TRANSLATION IN THE DIGITAL AGE:

RECONSTRUCTING MONTAIGNE'S "DU REPENTIR"

by

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DISSERTATION

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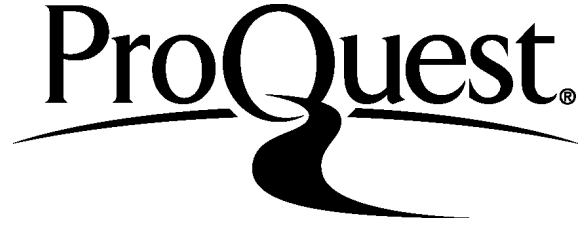THE UNIVERSITY OF TEXAS AT DALLAS

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This dissertation studies the effect of the digital age on literary translation, language and literary studies, and the humanities. Through a series of experiments using web-based digital technology to interact with the text and my new translation of Michel de Montaigne's sixteenth-century essay "Du Repentir," this dissertation demonstrates that literary translations can be enhanced in a digital environment beyond what is possible using print technology. The act of encoding a text and creating an interface for interacting with an encoded text involves the creator in a deep reading of the text that echoes the effect of engaging in literary translation. The dissertation describes why interacting with a text in this deep way can be more enjoyable and engaging than traditional methods of reading.

The dissertation describes and evaluates methods for interacting with a text and its translation using web applications. My new translation has been rendered "digital" by presenting it in a

prototype web interface in which the essay can be explored non-linearly. Fragments of the original text and the translation can be juxtaposed, and words and phrases in the essay are linked to curated sources from the web to associate the text with its cultural context. While many digital humanities projects are conducted by teams, this dissertation also demonstrates that it is possible for a single scholar to create interactive interfaces for texts that can serve pedagogical, aesthetic, scholarly, and demonstrative goals.

To place the prototype into its larger context, the dissertation contains a discussion of the elements of the history of the digital age that enabled the creation of an open and free global repository of knowledge and an examination of the ideas of a number of hypertext theorists and digital humanists, with the intention of situating the prototype in relation to the concepts of hypertextualization, remediation, deformance, digital objects, and critical making.

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CHAPTER 1

INTRODUCTION

This dissertation explores the application of digital technology to the process of translating a French text into English. Digital technology provides the reader, scholar, and translator with new ways to expand the act of interpretation and to reconstruct the complexity of a literary text. Digital technology also provides the scholar with a new interpretive approach to the reading of a text. Instead of asking the conventional question "What does a text mean?" we can now thoroughly explore how a text comes to mean. This exploration inherently generates a plurality of interpretations, which digital technology can then be used to capture, examine, and study in a recurring process of reconstructing the true complexity of a text.

Rather than replacing the human in this process, digital technology provides enhanced access to information both within and about the text, thereby creating a new lens through which readers, translators, and scholars can view a text. In the context of this dissertation, I have chosen to view Michel de Montaigne's essay "Du Repentir" through this new lens. My fluency in French, study and practice of literary translation, and longstanding fascination with Montaigne's *Essais*, combined with my experience programming computers since 1980 and developing websites since the early days of the World Wide Web in the mid-1990s, have allowed me to leverage digital tools to enhance the process of translating the text and to explore this new relationship between digital technology and the text. The product of my process is a multidimensional, digital translation of Montaigne's essay.

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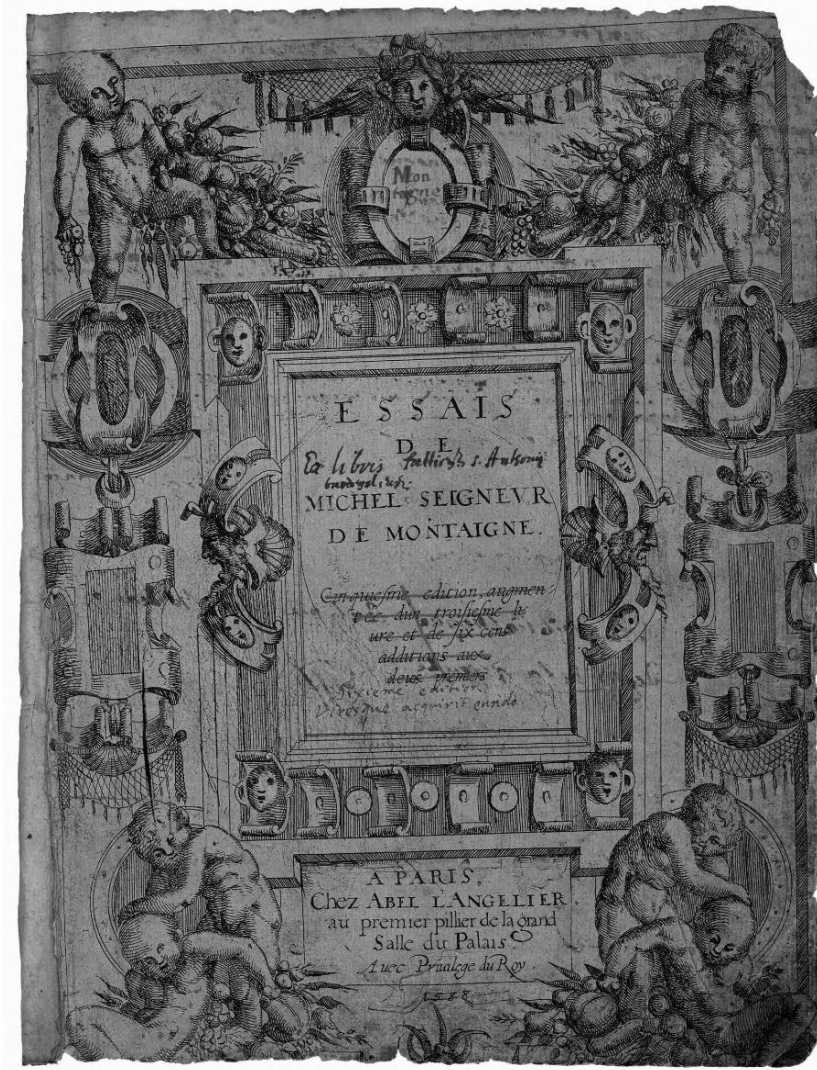
Figure 1.1. The title page to the Bordeaux copy of Montaigne's *Essais*, published in 1588.[1]

The use and application of digital technology is only now coming into its own as a vital new interpretive approach, and several characteristics of Montaigne's essays provide a particularly strong opportunity to demonstrate this approach. First, Montaigne grew up speaking Latin, providing him the facility to move between the language of the classics and the emerging

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[1] Title page. *Essais* de Michel de Montaigne. Edition de Bordeaux (1588). Wikimedia Commons.

language of French, which was still not yet codified in 1588, when "Du Repentir" was first published. On several occasions in the *Essais*, Montaigne notes that he often felt more comfortable in Latin than in French. His facility with Latin allowed him to create a bridge between classical texts and his essays by quoting from and commenting on more than 1,000 quotes from classical sources in Latin. As a result, Montaigne's essays contain a plethora of associations that connect ideas within the essay, between essays, and to outside sources, particularly to classical works. These links can be made explicit using digital technology in a way that print technology could do only in a limited way, using quotations, footnotes, marginalia, indices, reference works, and printed concordances. Second, as the acknowledged progenitor of the essay genre, Montaigne's essays established the lack of a linear progression when telling a story or presenting an idea as a defining characteristic of the essay genre. The essays are not logically arranged or even fully developed.[2] Instead, Montaigne's goal is to explore a diverse set of topics ranging from repentance to cannibalism by inventing and presenting situations and expressions that demonstrate associated meanings and insights. In this dissertation, I assert that this type of nonlinear or associative thinking, a widely acknowledged characteristic of the *Essais*, is also characteristic of both digital technology and literary translation.

Among the essays, "Du Repentir" was an obvious choice for my study because it contains the most explicit expression of Montaigne's worldview, namely that "chaque homme

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[2] Desan notes that "Montaigne never claims to build anything. He leaves the metaphor of the architect to Descartes, opting instead for the land surveyor who ceaselessly measures man and the world." Philippe Desan, "For a Theory of Forms in Montaigne," in *Montaigne After Theory*, ed. Zahi Zalloua (Seattle: U of Washington P, 2009), 246.

porte la forme entiere de l'humaine condition" (each man embodies the entire human condition).[3]
Montaigne understands that the human condition cannot be defined, but that it can be portrayed
through juxtapositions of thoughts and situations. In "Du Repentir," Montaigne engages in just
this sort of juxtaposition in order to explore the concept of repentance. Moreover, in his essay on
Montaigne, Erich Auerbach describes the essay as "a good point of departure for a conscious
comprehension of the largest possible number of the themes and attitudes in Montaigne's
undertaking."[4]

It is my goal in this dissertation to use digital tools, which continuously foster a dialogue
between the translator, the reader, and the text, to reconstruct the associations between ideas and
perceptions that provide the lasting vitality of Montaigne's essays. To examine the potential for
digital tools to enhance the complex conceptual juxtapositions that take place within
Montaigne's essay, I have used existing digital tools to examine the essay, and I created a
website that presents my translation of the essay in digital format. The website includes a custom
interface and a multidimensional data structure that includes Montaigne's text, my translation,
my commentaries on the text, and links to contextual material.[5]

A few scholars in the humanities have been exploring the relationship between digital
tools and literary texts since the earliest days of computing. The numbers have increased rapidly
in the past five to ten years, and the value of some applications of digital technology to

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[3] Translations are mine unless otherwise noted.

[4] Erich Auerbach, "L'humaine Condition (Montaigne)," in *Mimesis: The Representation of Reality in Western Literature*. Trans. Willard Trask. Princeton: Princeton UP, 2003.

[5] The HTML, CSS, and Javascript code can be found in Appendix B. However, it will become clear in my discussion and through perusal of the translation that it cannot be accurately or completely represented on paper.

humanities scholarship, such as the digitization of both primary - and secondary - source documents and their distribution via the Internet, is now widely recognized.[6] However, much work remains to be done to determine the effective uses of digital technology for the study of the humanities, particularly in those branches of the humanities, such as the craft and study of literary translation, where the use of digital technology remains in its infancy. As an example, consider that the concept of intersemiotic translation proposed by Roman Jakobsen in 1959,[7] which seems ripe for implementation in the digital age, has not become a common approach in either the craft or the study of translation, which continue to focus almost exclusively on verbal to verbal translations. There have been some translation-related digital projects, particularly with classical and Biblical texts,[8] and there has also been some critical discussion of translation in the digital age. But little work has been done to explore the effect that digital technology can have on the presentation and study of translated texts, particularly given the intriguing affinities between

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[6] William Pannapacker identified the growing interest in digital humanities at the 2009 MLA conference: "Among all the contending subfields, the digital humanities seem like the first "next big thing" in a long time, because the implications of digital technology affect every field" (William Pannapacker, "The MLA and the Digital Humanities," *The Chronicle of Higher Education*, December 28, 2009). For interesting examples of the application of digital tools to individual literary works, see Amanda French's list of "The 7 Best Links to Digital Poetry Projects from MLA" (http://amandafrench.net/2014/01/14/the-7-best-links-to-digital-poetry-projects-from-mla/) and Amanda Visconti's digital dissertation *The Infinite Ulysses* (http://dr.amandavisconti.com/).

[7] Jakobsen defined intersemiotic translation as "an interpretation of verbal signs by means of signs of nonverbal sign systems." Roman Jakobsen, "On Linguistic Aspects of Translation," in *Theories of Translation,* Edited by John Biguenet and Rainer Schulte (Chicago: U of Chicago P, 1992), 145. Coincidentally, this was the same year that C.P. Snow published *The Two Cultures and the Scientific Revolution.*

[8] Examples include the Perseus Digital Library (http://www.perseus.tufts.edu/hopper/), an online repository of classical history, literature, and culture under development since 1987 at Tufts University; Oxford Biblical Studies Online (http://global.oup.com/obso/about/), a resource for studying variant texts from the Bible and their contexts; and the Buddhist Translators Workbench, a project to promote collaborative translation of Buddhist texts that received a 2011 grant from the National Endowment for the Humanities.

one of the fundamental innovations of the digital age—hypertext—and the fundamental nature of translated texts. In this dissertation, I show that both hypertext and translation create and draw attention to associations between texts, ideas, cultures, time periods, and languages, and that, therefore, an exploration of the ways in which hypertext can enhance the study and practice of literary translation is long overdue.

I begin in Chapter 2 by exploring the roots of the digital age. In this chapter, I have focused on the historical events and technological developments that led to the creation of the global repository of knowledge that exists today on the World Wide Web. In Chapter 3, I discuss a number of concepts – hypertextualization, remediation, deformance, digital objects, and critical making – to show how digital technology can help the translator, reader, and scholar to expand the act of interpretation and to reconstruct the complexity of a literary text. In Chapter 4, I describe my work with Montaigne's text using existing digital tools as well as the prototype website that I designed and programmed. In Chapter 5, I present my translation of "Du Repentir," along with a discussion of the translation challenges I faced in the translation and the methods, both conventional and digital, that I used to address them. Finally, I conclude in Chapter 6 by discussing the results of the project and point to potential avenues for future work.

CHAPTER 2

THE ROOTS OF THE DIGITAL AGE

... the future is already here — it's just not very evenly distributed.

—William Gibson[9]

Until the advent of the World Wide Web, humanity had been using the same technology – the codex – to record and access information for more than two millennia. No other technology – not the printing press, nor the audiovisual media of radio, television, and film – had come close to displacing the codex for those purposes. But then, the World Wide Web appeared and grew beyond the most hyperbolic predictions. Quantitatively, the web now challenges the codex as the primary method of recording and accessing information. As of 2015, the U.S. Library of Congress contains approximately 5.5 billion pages of text (37 million books multiplied by an estimated average 150 pages per book).[10] By contrast, the Internet Archive had stored 40 billion pages by the end of 2005,[11] and 400 billion by the end of 2014.[12] The disparity will only continue to grow, because the codex simply cannot keep up with the production of webpages, regardless

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[9] Gibson has expressed this idea in different forms on many occasions. This version is from a 1999 interview (*Talk of the Nation*, "The Science in Science Fiction," November 30, 1999).

[10] *Library of Congress*. "About the Library: Fascinating Facts." Retrieved from http://www.loc.gov/about/fascinating-facts/.

[11] Internet Archive Wayback Machine homepage for December 28, 2006. Retrieved from http://web.archive.org/web/20061228011056/http://www.archive.org/index.php.

[12] "Wayback Machine Hits 400,000,000!" *Internet Archive Blogs*, May 9, 2014. Retrieved from https://blog.archive.org/2014/05/09/wayback-machine-hits-400000000000/.

of the advantages or disadvantages of either medium. Whether the digital document will completely replace the codex is, at this point, still a speculative debate. For the purposes of this dissertation, it is only necessary to acknowledge this ongoing seismic transition in the relationship between humans and information caused by a rapid and drastic change in the dominant technology for storing and accessing information.

It is fair to say that some people object to the growing primacy of the digital with regard to information creation and access. As with any change, some critics, such as Neil Postman (*Technopoly*, 1992), Clifford Stoll (*Silicon Snake Oil*, 1995), Nicholas Carr (*The Shallows: What the Internet is Doing to Our Brains*, 2011), and Stephen Marche ("Literature is Not Data: Against Digital Humanities," 2012) have concluded that the disadvantages of the Internet outweigh its advantages. It is also true that far too many people do not yet have adequate access to the web or to the tools necessary to create web content for a variety of economic and sociopolitical reasons. Furthermore, anyone who studies the history of digital technology cannot overlook the fact that, whatever potential the web may have, it is built on technology developed for military and commercial uses. Given all of these criticisms and weaknesses, it is worth examining a particular thread of the history of technology to highlight the web's philosophical underpinnings and to reacquaint ourselves with the handful of visionaries who were able to see the potential for computers to virtually expand the human mind by providing us with additional capacity for memory and an unparalleled facility for access to the global repository of knowledge.

The Memex: A Tool for Storing and Accessing Information

Much of the technology that made the digital age possible was first implemented during and shortly after World War II.[13] As the war drew to a close, Vannevar Bush, then coordinator of the U.S. Office of Scientific Research and Development, considered how best to direct the resources that had been harnessed to fight the war. In an article published in 1945,[14] Bush concluded that these resources should be directed at the growing problem posed by what we now call "information overload." While information was multiplying rapidly, our methods for organizing and accessing information, Bush argued, were still "the same as was used in the days of square-rigged ships." Bush also asserted that the conventional hierarchical categorization of information did not correspond to the growing understanding of the human mind's associative way of thinking.

To address the problem, Bush proposed the "memex" – a workstation allowing a knowledge worker to access and annotate and associate information. The design for the memex, which was, it must be noted, purely mechanical and never actually built,[15] was based on the familiar desk-based work environment. The knowledge worker would interact with the screens and controls on the surface of the desk, while information was stored on a microfilm embedded

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[13] Arguments can be and have been made for seeking the roots of the digital age before World War II, with the contributions of Thomas Bayes (1701–1761), Semen Korsakov (1787–1853), Charles Babbage (1791–1871), Ada Lovelace (1815–1852), George Boole (1815–1864), Norbert Wiener (1894–1964), Alan Turing (1912–1954), or John von Neumann (1903–1957).

[14] Vannevar Bush, "As We May Think," *The Atlantic*, July 1945. Retrieved from http://www.theatlantic.com/magazine/print/1945/07/as-we-may-think/303881/.

[15] Mary Hopper, "Hypertext in Historical Context: Vannevar Bush and Ted Nelson Revisited." *Media in Transition*, October 1, 1998. Retrieved from http://web.mit.edu/m-i-t/forums/hypertext/index_hypertext.html.

into the base of the desk. The most important innovation of the memex involved the ability for the user to connect any two items of information stored in the memex simply by adding a keyword to each item. Bush called the connections between items "trails." "The process of tying two items together," Bush asserted, "is the important thing." Faster access to and more associative links between information would make it possible for man to "better review his shady past and analyze more completely and objectively his present problems."
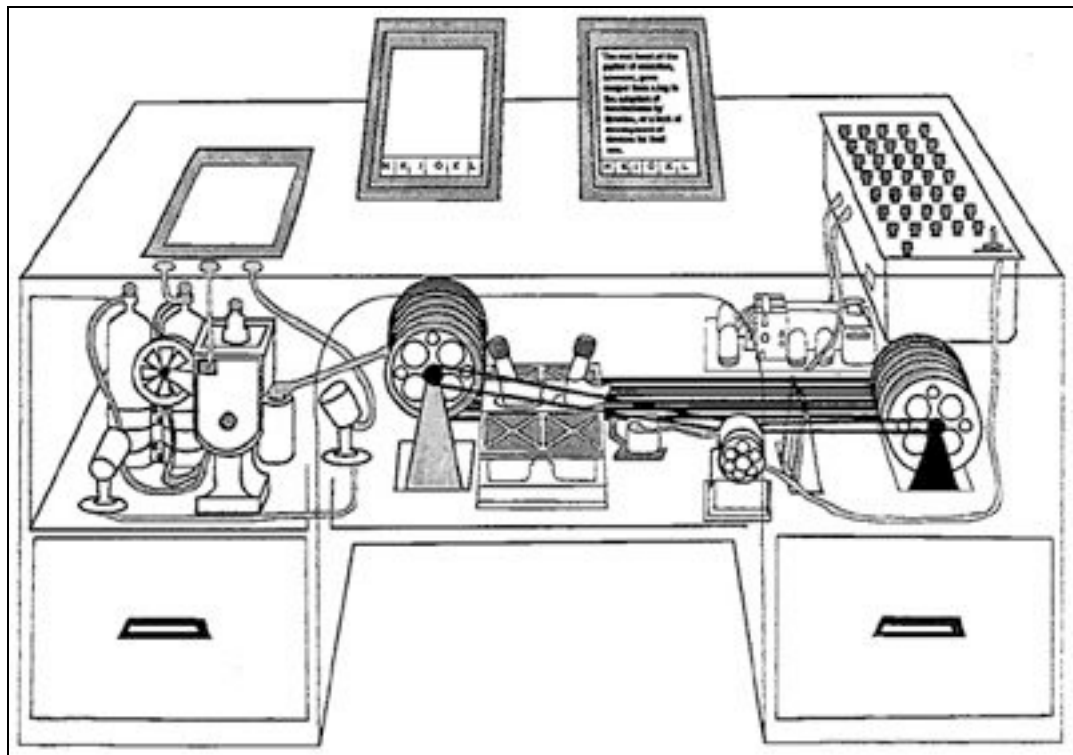
Figure 2.1. An artist's rendering of Bush's proposed memex.[16]

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[16] RotaruDan. *Memex*. June 15, 2015. Wikimedia Commons.

