soul is carried away! Want/see that nothing is so strong in the world, which holds back The stormy wave of your passion.</p>
<p>V.</p> <p>Vous, Fleuves et Ruisseaux, et vous, claires Fontaines, De qui glissant pas Se roule roule en bas Dites-moi la raison de vos tant longues peines. C'est pour monstrier au doigt que ta vie en ce Monde S'enfuit ainsi que l'onde, Et ta felicité Ne s'arreste icy-bas où rien n'est arrêté.</p>	<p>V. (VI)</p> <p>Yow fountains cleire, yow floods, and brookes that runs amaine And with a slyding pace Roules out your restless race Tell me I yow intreat the cause of your long paine? It is to figure foorth, our lyuves as fast to flie As we the streames do see And our only bliss Rests no wayes heer below, when each thing restless is.</p>	<p>V.</p> <p>You, Rivers and Brooks, and you, clear Fountains, Of whose slippery step Rolls and rolls itself below Tell me the reason for your sorrows so long. It's to point out that your life in this World Slips away like the tide, And your felicity Stops itself here below where nothing is stopped.</p>

<p>VI.</p> <p>Quand le Jour, fils du Soleil, Nous descovre à son resveil La montagne couloree D'une lumiere doree, Je remets en ma pensee Le beau jour d'Eternité, Quand la nuict sera passee Et ce monde aura esté.</p>	<p>VI. (V)</p> <p>When faire Phoebus' son (the day) At his arysing doth bewray Of mountaine tops the proudest hight New painted with a golden light As soone I fixe deep in my mynde The long day of Eternite When all things shall renewed be And night shall never cum againe.</p>	<p>VI.</p> <p>When the Day, son of the Sun, Discovers us on his waking The colored mountain Of a golden light, I turn my thoughts back again to The beautiful day of Eternity, When the night will be passed And this world will have been.</p>
<p>VII.</p> <p>Quand la face noire des cieux Desrobe le jour à nos yeux, Je represente à ma memoire Une autre nuict beaucoup plus noire: C'est quand ne voulant estre instruict, Mondain, tu redoubles ta nuict, Et d'un aveuglement extreme, Tu estains ton flambeau toimesme.</p>	<p>VII.</p> <p>When the black face of the skyes Doth robbe the day-light from our eyes, My mynde presents unto my sight An other farre more darker night: It's, worldling, when thou dos refuse, Instructions good, to heare and use; And blinded with a doubill night Thou dost putt out thyn inward light.</p>	<p>VII.</p> <p>When the black face of the skyes Steals the day from our eyes, I present again in my memory Another night much blacker: It's when not wanting to be instructed, Worldling, you increase your night, And from an extreme blindness, You put out your torch yourself.</p>

<p>VIII.</p> <p>Quand la Terre au Printemps prend sa verte couleur, Et l'arbre se revest d'une nouvelle fleur, Sa fleur est messagere Du fruit que l'on espere. Mondain, qui es sans fruit, combien que tu fleurisses En biens et en honneurs, en plaisirs et delices, Ta fleur, qui trompe et ment, N'est qu'un jouet du vent.</p>	<p>VIII.</p> <p>When the sweet Spring doth dres, th'earth in a livrie greene And evrie Tree of fresh with floorish clothed bein The floures are pleadges trew Of fruitcs that shall ensew Worldlings that fruitcles are albeit yee floorish doo In pleasures and delytes, in wealth and honnour too! Your fained fruit we find Blown off with evry wind.</p>	<p>VIII.</p> <p>When the Earth in Spring takes its green color, And the tree dresses itself in a new blossom, Its flower is a messenger Of the fruit that one hopes for. Worldling, who is without fruit, how much you may bloom In good and in honors, in pleasures and delights, Your flower, which cheats and lies, Is only a toy of the wind.</p>
<p>IX.</p> <p>L'Esté rallumant ses feux, Le laboureur tout joyeux Va recompenser sa peine Du blond thresor de la plaine. Mais qui au Monde s'addonne, Et discourant, souhaictant, Ne seme rien que du vent, Rien que du vent ne moissonne.</p>	<p>IX.</p> <p>When Sommer hott inflames the ayre The joyfull Cloune shakes off all caire The yellow treasure of the playnes At large requyting all his paynes. But yee that with discourses vaine And found desyres, we ever find Nothing to sowe, but onely wind; What can yee reape but wind againe?</p>	<p>IX.</p> <p>The Summer rekindling its fires, The laborer all joyful Goes to reward his pain Of fair treasure of the plain. But who to the World devotes himself, And discoursing, wishing, Sows nothing but wind, Nothing but wind reaps.</p>

<p>X.</p> <p>Lors que la feuille va mourant, Par l'Autonne deshonorant, Avec sa laideur bazanee, Le beau visaige de l'annee, C'est là un miroir de ta vie, Ores vertes, et ores flestrie, Mondain, dont la vie s'enfuit Sans laisser ne feuilles, ne fruit.</p>	<p>X.</p> <p>When as the withered leaf doth fall And wan-hewed Autumne doth apall And with fowle tanny spots desgrace The beautie of the fayre yeares face Their maye (as in a glas) be seene Thy lyfe, o worldling! Somestymes greene And sometymes faded and forlorne As you no fruit nor leafe had borne.</p>	<p>X.</p> <p>When the leaf is dying, By dishonorable Autumn, With its brownd ugliness, The beautiful face of the year, That's a mirror of your life, Now green, and now withered, Worldling, whose life flees Leaving neither leaves nor fruit.</p>
<p>XI.</p> <p>Vois-tu l'Hyver accroupi, herissé, Et renfroigné de gelee et froidure? Nous sommes tels, voilà nostre figure, Quand le plus beau de nostre aage est passé. Après l'Hyver, le Printemps recommance: Mais toi, Mondain, qui mets ton esperance En ceste vie, et rien plus ne pretend, Ton hyver est sans espoir de printemps.</p>	<p>XI.</p> <p>The wrinckled winters' face dost thou behold With frosts and snowes orespred benumd with colde? Thus are we all, such is our very cace When we the last part of our age attaine. When winter's past, the spring retourns—again But yee, o worldlings! That your hoipes resing Your winter lasts without all hoipe of Spring.</p>	<p>XI.</p> <p>Do you see the Winter crouching, bristled up, And chilled from frost and coldness? We are such, there it is our face, When the most beautiful of our age is past. After Winter, the Spring begins again: But you, Worldling, who puts your hope In this life, and nothing more claim, Your winter is without hope of spring.</p>