The creation of these links could be done by domain experts, but Bush also proposed the new profession of "trailblazers," as he called them, who would focus exclusively on creating connections between information. Because of the vital role of creating associations in the process of translation, I would argue that the task of the trailblazer resembles the task of the translator in intriguing ways.

To some extent, we have seen the rise of such "trailblazers," although we call them digital librarians, information architects, archivists, curators, and information aggregators. Just as Bush proposed, these "trailblazers" use digital technology as an expansion of their natural human ability to store and access information in order to provide a hybrid solution to the problem of information overload. Work to provide easier access to information is taking place in libraries and in the digital humanities, where critical digital editions and comprehensive archives represent some of the most important projects.[17] These projects are vital because, while Bush's proposal has been bypassed in many respects by the World Wide Web, in other ways we have not come close to achieving his ideal. Too much knowledge is still kept in disconnected silos, whether in books, private databases and archives, or in the brains of experts. This dissertation is intended to demonstrate how the translator can also play the role of 'trailblazer' in the digital age.

Theorizing Information

Bush's proposal that scientific resources should be directed toward the organization of and access to information required an initial focus on inventions and innovations in a wide

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[17] To cite just three examples, see the Rossetti Archive (http://www.rossettiarchive.org/), the Women Writers Project (http://www.wwp.northeastern.edu/), and The Shelley-Godwin Archive (http://shelleygodwinarchive.org/).

variety of technological domains. In the meantime, technology developed specifically to meet the needs of war, such as antiaircraft firing programs and machines to both encrypt and decrypt military communications, led directly to the development of the fundamental conceptual underpinnings of both digital computers and communications technology. This theory of how information is transmitted (see Figure 2.2) was developed almost simultaneously by two American researchers, Norbert Wiener and Claude Shannon.

While there were some technical differences between the two men's theories, both essentially developed a mathematical equation that could ensure the accurate transmission of information despite the presence of interference or noise in the communication channel. Shannon described his developing theory in a letter to Bush in 1939: "Off and on I have been working on an analysis of some of the fundamental properties of *general systems for the transmission of intelligence*, including telephony, radio, television, telegraphy, etc."[18] (emphasis added). Shannon and Wiener both saw their models as applying to both machine and human communications led him to develop a general theory of accurately communicating information: "In one case you are trying to conceal information, and in the other case [you are] trying to transmit it."[19] It will be important to keep the connection between cryptography and information theory in mind as we consider some of the later reactions to the use of computers to process or encode text as opposed to performing numerical calculations.

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[18] Ronald L. Kline, *The Cybernetics Moment: Or Why We Call Our Age the Information Age.* (Baltimore: Johns Hopkins UP, 2015). Retrieved from Google Books.

[19] Shannon qtd. in Kline.
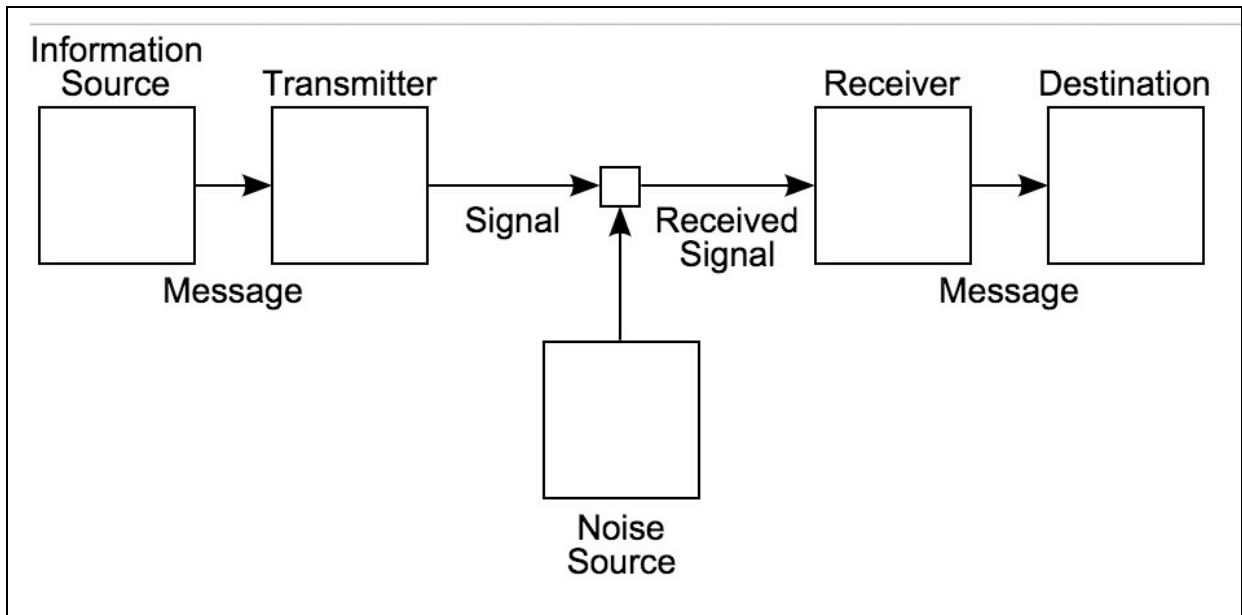
Figure 2.2. The Shannon Communication model, which has come to be used in widely disparate fields, including electrical engineering and the social science of communication studies.

For his part, Wiener worked on improving anti-aircraft firing control systems, with the goal of predicting the proper firing trajectory in less than 30 seconds.[20] Because the mathematical system had to take the human pilot into account as part of the equation, Wiener realized that the same set of equations could describe both machine-based and human communication. After the war, he went on to develop the field of cybernetics, which took a more expansive approach to the applicability of his (and Shannon's) conceptual breakthrough. Regardless of the direction in which each man took his research or the historical details of their relative importance, both Shannon and Wiener are considered forefathers of the information age, because their insight made it possible to develop both digital computers and digital communications – both of which are foundational technologies for the web.

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[20] Kline, n.p.

Computing With Words

In 2015, when those of us on the 'have' side of the digital divide carry pocket-sized devices that permit instantaneous full-text searches of billions of digital documents, it can be easy to forget just how many layers of technology had to be developed to enable our current unprecedented level of access to information. For the first twenty years of their existence, computers remained slow, huge, and inflexible, while engineers developed the transistors, integrated circuits, and other hardware-level innovations that were necessary before they could become generally useful. The pace of innovation was slow at first. Twelve years after the end of World War II, in 1957, there were a total of forty computers on university campuses worldwide.[21]

Since these computers were designed primarily for automating military, and later scientific and business calculations, few scholars saw the potential for computers to contribute to the recording and accessing of information in the way that Bush had proposed. One of these scholars, Roberto Busa, became the father of what was called humanities computing and is now known as digital humanities. Busa's dissertation, a philological examination of the doctrine of presence in Aquinas' work, led him to embark on the creation of a concordance of all 10 to 11 million words written by Aquinas.[22] In a 1980 article describing the genesis of what came to be called the Index Thomisticus, Busa makes a simple yet dazzling statement: "It was clear to me,"

[21] D.M. Burton, "Automated Concordances and Word Indexes: The Fifties." *Computers and the Humanities* 15.1 (June 1981): 1-14.

[22] Busa recounts his story in "The Annals of Humanities Computing: The Index Thomisticus," *Computers and the Humanities* 14 (1980): 83-90.

he wrote, "that to process texts containing more than ten million words, I had to look for some type of machinery." Considering that the earliest concordances (and many of the later ones) have been of religious texts, it is not at all surprising that a religious scholar like Busa would have thought of creating one. But the idea that it would have been "clear" to a religious philosopher in the late 1940s that "some type of machinery" would be necessary to create such a concordance is astonishing. Anyone who has lived through the last fifty years can examine his or her own ability to predict the ways in which new technologies can and will be used to see how innovative Busa's idea truly was.

Busa struggled initially to find the machinery he was looking for. He reportedly visited twenty-five universities and the Library of Congress before ending up at International Business Machines, where, with some effort, he convinced IBM's first CEO, Thomas J. Watson, to direct some of IBM's computing resources to the creation of the Index Thomisticus. Despite the help of IBM's powerful mainframes, Busa's project took a third of a century, 10,000 computer hours, and, most importantly, one million man-hours to complete. Despite the enormity of the effort required, especially in manual human labor, Busa wrote in his evaluation of the project that he believed that "Using computers will... lead us to a more profound and systemic knowledge of human expression; in principle, it can help us to be more humanistic than before."

A number of young researchers followed in Busa's footsteps in the 1950s, slowly developing the use of digital technology in conjunction with research in the humanities. At London University, classicist Leonard Brandwood used computers to analyze Plato's style in

order to date his works.[23] In France, lexicographer Bernard Quemada developed a concordance of French classical tragedy with the help of French computer company Bull.[24] At Cornell, Stephen Parrish worked with IBM to create a series of concordances, beginning with the works of Matthew Arnold. Given the long history of Bible concordances before the digital age, the application of computer technology to the creation of a Bible concordance was assured. The first version, developed by Episcopal minister John W. Ellison and released in 1957, was interesting enough to the general populace to draw the attention of *Life* magazine, which featured photos of the thousands of punch cards containing the Bible, and of Ellison surrounded by computer disks, under the headline "Bible Labor of Years is Done in 400 Hours."[25] As with Busa's concordance, all of these projects required far more human work than computer time. Computers struggled into the 1960s to handle such basic features of written language as punctuation, accents, and mixed upper-case and lower-case letters.[26] And yet Busa and his successors saw such potential in the conjunction between computing and the humanities that they kept working despite these formidable obstacles. In a sense, Busa was the first to see a viable bridge—a clear association— between the concepts of computing and the humanities.

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[23] Burton, 5.

[24] Ibid., 10.

[25] "Bible Labor of Years is Done in 400 Hours." *Life Magazine* 42.7 (February 18, 1957): 92.

[26] Susan Hockey, "The History of Humanities Computing," *Companion to Digital Humanities*. Edited by Susan Schreibman, Ray Siemens, and John Unsworth (Oxford: Blackwell, 2004). Retrieved from http://www.digitalhumanities.org/companion/.

Emergence of the Network

Not only were there only a handful of computers worldwide in the 1950s, there also was no network connecting these computers. Each was a standalone mainframe that could only be accessed directly, which significantly diminished the potential for collaboration that the network would eventually bring to the digital age. Both the processing capabilities of the computer and the communication abilities of the network are necessary to create the global repository of knowledge that the Web represents today. Just as the military had worked to create the first computers, so it was the military that drove the initiative to connect these expensive machines and the often unique software that they contained. The importance of the task is illustrated by a memorandum[27] written in 1963 by J.C.R. Licklider, the first director of the Information Processing Techniques Office at the Pentagon's Advanced Projects Research Agency (ARPA).

By the 1960s, it was clear that many of the various computer-related initiatives under way in the military, the corporate sector, and academia exceeded the capabilities of the hardware available to them at their individual institutions, and that computer programs were being developed that could be made available to other researchers, thereby eliminating the need to reinvent the wheel. In his memo, Licklider proposed that, even if the various computer centers could not agree on a single programming language, they could at least agree upon some

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[27] J.C.R. Licklider, "Memorandum For Members and Affiliates of the Intergalactic Computer Network." Retrieved from http://www.kurzweilai.net/memorandum-for-members-and-affiliates-of-the-intergalactic-computer-network.

conventions for asking such questions as "What language do you speak?" The similarity between this question and the first necessary question in any intercultural encounter is unmistakable.

It took six years of research and development to create the ARPANET – the same time period between President Kennedy's call to put a man on the moon and the landing. On October 29, 1969, a message was sent over the first version of ARPANET, which connected four computers, at the University of California at Los Angeles and Santa Barbara, Stanford University, and the University of Utah. The first message was supposed to be a single word – "login" – but the system crashed after the first two characters were sent. *Plus ça change, plus c'est la même chose....*

ARPANET was a precursor to the Internet from which researchers learned a number of important lessons about communications between computers and humans. First, the network's administrators evolved the protocols used to conduct communication between computers using different hardware and software. After beginning with the simple Network Control Program (NCP), engineers Vinton Cerf and Robert E. Kahn developed the more robust, powerful, and flexible Internet Protocol Suite, commonly referred to as TCP/IP. The newer protocols made it possible to connect not just one computer to another, but also one network to another, thereby creating the 'internetwork' from which the Internet's name derives. In keeping with Shannon's approach to information theory, Cerf and Kahn focused exclusively on accurate transmission of messages from sender to receiver, leaving all processing of those messages to the computers at

the 'edge' of the network. As a result, it has been said that TCP/IP could accurately transmit messages over "two tin cans and a string."[28]

This extreme level of interoperability led to two conceptual realizations that became foundational principles of the Internet and the web. First, ARPANET's rapid growth engendered the concept of the "network effect," which states that the value of a digital tool increases exponentially as the number of users increases. In other words, a tool with millions of users, such as Microsoft Word, is inherently more useful than a similar tool (such as the now defunct WordPerfect), simply because more people are using it. Second, TCP/IP's extreme flexibility, which allowed computers to join and leave the network without disruption, confirmed that computer networks are more efficient and useful when they connect computers in a decentralized web rather than using a hierarchical, centralized structure, where failures of individual computers and connections would disrupt the entire system. ARPANET's collaborative, peer-to-peer design therefore dovetailed nicely with Bush's ideas concerning the associative organization of information as opposed to the traditional hierarchical methods. The combination of the network's decentralized structure, the network effect, and the ability to record associations between documents on distant computers set the foundation that would allow the web to become a global repository of knowledge.

From the Memex to Hypertext

Bush's vision for turning the intellectual power of the scientific community on the problem of organizing and associating the world's growing store of knowledge and information

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[28] "Setting the Protocols for an Age," *Computerworld*, November 21, 2005, 32. Google Books.

has driven technological innovation and informed thinkers and builders for the past seventy years. Twenty years after Bush proposed the memex, one of those thinkers, Ted Nelson, published an article expanding on Bush's ideas in which he coined the terms "hypertext" and "hypermedia."[29] Nelson conceived of the idea of a computer-based text-handling system in 1960 while enrolled in a computer course for the humanities at Harvard University.[30] Nelson, a philosopher and sociologist, concurred with Bush's view that a system needed to be developed for personal use and "as an adjunct to creativity." Thanks to the two decades of technological development that had taken place since Bush proposed the memex, Nelson was able to describe a system leveraging digital technology to create what he called the "dream file"[31] – a system for creating and presenting texts and images that would "have every feature a novelist or absent-minded professor could want." Like Bush, Nelson argued that computers should focus on text access and manipulation, an idea that ran counter to the purpose for which computers were primarily being used in the 1960s – namely, to perform calculations for engineers and scientists. This (largely artificial) schism between numbers and text continues to plague debates in the digital humanities today. The only way to resolve these debates would be to find a way to

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[29] Theodor Nelson. "Complex information processing: a file structure for the complex, the changing and the indeterminate," *ACM/CSC-ER Proceedings of the 1965 20th national conference*.

[30] Christopher Keep, Tim McLaughlin, and Robin Parmar. "Ted Nelson and Xanadu." *The Electronic Labyrinth*. Retrieved from http://www2.iath.virginia.edu/elab/hfl0155.html.

[31] Nelson wrote: "I knew from my own experiment what can be done for these purposes with card file, notebook, index tabs, edge-punching, file folders, scissors and paste, graphic boards, index-strip frames, Xerox machine and the roll-top desk. My intent was not merely to computerize these tasks but to think out (and eventually program) the *dream* file: the file system that would have every feature a novelist or absent-minded professor could want, holding everything he wanted in just the complicated way he wanted it held, and handling notes and manuscripts in as subtle and complex ways as he wanted them handled."

"translate" between the "two cultures" of the sciences and the humanities.[32] This dissertation, which relies equally on my ability to translate between natural languages and my ability to use computer languages to create a hypertext network represents a rapprochement between the two cultures by employing the paradigm of translation to create a bridge between them.

The key to Nelson's system was what he called hypertext – "a body of written or pictorial material interconnected in such a complex way that it could not conveniently be presented or represented on paper." With this definition, Nelson effectively defined hypertext in opposition to print technology, which, he wrote, has "grave limitations for either organizing or presenting ideas." In particular, Nelson pointed out that books are monolithic—they present the same (inter)face to all readers. Nelson argued that hypertext systems could be used to "create a new, readable medium... that will let the reader find his level, suit his taste, and find the parts that take on special meaning for him...." The idea of customizing a text to meet the needs and preferences of readers runs counter to the primacy of the authoritative text established and embodied by the inherently static nature of print technology. Conventional wisdom in the humanities, which continues to reify the individual author despite the postmodernist arguments for the death of the author, would indicate that a book—at least, a *good* book, a *worthy* book—represents the distillation of the interpretive perspective of the author, and that any adjustment to the needs of the reader dilutes this perspective beyond recognition. However, it is also true that adapting to the needs of the reader is exactly what all translations fundamentally do by adapting to the

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[32] This concept came to prominence in the 1960s following the publication of C.P. Snow's *The Two Cultures* in 1959 and Thomas Kuhn's *The Structure of Scientific Revolutions* in 1962.

reader's lack of ability to read the book in the original language. This common willingness to modify and adapt illustrates an affinity bewteen translation and hypertext.

Nelson also believed, like Bush, that a collection of interconnected documents would be able to better capture and display the workings of the human mind than existing hierarchical organizational systems. He added to Bush's point by asserting that his hypertext system would allow for connections between diverse and disparate documents – documents "so diversely connected that they could not be untangled by the unaided mind." As an example, Nelson cited the process of writing, which, he accurately asserted, is often hard to distinguish from the "assembly of textual notes" that writers and scholars produce in the early stages of a project. Although the web would not exist for a quarter of a century, Nelson recognized that the negligible cost of publishing digital documents would eventually make it possible to present these preliminary, fragmentary materials as a paratext alongside the completed work. The simplicity of hypertext, coupled with the negligible cost of digital publishing, eliminated the print-based barriers that prevented the inclusion and connection of the artifacts of the creative process with the final product.

Hypertext therefore presents translators with the opportunity to expose the artifacts of the process of translation, and to provide readers with access to the related documents the translator has used to enrich their understanding of the original text. Once these artifacts are provided along with the text, both the reader and the translator can come closer to Steiner's ideal of the "true reader" because they will have the opportunity to explore and instantiate their particular interpretive perspective on the text by emphasizing what they perceive to be the most important associations both within the text and between the text and other artifacts. This is particularly

facilitated by the decentralized nature of hypertext, which eschews linear reading in favor of self-directed exploration of a network of associated texts.

Finally, a network of connected documents would help eliminate the need for hierarchical categorization systems, because such a decentralized, networked system would be flexible enough to permit new material to be added without disturbing the organization of existing material. In fact, Nelson argued that this level of flexibility is a requirement for such a system. We can see an interesting parallel between Nelson's information system and the requirements faced by translators. Nelson argued that "*Information* systems must have built in the capacity to accept *the new categorization systems* as they evolve from, or outside, the framework of the old" (emphasis added). We can again see the associations between hypertext and translation by replacing the emphasized words in Nelson's formulation with translation-related terminology:

> Translation systems must have built in the capacity to accept changes in language and developments in our interpretation and understanding of texts as they evolve from, or outside, the framework of the old. Not just the new material, but the capacity for new arrangements and indefinite rearrangements of the old, must be possible.

Unlike Bush, Nelson was able to begin experimenting with hypertext not long after he published his 1965 manifesto. In 1967, Nelson began working with an old college friend, Andries van Dam, a professor at Brown University on a hypertext network creation tool called the Hypertext Editing System (HES).[33] The project was a success: NASA used HES to produce documentation for the Apollo mission.

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[33] van Dam recounted the history of HES at the first Hypertext conference in 1987. The proceedings were published in *Communications of the ACM* 31.7 (1988): 887-895.

The revolutionary nature of hypertext wasn't immediately embraced by all potential users, however. In 1968, when van Dam and Nelson tried to interest large publishing companies in HES (which could be used to manage and produce print documentation as well as hypertext), they were told that the system was "essentially too complex… to understand."[34] van Dam explained that the publishers thought that "The idea of sitting on-line behind a tube and actually authoring and editing and rearranging and cross-referencing really was more than they were willing to believe you needed to do or should do." The publishers described HES as "very interesting"—but they did not believe it would solve any obvious problems the publishers were facing at that time. Little did they know what publishers would think just a few years later, let alone what they would face as the web transformed the publishing industry.

The academic reaction to HES sets the stage for the ongoing relationship between hypertext and the humanities. Remember, Nelson always imagined that his hypertext concept would be of greatest use to "absent-minded professors." Nelson and van Dam were keenly aware that they were building what he called "tools for humanists."[35] Nevertheless, van Dam describes the "serious warfare" he had with Brown's vice president in charge of computing, who did not want to allow HES to run on the university's mainframes because it would "subvert the true purpose of computers, which was to produce numbers for engineers and scientists."[36] According to van Dam, the vice president said: "If you want to screw around with text, use a typewriter." So

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[34] van Dam 890.

[35] van Dam 891.

[36] Ibid. So much of this early history is being repeated in modern debates about the use of computers in the humanities. See Christine Borgman, "The Digital Future is Now: A Call to Action for the Humanities," *Digital Humanities Quarterly* 3.4 (2009): n. pag. Web.

how did van Dam get HES running? By claiming that "there would be a revolution by the humanists on campus if they found out how much the engineers and scientists were spending on computing when they couldn't have any."[37] If only the humanists had demanded computing time equal to the scientists and engineers, the state of the humanities might be different today. But many scholars in the humanities are still resistant to technology. In any case, it is clearly too late for humanists to threaten a revolt now. Instead, humanities scholars with an interest in digital technology must take the initiative to experiment with digital tools in a personal computing environment and without need for institutional computing support. This isn't to say that there is no funding for larger projects in the digital humanities. The National Endowment for the Humanities Office of Digital Humanities has distributed thousands of dollars in grants in the past ten years to just such kinds of projects. However, the need for experimentation with digital technology exceeds the available funding. Many humanists who want to experiment with digital technology will have to go it alone; this is one way in which the solitary nature of humanities scholarship, writing, and translation may provide an unexpected advantage.

Researchers continued to experiment with hypertext in limited ways through the 1970s. Researchers at Carnegie Mellon University built ZOG, a human-computer interface system that introduced the concept of interconnected "frames" – blocks of linked text that were presented one screenful at a time.[38] ZOG was used on campus for several years, and was eventually

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[37] Ibid.

[38] Donald L. McCracken and Robert M. Akscyn, "Experience with the ZOG human-computer interface system," *Carnegie Mellon Research Showcase* (1984). Retrieved from http://repository.cmu.edu/cgi/viewcontent.cgi?article=2493&context=compsci. As we will see, this issue of the constraint introduced by screen size is one of the more interesting and challenging problems in working with long texts in the digital environment.

adopted by the military to provide a computer-assisted information management system for the USS Carl Vinson nuclear submarine. In another project with military associations, three students at MIT's Architecture Machine Group and Media Lab developed the Aspen Movie Map, a hypertextualized virtual tour of Aspen, Colorado, that incorporated video captured by a camera strapped to a car to capture images of the town.[39] In contrast to the project's seemingly quirky subject matter, it was actually funded by the Department of Defense to provide a virtual environment that could be used to familiarize soldiers with new combat environments.

Despite these efforts, the heyday of hypertext had to wait for the development of the personal computer and the widespread availability of network connectivity before it could become more generally useful.

Computing Becomes Personal

In 1975, Ed Roberts, inventor of the Altair 8800, coined the term "personal computer." It was a watershed moment in the development of the digital age. As we have seen, many, like the vice president of computing at Brown, believed that large, powerful, expensive mainframe computers should only be used for computation and scientific analysis. But just as Bush and Nelson saw the potential for computers to enhance associative thinking and the creative process, those who developed the first personal computers could not accept this limited view of the purpose of computing. Between 1975 and 1984, these technology innovators, many working

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[39] Michael Naimark, "Aspen the Verb: Musings on Heritage and Virtuality," *Presence*: *Special issue on Virtual Heritage* 15.3 (June 2006). Retrieved from http://www.naimark.net/writing/aspen.html.

alone or in pairs in garages and basements in California, managed to develop inexpensive, small computers that were designed as personal tools and hobbyist's playgrounds.

The earliest PCs were created to solve a similar problem addressed by TCP/IP – interconnectivity. Early mainframe terminals – the keyboard and monitor through which an operator could interact with a mainframe – were designed to work with one specific kind of mainframe. In 1970, engineers at Computer Terminal Corporation developed the Datapoint 2200 terminal, which could connect to multiple kinds of mainframes. In order to make this possible, the Datapoint 2200 essentially became a computer in its own right, which set the stage for stand-alone desktop computers. These desktop computers became very attractive to electronics hobbyists, and in 1975, Roberts' company, Micro Instrumentation and Telemetry Systems (MITS), began selling a personal computer kit called the Altair 8800. Demand far exceeded the company's expectations, aided by the publicity the computer received by being featured on the cover of *Popular Electronics* magazine (see Figure 2.3). The demand for the Altair drove other electronics companies into the market. By 1977, Texas Instruments introduced the TRS-80, and Steve Wozniak and Steve Jobs began selling the Apple II. IBM joined the fray in 1981 with the IBM PC, and by the following year, the personal computer had gained so much attention that *Time* magazine chose to name the computer its "Machine of the Year"[40] in place of naming a "Man of the Year." The magazine noted that, in a few short years, the personal computer had replaced the image of the computer as a monolithic, distant machine with an image of a personal tool that could be controlled by a single user – exactly the goal set by Bush and Nelson.

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[40] "The Computer: Machine of the Year." *Time* (January 3, 1983). Web.

Figure 2.3. Many early computer enthusiasts learned about the first personal computer, the Altair 8800, in the January 1975 issue of *Popular Electronics* magazine.

This transformation was completed in 1984, when Apple released the Macintosh

computer, the first personal computer with a graphical user interface (GUI), which brought the

human-machine interface so much closer to the human than it ever had been.[41] Beyond the computer itself, Apple's television advertisement for the Macintosh has come to symbolize this transition. Aired during the Super Bowl, the commercial showed a female runner (representing the Mac) saving humanity from a Big Brother style dystopian future (representing the forces of IBM, centralized computing, or conformity, depending on who is explaining the ad). At the end of the commercial, Apple summed up the message: "On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like '*1984*.'" From a cultural perspective, it was the PC that truly ushered in the digital age, not the mainframe computer. And, as we will see, it made the flowering of Bush and Nelson's concept of a device that could assist in associative thinking and creativity possible.

Between the PC and the WWW: Hypercard, TEI, and Storyspace

In his book describing the creation of the World Wide Web, Tim Berners-Lee asserts that, while the idea of hypertext and its potential had been identified by visionaries including Bush, Nelson, and Doug Engelbart (inventor of the mouse), it could not really develop its potential until the advent of the personal computer.[42] And it is clear that the World Wide Web, which Berners-Lee invented, could not develop its potential until those personal computers were connected to each other.

There was a period, then, in the 1980s, during which PC use and ownership exploded, but network connectivity was not yet generally available. Three developments during this time –

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[41] Linda M. Scott, "'For the Rest of Us': A Reader-Oriented Interpretation of Apple's '1984' Commercial," *Journal of Popular Culture* 25.1 (Summer 1991): 67-81.

[42] Berners-Lee 7.

Hypercard, the Text Encoding Initiative (TEI), and Storyspace – demonstrated what was possible

using the personal computer and hypertext without network connectivity. But they also

demonstrate what was not possible until the advent of the web.

During this time, hypertext did begin to show its potential as a personal tool, thanks in

great part to Apple's release of Hypercard in 1987 (see Figure 2.4). Created by Apple engineer

Bill Atkinson, Hypercard was a software application distributed with every new Macintosh
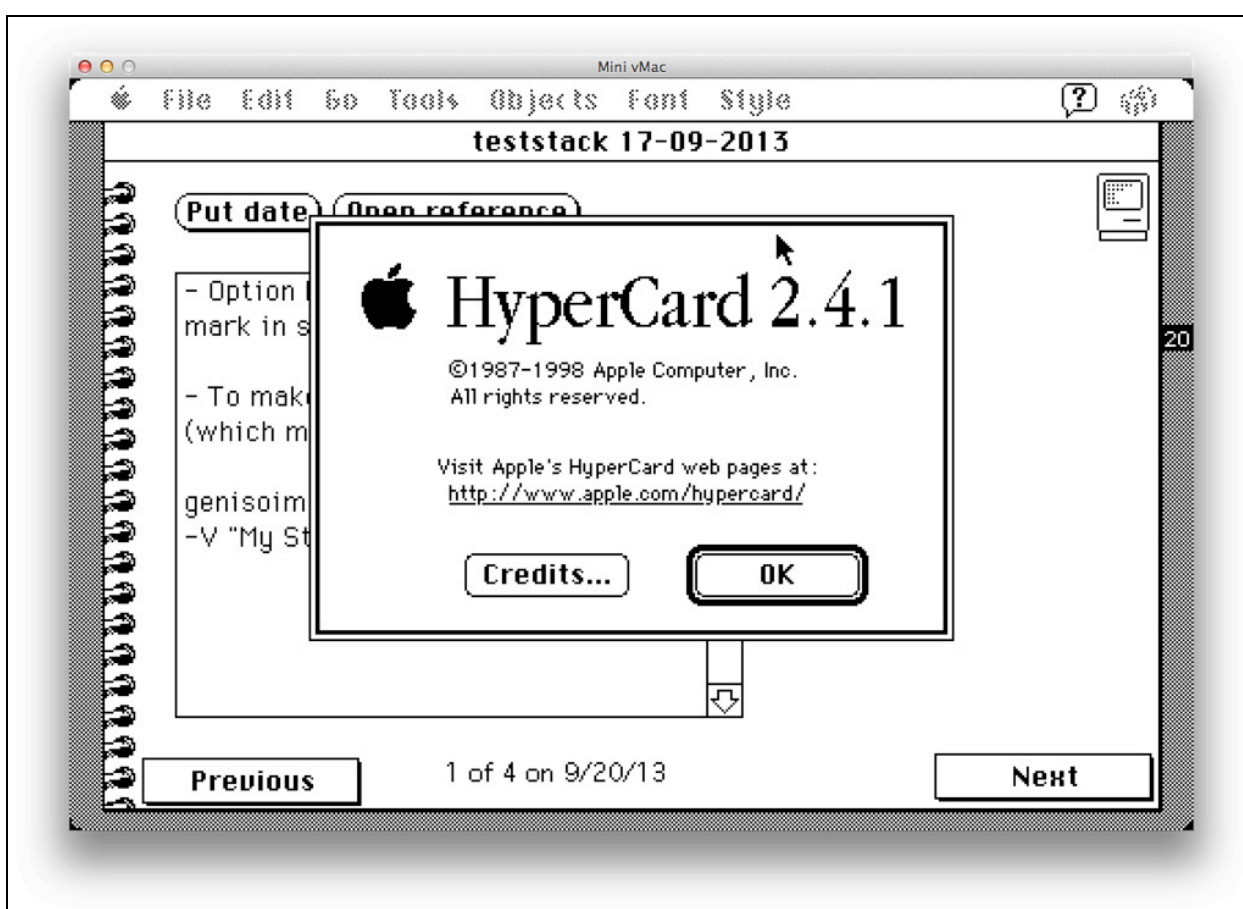
Figure 2.4. Hypercard provided a framework for building networks of hypertext documents, but
its lack of network connectivity limited its potential.

computer that allowed users to create and link cards into stacks, thereby providing one of the first environments that non-programmers could use to create hypertext documents.[43] A number of games and multimedia CD-ROMs were created using the software. The Perseus Project is one notable example of a humanities computing project initially built in Hypercard and distributed on CD-ROM.[44]

But by the time Hypercard was released, hypertext developers like van Dam (of HES fame) were already concerning themselves with the growing problems caused by the general lack of network connectivity. With stand-alone hypertext, instead of building what Nelson called the "docuverse," developers were building what van Dam called "docu-islands."[45] Not only was there no widespread access to networks; van Dam noted that there was no way to connect these docu-islands because of the lack of standard protocols for connecting and finding documents. As long as Hypercard and other hypertext documents were isolated and did not conform to any standard protocol for finding and accessing information, the creation of the docuverse was impossible. When Apple retired the Hypercard application in 2002, its creator, Bill Atkinson, acknowledged that he had "missed the mark" with Hypercard because he didn't recognize the importance of connectivity: "I thought everyone connected was a pipe dream," he said. "Boy, was I wrong."[46] Nevertheless, Atkinson's software primed the user community with the potential of hypertext. That potential would truly develop just a few years later, with Berners-Lee's

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[43] Leander Kahney, "Hypercard: What Could Have Been," *Wired* (August 14, 2002). Web. Retrieved from http://archive.wired.com/gadgets/mac/commentary/cultofmac/2002/08/54370

[44] Hockey, "The History of Humanities Computing."

[45] van Dam 894.

[46] Kahney.

invention of the World Wide Web. My choice of the web as the framework for exploring translation in the digital age is based on the belief that the web, because of its openness and flexibility, and because of the network effect, presents translators and humanities scholars with the best opportunity to step into the digital age.

In the same year that Hypercard was released, the Text Encoding Initiative (TEI), launched at a conference at Vassar College, continued the type of humanities computing first practiced by Busa. In *A Companion to Digital Studies*,[47] James Cummings gives a brief history of the TEI, beginning with its genesis at a conference at Vassar College in Poughkeepsie, NY, in November 1987. Nancy Ide, a computational linguist, organized the conference to discuss a "standardized encoding scheme for humanities electronic texts" to replace the "chaos" of custom encoding schemes in use at the time.[48]

The phrase "encoding scheme" is both simpler and more profound than it sounds. The process of encoding, at the most abstract level, is a process of substitution. An easily recognizable example of such substitution is Morse code. Encoding can either add, subtract, or otherwise modify the original input, regardless of whether that input is natural language, statistical data, or a computer program. Although code and encoding are terms that are currently closely associated with computing and digital communications, humans have been using codes for thousands of years – to obfuscate, to compress, or simply to communicate information. The most fundamental form of encoding humans interact with is the Latin alphabet. One can also say

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[47] James Cummings, "The Text Encoding Initiative and the Study of Literature," *A Companion to Digital Literary Studies* (Oxford: Blackwell, 2008). Web. Retrieved from http://www.digitalhumanities.org/companionDLS.

[48] Hockey, *Electronic Texts*, 23.

that speech sounds encode meaning. As such, the process of encoding is an integral part of all human communication and expression.

That said, the participants at the first TEI conferenece were interested in a more narrowly defined definition of encoding. Specifically, TEI is designed to encode texts by adding carefully designed symbols to enable a computer to 'read' the natural language in the text. At the core of TEI is a set of tags that can be used to 'mark up' a text. These tags can demarcate stanzas, lines of verse, rhyme schemes – any attribute of a text that can be delineated and encapsulated (even if it cannot be prescriptively defined). A set of tags can be referred to in the aggregate as a 'markup language.' When an editor marks up a print manuscript or an instructor marks up a text, both are using more or less idiosyncratic markup languages to annotate the text.

```
<body>
 <div n="I" type="book">
  <div n="I.1" type="canto">
   <div n="I.1.1" type="stanza">
    <l>A gentle knight was pricking on the plain</l>
    <l>Ycladd in mightie armes and silver shielde,</l>
   </div>
  </div>
 </div>
</body>
```

Figure 2.5. TEI markup example indicating the book, canto, stanza, and the first two lines of Edmund Spenser's *The Faerie Queene*.[49]

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[49] "P5: Guidelines for Electronic Text Encoding and Interchange." *Text Encoding Initiative*. Retrieved from http://www.tei-c.org/release/doc/tei-p5-doc/en/html/VE.html.

To accommodate the computer's need for standardization, researchers began creating markup languages once the computer began encroaching on the publishing process in the 1970s. The Standard Generalized Markup Language (SGML) became an international standard in 1986, just one year before the first TEI meeting. The TEI group recognized the value of basing their schema on an international standard, and so TEI was based on SGML. Tim Berners-Lee would make the same decision a few years later when he designed the web.

According to Cummings, the TEI community has always struggled to achieve its "prime goal" of interchangeability because of what he refers to as "the continual divergence from the TEI through customization and modification of the schema."[50] This degree of customization indicates both the widespread use of and the need for standards such as TEI. However, Cummings points out that some of the axioms on which the TEI is built presuppose "a particular theoretical understanding of what constitutes a text."[51] Specifically, TEI treats text as an ordered hierarchy of content objects, in contrast to Bush's assertion that the hierarchical organization of information was an impediment to thinking and research. Cummings argues convincingly that all texts can be described by both a physical hierarchy (generally based on the print medium) and an intellectual hierarchy (based on the contents of the text), and that these overlapping hierarchies can be difficult to encode.[52] Cummings also notes that TEI prioritizes structural encoding over "thematic interpretation of the text itself,"[53] while Hockey notes that the TEI guidelines assume

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[50] Cummings 17.

[51] Ibid., 7.

[52] Ibid., 8.

[53] Ibid.,10.

that "virtually all texts share a common core of features."[54] Despite these weaknesses, Cummings argues that "the TEI enables the ability to construct a full critical apparatus in a straightforward manner," thereby providing a valuable tool for scholars engaged in a particular kind of textual analysis.[55]

Because the process of "marking up" or encoding a text is an inherently interpretive act, the choice of encoding scheme can define the scope and direction of an encoder's process of analyzing the features of a text. Nevertheless, it is clear that encoders must "think seriously about the material they are encoding" just as translators must think seriously about the texts they are translating.[56]

The TEI was still in its infancy when the first web page came online. At the time, the initial reaction of the TEI and the broader humanities computing community reacted unenthusiastically to the web:

> Those involved with the TEI felt very much that HyperText Markup Language (HTML) was a weak markup system that perpetuated all the problems with word processors and appearance-based markup. The Web was viewed with curiosity but this tended to be rather from the outside. It was a means of finding some kinds of information but not really as a serious tool for humanities research.[57]

While these may still be valid criticisms of the web's fundamental infrastructure, it seems that the TEI community either neglected to consider the importance of the network effect, or it made a choice to maintain its own system for marking up texts. What is clear is that more people

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[54] Hockey, *Electronic Texts,* 37.

[55] Cummings, 13.

[56] Hockey*, Electronic Texts*, 45.

[57] Hockey, "The History of Humanities Computing."

interact with texts—canonical and otherwise—on the web than in scholarly archives or even in printed books. While TEI may have advantages over HTML, its use is restricted to a small segment of the academic community, and therefore projects that use it cannot take advantage of the network effect that web-based projects can.

Meanwhile, on the creative side of the humanities, a group of writers began to experiment with the effect of hypertext on the creation of narrative. These experiments came to be known as electronic literature. The Electronic Literature Organization defines electronic literature as "works with important literary aspects that take advantage of the capabilities and contexts provided by the stand-alone or networked computer."[58] While the concept now extends to multimedia-enhanced poetry, computer-generated fiction, and stories told one tweet at a time, it began with Storyspace, a hypertext writing environment for the Apple Macintosh created in the 1980s by humanities professors J. David Bolter and Michael Joyce. Bolter was one of the first humanists to address the theoretical and practical implications of the emergence of digital technology and what he called "cultural questions... connected with the changing status of the word."[59] He saw clearly the fundamental differences between print and digital technologies: while print was stable and authoritative, digital documents are impermanent, changeable, and enforce less distance between the author and the reader. As a result, Bolter argued, the text can no longer be considered an unchanging artifact.

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[58] "What is E-Lit?" *Electronic Literature Organization*. Retrieved from http://eliterature.org/what-is-e-lit/.