<p>XII.</p> <p>La beauté soudain passe et eschappe à tes yeux: Tu ois, puis tu n'oïs plus le son melodieux, Le vent t'oste l'odeur qui ton flairer contente, Le plaisir du toucher a sa peine presente, Et le goust savoureux n'a de long que trois doigts. Est-ce donc sans raison, Mondain, que je t'accuse? Ce que tu sens est vain, et ne sens toutesfois Cette grand' vanité qui tous tes sens abuse.</p>	<p>XII.</p> <p>Thou siest how beautyes passe, and quickly scapes thyn eyes: Thou hearest, and heares no more, sweet sounds that quickly dyes: The wind removes at once, the sweetest smelling sents: The pleasure of the touch is mixt with present paine The daintiest tast doth but three fingers breadth remaine Have I not reason then, worldling, to move complaints? What thy sense knowes is vaine, yitt thy sense n'eer conceaves The vanitie extreeme that all thy sence deceaves.</p>	<p>XII.</p> <p>Beauty suddenly passes and escapes your eyes: You hear, then you no longer hear the melodious sound, The wind takes away from you the odor which contents your smelling, The pleasure of touch has its present pain, And the savory taste has only three long fingers. Is it then without reason, Worldling, that I accuse you? What you sense is vain, and still do not sense That great vanity which takes advantage of all your senses.</p>
<p>XIII.</p> <p>Mondain, qui vis et meurs au Monde perissable, Miserable est ta vie, et ta mort miserable. Car ta vie te tue et te tient attaché Des liens de la mort, salaire du peché; Et du mourant pecheur la mort est immortelle, D'autant plus perissant, qu'il perit sans perir. Ainsi vivant mourrant, Mondain, ta peine est telle, Que ta vie est sans vivre, et ta mort, sans mourrir.</p>	<p>XIII.</p> <p>Worldling, that lives and dies, in this wretch'd vale of teares Thy lyf is miserable, and wretch'd thy death appears. for thy lyfe killeth thee, and holds thee fastned in The gyuse of living death, the dw reward of sin. And when thou comest to die, thy death is immoretell A death, so much the worse, as it is ever dieing Thus both in lyfe and death, thou finds a restles hell Thy lyfe without trew lyfe, thy death without death</p>	<p>XIII.</p> <p>Worldling, who lives and dies in the perishable World, Wretched is your life, and your death wretched. For your life kills you and holds you tied up Some ties of death, the wages of sin; And of the dying sinner death is immortal, Of so much more dying, that he dies without dying. So living dying, Worldling, your pain is such, That your life is without living, and your death,</p>

	being.	without dying.
<p>XIV.</p> <p>Ce n'est rien qu'une Echo tout cest immonde Monde, Sortant d'un bois, d'un roc, et d'une profonde onde, Un son naissant-mourant, une voix vifre-morte, Un air rejaillissant, qu'un vent leger emporte, Un parler contrefaict, qui est esvanoui Si tost qu'il a trompé celuy qui l'a oui. Tais-toy, fuy loin de moi, Echo, fuy, Monde immonde, Demeure au bois, au roc, et en l'onde profonde.</p>	<p>XIV.</p> <p>The world is nothing else except an Eccho vaine Ysswing from woods, and rocks, and evry watrie plaine; A lyveles lyvely voice, a new-borne dieing sounde; A light aire that the wind doth bricoll and rebounde; A conterfeted speech, that in a tryce' is fone Before it fully peirs the eares of any one. O hold thy peace, flie hence, flie Eccho world flie To watrie plaines, to rocks, and evry hollow tree.</p>	<p>XIV.</p> <p>It is nothing but an Echo all this unclean World, Going out from a woods, a rock, and a deep wave, A newborn-dying sound, a living-death voice, An air gushing out, that a light wind takes away, A counterfeit speech, which is faded As soon as it deceived the one who heard it. Be quiet, be far from me, Echo, be, unclean World, Live in the woods, the rock, and the deep wave.</p>
<p>XV.</p> <p>Comme le prisonnier cloué à sa cadene Songe qu'il fuit et court, où son plaisir le meine, Et celuy qui a faim, pense, en songeant, se paistre, Et moins il est repeu qu plus il le pense estre, L'homme endormi au Monde en son peril s'assure Il songe qu'il est libre en sas captivité, Il songe qu'il abonde en sa nécessité, Et tousjours sa prison, tousjours sa faim demeure.</p>	<p>XV.</p> <p>Lyke as the Prisoner, that lyes fast in the gyues Dreames that he runs and goes, where his delyte him dryves And as the famish'd man, that dreames of daynty meates The more enhongred is the more he thinks he eates: So worldlings luld on sleep, in dangers are secure; Thus though captived still, they dreame of libertie Thus dreame thy do abounde, though in penuretie Yitt both their prison still, and famine doth indure.</p>	<p>XV.</p> <p>Like the prisonner fastened to his metal loops Dreams that he flees and runs, where his pleasure leads him, And the one who is hungry, thinks, while dreaming, grazes, And less he is replenished the more il thinks it to be, The man sleeping in the World in his peril assures himself He dreams that he is free in his captivity, He dreams that he is plentiful in his need, And always his prison, always his hunger lives.</p>