[59] Jay David Bolter, *Writing Space* (Hillsdale, N.J.: L. Erlbaum Associates, 1991). Retrieved from Google Books.

In 1987, Joyce used Storyspace to write *afternoon, a story,* which is considered the first serious hypertext fiction. In her article "Finding the Story in *afternoon,*" Jill Walker describes the disorientation she experienced when encountering Joyce's non-linear text for the first time.[60] Initially, Walker tried to read the story in a random order, but found herself lost and confused. She then discovered that Joyce had provided a 'default' path through the story that developed in a traditional chronological manner. Once she read this storyline, she was able to continue reading, fitting "new nodes into my constantly changing picture of the story." Because the story is not linear, readers often find themselves presented with the same block of text, which can be re-interpreted in light of the nodes read since the last encounter. Walker shows how Joyce plays with this inherent feature of hypertext by including 'false repetitions'—nodes/lexia that are similar but not identical to each other—differences that the reader may or may not notice.

In the second preface to *Writing Space,* Bolter acknowledged that "the web has provided the most convincing evidence of the computer's potential to refashion the practice of writing."[61] Nevertheless, Storyspace continues to be a tool for writing hypertext fiction. However, its limitations caused by finding itself on the wrong side of the network effect are clear -- as of November 2014, *afternoon* had not yet been updated to be readable on any version of Apple's OS X operating system released this decade.[62]

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[60] Jill Walker, "Piecing Together and Pulling Apart: Finding the Story in *afternoon,*" *Proceedings of the tenth ACM Conference on Hypertext and hypermedia : returning to our diverse roots.* (Darmstadt, Germany, 1999): 111–117. Retrieved from http://jilltxt.net/txt/afternoon.html.

[61] Bolter, *Writing Space,* n.p.

[62] According to Eastgate, "This title runs on Macintosh Mac OS X 10.3-10.6 (Panther through Snow Leopard) and on 32-bit Windows XP through Windows 7. It is not yet compatible with

Hypercard's lack of network connectivity, TEI's emphasis on hierarchy, and Storyspace's proprietary restrictions all help explain why I argue that scholars in the humanities and literary translators should focus their efforts on leveraging the open infrastructure of the web, regardless of the additional features available through alternative approaches. The critical importance of openness was demonstrated from the very beginning of the web's existence by its creator, Tim Berners-Lee.

Weaving the Web

Although he stood on the shoulders of giants, Tim Berners-Lee is solely responsible for the markup language we use to create web documents (HyperText Markup Language, or HTML) and the protocol for exchanging hypertext over the web (HyperText Transfer Protocol, or HTTP). He also created the first web browser and web server (httpd). Hypertext alone (in the form of Hypercard, for example) could be very useful for individual hypertext/hypermedia creations. But the idea of connecting hypertext objects via the network made collaboration and dialogue possible in an unprecedented way. In *Weaving the Web,* he argues that understanding the history of the Web is required to understand its true potential.[63] He notes that the ability to create a network of public, persistent, collaboratively generated, unidirectional links between any two web pages engenders a massive network of associations that is analogous to the functioning

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Mac OS X 10.7 (Lion) and 64-bit Windows 7. New editions for these systems, and for iPad, are in preparation." Retrieved from http://www.eastgate.com/catalog/Afternoon.html on November 13, 2014.

[63] Berners-Lee, 2–3.

of the human mind but which had not previously been technically possible.[64] In short, it took

four decades for Bush's memex proposal to be effectively realized – the ability to create a

network of digital documents that preserved the connections between them. What Bush didn't

realize was that the next step – collaboration – required that these documents be available for

easy access over a network. Berners-Lee solved both problems and thereby truly ushered the

world into the digital age. Berners-Lee's emphasis on the web's ability to foster collaboration,

associative thinking, and diversity directly relates to key issues in the humanities.

      In his foreword to Berners-Lee's account of his invention of the WWW, Michael

Dertouzos raises an interesting point: "Thousands of computer scientists had been staring for two

decades at the same two things—hypertext and computer networks. But only Tim conceived of

how to put those two elements together to create the Web."[65] For his part, Berners-Lee notes that

Bush, Nelson, and Doug Engelbart had "hit upon similar concepts" to the Web "which were

never implemented," he argues, because they pre-dated the development of the personal

computer.[66] Berners-Lee explains that he wrote the first Web-like program (called Enquire) for

his personal use – to keep track of his colleagues at CERN, as well as tracking their projects and

their computing resources. Given the personal nature of his project, and the fluidity and rapidity

with which the information he was tracking changed, it is not surprising that Berners-Lee came

to believe that the power of the Web lies in the "power in arranging ideas in an unconstrained,

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[64] Ibid., 37.

[65] Ibid., viii.

[66] Ibid., 5-6.

weblike way."[67] This power is one that already exists in the human brain, but was not particularly in tune with the operation of the computer, which "typically keeps information in rigid hierarchies and matrices."[68] (Harken back to Bush's complaints about the indexing systems that make it difficult for us to find information.) In other words, the web is a heavily human-centric technology that places the user in control, in contrast to the first thirty years of computing, during which humans were always expected to accommodate the machine's needs and idiosyncracies. It could therefore only develop after individual people were sitting in front of their own personal computers.

So web links were designed to keep a record of the random associations only a human brain could make, but which were difficult to retain and recall. Because of the circumstances under which it was conceived, Berners-Lee's approach included a seemingly simple difference from Bush and Nelson's proposals that actually represented the major innovation that has allowed the Web to flourish – that of the unidirectional link. While Bush and Nelson's system of bidirectional links would be more thorough, it would also require significantly more maintenance on distributed documents and agreement on the part of the owners of both documents about their association. In contrast, Berners-Lee asserted that he "wanted the act of adding a link to be trivial; if it was, then a web of links could spread evenly across the globe."[69]

Furthermore, while a unidirectional link represents only the judgment on the part of the link creator that Document A is connected to Document B, it does not impose a reciprocal

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[67] Ibid., 3.

[68] Ibid.

[69] Ibid., 16.

decision on the part of the creator of Document B. This allowed a level of freedom (which has periodically been inexplicably threatened by copyright crusaders) to create the web based on individual interpretations about the relationships between documents. This makes the unidirectional hyperlink philosophically well suited to operate in the humanities mindset, which is inherently skeptical of the quantitative, and where fear of the computer's influence on subjectivity has limited experimentation.

Berners-Lee did not build his new system in opposition to all existing standards, however. Both Berners-Lee and the creators of TEI leveraged the international standard markup language (SGML). His explanation for the decision indicates that he foresaw the massive potential for his invention:

> Since I knew it would be difficult to encourage the whole world to use a new global information system, I wanted to bring on board every group I could. There was a family of markup languages... already preferred by some of the world's documentation community and at the time considered the only potential document standard among the hypertext community. I developed HTML to look like a member of that family.[70]

By the time Berners-Lee invented the web, the number of host computers on the Internet had grown quite a bit. In 1989, there were 100,000 host computers, a significant increase over the forty computers available on university campuses forty years earlier. However, the growth rate after the release of Berners-Lee's web server in 1991 was astounding. In 1993, the number of computers connected to the internet grew at 341,634 percent.[71] Once commercial access was granted in 1994, the web grew even faster. It is now estimated that there are more than 1 billion

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[70] Ibid., 41.

[71] "A History of the Computer: Network," *Triumph of the Nerds* (PBS, June 1996). Retrieved from http://www.pbs.org/nerds/timeline/network.html.

websites. We have reached the age of the virtual Alexandria – the web as repository of all knowledge. However, much of that knowledge is available only to paying customers, which violates the spirit in which Berners-Lee released his invention. He could have patented the web and sold the idea to an IBM or another computer company. Instead, he released it freely. Thanks to his generosity, we now have a platform for knowledge, creativity, and global communication unsurpassed at any time in history. To refuse to participate in the ongoing creation of this invaluable resource, which can encourage education, intercultural communication, and innovation, is to refuse to participate in the future of knowledge creation. This is why it is so important that scholars in the humanities—and translators, particularly—actively engage with the web, and, hopefully, contribute content that is freely available. To do otherwise risks further isolation from the pulse of contemporary culture and intellectual life.

CHAPTER 3

CONCEPTUAL FRAMEWORK

This dissertation is derived from the principle articulated by George Steiner in *After Babel* that the process of translation is synonymous with all processes of understanding and communication. This idea, which has been called the "paradigm of translation," asserts that, because every human being has his own unique way of perceiving both the world and the language we use to represent it, we are never truly communicating without a filter – we are always translating when we communicate, even at the most intimate level of conversation between two people.

Interesting parallels exist between Steiner's expansive formulation and Shannon's information theory. Specifically, translation and communication are both impeded or degraded by "noise" in the system, whether that system is composed of natural language or electrical impulses. Both Steiner and Shannon would label as "noise" any lack or loss of information in transmission. To keep noise to a minimum in the process of translation or interpretation, Steiner argues that the "true reader" requires access to an effectively infinite range of linguistic, historical, and cultural context in order to enable a comprehensive understanding of a text.[72]

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[72] "To read fully is to restore all that one can of the immediacies of value and intent in which speech actually occurs." George Steiner, *After Babel: Aspects of Language and Translation.* Oxford: Oxford UP, 1998: 24.

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Acquiring, authenticating, and evaluating those resources has historically been one of the key roles of the literary scholar and translator.

By practically eliminating the constraints of length and media format imposed by the practical limitations of print technology, the digital age – as embodied by the free and open web – has made it possible for the scholar and translator to collect, organize, and provide this broader context to the reader. The reader then has the freedom to choose which aspects of the added context to explore, making the translation more accessible to a wider range of readers, for whom 'reading' this enhanced translation will be a more interactive experience in which each reader plays an active part in making meaning. Encouraging readers to participate in making meaning, and to become more aware of their role in the process of interpretation, has the potential to enhance the perceived value of the humanities among students and the general public.

In his essay "Hypertextuality and Literary Translation" – one of the most specifically relevant studies to date related to this dissertation – semiologist Augusto Ponzio further asserts that "hypertext may become a method for translation" because the philosophical underpinnings of the hypertext environment are more conducive to carrying a text from one language to another than they are to any critical theory that approaches the text from a fixed perspective.[73] Moreover, Ponzio describes the relationship between an original text and its translation as a series of connections or associations the translator has drawn between specific instances of language use in the source text and the translated text. As we will see, these connections between languages are clearly analogous to hyperlinks.

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[73] Ponzio, Augusto. "Hypertextuality and Literary Translation." *Semiotica* 163 (2007): 289-309.

Hypertext and Lexia

We have seen that all encoding is an interpretive process, and that hypertext explicitly encodes associations. These deceptively simple statements nevertheless have complex and as yet uncertain implications for what Bolter called "the status of the word."[74] As we will see, the addition of links to a text provides the reader with the ability to follow an arbitrary and unpredictable path through the text. As a result, each reading is unique, nonlinear, and fragmented from both other readings and the original text. At the same time, hypertext allows authors, scholars, translators, and readers the opportunity to extend the boundaries of the text to include a variable and dynamic set of associated texts. Instead of a single, static text, then, hypertext transforms the text into an ever-changing multidimensional digital object. Hypertext theorist George Landow established a definition of a hypertext document by contrasting it with the printed document. A document that has been 'hypertextualized' cannot, he argued, be presented on the printed page, because it creates a multidimensional network of documents that have been associated to the core or origin document.[75]

Hypertext encoding is straightforward for texts that are born in the digital environment. In addition to including hyperlinks as part of the writing process, writers on the web strive to provide readers with short texts because studies of web browsing habits suggest that readers scan text on a screen rather than reading it linearly.[76] As such, "born digital" documents tend to be

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[74] Bolter, *Writing Space*, n.p.

[75] Landow explains that we hypertextualize "for accessibility, for convenience, and for intellectual, experiential, or aesthetic enrichment impractical or impossible with print." George Landow, *Hypertext 3.0* (Baltimore: Johns Hopkins UP, 2006): 179.

[76] For a fascinating but tangential look at the patterns of eye movements common to readers on the web as they scan a screen, see the Poynter Institute's studies using eyetracking gear. (Sara

divided into what some in the industry call 'chunks' of text (other terms include fragments, units of reading, and blocks of text.)

Translators and scholars in the humanities are in a different situation when they approach the hypertextualization of a long text that was originally written for print. This process must be seen as remediation – defined by Bolter and Grusin as the transformation necessary to move an artifact or text from one medium into another.[77] The concept of remediation is closely related to Jakobsen's concept of intersemiotic translation, although the term remediation applies to a broader set of circumstances. Moving from print to the screen and from a single text to lexia are forms of remediation, and therefore we can say that they are forms of translation as well.[78]

In describing the act of translation, Rainer Schulte notes that translators must make decisions about how to carry the social and cultural baggage of the original cultural landscape into the new lanugage.[79] Analogously, the print medium is weighted down with centuries' worth of its own social and cultural baggage. By considering remediation within the paradigm of translation, we can examine how this 'baggage' affects and is affected by the process of remediating a text from codex to computer screen.

Returning to the problem at hand – the remediation of an existing print text into a digital environment – Landow based his process of remediation on a method of textual analysis

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Dickenson Quinn, "New Poynter Eyetrack research reveals how people read news on tablets." *Poynter Institute* (October 17, 2012). Web.

[77] Jay David Bolter and Richard Grusin. *Remediation*. Cambridge: MIT Press, 1999.

[78] This equivalence is reinforced by Landow, who describes the creation of electronic documents as "translating." George Landow, "Creative Nonfiction in Electronic Media: New Wine in New Bottles?" *Neohelicon* 36.2 (2009): 447.

[79] Rainer Schulte. "What is Translation?" *Translation Review* 83 (2012): 1–2.

promulgated in the 1970s by Roland Barthes. Barthes used the method in his 1970 work *S/Z*, but he provided a more direct explanation of the method in an article describing his analysis of Edgar Allen Poe's "The Facts of the Case of M. Valdemar."[80] In the article, he lays out a four-step process for textual analysis that begins with the division of the text into what Barthes calls 'lexia.' This division, which could consist of a few words to as much as a few sentences, is intended to isolate what Barthes calls "units of reading" – segments of text "within which we observe the distribution of meaning... A useful lexia is one in which only one, two, or three meanings occur."[81] By reading the lexia, often repeatedly, Barthes prefigured the nonlinear, decentralized text two decades before the arrival of the web.[82]

Landow borrowed and modified Barthes' term. In his work and in this dissertation, lexification is a form of electronic writing that involves "scrupulously selecting a small number of lexias and then creating ways for readers to encounter them repeatedly in their readings... [which] creates an intense and intensive form of reading."[83] By combining lexia with hyperlinks, we can transform a linear text into a network of textual nodes. Regardless of what they are called, Landow asserts—and this dissertation is based on the premise—that anything less than the nonlinearity produced by dividing a text into lexia and then encoding it with hyperlinks is an incomplete implementation of hypertextualization.[84]

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[80] Roland Barthes. "Textual Analysis of a Tale of Poe." 1973. Republished in *Narrative Theory: Special topics*. Edited by Mieke Bal (London: Taylor and Francis, 2004).

[81] Barthes, 173.

[82] For another example of nonlinear text produced in print, see Julio Cortazar's *Hopscotch*, which provided an author-created "Table of Instructions" to provide alternate paths through the text.

[83] Landow, "Creative Nonfiction," 446.

[84] Landow, *Hypertext 3.0*, 98-99.

No one term has yet been widely accepted to describe the entirety of the product of this process. I have referred to my website as a multidimensional digital object. Other terms that could have applied include data structure, document repository, or digital archive. For this dissertation, I have chosen to refer to my creation as a digital object because that term has been most clearly defined.[85] Kallinikos et al. identify four ways in which digital objects differ from analog objects—namely, that they are:

- Editable, unlike a fixed print document;

- Interactive, because the author creates the digital text knowing that, in a digital environment, readers will control their own path through the text;

- Open, in the sense that all computer programs must by definition be accessible and modifiable by other programs; and

- Distributed (or, as the authors put it more visually, "Digital objects are borderless").

The digital object I have created, which consists of a protoype interactive reading interface – what the reader sees on the screen – and a set of text files containing Montaigne's text, my translation and commentaries about the text, and links to contextual material, particularly dictionary entries and web-based resources that seemed most useful for providing a deeper understanding of the essay.[86] These elements are each encoded using either HTML or Javascript. My digital object meets all four of Kallinikos' criteria for a digital object. The contents can be endlessly edited, added to, deleted, or otherwise modified. It offers readers alternative pathways

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[85] Jannis Kallinikos, Aleksi Aaltonen, and Attila Marton. "A Theory of Digital Objects," *First Monday* 15.6-7 (June 2010).

[86] The digital object's source files are included Appendix B.

through the text and away from the text. It will become "accessible" once posted on the web. And it is "borderless" because of the connections I have made between words, phrases, and fragments of the essay and related linguistic and historical contextual material using hypertext.

A digital object such as this provides the reader with a much richer context for the source text than is possible using print technology because books are constrained physically and by production costs. As a result, readers (the term seems increasingly inadequate) will be able to interact with this digital object in ways that are not possible with print-based translations. For example, my prototype allows readers to see two fragments of the text from different sections of the essay on the same screen. These features are illustrated far more effectively through images than descriptions, both of which will be provided in chapter 4.

Translation and Deformance

The process of dividing a text into lexia and then linking into a web of texts unquestionably deforms the original text. In his book *Radiant Textuality*, Jerome McGann describes four types of textual deformance: reordering (i.e., reading backward), isolating (i.e., reading only the text's verbs or nouns), altering (i.e., showing variants, altering layout, typography or punctuation), and adding, which he describes only as "perhaps the most subjective of our performative poetics."[87] The prototype interface I have created by remediating Montaigne's essay employs all four of these types of deformance. I have reordered the essay by hypertextualizing it. I isolated it by dividing it into fragments that can be read non-linearly. I altered it by adding links and by

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[87] McGann, *Radiant Textuality*, 117.

deforming the essay to fit the screen. And I added to it using links to contextual information and dictionary definitions.

The process of deformance foregrounds the relationships between the text, the author, the translator, and the reader – relationships that merit close scrutiny, particularly in the context of the digital age. It presents us with the opportunity to examine our preconceptions about style, form, structure, context, and meaning. It shifts control to readers by presenting them with opportunities to explore the text as they see fit, and to explore it differently each time they approach the text.[88] It provides readers with an interactive environment in which they can find new connections in the text because of the reordering of associations. By encouraging plurality, it encourages a dialogue with the text. Digital texts, which give readers multiple ways to interact with a text instead of forcing them to follow the text's one-dimensional path, encourage the reader to become conscious of his role in the creation of meaning. This type of interaction engenders a deeper level of communication between author, translator, and reader. Fostering these questions, these new approaches to reading, and the plurality of interpretations is increasingly vital in our globalizing world, and the humanities disciplines, especially translation studies, are the logical place for this fostering to take place

McGann extends the practice of deformance into the concept of "deformative criticism," which he describes as an approach to textual analysis that involves running a "thematic experiment" and thereby "enlightening [the text] by inadequacy and indirection."[89] McGann and

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[88] "Our literate culture is choosing to exploit electronic technology in part to refashion the unified rhetorical voice of the text." Bolter, *Writing Space*, n.pag.

[89] Jerome McGann and Lisa Samuels, "Deformance and Interpretation," *New Literary History* 30 (Winter 1999): 25-56.

co-author Lisa Samuels acknowledge that several pre–digital-age authors engaged in what could be called deformance or deformative criticism, most notably Emily Dickinson's method of "Reading Backward," which McGann and Samuels call the "paradigm model of any kind of deformative critical operation."[90] In *Writing Space*, Bolter also points to a number of other pre-digital nonlinear narratives, including Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1759), Alain Robbe-Grillet's *In the Labyrinth* (1959), and Vladimir Nabokov's *Pale Fire* (1962).[91]

These deformative activities have largely been confined to the creative process rather than the critical one. McGann and Samuels assert that literary criticism "tends to imagine itself as an informative rather than a deformative activity," that "deformative scholarship is all but forbidden," and that such "interpretive deformation" is rare.[92] McGann asserts that interpretive deformance is considered "an unlicensed critical activity, all very well for poets and artists, but inapt for the normative rigor of the scholar and critic."[93] More recently, Stephen Ramsay agreed and added that traditional criticism has tended to obfuscate rather than exposing these radical transformations out of fear.[94] I agree fervently with McGann, Samuels, and Ramsay that all forms of criticism and interpretation are forms of deformance, or what Ramsay calls the "radical transformation" of the text.[95] In *Reading Machines*, Ramsay uses digital technology to identify

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[90] McGann and Samuels, 31.

[91] Bolter, n.p.

[92] McGann and Samuels, n.p.

[93] McGann, *Radiant Textuality*, 127.

[94] Ramsay, *Reading Machines*, 48.

[95] "Any reading of a text that is not a recapitulation of that text relies on a heuristic of radical transformation." Ramsay, *Reading Machines*, 16.

the words that mark each character's diction in Virginia Woolf's *The Waves*. He explains that his goal is not to use quantitative methods to prove anything about the text, but to encourage further discussion: "In the humanities the fecundity of any particular discussion is often judged precisely by the degree to which it offers ramified solutions to the problem at hand. We are not trying to solve Woolf. We are trying to ensure that discussion of *The Waves* continues."[96]

Despite all of these supporters of the processes of lexification and deformance, splitting a critically acclaimed text such as Montaigne's, which is vaunted as much for its style as its content, cannot help but feel like a violation of the text, to say nothing of authorial intent. But if we agree that the reader plays an active part in the process of how a text comes to mean, and we accept that there can never be one true interpretation of any text, then we must accept the reader's right to read the text in the order she sees fit, which in itself is a method of deforming the text. In other words, reading is a form of deforming, which is a form of translating. All of these activities are conceptually similar, which is another reason why it is so important for them to be juxtaposed in a study such as this one.

In the past, the material costs of printing made it expensive to document and distribute any particular reading or interpretation of a text. In the digital environment, however, the cost of saving or distributing a document is effectively zero, which means the original and an infinite number of 'deformed' texts – instantiated interpretations – can be created and shared. Readers and scholars are free to agree or disagree with regard to the quality of an interpretation engendered by a text that has been subjected to deformance. Some may argue that deformance

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[96] Ramsay, *Reading Machines*, 15.

robs the text of its defining characteristics by altering the shape of the text.[97] For now, it is enough to keep in mind that I am approaching the application of digital technology to literary texts as an experiment to explore its potential to facilitate and expand our understanding and interpretation of texts. It is too early to draw conclusions about the effect of digital technology on the future of reading, writing, and translation. Now is the time for experimentation – for using digital technology to *make*.

Critical Making

It is not possible to fully understand the concepts of hypertextualization, remediation, or deformance without engaging in these activities, and this is one of the greatest challenges humanists face in approaching the digital.[98] To do otherwise would be like trying to learn a piece of music by reading the score – possible, but a poor substitute for listening to a performance; or like trying to understand the challenges and the potential of literary translation without ever

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[97] Montaigne himself asks his readers to pay attention "not to the matter, but to the shape I give it" (II, 10). And Montaigne scholar Philip Desan writes that "It is in the very form of thought, rather than its content, that the author of the *Essais* seeks to find a common denominator which will in turn help him elaborate a coherent, but not didactic, discourse on man and the world. Form is what we perceive first... Form precedes essence insofar as the latter already implies an intellectual thought process." Desan, 245.

[98] In his 2011 MLA position paper "History and Future of Digital Humanities," Ramsay asked and answered this question: "Do you have to know how to code? I'm a tenured professor of digital humanities and I say 'yes.'" This is because, he argues—and I agree—that digital humanities is fundamentally about *making* things: "if you are not making anything, you are not—in my less-than-three-minute opinion—a digital humanist. You might be something else that is good and worthy—maybe you're a scholar of new media, or maybe a game theorist, or maybe a classicist with a blog (the latter being very good thing indeed)—but if you aren't building, you are not engaged in the "methodologization" of the humanities, which, to me, is the hallmark of the discipline that was already decades old when I came to it."

attempting to translate – again, possible, but unlikely to produce an optimal result.[99] However, as McGann and Samuels have stated, the process of making has been traditionally undervalued and even sometimes devalued.[100] As Matt Ratto notes, this idea will seem odd to anyone who has ever made anything, because making is, as he says, "a deeply conceptual activity, and deeply reflexive."[101] It seems clear that interacting with a text, whether encoding, deforming, or translating it, deepens one's understanding of the text. I have chosen to describe this practice, which lies between creation and critique, using Ratto's term "critical making." Ratto coined this term to describe any act of creation that is focused primarily on achieving understanding, or where the primary goal of creation is critical reflection.[102] So defined, critical making reflects and can include many of the traditional scholarly activities in the humanities, but it seems to get closer to the text than one can accomplish through any method of static reading, because it involves directly interacting with and transforming the text.

There are critics of the emphasis on making, even among scientists. In response to Ratto, materials engineering professor Debbie Chachra argues that making "reinscribes familiar

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[99] As McGann says, "… our scholarly instruments and institutions establish a horizon of critical possibilities." *Radiant Textuality,* 80.

[100] Ratto coined the term partly in reaction to the tendency to "consider making as aconceptual and programmatic." Matt Ratto, interview by Garnet Hertz, June 13, 2012, in *Critical Making—Conversations* (2012). Retrieved from http://conceptlab.com/criticalmaking/.

[101] Ibid.

[102] Ratto has acknowledged the difficulty of distinguishing between critical making and critical thinking: "... really my work on critical making has been to try to figure out the conceptual distance between critical thinking and critical making." (ibid). What seems most important about Ratto's approach is that it emphasizes the process of making rather than the result: "I've never really thought of critical making as being about the final object, about making functional technologies at all. Instead, I see critical making as first and foremost as *[sic]* a way of learning and exploring the world." (ibid). This emphasis on process presents far more opportunities to explore the application of the digital to the humanities than an emphasis on product.

values... that artifacts are important, and people are not."[103] In my view, Chachra's definition of making is far too limited, because it focuses on the physical artifact and neglects the virtual and the abstract forms of making. For example, Chachra argues that the primacy of making devalues caregiving. On the contrary, I believe that caregivers 'make' experiences, just as translators 'make' translations and writers 'make' literature.[104] Making—critical making in particular—is not about the product, but about the process: a series of problems and constraints, the search for information, methods, and tools, and the satisfaction that comes from deep understanding and critical reflection. I hope that, after exploring my website and the paratextual materials I have curated during the process of critical making, readers will agree that the process of critical making holds great promise for revitalizing methods in translation, translation studies, and the humanities as a whole.

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[103] Debbie Chachra. "Why I Am Not a Maker," *The Atlantic* (January 23, 2015).

[104] To be clear, I am specifically referring to the translation, novel, or poem as the product of thought, and not in terms of its representation in physical or even digital form.

CHAPTER 4

RECONSTRUCTING "DU REPENTIR"

I couldn't really understand what a digital object of "Du Repentir" would look like before I created it. Just as each translation must take its shape based on the combination of the original text and the translator's perspective, each digital object will take a unique shape based on a combination of the original text, the translator's perspective, and the perspective of the creator of the digital object. To begin interacting with the essay, I explored some of the existing tools and resources for textual analysis and deformance available on the Internet. During this exploration, I was able to clarify the purpose of my digital object. Exploring existing digital tools also helped me to see at what level – the word, phrase, sentence, or paragraph – that the essay might be studied. As Michael Witmore has asserted, texts are massively addressable at different levels of scale.[105] As a result, a scholar or translator will learn different things about a text by examining it at different levels of scale.

I began at the word level, because many digital tools operate on texts on individual or lemmatized words. While these experiments generated some interesting results (which I will discuss below), I found that the essay's masterful rhetorical style and structure cannot be seen at the word level. Comparison at the sentence level is complicated by Montaigne's repeated revisions of his essays, during which he often changed punctuation, which makes it difficult to

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[105] Michael Witmore, "Text: A Massively Addressable Object," *Debates in the Digital Humanities* (Minneapolis: U of Minnesota P, 2012): 325.

say definitively what constitutes a sentence in the essay. Of course, this is the kind of decision that editors of printed critical editions must make. In the digital environment, I decided that I wanted to leave room for variant editions of both 'the' original text and its translations. In the end, the only practical level at which to approach an analysis, a remediation, or a translation of this essay is at the level of the lexia. Dividing the essay into lexia encodes my interpretive perspective about the "units of reading" in the essay.

The object I created emphasizes my interest in juxtaposition and comparison. The plethora of associations both within Montaigne's essay and to other texts is one of its most appealing characteristics. Because I am approaching the text from the perspective of translation, I was particularly interested in enabling the comparison of multiple translations. But other scholars, translators, and readers will approach this or any other text based on their own perspective and from their own areas of interest. This is why it is so important that other scholars and translators conduct their own experiments – we will not be able to determine the utility of digital tools in the humanities until we have more experience. I was particularly attracted to tools that enabled elements of the text, its translations, and related texts to be juxtaposed. Before discussing the creation of my own digital object, it is worth describing the results I achieved with the digital tools available on the web. Using these tools required no programming skill, and therefore they could be used by any humanities scholar with sufficient interest in the digital environment.

Experiments with Existing Tools

Since my ultimate goal was to design my own digital object, I limited my experiments

with existing tools to those that were designed to visualize groups of words in a text. I began by

creating a word cloud. These visualizations are created by tools that are designed to count the

words in a text and to display the most common words in the largest font. As an analytical

method, they are practically useless. A handful of interesting words pop out of the graphic (the

relative sizes of *ame* and *conscience*, for example), but only if one is already familiar with the

essay. As an initial method of deformance, however, they are extremely easy to use, and they

transform the text sufficiently to provide the 'reader' with a different point of view from which to

view the text.

Figure 4.1. A word cloud of Montaigne's "Du Repentir" created using IBM engineer Jonathan
Feinberg's Wordle word cloud generating website.

I also created word trees using two different web-based tools.[106] A word tree is designed to show words or phrases in all relevant contexts in a text, similar to a concordance. I used the word tree creators (which I will refer to as 'Many Eyes' and 'Jason Davies') to deform and to explore 'Du Repentir' in two ways. In the first experiment (using Many Eyes), I created word trees using single keywords from the essay that I chose based on my existing knowledge of the essay: (1) *conscience*, (2) *forme*, (3) *repentance*, (4) *repentir*, (5) *Socrates*, and (6) *vie*. The Many Eyes tool illustrates the placement and usage of words in the essay, but the path from there to an interpretation or deeper understanding is not clear. For example, the tool showed me that the word '*conscience'* appears 11 times in the essay (see Figure 4.2).

Words that appear in conjunction with *conscience* include the grouping {*ange*, *cheval*, *homme*}. Two occurrences are soon followed by the word *gloire*. In two cases, *conscience* serves as the subject to a reflexive verb:

1. *conscience se contente de soy: non comme de la conscience d'un ange, ou d'un cheval, mais comme de la conscience d'un homme.*

2. *conscience s'amende d'elle mesme, par renforcement, de nostre raison, non par l'affoiblissement de nos appetits.*

Again, without having translated the essay and working with the text extensively, these results are too abstract to provide insight into the essay. There is no shortcut to knowledge available here.

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[106] IBM's Many Eyes (http://www-958.ibm.com/software/analytics/manyeyes/page/ Word_Tree.html) and Jason Davies' Word Tree (http://www.jasondavies.com/wordtree/).
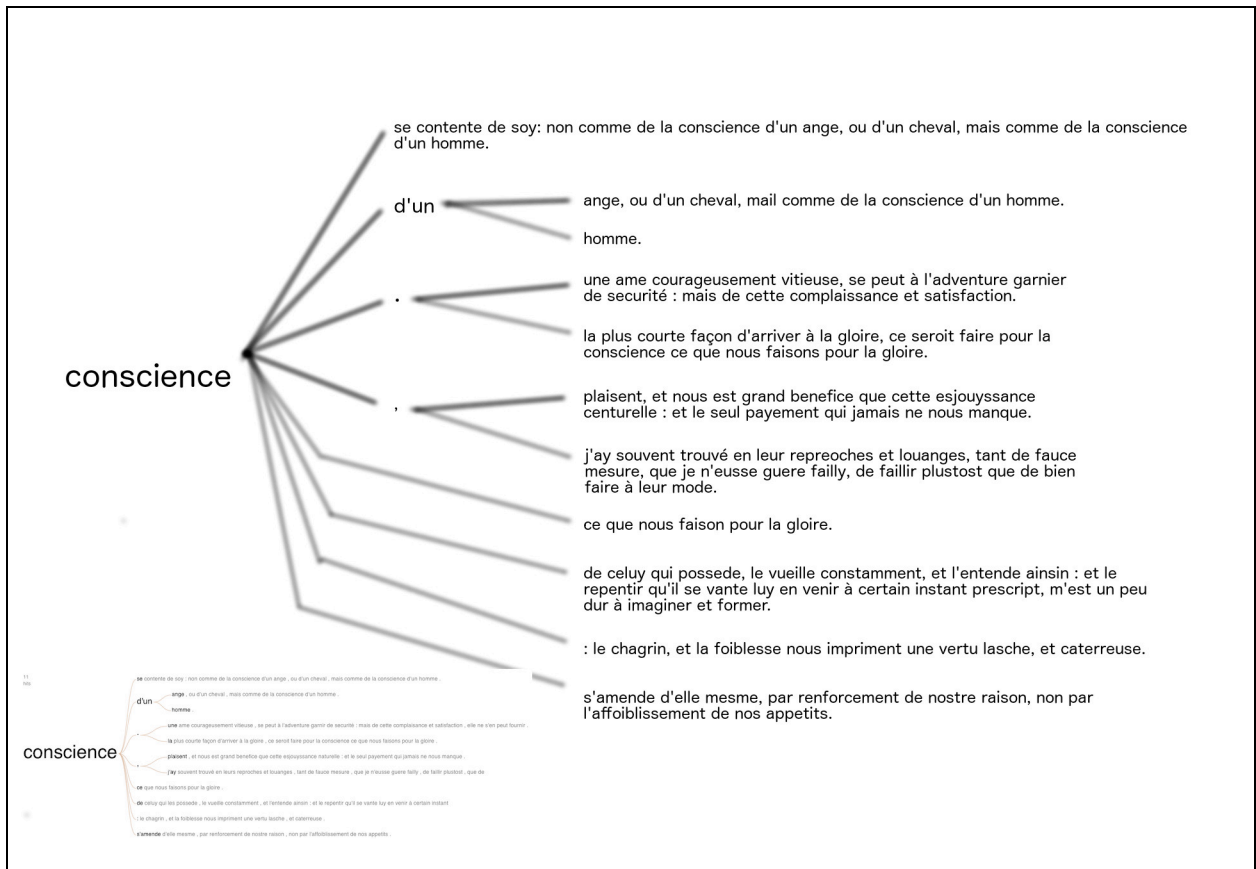
Figure 4.2. The word tree generated using the keyword *conscience*. Demonstrating the weakness of print technology, I had to recreate the image to make the text even marginally legible. The image in the lower left corner is the original.

The results for the word *forme* provided some more accessible insights (see Figure 4.3).

Although the word occurs only four times in the essay, it is clearly an important word for

Montaigne. Here are the complete sentences containing the four occurrences:

1. [*Chaque homme porte la*] **forme** *entiere de l'humaine condition.*

2. and 3. [*Il n'est personne, s'il s'escoute, qui ne descouvre en soy, une*] **forme** *sienne, une* **forme** *maistresse, qui lucte contre l'institution: et contre la tempeste des passions, qui luy sont contraires.*

4. [*Quant à moy, je puis desirer en general estre autre: je puis condamner et me desplaire de ma*] **forme** universelle, et supplier dieu pour mon entiere reformation, et pour l'excuse de ma foiblesse naturelle: mais cela, je ne le doibs nommer.

The first occurrence is obviously the most well-known statement in Montaigne's oeuvre. But a close comparison of the three sentences shows that the word is being used with similar importance in the other three cases, each one an echo of the essay's signature statement. After referring to the whole (*forme entiere*), the subsequent occurrences connect the reader's (and Montaigne's) *own* particular form, his *master* form, and finally, his *universal* form. The progression neatly illustrates the elegance of Montaigne's prose and his control over his text despite his tendency to digression and self-contradiction.
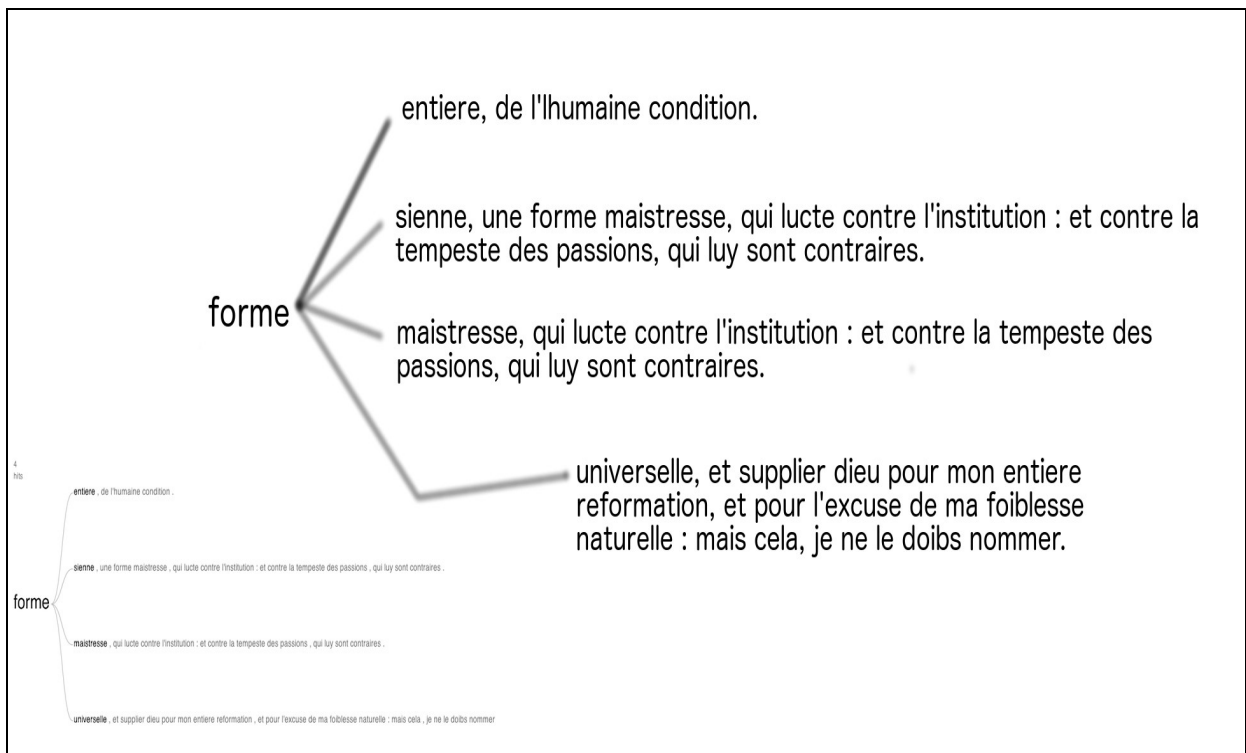
Figure 4.3. Word tree for the word *forme* in Montaigne's "Du Repentir." The image in the lower left corner is the original; I have recreated the image to make the text legible.

However, these few insights pale in comparison to Jules Brody's insightful discussion of Montaigne's use of this and related words (i.e., *formes*, *forment*, *former*, *reforment*, *conforme*).[107] As a result, I have to conclude that the word tree tool does not in and of itself provide any greater insight into Montaigne's use of these words than scholars have been able to derive using traditional (and non-digital) means of literary analysis. If there is one feature of the word tree that sets it apart and provides something new compared to traditional methods, it is that it provides a visual presentation of the text. To describe the results produced by feeding each word in the essay to the word tree tools defeats to some extent the purpose of creating the word tree. Furthermore, my experiences with these tools supported my original suspicion that a productive encounter between an individual text and digital tools requires the existence of extensive existing familiarity with the text. In other words, different kinds of digital tools will be useful to domain experts and to novices. The former will benefit most from tools that allow them to see the text with which they are so familiar from a different perspective. The latter need tools that allow them to interact with the text in a way that facilitates understanding. This insight led me to the design decisions embodied in my first design of an Interactive Translation Interface.