<p>XVI.</p> <p>Le Mondain se nourrit tousjours De l'esper de ses vains discours, Qui ne sont que fumees et vent, Qui le vont ainsi decevant, Et rendent son ame affamee. Ne t'esbahi donques s'il est Si leger, veu qu'il se repaist Tousjours de vent et de fumees.</p>	<p>XVI. (XVII)</p> <p>The worldling feedes his shallow braine With hoipes of his discourses vaine Which are nought els but smooke and wind That so do him deceive and blind And his soule with such shadows hooke Then wonder not although he be So light and voladge, sith yow sie Him ever feed of wind and smooke.</p>	<p>XVI.</p> <p>The Worldling is always feeding himself Of the hope of his vain discourse, Which is only smoke and wind, Which is deceiving him, thus And returns his soul starving. Don't be amazed then if he is So light, that he wants to eat his fill Always from wind and smoke.</p>
<p>XVII.</p> <p>Le Mondain craint tousjours et tousjours il desire, Doublement tourmenté d'un contraire martyre. Son desir est un feu qui court parmy ses os, Le sechant, l'aterrant, le privant de repos. Sa crainte est un glaçon, qui luy saisit le coeur, Pensant ne tenir plus ce qu'il serre et embrasse; Et ainsi combattu de desir et de peur, Il gele dans le feu, et brusle dans la glace.</p>	<p>XVII. (XVI)</p> <p>The worldling still desyres, and ever feares withall A contraire martyredome, his hart doth doubly gall. Desyre is like a fyre that furns through all his vaines That dryes and alters him, and plagues his joints with paines His feare an yse-shok is, that his faint hart doth holde, Still douting that he hath what hee about him beares And so beseeged both with his desyres and feares He freizes in the fyre, and burnes in yssie colde.</p>	<p>XVII.</p> <p>The Worldling always fears and always he wants, Doubly tortured from an opposite martyrdom. His desire is a fire which runs among his bones, Drying him, shattering him, depriving him of rest. His fear is a block of ice, which seizes his heart, Thinking to hold no longer what he grasps and embraces; And so battling with desire and fear, He freezes in the fire, and burns in the ice.</p>

<p>XVIII.</p> <p>Ambition, Volupté, Avarice, Trois Dames sont à qui on faict service, Et les Mondains se travaillent sans cesse, Pour en avoir Honneur, Plaisir, Richesse. Tous sont payez. Le vain Ambitieux, N'a que du vent. Le fol Voluptueux, Un repentir. L'Avare, un peu de terre, Et moins en a, d'autant plus qu'il en serre.</p>	<p>XVIII. (XIX)</p> <p>Ambition. Voluptye. Auarice Thrie ladyes are that all the seruive have Of worldlings, vncessantly do craue Honnours from them, with wealth, and pleasures nyce They all are payde: for the ambitious vaine Gets nought but wind. The man that burns in lust Repentance gets. The other, earth and dust; Who stil the more he grips, the les he doth retaine.</p>	<p>XVIII.</p> <p>Ambition, Sensual Pleasure, Avarice, Three Ladies are to whom one is in service, And the Worldlings work themselves without stopping, In order to have Honor, Pleasure, Wealth. All are paid. The Ambitious vain person, Only has some wind. The Voluptuous fool, A repentence. The Miser, a little bit of earth, And the less he has of it, the more he grasps of it.</p>
<p>XIX.</p> <p>Comme de l'Aigle en l'air l'aile viste et hautaine, Comme la nef en l'eau, portee par le vent, Ainsi s'envole et fuit la richesse mondaine, Ainsi passe soudain le plaisir decevant. Et comme on ne peut voir ni en l'air, ni en l'eau Ou la trace de l'aigle, ou celle du vaisseau, Ainsi les biens s'en vont, et ton plaisir se passe, Et t'efforces en vain de les suivre à la trace.</p>	<p>XIX. (XVIII)</p> <p>Is the swift hawty wind of th'Agle in the aire As the ship on the sea, by winds, blowne here and there So worldly wealth takes wings, and flies as fast awaye So pleasures quickly passe, and makes no longer staye. And as no eye can marke nor in the aire nor floods The winged vessel's path, nor the swift Agles race So are thy pleasures gone, so wastes away thy goods And thou stryves but in vain to hunt them by the trace.</p>	<p>XIX.</p> <p>Like the Eagle in the air the wing fast and haughty, Like the ship in the water, carried by the wind, Thus flies away and flees worldly wealth, Thus passes suddenly deceiving pleasure. And like one can see neither in the air, nor in the water Either the trail of the eagle, or the one of the vessel, Thus possessions go away, and your pleasure passes, And you strive in vain to follow their trail.</p>

<p>XX.</p> <p>L'Ambitieux veut tousjours en haut tendre Et adjoûter honneur dessus honneur. L'Avare fend la terre, afin d'y prendre Le metal riche, où il fonde son heur. L'un tend en haut, et l'autre tend en bas, L'un est contraire à l'autre, ce nous semble, Mais pour cela contraires ne sont pas, Car à la fin ils se trouvent ensemble.</p>	<p>XX.</p> <p>The ambitious man doth always vpward tend And honnours high to honnours euer bend: The greedy wretch doth through the earth descend And cerche her center mettals riche to find. Th'one to the other opposite wold seeme But do them not for this contrary deeme For both are plac'de together in the end.</p>	<p>XX.</p> <p>The Ambitious always wants to stretch higher And to add honor over honor. The Miser ploughs the earth, in order to take from there The rich metal, where he finds his happiness. The one stretching high, and the other stretching low, The one is opposite to the other, this seems to us, But for that opposites they are not, Because in the end they find themselves together.</p>
<p>XXI.</p> <p>J'ai de l'Avare et de l'Ambitieux Les grands regrets et la plainte entendue: Las! j'ai perdu mon thresor precieux; Et moy, (helas!) j'ai ma grandeur perdue. A quel propos ces regrets tant extremes? A quel propos ces extremes douleurs? Pleurez plustost de ce que vos grandeurs Et vos thresors vous ont perdus vous-mesmes.</p>	<p>XXI.</p> <p>I overheard the great regrets and mone, Both of the miser, the ambitious: My greatnes I have lossed, sayd the one: And I allace! My treasure precious. To what effect are these complaints I crave? To what effect are these regrets ingrosd? Mourne rather that your wealth and greatnesse have Your silie selves in soule and bodie los'd.</p>	<p>XXI.</p> <p>I have some of the Miser and some of the Ambitious The great regrets and the complaints heard: Alas! I lost my precious treasure; And me, (alas!) I lost my greatness. For what purpose these regrets so extreme? For what purpose these extreme sorrows? Cry rather about what your greatness And your treasures lost you yourself.</p>

<p>XXII.</p> <p>Si le ciel est un cercle et son point est la terre, Comme le Philosophe enseigne et nous fait voir, Pourquoy, povres Mondains, vous faictes- vous la guerre, A qui pourra le plus de ceste terre avoir? Pourquoy, povres Mondains, prenez-vous tant de peine, Trompez du fol espoir d'une ambition vaine? O dangereux erreur! de ne cognoistre point Qu'en vain on se travaille à mespartir un point.</p>	<p>XXII. (XXIII)</p> <p>If heav'ns a cercle be, and earth the middle point As great Philosophers wold have us to conceive Why do yee all the frame of heav'n and earth desjoint Worldlings, with endles warrs, who most of earth may have? Why (worldlings) do ye still perplex your selfs paine Guld with a foolish hiope of an ambition vaine? O erreur admirable! What follie to confide That any labour can a parteles point divyde.</p>	<p>XXII.</p> <p>If the sky is a circle and its point is the earth, As the Philosopher teaches and makes us see, Why, poor Worldlings, do you make war, To whom will be able the most of this earth have? Why, poor Worldlings, do you take so much effort, Cheat of crazy hope of a vain ambition? O dangerous error! not to be aware That one works oneself in vain to divide a point.</p>
<p>XXIII.</p> <p>C'est un grand mal que l'extreme avarice, C'est un grand mal que folle ambition. Mais quand on a veu l'un ou l'autre vice, Un chacun sent sa propre passion. O combien donc grande est la maladie, Qui fait languir l'insensé amoureux! Veu qu'un mal mesme en fait malades deux, Et deux sont fols d'une mesme folie.</p>	<p>XXIII. (XXII)</p> <p>Av'rice extreem is a mischevous ill, And no les evill is vain ambition: But so who both, throughly consider will Shall find each feele his proper passion. O then how great is that most strange desease, That makes the madded Lovers languish so? Sith but one evil bereaves two harts of ease, And but one follie still infecteth two.</p>	<p>XXIII.</p> <p>Extreme avarice is a great evil, Crazy ambition is a great evil. But when one wants the one or the other vice, Each feels his proper passion. O how much bigger then is the sickness, Which makes languish the senseless lovers Want that the same evil makes the two of them sick, And two are crazy of a same madness.</p>

<p>XXIV.</p> <p>Qu'as-tu? povre amoureux, dout l'ame demy-morte Souspire des sanglots au vent qui les emporte. N'accuse rien que toy. Ton mal est ton desir, Et ce dont tu te plains, est ton propre plasir. Tu n'as autre repos que ce qui te tourmente, Et t'esjouis au mal dont tu vas souspirant, Buvant ce doux-amer qui t'enivre et qui rend Ton plaisir douloureux et la douleur plaisante.</p>	<p>XXIV.</p> <p>What ayles the lover fond whose half-dead soule we find, To sobbe out skalding sighs, transported with the wind? Accvse none but thy self, Desyre is thy desease, And that wherof thou plaines, thee most of all doth please Thou hes no reste, but in, what thee from reste hath shrunke. Thou joyest in the desease, that makes thy hart to pant And drinks't the bitter- sweet, that makes thy senses drunke Thy pleasures dollourous, and thy dollours plaisant.</p>	<p>XXIV.</p> <p>What's the matter? poor lover, whose half-dead soul Sighs some sobs in the wind which carries them. Accuse nothing but yourself. Your evil is your desire, And that which pleases you, is your proper pleasure. You only have another rest which tortures you, And delights you to the evil of which you go sighing, Drinking this sweet-bitters which intoxicates you and which returns Your sorrowful pleasure and the pleasing sorrow.</p>
<p>XXV.</p> <p>L'eau va viste en s'escoulant, Plus viste le trait volant, Et plus viste encore passe Le vent qui les nues chasse. Mais de la joye mondaine La course est si tressoudaine, Qu'elle passe encor devant L'eau, et le trait, et le vent.</p>	<p>XXV.</p> <p>The water streames right swiftlie slyde; The flieing darts more swiftly glyde And yitt more swifter flies than thay The wind drives the cloudes away But so exceeding soudain bee The course of wordly joyes we see That it farre swifter flies we find Than either water, dart, or wind.</p>	<p>XXV.</p> <p>The water goes fast while flowing out, Faster the arrow flying, And faster still passes The wind which chases the high clouds. But of the worldly joy The path is so very sudden, That it passes still in front of The water, and the arrow, and the wind.</p>

<p>XXVI.</p> <p>Tu me seras tesmoin, ô inconstante France, Qu'au monde n'y a rien qu'une vaine inconstance, Car ta paix est ta guerre et ta guerre est ta paix, Ton plaisir te desplaist et ton soulas t'ennuye. Tu crois qu'en te tuant tu sauveras ta vie, Flotant sur l'incertain de contraires effects. Il n'y a chose en toy qui ferme se maintiene, Et n'as rien de constant que l'inconstance tiene.</p>	<p>XXVI.</p> <p>Inconstant fickill France, well mayest thou testifie That in this world is nought but vaine inconstancie For thy peace is thy warre, And thy warre is thy peace Thy pleasures thee desplase, thy solace thee annoyes Thou thinkest by being wild, that thou thy lyfe enjoyes Thus, wav'ring, dost thou run, a most contrary race There is nothing in thee, that firmenes doth imply And nothing constant hast but thyne inconstancie.</p>	<p>XXVI.</p> <p>You will be a witness to me, o inconstant France, That in the world nothing has there but a vain inconstancy, Because your peace is your war and your war is your peace, Your pleasure displeases you and your satiety bores you You think that by killing yourself you will save your life, Floating on the uncertainty of opposing effects. There isn't anything in you which remains firm, And you have nothing constant but your inconsistency.</p>
<p>XXVII.</p> <p>Le beau du Monde s'efface Soudain comme un vent qui passe, Soudain comme un void la fleur Sans sa premiere couleur, Soudain comme une onde fuit Devant l'autre qu la suit. Qu'est-ce doncques que le Monde? Un vent, une fleur, une onde.</p>	<p>XXVII. (XXVIII)</p> <p>The beautie of the world goes As soudain as the wind that bloes: As soudain as yee sie the floure To wither from his first colloure: As soudain as the flood is gone That's chaste by others one by one: What is the worlde then I pray? A wind, a floure, a flood alway.</p>	<p>XXVII.</p> <p>The beauty of the World fades away Sudden as the wind passes, Sudden as one sees the flower Without its first color, Suddenly as a wave flees In front of the other that follows it. What is it then the World? A wind, a flower, a wave.</p>