In addition to creating word trees for keywords in the essay using Many Eyes, I used Jason Davies' tool to create a series of 243 word trees that traverse the entire essay.[108] This experiment was completely exploratory in the sense that I had no expectations for the results of creating the word trees. This freedom allowed for serendipitous findings: Deforming the essay by

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[107] Jules Brody. "'*Du Repentir*' (III:2): A Philological Reading," *Yale French Studies* 64 (1983): 238-272.

[108] All 243 images are available at http://chronoskeep.smugmug.com/WordTree. For the first sixty images, I have highlighted the line that will step the reader through the essay linearly.

creating the word tree brought certain phrases to the foreground. These phrases did not have any particular significance, but I was able to learn something about the essay that I might never have noticed if it had not emerged spontaneously from the initial conditions of my experiment. Given the infinite number of details available for notice in any work of literature, I would argue that any exploratory approach has value as long as it provides a new perspective on the text.

For example, in navigating through this word tree, I found an interesting translation problem on the branch beginning with the words "*un homme*." The phrase appears six times in the essay. The first five instances did not spark any insights on my part. But the sixth result led me to an intriguing translation problem. In the sixth instance, the words *un homme* were followed by the word *perdu*.
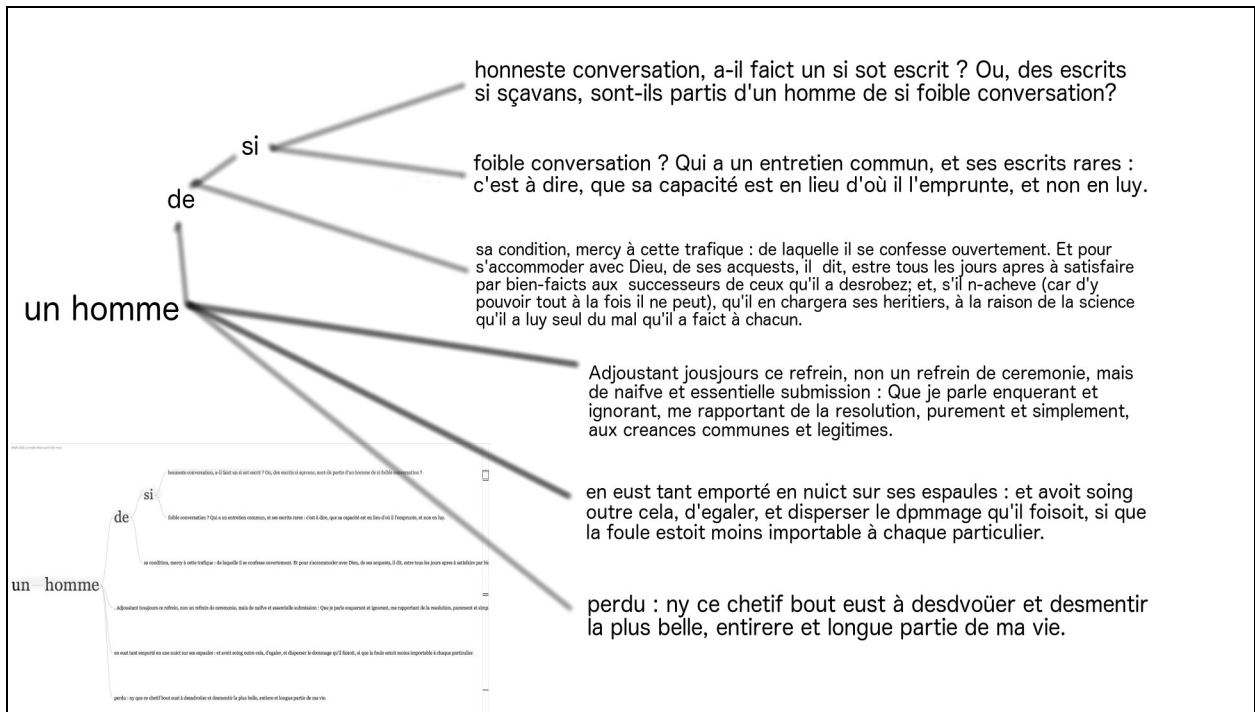
Figure 4.4. A branch of the word tree I created using Jason Davies' tool beginning with the words *un homme*. The image in the lower left corner is the original; I have recreated the image to make the text legible.

The phrase *un homme perdu* appears in the essay in this sentence:

> *Je ne me suis pas attendu d'attacher monstrueusement la queuë d'un philosophe à la teste et au corps **d'un homme perdu**: ny que ce chetif bout eust à desadvoüer et desmentir la plus belle, entiere et longue partie de ma vie.*

There is little consistency between the English translations of this phrase:

John Florio (1603): varlet

Charles Cotton (1685), edited by W. Carew Hazlitt (1877): libertine

George B. Ives (1925): a graceless man

Donald Frame (1958): a dissipated man

M. A. Screech (1993): a forlorn man

(Google Translate (2014): a lost man)

M. Rosen (2015): a wayward man

To evaluate the translations, consider two French definitions:

Dictionnaire de l'Académie Françoise: L-Z, Vol. 2 (1825): "On dit d'Un homme, d'une femme sans ressources pour la santé, pour la fortune, pour l'honneur, etc. que C'est un homme perdu, une femme perdue."

Petit Larousse Illustré (1979): "Sans ressources, ruiné: homme perdu"

So Florio, Cotton/Hazlitt, Ives, and Frame all focus on the lack of honor mentioned in the 1825 dictionary, while Screech alone maintains the sense that the man in question has suffered hardship and/or destitution instead of having chosen immorality, as the other translators imply. On the level of the phrase, Screech's translation seems more in keeping with the depth of connotations that surround the phrase "*un homme perdu*." This serendipitous discovery led me to focus on dictionaries as one of the key types of contextual resources I could collect to help illuminate the essay. It led me to the invaluable online resource *Dictionnaires d'autrefois*

digitized and made freely available by The ARTFL Project.[109] And it highlighted the effect that small changes on the word level can have on a translation.

Aside from the weaknesses of the tools, the word tree approach provides results that lack context because one needs to know the words that preceded the keyword in order to understand it. (In the examples above, I have inserted these preceding words in brackets.) As for the tools themselves, both Many Eyes' and Jason Davies' tools were unable to create word trees based on headwords, employing instead a more straightforward spelling match. This limits the ability to visualize forms of the same word (i.e. *forme* and *forment*) in the same word tree. Many Eyes suffered on my Mac from security problems related to its underlying programming language. Davies' tool also sometimes generated graphical anomalies that made it difficult to read and to capture screenshots of the branches. Davies' tool also seemed to treat initial capitalization arbitrarily, or at least by some inscrutable set of rules.

What is rarely mentioned in discussions of digital humanities or the use of digital tools of any kind is the amount of manual work that needs to be done to use these tools. Recall that Busa's concordance required more human labor than computer processing power. From the perspective of scholars in the humanities, the ratio of manual to automated labor in applying digital tools to texts has barely changed (compared to scientific fields where increases in processing power are directly correlated with increases in research productivity). Software

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[109] ARTFL, the Project for American and French Research on the Treasury of the French Language, is run cooperatively by a division of the *Centre National de la Recherche Scientifique* and the University of Chicago. Dictionnaires d'autrefois is available at https://artfl-project.uchicago.edu/content/dictionnaires-dautrefois.

developers are understandably inclined to downplay the weaknesses and the challenges of using their digital tools.

But even the most perfect tool is unlikely to produce exactly the result one is looking for if one approaches the process with a clear idea in mind (as opposed to from an exploratory perspective). A conflict between the goal and the tool can significantly complicate the process. For example, in order to create and capture the images I wanted to extract from the word trees I created with Jason Davies' tool, I had to follow this procedure:

- Search for first word
- If this returns too many results, add a second word to the search terms
- Launch screenshot capture software (Grab)
- Choose selection type (selection, window, screen, etc.)
- Draw selection frame
- Select File > Save from menu
- Name file and save
- Close window
- Open file in image file conversion software (Preview)
- Export to JPG

The specific steps are irrelevant except insofar as they represent the tedious process of leveraging existing digital tools to interact with texts. The point is that such a tedious process only becomes worth doing when it produces valuable results. It will take many more experiments before we can determine when these tools and techniques provide enough benefit to outweigh their cost. And these experiments must be undertaken by domain experts who will be able to interpret and evaluate the output of digital tools.

Interactive Translation Interface: First Design

I focused my first attempt to design an interactive translation interface on the target audience of literature, language, and translation students. As a result, the interface was designed to contain a number of translation aids, particularly the ability to compare existing translations to the original text. It was also designed to be an interactive interface in which students could create their own translations. Every version of the translation would be saved to provide a basis for comparison.

Interactive Translation Interface (Design Document)

The top left box will contain the appropriate segment from the original essay.

Les autres forment l'homme; je le recite et en represente un particulier bien mal formé, et lequel, si j'avoy à façonner de nouveau, je ferois vrayement bien autre qu'il n'est. Meshuy c'est fait.

> Others form man; I recount and represent one who is particularly ill-formed, and who, if I could remake him, I would certainly make other than he is. But it is done.

The center left box will be interactive; this is where the translator can provide a new translation for the segment.

John Florio, 1603

OTHERS fashion man, I repeat him; and represent a particular one, but ill made; and whom were I to forme a new, he should be far other than he is; but he is now made.

The lower left box will contain the translation of the segment by the translator selected in the box to the right.

The box in the upper right will contain commentary about the original text that will help a translator / reader understand the text.

In this area, I will add notes and commentary about the text - links in the text could load information in this panel, or notes could be written independently in this area.

The box in the lower right provides navigation - the left side contains links to the available translations by translator's name; the right allows the user to select the text segment.

Translator	Segment Number	
Florio	1	6
Cotton/Hazlitt	2	7
Ives	3	8
Frame	4	9
	5	10
Screech		>> More

Figure 4.5. My first design for an Interactive Translation Interface.

The interface would provide several advantages above and beyond a printed edition. Keywords in the original text (in the upper left quadrant) would be hyperlinked to definitions and examples of the word's use in other contemporary texts. Commentary and other contextual information would be provided in the upper right quadrant for each fragment of the text. This could be customized for different populations of users. Finally, existing published translations would be made available in the lower left quadrant to provide the reader, translator, or scholar with other interpretive perspectives on the text. Navigation elements are found in the lower right quadrant, allowing the reader to see translations by clicking on the translator's name or to jump to specific segments of the text.

Between the time when I designed this interface and the time when I programmed the prototype, I shifted my focus from an interface designed as a learning tool to one that can allow any translator to present an original text, its translation, and related contextual material in a single interface that can be explored by any reader. Both tools have potential value. The important thing is for translators in the digital age to experiment, to maintain an open mind, and to critically evaluate digital tools on a case-by-case basis to determine their potential value for achieving the translator's goal of bridging the gap between two cultures.

Description of Prototype Website

After engaging with the essay using existing tools and translating my lexified version of the essay, I created an experimental prototype website containing the original text, my

translation, and contextual information related to "Du Repentir."[110] The creation of this prototype website was an act of remediation because it required "translating" the text from its print environment into the digital environment. Working with the text, its translation, and contextual material demonstrated to me the complex and profound relationships between the concepts of remediation, translation, and deformance.[111]

Through the process of remediating this profound sixteenth-century essay, I was able to come to a deeper understanding of the essay and to consider and present a constellation of related interpretive perspectives on the essay. I was also able to record and expose my translation process and my interpretive perspective on the essay. I believe that the transparency introduced into the scholarly and translation processes by such activities has the potential to improve both the quality of humanistic inquiry and the public's faith in the value of that inquiry. The elimination of publishing and distribution costs can allow the humanities to shift away from a limited number of 'authorized' scholarly interpretations of a text to a conceptual space in which we can celebrate the plurality and variety of interpretations of a text. Each of these interpretations could be instantiated in a digital object, the creation of which occurs at the intersection of a set of available cultural artifacts, an ever-evolving set of digital tools and technologies, and the creator(s)'s technical and interpretive skills.

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[110]A video tour of the prototype is included on the accompanying CD.

[111] "The change from paper-based text to electronic text is one of those elementary shifts -- like the change from manuscript to print -- that is so revolutionary we can only glimpse at this point what it entails." McGann, *Radiant Textuality*, 70.

To limit the scope of the project, I designed the prototype primarily as a digital space for juxtaposition (as Bush would have said, for making associations[112]) – of the original text and its translation, of two fragments of the text, and of the text with its context. The interface currently displays segments of the Pléiade edition of the essay, my translation of the essay, and the related contextual materials I have collected. However, the underlying data structure and code (included in Appendix B) are flexible enough to accommodate far more materials related to this text and could also be adapted to present similar materials for texts without much alteration.

I built the prototype using the freely available and well-established open source programming languages HTML, Cascading Style Sheets (CSS), and Javascript. Although I have insisted throughout this dissertation that network connectivity is a requirement for true hypertextualization, this prototype can run on a non-networked computer for demonstration purposes, although this will invalidate some of its most important features – notably, the ability to connect Montaigne's essay to the wide variety of relevant linguistic, historical, and contextual material available on the web.

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[112] Bush, n.p.
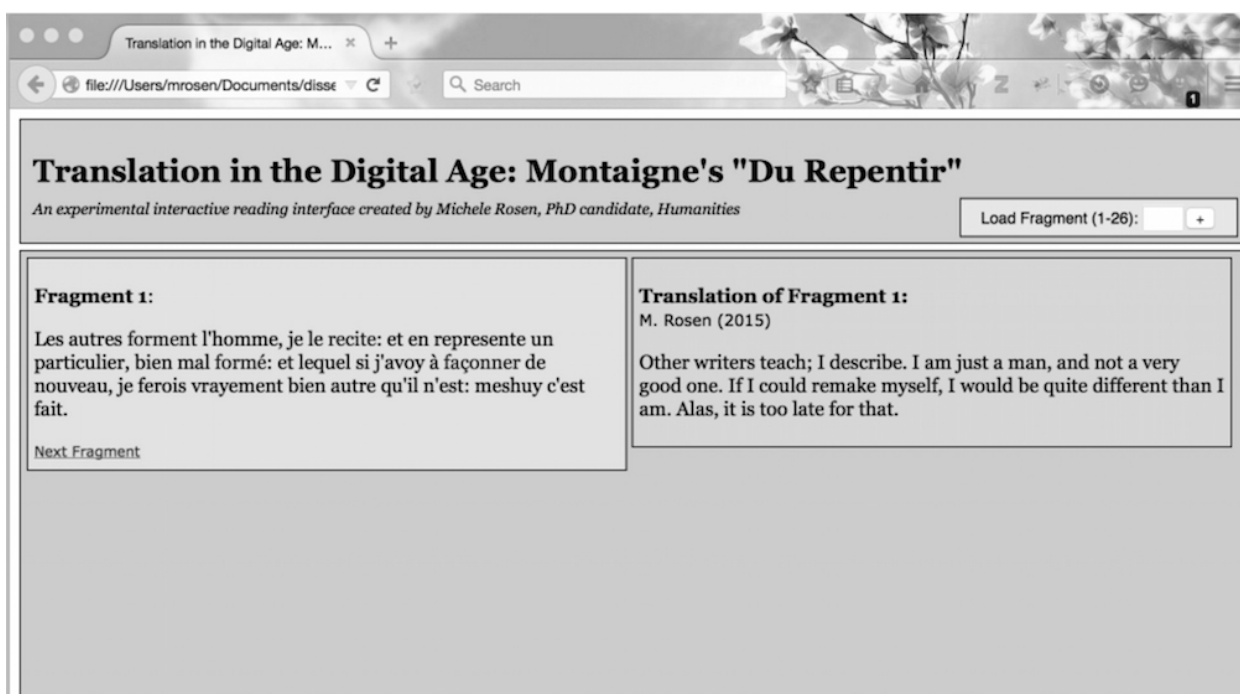
Figure 4.6. The initial screen for my prototype website-based translation of Montaigne's "Du Repentir."

When a reader first approaches the interface, she sees the first fragment of the essay in both the original French and my translation (Figure 4.6). Despite the advances of the past fifty years, we are still limited by certain aspects of technology. For this project, which focuses on juxtaposition, the greatest limitation is screen size. At the same time, although we tend to forget because of long familiarity, the printed page is an interface that has its own limitations.[113] Because each medium imposes different constraints, the process of remediation – the 'translation'

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[113] In *Radiant Textuality,* Jerome McGann asserts that "A page of printed or scripted text should thus be understood as a certain kind of graphic interface" (199). Walter Ong also notes that writing, print, and the computer are all "ways of technologizing the word." Walter Ong, "Writing Restructures Consciousness." *Orality and Literacy* (London; New York: Routledge, 2002): 79-80.

of a print text to a digital environment – inherently provides a completely new perspective from which to explore structure and meaning in the text.[114]

From the initial screen, the reader is presented with a number of options for navigating the essay. In the upper right, the reader can type the number of a fragment and jump directly to it.
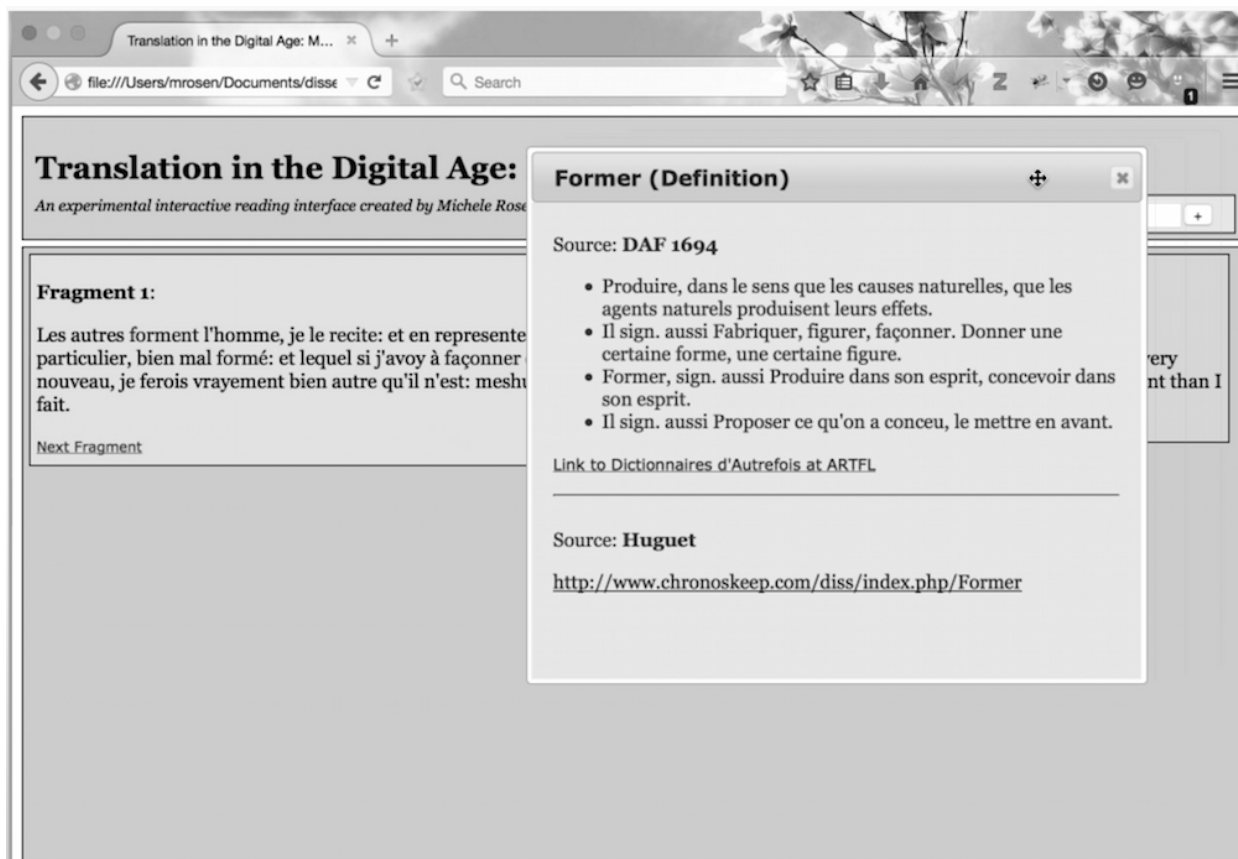
Figure 4.7. Dialog box containing definitions of the French word *former*.