<p>XXVIII.</p> <p>Mondain, si tu le sais, di- moy, quel est le monde? S'il est bon, pourquoy donc tant de mal y abonde? S'il est mauvais, pourquoy le vas-tu tant cherchant? S'il est doux, comment donc a-il tant d'amertume? S'il est amer, comment te va-il allechant? S'il est ami, pourquoy a-il ceste coustume De tuer l'homme vain, sous ses pieds abatu? Et s'il est ennemi, pourquoy t-y fies-tu?</p>	<p>XXVIII. (XXVII)</p> <p>Now, worldling (if thou canst) the world descryue to me If good, wherefore in it, such euils abundant be? If euill, why dost thou it so much cerche and procure? If sweet, how hes it than, such store of bitternes? If bitter, how doth it, thy senses so allure? If frendly, why doth it so fremb a forme profes To kill and ouerthrow, his fauourits with shame? And is it be thy foe, why trusts thoug to the same?</p>	<p>XXVIII.</p> <p>Worldling, if you know, tell me, which is the world? If it is good, why then does so much bad abound there? If it is bad, why are you seeking it so much? If it is sweet, how then is it so bitter? If it is bitter, how is it seducing you [with sweetness]? If it is friend, why does it have this custom Of killing the vain man, under his dispirited feet? And if it is enemy, why do you put your trust there?</p>
<p>XXIX.</p> <p>Plustot on pourra faire Le jour qui luit N'avoir plus pour contraire L'obscur nuit Et marier le feu Avecques l'onde, Que de conjoindre Dieu Avec le monde.</p>	<p>XXIX. (XXXI)</p> <p>Far sooner shall you sie The faire day light No more opposite be To the blak night Far sooner may a man Join eaven and od The fyre and water, than The world and God.</p>	<p>XXIX.</p> <p>Sooner one will be able to make The day which shines No longer have for opposite The dark night And marry the fire With the wave, Than to conjoin God With the world.</p>

<p>XXX.</p> <p>Orfevre, taille-moy une boule bien ronde, Creuse et pleine de vent, l'image de ce Monde; Et qu'une grand' beauté la viene revestir, Autant que ton burin peut tromper et mentir, En y representant des fruits de toute guise, Et puis tout à l'entour escri ceste devise: Ainsi roule tousjours ce Monde decevant Qui n'a fruits qu'en peinture et fondez sur le vent.</p>	<p>XXX.</p> <p>Go Goldsmith beat me out a hudge round hollow ball Which full of wind, wee may the world his image call And lett it as much rare and daintie beauties haue As all they cunning can with curious hand engraue, Expressing there vpon fruits of all sortes and kynd. And then with this deuyse decke me the restles Boule Thus doth the world still about her center rowle Whose fruictes but painted are, and founded on the wind.</p>	<p>XXX.</p> <p>Goldsmith, beat me a well- rounded ball, Hollow and full of wind, the image of this World; And that a great beauty may come to dress it, As much as your etcher's needle can cheat and lie, In representing there some fruits of all manner, And then surround it all with this written motto: Thus rolls always this disappointing World That has only painted fruits and is founded on the wind.</p>
<p>XXXI.</p> <p>La glace est luisante et belle, Le monde est luisant et beau. De la glace on tombe en l'eau, Du monde en mort eternelle. Tous deux à la fin s'en vont. Mais la glace en eau se fond, Le Monde et ce qui est sien S'esvanouit tout en rien.</p>	<p>XXXI. (XXIX)</p> <p>The yse yow sie is bright and faire, The world lykwyse is faire and bright From yse men fall to water deep From th'other men to hell repaire. Both yee, and world are gone at last: But yee to liquide water throës The world with all her gall and choës Doth vanish to a nothing wast.</p>	<p>XXXI.</p> <p>The ice is shiny and beautiful, The world is shiny and beautiful. From the ice, one falls in the water, From the world, in eternal death. Both in the end go away. But ice in water melts, The World and that which is its own Vanishes all into nothing.</p>

<p>XXXII.</p> <p>L'estranger estonné regarde, et se pourmeine Par les antiquitez de la gloire Romaine: Il void les arcs rompus et les marbres luisans Mutilez, massacrés par la fureur des ans; Il void pendante en l'air une moussuë pierre Qui arme ses costez des longs bras du lierre. Et qui est-ce, dit-il, qui ici- bas se fonde, Puis que le temps vainqueur triomphe de ce Monde?</p>	<p>XXXII. (XXXIII)</p> <p>The Traueller amazde, obseruce, and walkes along The rare antiquities of glorious Rome among He sies the arches broke, the marbice rich appeare Maimd and massacred by the rage of many yeerce. He sice high in the aire, a mossye pillar olde Whose sydce an yuie green, with long embracements holde. And who, sayth he, should found hie glorie heere beloe? Sith Tyran Tyme triumphce of What is founded soe.</p>	<p>XXXII.</p> <p>The astonished foreigner looks, and strolls By the antiquities of Roman glory: He sees the broken arches and the shiny marble Mutilated, massacred by the fury of the years; He sees hanging in the air a mossgrown stone That fortifies its sides with long arms of ivy. And who is it, he says, who here below places his reliance, Since the vanquisher time triumphs over this World?</p>
<p>XXXIII.</p> <p>C'est un arbre que le Monde, Dont la racine profonde Jusques aux enfers atteints. De verd le feuillage est paint. La fleur est plaisante et belle. Le fruit suit de pres la fleur. La fleur qu'il porte, on l'appelle Liesse, et le fruit douleur.</p>	<p>XXXIII. (XXXII)</p> <p>The world is sure a goodlie Tree Whose monstrous roote, and tennours be Deepe to the very hells sunke down The leafe is of a collour green The floure is a plaisant to be seen, The fruit the floure ensueth soon. The floure it beares, we call it ioye; The fruit is dollour and annoye.</p>	<p>XXXIII.</p> <p>The World is a tree, Whose deep root Until hell reaches. Whose green foliage is paint. The flower is pleasant and beautiful. The fruit follows close behind the flower. The flower that it bears, one calls Jubilation, and the fruit sorrow.</p>