While the fragment numbers don't provide any context about where the reader will land in the essay, the feature does allow the reader the freedom to jump forward and backward in the

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[114] McGann often describes the process of remediation as translation, such as when he asserts that "Translating paper-based texts into electronic forms entirely alters one's view of the original materials." *Radiant Textuality,* 82.

same way a print reader can. Secondly, one or more words in the fragment will be highlighted using font color. Clicking on these words opens a new window containing annotations. With access to an effectively infinite range of linguistic, historical, and cultural materials to use as context, we can begin to see ourselves approaching the environment of the "true reader" described by Steiner.[115] In this case, we see the definition for the French word *former* extracted from the complete definition in the *Dictionnaire de l'Academie Française* from 1694, which I accessed through ARTFL's *Dictionnaires d'Autrefois* (Figure 4.7).

Fragment 2 includes links to three additional types of content that were not available in Fragment 1 (see Figure 4.8). In addition to the blue definition links, here we see a red link. This designates that the link will provide contextual information from online sources, which can include quotes, maps, images, and links to other sites, or to a comment that contains information that applies to the fragment as a whole, rather than to any one word or phrase. These comments can also include links to other websites, providing additional connections for the reader to pursue. Using the example of the Caucasus, I wondered if there was a particular reason why Montaigne chose the Caucasus as one of his examples of unchangeable objects? Would that particular mountain range have had significance for readers at the time that it does not now? Would twenty-first-century French readers have an association with the Caucasus that English speakers would not? The global repository of knowledge collected on the web allows the reader to investigate this and any other question that might come to mind.

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[115] Steiner, 25.

Figure 4.8. Contextual information for the word *Caucase* in Montaigne's "Du Repentir."

The flexibility of hypertextualization guarantees that only those readers interested in exploring a word, topic, or concept further are presented with that information. Hypertextualization and lexification create an environment in which each reader can pursue his own path through the text and focus on the details that interest him. The digital object's content can be tailored for the audience, or it can be tailored exclusively to the creator's interpretive perspective. In other words, a creator or teacher using this tool could create a single digital object containing all potential contextual links and definitions that she considers relevant. She could then create copies of this digital object and customize each for a different purpose, whether

pedagogical, historical, literary, linguistic, aesthetic, or rhetorical, by providing evidence about

the text that becomes embodied in the digital object.
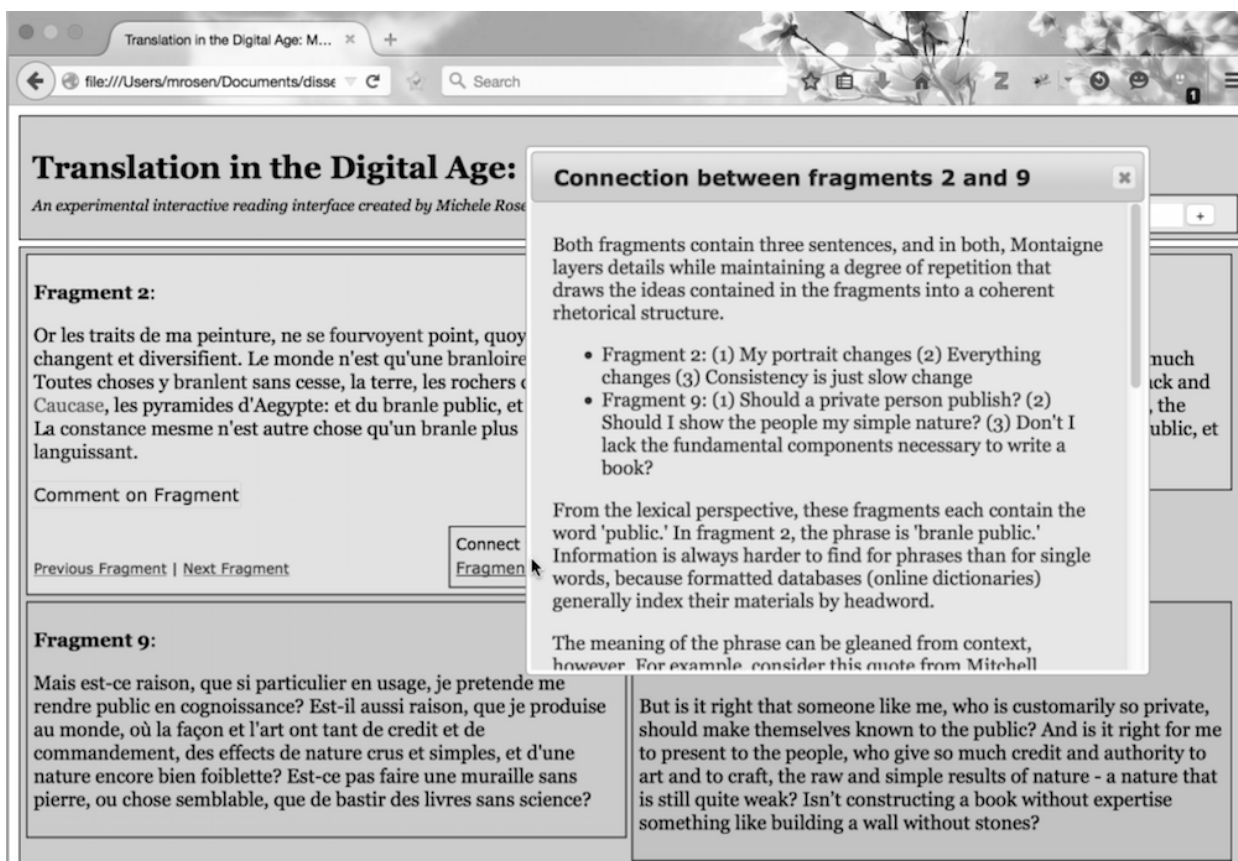
Figure 4.9. Comparing two lexia of "Du Repentir," with my commentary about their relationship.

I have also identified relationships, or connections between some of the lexia (see Figure

4.9). These connections represent the truly nonlinear links that embody what Landow calls "true

hypertextualization." Clicking on a comparison link initiates two actions: It displays the two

lexia and their respective translations, and opens a new window containing an explanation of the

connections I see between the two lexia. These connections can be lexical, contextual, rhetorical,

historical, or interpretive. This written analysis could easily be converted into an audio file,

since the web medium eliminates the barriers between written, aural, and visual documents,

which can be combined seamlessly.

CHAPTER 5

TRANSLATING MONTAIGNE'S 'DU REPENTIR'

Montaigne's philosophy and his approach to his essays are aligned with the emphasis on plurality embodied by both technology and translation.[116] Translator and Montaigne scholar M. A. Screech points out that Montaigne's method of avoiding "the temptations of naked introspection" was to study others in order to learn about himself.[117] As such, the *Essays* provide a plethora of potential connections to related documents that can capture the context Montaigne alludes to (a context that has largely been lost for many modern readers). Second, Landow argues convincingly that the *Essays* are prototypes for hypertextualized nonfiction.[118] For example, Montaigne's essays contain more than 1,000 'links' to classical sources in the form of quotes. This feature of the essays will allow me to compare the gestures of quoting and hyperlinking, which are comparable features of print and digital technology, respectively.

By surrounding my translation with the supporting contextual apparatus, I will also make it easier for readers to see Montaigne's relevance to modern concerns.[119] Montaigne's late-

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[116] "Montaigne never claims to build anything. He leaves the metaphor of the architect to Descartes, opting instead for the land surveyor who ceaselessly measures man and the world." Desan, *Montaigne After Theory*, 246.

[117] M.A. Screech, *Montaigne and Melancholy: The Wisdom of the Essays*. (London: Duckworth, 1983): 7.

[118] Landow, "Creative Nonfiction" 444, 447.

[119] Montaigne seems especially appropriate for this project because he was one of the sixteenth-century humanists who were, as Stephen Toulmin asserts, "the founders of the modern

77

sixteenth-century French is not standard, as evidenced by the edition in modern French produced by Lanly. Most editions of the original as well as translations use letter codes interspersed with the text to mark the layers of different editions of the *Essays* (1580—A, 1588—B, 1595—C), which impedes reading. Montaigne's essay titles don't accurately describe the subject of essays, making them less approachable. Montaigne is often quoted out of context – one might say he is more well known in English as an aphorist than as an essayist. By deforming and remediating "Du Repentir," I am able to show that presenting the essays through a digital lens can engender greater engagement on the part of the reader and that digital technology can make the essays more approachable and contextually richer.

What follows is my lexified translation of "Du Repentir." It is of course impossible, as Nelson and Landow asserted, to reproduce the truly digital object in print form. In a sense, this linear presentation of the translation brings me back around to a more traditional presentation of a translated text.

Humanities." Stephen Toulmin, *Cosmopolis: The Hidden Agenda of Modernity* (Chicago: U of Chicago P, 1990): 43.

"On Repentance"[120]

1

Les autres forment l'homme; je le recite et en represente un particulier bien mal formé, et lequel, si j'avoy à façonner de nouveau, je ferois vrayement bien autre qu'il n'est. Meshuy c'est fait.

Other writers teach; I portray. I am just a man, and not a very good one. If I could remake myself, I would be quite different than I am. Alas, it is too late for that.

2

Or les traits de ma peinture ne se fourvoyent point, quoy qu'ils se changent et diversifient. Le monde n'est qu'une branloire perenne. Toutes choses y branlent sans cesse: la terre, les rochers du Caucase, les pyramides d'Aegypte, et du branle public et du leur. La constance mesme n'est autre chose qu'un branle plus languissant.

Now, the details of my portrait do not deceive, no matter how much they change and diverge. The world is a see-saw, rocking back and forth for eternity. Everything changes constantly: the earth, the Caucasus mountains, the pyramids of Egypt: change provoked from both within and without. Even balance is just a slower kind of change.

3

Je ne puis asseurer mon object: il va trouble et chancelant, d'une yvresse naturelle. Je le prens en ce point, comme il est, en l'instant que je m'amuse à luy. Je ne peints pas l'estre. Je peints le passage: non un passage d'aage en autre, ou, comme dict le peuple, de sept en sept ans, mais de

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[120] The French text follows the 1595 edition of the Essais, using the orthography of the 2007 Pléiade edition. Because the sentence breaks vary dramatically from edition to edition, I have in some cases chosen to end lexia at a colon, semi-colon, or even, in one case, a comma.

jour en jour, de minute en minute. Il faut accommoder mon histoire à l'heure. Je pourray tantost

changer, non de fortune seulement, mais aussi d'intention.

I cannot control my target: it wanders, unstable and weaving drunkenly. I accept it as it is in the

moment. I do not portray the being, but its journey: not the journey through time, or, as the

people say, from seven years to seven years, but from day to day, from minute to minute. I must

adapt my efforts to the hour.

4

C'est un contrerolle de divers et muables accidens et d'imaginations irresolues et, quand il y

eschet, contraires: soit que je sois autre moy-mesme, soit que je saisisse les subjects par autres

circonstances et considerations. Tant y a que je me contredits bien à l'adventure, mais la verité,

comme disoit Demades, je ne la contredy point.

I can change, not only haphazardly, but also intentionally, which sometimes leads me through

diverse and unpredictable adversity and uncertain flights of fancy, and, when necessary, the

opposite: sometimes because I am different; other times, because I encounter my subjects under

different circumstances and with other considerations in mind. It may be that I contradict myself

without rhyme or reason, but the truth, as Demades said, I do not contradict in the slightest.

5

Si mon ame pouvoit prendre pied, je ne m'essaierois pas, je me resoudrois: elle est tousjours en

apprentissage et en espreuve.

If my soul could take flight, I would not investigate myself, but would instead take action. Alas,

it is still an apprentice and on probation.

6

Je propose une vie basse et sans lustre, c'est tout un. On attache aussi bien toute la philosophie morale à une vie populaire et privée que à une vie de plus riche estoffe: chaque homme porte la forme entiere de l'humaine condition.

I offer up a dull and ordinary life: but that is irrelevant. All of moral philosophy can be derived just as well from a common and private life as from a life made of richer stuff. Each man embodies the entire human condition.

7

Les autheurs se communiquent au peuple par quelque marque particuliere et estrangere; moy le premier par mon estre universel, comme Michel de Montaigne, non comme grammairien ou poete ou jurisconsulte.

Authors communicate to their readers by some sort of remarkable and special style: I do so with my universal being: as Michel de Montaigne, not as Grammarian, or Poet, or Attorney.

8

Si le monde se plaint de quoy je parle trop de moy, je me plains de quoy il ne pense seulement pas à soy.

If the people complain that I speak too much of myself, I respond that they don't think about themselves at all.

9

Mais est-ce raison que, si particulier en usage, je pretende me rendre public en cognoissance? Est-il aussi raison que je produise au monde, où la façon et l'art ont tant de credit et de commandement, des effects de nature crus et simples, et d'une nature encore bien foiblette? Est-

ce pas faire une muraille sans pierre, ou chose semblable, que de bastir des livres sans science et sans art?

But should someone like me, who is customarily so private, make myself known to the public? And is it right for me to exhibit to the people, who give so much credit and authority to art and to craft, the raw and simple results of nature—a nature that is still quite weak? Isn't composing a book without expertise something like building a wall without stones?

10

Les fantasies de la musique sont conduictes par art, les miennes par sort.

Musical inspiration is guided by art; mine by circumstance.

11

Au-moins j'ay cecy selon la discipline, que jamais homme ne traicta subject qu'il entendit ne cogneust mieux que je fay celuy que j'ay entrepris, et qu'en celuy-là je suis le plus sçavant homme qui vive; secondement, que jamais aucun ne penetra en sa matiere plus avant, ny en esplucha plus particulierement les membres et suites; et n'arriva plus exactement et plainement à la fin qu'il s'estoit proposé à sa besoingne.

At least my work has given me this—no man has ever tackled a subject that he knew better than the one I have chosen: in this I am the most knowledgeable man alive. Secondly, no one has ever delved more deeply into his subject, or scrutinized its parts and the relations between them more carefully, or achieved the goal he set for himself more precisely and plainly.

12

Pour la parfaire, je n'ay besoin d'y apporter que la fidelité: celle là y est la plus sincere et pure qui se trouve. Je dy vray, non pas tout mon saoul, mais autant que je l'ose dire; et l'ose un peu plus en vieillissant, car il semble que la coustume concede à cet aage plus de liberté de bavasser et d'indiscretion à parler de soy.

To succeed, I need only truth. I have that, as honest and pure as can be. I speak the truth, not all of it, but as much as I dare. And I dare more the older I get, because society seems to allow the elderly to prattle on and to babble foolishly about themselves.

13

Il ne peut advenir icy ce que je voy advenir souvent, que l'artizan et sa besoigne se contrarient: un homme de si honneste conversation a-il faict un si sot escrit? ou, des escrits si sçavans sont-ils partis d'un homme de si foible conversation? Qui a un entretien commun et ses escrits rares, c'est à dire que sa capacité est en lieu d'où il l'emprunte, et non en luy.

Often, the artist and his work contradict each other, but that cannot happen in this case. Has a man who speaks honestly ever written anything equally stupid? Have the writings of the wise been composed by men who speak futilely? If a man speaks plainly but writes skillfully, then the source of his ability will be found wherever he borrowed it, and not within himself.

14

Un personage sçavant n'est pas sçavant par tout; mais le suffisant est par tout suffisant, et à ignorer mesme. Icy, nous allons conformément et tout d'un trein, mon livre et moy.

A knowledgeable person does not know everything, but the adequate is always adequate, and the same is true for ignorance. We make our way together, my book and I.

15

Ailleurs, on peut recommander et accuser l'ouvrage à part de l'ouvrier; icy, non: qui touche l'un, touche l'autre.

Under other circumstances, one can praise or blame the work apart from the worker, but not here: in this case, anything that affects the former also affects the latter.

16

Celuy qui en jugera sans le connoistre, se fera plus de tort qu'à moy; celuy qui l'aura conneu, m'a du tout satisfaict.

He who rushes to judgment hurts himself more than me; but he who reads my work will have done all that I ask.

17

Heureux outre mon merite, si j'ay seulement cette part à l'approbation publique, que je face sentir aux gens d'entendement que j'estoy capable de faire mon profit de la science, si j'en eusse eu, et que je meritoy que la memoire me secourut mieux.

I would be happier than I deserve, if only I had the approval of that part of the public that has good sense, and if I had the ability to profit from what knowledge I have, and if my name was considered worthy of praise after I am gone.

18

Excusons icy ce que je dy souvent que je me repens rarement et que ma conscience se contente de soy: non comme de la conscience d'un ange ou d'un cheval, mais comme de la conscience d'un homme;

Let us accept as given what I say often: I rarely repent, and my conscience is clear: not like the conscience of an Angel or of a horse, but as clear as the conscience of any man.

19

adjoustant tousjours ce refrein, non un refrein de ceremonie, mais de naifve et essentielle submission: que je parle enquerant et ignorant, me rapportant de la resolution, purement et simplement, aux creances communes et legitimes.

I must add this caveat—not just for show, but out of genuine and necessary respect: I speak uncertainly and ignorantly, doubtful of any resolution, purely and simply, about common and legitimate beliefs.

20

Je n'enseigne poinct, je raconte. Il n'est vice veritablement vice qui n'offence, et qu'un jugement entier n'accuse: car il a de la laideur et incommodité si apparente, qu'à l'advanture ceux-là ont raison qui disent qu'il est principalement produict par bestise et ignorance. Tant est-il malaisé d'imaginer qu'on le cognoisse sans le haïr.

I do not teach, I tell. If a vice does not offend and cannot be plainly seen by a reasonable person, then it is not truly a vice: because vice is so obviously ugly and repulsive that those who say it is primarily engendered by stupidity and ignorance are right. It is far too disagreeable to imagine that one could be aware of it without hating it.

21

La malice hume la plus part de son propre venin et s'en empoisonne.

Malice swallows most of its own venom, and thus poisons itself.

22

Le vice laisse comme un ulcere en la chair, une repentance en l'ame, qui tousjours s'esgratigne et s'ensanglante elle mesme. Car la raison efface les autres tristesses et douleurs; mais elle engendre celle de la repentance, qui est plus griefve, d'autant qu'elle naist au dedans; comme le froid et le chaut des fiévres est plus poignant que celuy qui vient du dehors.

Vice leaves an ulcer in the flesh and repentance in the soul, which tears at us and bloodies us forever. Reason erases sadness and pain, but it feeds repentance: which torments us all the more because it is born inside: just as the cold and heat of fever are sharper than the extremes of outside temperature.

23

Je tiens pour vices (mais chacun selon sa mesure) non seulement ceux que la raison et la nature condamnent, mais ceux aussi que l'opinion des hommes a forgé, voire fauce et erronée, si les loix et l'usage l'auctorise.

To me, the vices include not only those condemned by reason and nature, but also those conceived by men, even if they are false and misguided, as long as the law and custom enforce them.

24

Il n'est pareillement bonté qui ne resjouysse une nature bien née. Il y a certes je ne sçay quelle congratulation de bien faire qui nous resjouit en nous mesmes, et une fierté genereuse qui accompaigne la bonne conscience. Une ame courageusement vitieuse se peut à l'adventure garnir de securité, mais de cette complaisance et satis-faction elle ne s'en peut fournir.

All manner of virtue uplifts those with dignified natures. There are certainly some kinds of praise and acclaim that make us celebrate ourselves, as well as a liberal degree of pride that goes hand in hand with a good conscience. A courageously ruthless soul can, with luck, achieve security, but it cannot attain joy and satisfaction.

25

Ce n'est pas un leger plaisir de se sentir preservé de la contagion d'un siecle si gasté, et de dire en soy: Qui me verroit jusques dans l'ame, encore ne me trouveroit-il coulpable, ny de l'affliction et ruyne de personne, ny de vengence ou d'envie, ny d'offence publique des loix, ny de nouvelleté et de trouble, ny de faute à ma parole; et quoy que la licence du temps permit et apprinst à chacun, si n'ay-je mis la main ny és biens ny en la bourse d'homme François, et n'ay vescu que sur la mienne, non plus en guerre qu'en paix; ny ne me suis servy du travail de personne, sans loyer.