<p>XXXIV.</p> <p>Le Monde est un jardin, ses plaisirs sont ses fleurs. De belles y en a, et y en a plusieurs. Le lis espanouy sa blancheur y presente, La rose y flaire bon, l'oeillet veut qu'on le sente Et la fleur du souci y est fort avancee; La violette y croist et la pensee aussi, Mais la mort est l'hiver, qui rend soudain transi Lis, rose, oeillet, souci, violette et pensee.</p>	<p>XXXIV.</p> <p>The world a Gardine ic: The flource her pleasures are: Of faire and fragrant once, it hath exceeding plainty, The pale-hewde fliure de luce, The Rose so sweet and dainty, All sortce of Gilliflours, whose fyne parfume be rare, And their the Gonssy doth beyond hic fellowe thryue, The vyolet is their, and there the Pansye groce; But Death the winter ic, that straight away doth dryue The Luce with all the reste; The Gillifloure and Rose.</p>	<p>XXXIV.</p> <p>The World is a garden, its pleasures are its flowers. There are beautiful ones, and there are several of them. The blooming lily presents its whiteness there, The rose smells good there, the carnation wants to be smelled. And the marigold is well- advanced there; The violet grows there and the pansy too, But death is the winter, which suddenly chills to the bone Lily, rose, carnation, marigold, violet and pansy.</p>
<p>XXXV.</p> <p>Jamais n'avoir et toujours desirer Sont les effects de qui aime le monde. Plus en honneur et richesse abonde, Et plus encor on l'y void aspirer. Il ne jouit de cela qui est sien, Il veut l'autrui, il l'estime, il l'adore. Quand il a tout, c'est alors qu'il n'a rien, Car ayant tout, tout il desire encore.</p>	<p>XXXV.</p> <p>Neuer to haue, and ever to desyre Are hie effects, that doth the world loue The more that he, of wealth and honnours pr??? The more we sie him still thereto aspyre. He neuer doth enioye his propre things But toher mens he loues, esteemes, acquires. When he hath all, that all him nothing brings For hauing all, he all things still desyres.</p>	<p>XXXV.</p> <p>To never have and always want Are the results of he who loves the world. The more honor and wealth that abounds, The more we see him set his eyes on it. He doesn't enjoy that which is his, He wants that of others, he values it, he worships it. When he has everything, that is when he has nothing, Because having everything, he still wants everything.</p>

<p>XXXVI.</p> <p>Au langage des cieux une fois j'entendi, Qu'au sage le Monde est comme nuict à l'aurore, Comme au soleil rosee et ombre en plein midi. Car vertu qui son coeur allume, eschauffe, enflamme Est aurore, soleil et plain midi encore; L'ignorance est la nuict, les plaisirs sont rosee, L'ombre, c'est vanité: qui suit tousjours nostre ame, Jusqu'à ce que vertu l'ait du tout embrasee.</p>	<p>XXXVI.</p> <p>In diuine speech from heauen, I oce did heare the same (??) The world is to the voyse(?); as nightes to dawninge gaye, As dew is to the Sun, The shade to full mid day For vertu(?) that his hart doth lighten, warme, sustaine, Is Dawning bright, is Sun, and the full mid day too. The night is ignorance, frayle pleasures by the dewe, The shade is Vanitie, that doth our soules pursewe Till they true vertu once fully inherit doo.</p>	<p>XXXVI.</p> <p>In the language of the heavens one time I heard, That to the wise the World is like night at dawn, Like dew to the sun and shadow to noon. But virtue which lights, warms, and ignites one's heart Is dawn, sun and high noon still; Ignorance is the night, pleasures are dew, Vanity is the shadow which always follows our soul, Until virtue embraces it all.</p>
<p>XXXVII.</p> <p>Antiquité, pourquoy as-tu donné Le nom de biens aux richesses mondaines, Puis qu'il n'y a que maux, ennuis et peines, Pour l'homme vain, qui y est adonné? Mais toy, Mondain, pourquoy abuses-tu De ce qui est instrument de vertu? Les biens font mal à qui des biens abusent. Les biens font bien aux bons qui bien en usent.</p>	<p>XVII.</p> <p>Forgoing Age; Wherefore did thou bestoe On Worldly Wealth of goods the match-les name Sith nought but euile, and Woes be in the same For foolish men that are addict thereto? But rather (Worldling) Why do yee abuse The cheefest means true Vertu well to vse? The goods are good, to such as well can vse them; The goods are euill, to all that do abuse them.</p>	<p>XXXVII.</p> <p>Antiquity, why did you give The name of goods to worldly wealth, Since there are only evils, worries and pains, For the vain man, who gives himself up to them? But you, Worldling, why do you misuse That which is a tool of virtue? Goods do harm to those whom goods misuse. Goods treat well those good people who use them well.</p>

<p>XXXVIII.</p> <p>Le Babylonien a rengé sous ses loix L'une des plus grands parts du Monde que tu vois. Le Perse l'a vaincu, luy- mesme par apres Rangea son col hautain sous la bride des Grecs; Puis Romme a commandé à la machine ronde, Et Romme ne s'est peu à la fin endurer. Qui es-tu maintenant, qui oses esperer, (Les monarches tombez) demeurer ferme au monde?</p>	<p>XXXVIII.</p> <p>The Babylonian, subdued to his raigne One of the greatest parts, of all the Earth We kno: The Persian vainquish'd him: The gallant Perse right so Humbled his hye-rais'd head, vnder the Greeke again The Romaine last of all, did all the earth command And Rome We sie hath not endured to the end Who art thou then (o man) that dars't thy hoipes intend To fixe thy standing here, Sith Monarks could not stand?</p>	<p>XXXVIII.</p> <p>The Babylonian ruled under his laws One of the biggest parts of the World that you see. The Persian vanquished him, himself afterwards Put away his haughty collar under the bridle of the Greeks; Then Rome commanded the round machine, And Rome could not endure in the end. Who are you now, who dares to hope, (The monarchs fell³⁶) to remain firm in the world?</p>
<p>XXXIX.</p> <p>Celuy qui pense pouvoir Au monde repos avoir, Et assied son esperance Dessus un tel changement, Que pense un tel homme? il pense Estre assis bien seurement Dessus une boule ronde Flotant au milieu de l'onde.</p>	<p>XXXIX.</p> <p>Such as imagine that they maye Vpon the earth find rest and staye And their felicitie do place Vpon the chaungements that yow sie; What thoughts think yow such men embrace? They think most surely sett to be, Whill as they sitt But on a Boule That in the restles floode doth roule.</p>	<p>XXXIX.</p> <p>The one who thinks it possible In the world to have rest, And places his hope Upon such a changing thing, What thinks such a man? he thinks To be well seated steadily Upon a round ball Floating in the middle of the sea.³⁷</p>

³⁶ It is possible that "tombez" is being used in the imperative here, which would alter the translation to

"Monarchs, fall!"

<p>XL.</p> <p>Quand le mondain travaille et travaille sans cesse, Pour tirer, pour avoir et entasser tousjours, Plaisir dessus plaisir, richesse sur richesse, Pour combler le souhait de ses plus vains discours, Quand plus il est chargé, moins il sent son fardeau, Et cherchant son repos au travail qui le mine, Porte, apporte tousjours monceau dessus monceau, En somme que fait-il? il bastit sa ruine.</p>	<p>XL.</p> <p>When worldlings labour still, and lab'ring neuer tyres To draw, and to heap vp, To purchase and procure Richesse vpon richesse, and pleasure on pleasure, To crowne with happines the heape of their desyrs When they are burnded most, they least to burdenes yeilde They cerche? their ease in toyle, that wastes them selves away They beare they ever bring, and heapes on heapes they lay In summe, what's all they do: Their ruins they do beilde.</p>	<p>XL.</p> <p>When the worldling works and works without stopping, To stretch, to have and to accumulate still, Pleasure upon pleasure, Riches upon riches, In order to fulfill the desire of his most vain speech, When the more he is laden, the less he feels his load, And looking for his rest in the work which undermines him, Carries, brings still heap upon heap, In short, what does he make? he builds his ruin.</p>
<p>XLI.</p> <p>Je vi un jour le Monde combattant Contre Vertu, sa plus grande ennemie: Il la menasse et elle le desfie, Il entre au camp et elle l'y attend, Il marche, il vient, il s'approche, il luy tire; Mais tous ces coups ne peuvent avoir lieu, Car tous les traicts du Monde sont de cire, Et le bouclier de Vertu est de feu.</p>	<p>XLI.</p> <p>I one day sawe, the world fiercely fight Gainst Vertu her professed Enemy: He treatened her, and shee did him defy; He went to feeld, shee did attend him right; He goes, cums, strykes. He quick approaches makes But all his blowes did but his owne arme tyre For all the world his weapons are of waxe, And Vertu's sheeld, is made of flaming fyre.</p>	<p>XLI.</p> <p>I saw one day the World fighting Against Virtue, his greatest enemy: He threatens her and she challenges³⁸ him, He enters the field and she waits for him there, He marches, he advances, he draws near, he shoots at her; But all his blows cannot have a place, Because all the arrows of the World are of wax, And the shield of Virtue is of fire.</p>

³⁷ Onde can also be translated as "wave."

³⁸ Defier can also be translated as "defy."

<p>XLII.</p> <p>Toy qui plonges ton coeur au profonde de ce Monde, Sais-tu ce que tu es? le sapin temeraire Qui saute sur le dos de la furieuse onde, Eslancé par les coups du tourbillon contraire. Raison, ton gouvernail est pieça cheut au fond: Tu erres vagabond où le vent variable De tes plaisirs t'emporte, et en fin, il te rompt Contre le roc cruel d'une mort miserable.</p>	<p>XLII.</p> <p>Thou that dost plunge thyn hart, into the worlds deepe Knowes thou what thing thou art? A warring vesshell Pure That doth the furious rage of wind and tyde endure Whilst on the stormye back of Neptune she doth keepe. Raison (thy ruther 'slost, each thing to ship-warck tend; Thou errest heere and there at pleasure of the wind Of thyn impure delytes, till carryed so we find Thee dasht gainst cruell rocks of an vnhappy end.</p>	<p>XLII.</p> <p>You who plunge your heart in the depth of this World, Do you know what you are? the bold ship Who jumps on the back of the raging wave, Thrown by the blows of the opposing vortex. Reason, your rudder is fallen in pieces at the bottom You roam wandering where the shifting wind Of your pleasures carries you, and in the end, it breaks you Against the cruel rock of a miserable death.</p>
<p>XLIII.</p> <p>Où est la mort? au Monde. Et le Monde? en la mort. Il est sa mort luy-mesme, et n'y a rien au monde Qui face tant mourir le Monde que le Monde, Qui engendre, nourrit et fait vivre sa mort. Mais si l'amour de Dieu ostoit le Monde au Monde, Faisant mourir du Monde et l'amour et la mort, Lors heureux nous verrions triumpher de la mort Le Monde non Mondaine, et la mort morte au Monde.</p>	<p>XLIII.</p> <p>Wher's Death? It's in the World And wher's the World? in death It's death vnto it self: And what in all the World That kils the Worlds self, so much as doth the World, Which doth begett, and breed, yea giuse lyfe to his death But if Gods loue should raise the World aboute the World By slaying of the World, as Well the loue as death Then happy should Wee sie, to triumphe ouer death The World, no more a World. And Death dead in the world.</p>	<p>XLIII.</p> <p>Where is death? in the World. And the World? in death. It is its own death itself, and there is nothing in the world Which faces so much to die the World than the World, Which begets, eats and makes to live its death. But if the love of God took away the World in the World, Making to die in the World and love and death, Then happy we will would see triumph of death The World not Worldly, and death dead in the World.</p>

<p>XLIV.</p> <p>J'ai veu, j'ai veu que le Monde est un songe, Lors que la voix de Dieu m'a resveillé, Car il n'y a au Monde que mensonge; L'oeil y est clos et l'esprit travaillé, Tout y est nuit, l'homme y est hors de l'homme, Se repaissant de vaine opinion, Et ne sentant sa propre passion, Ne voudroit pas qu'on luy rompist son somme.</p>	<p>XLIV.</p> <p>I saw, I saw, the World is but a dreame When as Gods voice made me awake and ryse For nothing is in all the world but lyes The eye is shutt. The spirits perturbed seeme Man is not man. All there is midnight deep, Thus feeding on his owne opinione vaine And senseles of his passions prophaine Man may not brooke such as Wold break his sleepe.</p>	<p>XLIV.</p> <p>I saw, I saw that the World is a dream, When the voice of God woke me up, But it isn't in the World that lies; The eye is closed there and the spirit labored, Everything is night there, man is outside man there, Eating his fill of vain opinion, And not feeling his own passion, Would not want that one break him his nap.</p>
<p>XLV.</p> <p>O qui pourra avoir ce bien d'apprendre A ne savoir le plaisir vicieux, Qui l'homme prend quand l'homme le veut prendre, Trompant son ame et aveuglant ses yeux? O qui pourra bien savoir et bien dire, Qu'en ce plaisir n'y a rien que martyre, Qui pourra, di-je, avoir ce bien? celui Qui est au Monde, et non le Monde en luy.</p>	<p>XLV.</p> <p>O who is hee that in so happy state is plaste As neuer of the sweet deceite of sin to taste? Which man a prise'ner makes while he doth pray on it Bewitching so his soule, and blinding both his eyes O who is hee that hath by tryall learned yitt T'acknowledge and descryue, the hell that in vyce lyse? O by what meanes; I saye, may one suche blessings see? If not the world in him, though in the world he be.</p>	<p>XLV.</p> <p>Oh who will be able to have this well to learn To not know depraved pleasure, Which man takes when man wants to take it, Deceiving his soul and blinding his eyes? O who will be able to know well and to say well, That in this pleasure has nothing but martyrdom, Who will be able, say I, to have this good? The one Who is in the World, and not the World in him.</p>

<p>XLVI.</p> <p>Quel Monstre voy-je là, qui tant de testes porte, Tant d'oreilles, tant d'yeux, de differente sorte, Dont l'habit par devant est semé de verdure, Et par derrière n'a qu'une noirceur obscure, Dont les pieds vont glissant sur une boule ronde Roulant avec le Temps qui l'emporte en courant, Et la Mort court apres, ses flesches luy tirant? Je le voy, je l'ai veu. Qu'estoit-ce donc? Le Monde.</p>	<p>XLVI.</p> <p>What monstre haue we heere? That hath of heads such store, So many eares, and eyes, of diuers sortes and kynde; Whose vesture pondred is, with plaisant green before And hath nothing except a darknes black behinde Whose restles feete, vpon a rowling bowle doth slyde, Bourne on by winged tyme, that swiftly flies away And death runs after still, still shooting at his syde? I sawe it well. What wast? It was the world I saye.</p>	<p>XLVI.</p> <p>What Monster do I see there, who so many heads bears, So many ears, so many eyes, of different kinds, Whose dress in front is dotted with greenery, And on the back has only an obscure blackness, Whose feet are sliding on a round ball Rolling with Time who carries it away while running, And Death runs after, its arrows shooting at it? I see it, I saw it. What was it then? The World.</p>
<p>XLVII.</p> <p>Arreste, atten, ô Mondain, où cours-tu? Escoute, enten la voix de la Vertu. Las! il passe outre, il court apres le Monde Et va courant, fuyant ainsi que l'onde D'un gros torrent que l'orage des cieux Fondu en bas a rendu orgueilleux. Ma remonstrance est un roc qu'il rencontre Passant dessus, murmurant à l'encontre.</p>	<p>XLVII.</p> <p>Stay, hearke yee worldling; wither runst thou so Listen and giue eare to vertu's lesson now Yitt runs he on, after the world tho: Nay flies allace! As fast as Riuers doo That sodainly wax'd proud, sends doun amaine Their stormie streames vnto Neptunus' raigne, My counsale, lyke a rock, encounters thame: But they pass ore; and grumbils at the same.</p>	<p>XLVII.</p> <p>Stop, wait, o Worldling, where do you run? Listen, hear the voice of Virtue. Alas! he passes, he runs after the World And is running, fleeing like the wave Of a large torrent that the storm of the skies Dissolved below rendered arrogant. My admonishment is a rock that he encounters Passing over, murmuring in opposition to it.</p>

<p>XLVIII.</p> <p>O menteur cestuy-là qui fit larmes espandre A l'oeil abiteux du Monarque Alexandre, Qui non content d'un Monde en desiroit plusieurs! N'est-ce pas assez d'un, avec tant de malheurs? Que s'il avoit dit vrai: cesse, et plus ne souspire, Alexandre, et permets que je pleure, ma fois, Qui travaille, travaille et ne puis toutesfois Toutes les vanitez d'un seul Monde describe.</p>	<p>XLVIII.</p> <p>O most abusing lips, that with egregious lyes Drew out ambitious teares from Alexander's eyes Who discontented with one world desyred two! O is not one enewe, so full of greef and woe? But saye, he had sayd truth. Ceas sighing Monark braue! And suffer me to weep, and mourne my course about; Who beates, and beates my braines; And yitt no cunning(?) haue The nombrous vanities; of one world to sett out.</p>	<p>XLVIII.</p> <p>O liar that one who makes tears scatter From the ambitious eye of the Monarch Alexander, Who not happy with one World wanted several! Isn't one enough, with such unhappiness? That he had said true: stop, and no longer sigh, Alexander, and permit that I cry, my time, Who works, works and can't yet All the vanities of a single World describe.</p>
<p>XLIX.</p> <p>Change et rechange, ô poete, et accorde Ores sur l'une, ores sur l'autre chorde Le different d'une mesme chanson, Une en sujet, differente en façon: Representant par ta varieté Le changement du Monde perissable; Or le Monde est encor plus variable, Et ton sujet a ton vers surmonté.</p>	<p>XLIX.</p> <p>Change & rechange, O Poete, to and froe! Now to the Treble, Now to the Basses loe The diffring noates(?) of thy well-framed song Diffring in forme yitt in the subject stable Expressing well the changes that belong Vnto the world both vaine and variable For lo the world doth vary yitt much more, And they Theme goeth, thy verses farre before.</p>	<p>XLIX.</p> <p>Change and change again, o poet, and reconcile Now on the one, now on the other chord The different from a same song, One in subject, different in manner: Representing your variety The changing of the perishable World; Well the World is still more variable, And your subject has surmounted your verse.</p>

<p>L.</p> <p>C'est folie et vanité D'estre en ce Monde arresté. Le plaisir de ceste vie N'est qu'ennuy et fascherie. O Dieu, seul sage et constant, Fay-moy, pour vivre contant, Recevoir de ta largesse Ma fermeté et sagesse.</p>	<p>L.</p> <p>Now doth not perfytely appeare Their vanitie that founds them heere? Sith this lyues Joyes, and pleasures be No thing but paine and fasheree(??) O God, all-good and onely wyse In whome my staye, and wisdom lyes With bounteous blessings so preuent My wants, that I may liue content.</p>	<p>L.</p> <p>It's folly and vanity To be stuck to this World. The pleasure of this life Is only boredom and bad feelings. O God, only sage and constant, Make me, live content, To receive from your largesse My steadfastness and wisdom.</p>
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