Feeling protected from the corruption of such a foul century is not an insignificant pleasure. To be able to say to oneself: Whoever sees through me to my soul will not find me guilty—not of causing harm or ruin to anyone; not of vengeance or envy, or of public offense of the law; not of caprice or disorder; not of false speech, regardless of the prerogative that the times grant and teach to each of us. Neither have I touched the goods or the purse of a Frenchman, and have only lived on what is mine, both in wartime and peace; nor have I ever taken advantage of anyone's work without payment.

26

Ces tesmoignages de la conscience plaisent; et nous est grand benefice que cette esjouyssance naturelle, et le seul payement qui jamais ne nous manque.

These testimonies of conscience please us, contribute greatly to our natural happiness, and are the only reward that we never lack.

27

De fonder la recompense des actions vertueuses sur l'approbation d'autruy, c'est prendre un trop incertain et trouble fondement. Signemment en un siecle corrompu et ignorant comme cettuy-cy, la bonne estime du peuple est injurieuse; à qui vous fiez vous de veoir ce qui est louable? Dieu me garde d'estre homme de bien selon la description que je voy faire tous les jours par honneur à chacun de soy.

To base our reward for virtuous actions on the approval of others is to rely on a foundation that is too uncertain and troubled. Especially in as corrupt and ignorant a century as this one, the good opinion of the people is contemptible. Whom will you trust to tell you what is worthy of praise? God protect me from being an honorable man, according to the definition of honor that every man accords himself daily.

28

> *Quae fuerant vitia, mores sunt.* – Seneca
>
> What were once vices are now customs.[121]

29

Tels de mes amis ont par fois entreprins de me chapitrer et mercurializer à coeur ouvert, ou de leur propre mouvement, ou semons par moy, comme d'un office qui, à une ame bien faicte, non en utilité seulement, mais en douceur aussi, surpasse tous les offices de l'amitié. Je l'ay tousjours

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[121] Unless otherwise cited, translations for all Latin quotations are taken from Jon R. Stone's *The Routledge Dictionary of Latin Quotations*. London, New York: Routledge, 2013.

acceuilli des bras de la courtoisie et reconnoissance les plus ouverts. Mais, à en parler à cette heure en conscience, j'ay souvent trouvé en leurs reproches et louanges tant de fauce mesure que je n'eusse guere failly de faillir plus tost que de bien faire à leur mode.

Even my friends have at times tried to criticize and judge me with an open heart, sometimes of their own accord, othertimes, invited by me. It is a duty, which, to anyone with a well-made soul, is not just based on obligation, but on kindness as well, and which overshadows all the other responsibilities of friendship. I have always welcomed them with open arms, with courtesy, and with recognition. But, after talking about conscience, I have often found their blame and their praise based on such distorted standards that I would almost rather fail than to do well in their way.

30

Nous autres principalement, qui vivons une vie privée qui n'est en montre qu'à nous, devons avoir establi un patron au dedans, auquel toucher nos actions, et, selon iceluy, nous caresser tantost, tantost nous chastier. J'ay mes loix et ma court pour juger de moy, et m'y adresse plus qu'ailleurs. Je restrains bien selon autruy mes actions, mais je ne les estends que selon moy.

Those of us who live private lives—whose lives are seen by no one but us—must establish an inner guide to which our actions are addressed, and which we consult when deciding when to praise and when to blame ourselves. I have my own laws and court to judge me, and I address myself to them more than elsewhere. I constrain my actions according to others' opinions, but I undertake them only according to my own.

31

Il n'y a que vous qui sçache si vous estes lache et cruel, ou loyal et devotieux; les autres ne vous voyent poinct, ils vous devinent par conjectures incertaines; ils voyent non tant vostre nature que vostre art. Par ainsi ne vous tenez pas à leur sentence; tenez vous à la vostre.

You are the only one who knows if you are cowardly and cruel or loyal and devoted. Others do not know you at all; they form a vague impression of you based on uncertain conjectures: they see not your natural self, but your persona. As a result, do not abide by their opinions; abide instead by your own.

32

> *Tuo tibi iudicio est utendum. Virtutis et vitiorum grave ipsius conscientia pondus est; qua sublata, jacent omnia.* – Cicero
>
> You must use your own judgment on yourself. Great is the weight of conscience in deciding on your own virtues and vices; if that be taken away, all is lost.

33

Mais ce qu'on dit, que la repentance suit de pres le peché, ne semble pas regarder le peché qui est en son haut appareil, qui loge en nous comme en son propre domicile. On peut desavouer et desdire les vices qui nous surprennent et vers lesquels les passions nous emportent; mais ceux qui par longue habitude sont enracinés et ancrez en une volonté forte et vigoureuse, ne sont subjects à contradiction.

But the saying that repentance closely follows sin does not seem to take into account the sin that is ingrained, that lodges in us as in its own house. We can reject and denounce vices that ambush us and toward which passion carries us, but those that by long habit are rooted and anchored in a strong and vigorous will cannot be undone.

34

Le repentir n'est qu'une desditte de nostre volonté et opposition de nos fantasies, qui nous

pourmene à tous sens. Il faict desadvouer à celuy-là sa vertu passée et sa continence:

Repentance is nothing but an impeachment of our own will, and opposition to our dreams, which

lead us in every direction. It causes us to deny ourselves, our past virtue, and our consistency.

35

> *Quae mens est hodie, cur eadem non puero fuit,*
> *Vel cur his animis incolumes non redeunt genae?*
>   – Horace
>
> The inclination I have today, why did I not have it as a boy,
> or why do my cheeks return unimpaired to my present frame of mind?[122]

36

C'est une vie exquise, celle qui se maintient en ordre jusques en son privé. Chacun peut avoir

part au battelage et representer un honneste personnage en l'eschaffaut; mais au dedans et en sa

poictrine, où tout nous est loisible, où tout est caché, d'y estre reglé, c'est le poinct. Le voisin

degré, c'est de l'estre en sa maison, en ses actions ordinaires, desquelles nous n'avons à rendre

raison à personne; où il n'y a point d'estude, point d'artifice.

Rare is the life lived in harmony all the way into the private sphere. Each person can adopt a

persona, and comport themselves as honest people on the stage: but inside, in his chest, where

everything is permissible, where everything is hidden—to be regulated there, that's the point.

The next best thing is to be this way in one's home, and in one's everyday actions, those for

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[122] Monica Asztalos, "The Poet's Mirror: Horace Carmen 4.10," *Harvard Studies in Classical Philology*, Vol. 104 (2008): 289-302.

which we do not have to justify ourselves to anyone. Where there is no evaluation, there is no artifice.

37

Et pourtant Bias, peignant un excellent estat de famille: de laquelle, dit-il, le maistre soit tel au dedans, par luy-mesme, comme il est au dehors par la crainte de la loy et du dire des hommes. Et fut une digne parole de Julius Drusus aux ouvriers qui luy offroient pour trois mille escus mettre sa maison en tel poinct que ses voisins n'y auroient plus la veue qu'ils y avoient: Je vous en donneray, dit-il, six mille, et faictes que chacun y voye de toutes parts. On remarque avec honneur l'usage d'Agesilaus, de prendre en voyageant son logis dans les Eglises, affin que le peuple et les dieux mesmes vissent dans ses actions privées.

And therefore Bias depicts an excellent family state: in which, it is said, the master is the same inside, by himself, as he is outside, under the eye of the law and the opinions of other men. And it was well said by Julius Drusus to the workers who offered to protect his house from his neighbor's view for 3,000 ecus: I will give you 6,000 ecus, he said, to make it so that everyone can see everything from everywhere. And we note with honor the practice of Agesilaus, who stayed in churches when he traveled so that the people and even the gods could see all of his private actions.

38

Tel a esté miraculeux au monde, auquel sa femme et son valet n'ont rien veu seulement de remercable. Peu d'hommes ont esté admirez par leurs domestiques. Nul a esté prophete non seulement en sa maison, mais en son païs, dict l'experience des histoires. De mesmes aux choses de neant.

Those admired by the public are considered unremarkable by their wives and valets. Few men have been idolized by their servants. No one has ever been a prophet in both his house and his country, according to history. It is the same in unimportant circumstances.

39

Et en ce bas exemple se void l'image des grands. En mon climat de Gascongne, on tient pour drolerie de me veoir imprimé. D'autant que la connoissance qu'on prend de moy s'esloigne de mon giste, j'en vaux d'autant mieux. J'achette les imprimeurs en Guiene, ailleurs ils m'achettent.
And in this humble example we can see the image of the great: In my country of Gascony, seeing my name in print is a source of amusement. But as the distance grows from my home, my stock increases. I buy printers in Guienne: elsewhere, they buy me.

40

Sur cet accident se fondent ceux qui se cachent, vivants et presents, pour se mettre en credit, trespassez et absents.
Those who hide their true selves while alive and present in order to gain credit for when they shall be dead and absent base their practice on this truism.

41

J'ayme mieux en avoir moins. Et ne me jette au monde que pour la part que j'en tire. Au partir de là, je l'en quitte.
I prefer to have less. I set out into the world at need. Beyond that, I take my leave.

42

Le peuple reconvoye celuy-là, d'un acte public, avec estonnement, jusqu'à sa porte: il laisse avec sa robbe ce rolle, il en retombe d'autant plus bas qu'il s'estoit plus haut monté; au dedans, chez luy, tout est tumultuaire et vile.

The people remark upon a man's public behavior with awe. At his door, he leaves his role with his robe; and the higher he rises, the farther he falls. Inside, in his home, everything is unruly and wretched.

43

Quand le reglement s'y trouveroit, il faut un jugement vif et bien trié pour l'appercevoir en ces actions basses et privées. Joint que l'ordre est une vertu morne et sombre. Gaigner une bresche, conduire une ambassade, regir un peuple, ce sont actions esclatantes. Tancer, rire, vendre, payer, aymer, hayr et converser avec les siens et avec soymesme doucement et justement, ne relacher point, ne se desmentir poinct, c'est chose plus rare, plus difficile et moins remerquable.

When a man is found to be orderly and disciplined, it takes a keen judgment to perceive his common and private actions. However, that order is a dull and somber virtue. Winning battles, directing an embassy, leading a people: these are brilliant actions. Scolding, laughing, selling, paying, loving, hating, and conversing with loved ones and with oneself, kindly and fairly; never giving in, and never deceiving, these are more rare, more difficult, and less remarkable.

44

Les vies retirées soustiennent par là, quoy qu'on die, des devoirs autant ou plus aspres et tendus que ne font les autres vies. Et les privez, dict Aristote, servent la vertu plus difficilement et hautement que ne font ceux qui sont en magistrats.

Cloistered lives are thus sustained, whatever one says, with tasks as much or maybe more meager and restless than others' lives. And those who live private lives, said Aristotle, serve virtue more completely and ideally than those who are magistrates.

45

Nous nous preparons aux occasions eminentes plus par gloire que par conscience. La plus courte façon d'arriver à la gloire, ce seroit faire par conscience ce que nous faisons pour la gloire.

We prepare ourselves for eminent occasions, more for glory than for conscientiousness. The shortest path to honor would be to do for conscience what we do for glory.

46

Et la vertu d'Alexandre me semble representer assez moins de vigueur en son theatre, que ne fait celle de Socrates en cette exercitation basse et obscure. Je conçois aisément Socrates en la place d'Alexandre; Alexandre en celle de Socrates, je ne puis. Qui demandera à celuy-là ce qu'il sçait faire, il respondra: subjuguer le monde; qui le demandera à cettuy-cy, il dira mener l'humaine vie conformément à sa naturelle condition: science bien plus generale, plus poisante et plus legitime.

Alexander's virtue seems to me to represent less ability in his domain than that of Socrates in his subdued and esoteric pursuits. I can easily imagine Socrates in Alexander's place; but Alexander in Socrates', I cannot. If asked what the former knew how to do, one would reply: Conquer the world. But if asked about the latter, one would say: Lead a human life in harmony with its natural condition: a much more comprehensive knowledge, more essential, and more reliable.

47

Le pris de l'ame ne consiste pas à aller haut, mais ordonnéement. Sa grandeur ne s'exerce pas en la grandeur, c'est en la mediocrité.

The soul's reward does not consist of rising higher, but of proceeding in an orderly fashion. Its true glory is revealed not in grandeur, but in mediocrity.

48

Ainsi que ceux qui nous jugent et touchent au dedans, ne font pas grand'recette de la lueur de noz actions publiques, et voyent que ce ne sont que filets et pointes d'eau fine rejallies d'un fond au demeurant limonneux et poisant,

Those who see us truly and who judge us do not give much credit to the glow of our public actions, because they see that they are nothing but mist and droplets of clear water surging up from the source, which remains muddy and dark.

49

en pareil cas, ceux qui nous jugent par cette brave apparence, concluent de mesmes de nostre constitution interne, et ne peuvent accoupler des facultez populaires et pareilles aux leurs, à ces autres facultez qui les estonnent, si loin de leur visée.

At the same time, those who judge us by our brave outward appearance conclude that our internal constitution is the same, and they cannot connect those of our characteristics that are common and similar to their own with those other characteristics that surprise them, from their point of view.

50

Ainsi donnons nous aux demons des formes sauvages. Et qui non à Tamburlan des sourcils eslevez, des nazeaux ouverts, un visage affreux et une taille desmesurée, comme est la taille de l'imagination qu'il en a conceue par le bruit de son nom?

Thus we perceive demons with savage forms. Who does not picture Tamerlane with wide eyes, flaring nostrils, an awful face, and a distorted shape, based on the shape produced in the imagination by the sound of his name?

51

Qui m'eut faict veoir Erasme autrefois, il eust esté malaisé que je n'eusse prins pour adages et apophthegmes tout ce qu'il eust dict à son valet et à son hostesse.

I went to see Erasmus one time when he was upset, and I took everything he said to his valet and his hostess to be maxims and proverbs.

52

Nous imaginons bien plus sortablement un artisan sur sa garderobe ou sur sa femme qu'un grand President, venerable par son maintien et suffisance. Il nous semble que de ces hauts thrones ils ne s'abaissent pas jusques à vivre.

We imagine an artisan in his dressing room or on his wife more easily than a great President, venerated for his bearing and his autonomy. It seems to us that these high personages cannot lower themselves far enough to live.

53

Comme les ames vicieuses sont incitées souvent à bien faire par quelque impulsion estrangere, aussi sont les vertueuses à faire mal. Il les faut doncq juger par leur estat rassis, quand elles sont chez elles, si quelque fois elles y sont; ou au-moins quand elles sont plus voisines du repos et de leur naifve assiette.

Just as depraved souls are often prompted to do good by some unexpected impulse, the virtuous can do evil. It is therefore necessary to judge them at rest, when they are at home, if they ever are, or at least when they are closest to tranquility and to their own home.

54

Les inclinations naturelles s'aident et fortifient par institution; mais elles ne se changent guiere et surmontent. Mille natures, de mon temps, ont eschappé vers la vertu ou vers le vice au travers d'une discipline contraire:

Our natural inclinations are aided and strengthened by our institutions, but they do not change or excel. In my time, a thousand natures have fled toward virtue or toward vice via a different kind of education.

55

> *Sic ubi desuetae silvis in carcere clauso*
> *Mansueuvere ferae, et vultus posuere minaces,*
> *Atque hominem didicere pati, si torrida parvus*
> *Venit in ora cruor, redeunt rabiésque furòrque,*
> *Admonitaeque tument gustato sanguine fauces;*
> *Fervet, et à trepido vix abstinet ira magistro.*
>   – Lucan 4.237-242

> So when beasts
> Grown strange to forests, long confined in dens,
> Their fierceness lose, and learn to bear with man;
> Once should they taste of blood, their thirsty jaws

> Swell at the touch, and all the ancient rage
> Comes back upon them till they hardly spare
> Their keeper.[123]

56

On n'extirpe pas ces qualitez originelles, on les couvre, on les cache.

One cannot erase these original qualities, so we mask and disguise them.

57

Le langage latin m'est comme naturel, je l'entens mieux que le François, mais il y a quarante ans que je ne m'en suis du tout poinct servy à parler, ny à escrire: si est-ce que à des extremes et soudaines emotions où je suis tombé deux ou trois fois en ma vie, et l'une, voyent mon pere tout sain se renverser sur moy, pasmé, j'ay tousjours eslancé du fond des entrailles les premieres paroles Latines: nature se sourdant et s'exprimant à force, à l'encontre d'un long usage. Et cet exemple se dict d'assez d'autres.

The Latin language is native to me: I understand it better than French, but it has been forty years since I used it to speak or write. Nevertheless, when I have experienced a sudden and extreme emotion—when I fell, two or three times in my life; and one time, when my father, who was in perfect health, fainted and collapsed on me—the first words that emerged from the depths of my gut were in Latin. Nature vociferously expressing itself by force against my longstanding habit. And this example is supported by many others.

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[123] Edward Ridley, *Pharsalia. M. Annaeus Lucanus* (London: Longmans, Green, and Co., 1905).

58

Ceux qui ont essaié de r'aviser les meurs du monde, de mon temps, par nouvelles opinions,

reforment les vices de l'apparence; ceux de l'essence, ils les laissent là, s'ils ne les augmentent:

et l'augmentation y est à craindre; on se sejourne volontiers de tout autre bien faire sur ces

reformations externes arbitraires, de moindre coust et de plus grand merite; et satisfait-on par là

à bon marché les autres vices naturels consubstantiels et intestins.

In my time, those who have tried to correct the people's morals by new opinions have tended to

focus on reforming superficial vices; but essential vices are not addressed, if they are not

aggravated. And aggravation is to be feared: We spend our time on these external reformations to

the exclusion of every other good deed, of less cost and greater merit: and by satisfying ourselves

cheaply, we leave the other natural vices in place and with deep roots.

59

Regardez un peu comment s'en porte nostre experience: il n'est personne, s'il s'escoute, qui ne

descouvre en soy une forme sienne, une forme maistresse, qui luicte contre l'institution, et contre

la tempeste des passions qui luy sont contraires.

Let us examine our experiences for a bit. There is not a person who, if he listens to himself, will

not discover in himself his own form – a master form – which opposes itself to the institution and

to the influence of the passions he reviles.

60

De moy, je ne me sens guere agiter par secousse, je me trouve quasi tousjours en ma place,

comme font les corps lourds et poisans. Si je ne suis chez moy, j'en suis tousjours bien pres. Mes

desbauches ne m'emportent pas fort loing. Il n'y a rien d'extreme et d'estrange; et si ay des ravisemens sains et vigoureux.

For myself, I rarely feel agitated by a shock. I find myself almost always in my place, as do heavy and sluggish bodies. If I am not at home, I am always close by, because my vices do not lead me very far away, being nothing extreme or strange, and because I have healthy and vigorous inclinations.

61

La vraie condamnation et qui touche la commune façon de nos hommes, c'est que leur retraicte mesme est pleine de corruption et d'ordure; l'idée de leur amendement, chafourrée; leur penitence, malade et en coulpe, autant à peu pres que leur peché.

The real condemnation, which touches on the common ways of our men, is that even their old age is filled with corruption and filth. Their idea of rehabilitation becomes distorted and their penitence weak and guilty, almost as much as their sins.

62

Aucuns, ou pour estre colléz au vice d'une attache naturelle, ou par longue accoustumance, n'en trouvent plus la laideur. A d'autres (duquel regiment je suis) le vice poise, mais ils le contrebalancent avec le plaisir ou autre occasion, et le souffrent et s'y prestent à certain prix: vitieusement pourtant et laschement.

Some, either because they cling to vice by a natural attachment or by long custom, cannot see the ugliness in it any longer. For others (among whose regiment I stand), vice weighs, but they counterbalance it with pleasure or other diversions, and they suffer and surrender themselves to it, for a price, with indecency and cowardice.

63

Si ce pourroit-il à l'advanture imaginer si esloignée disproportion de mesure où avec justice le plaisir excuseroit le peché, comme nous disons de l'utilité; non seulement s'il estoit accidental et hors du peché, comme au larrecin, mais en l'exercice mesme d'iceluy, comme en l'accointance des femmes, où l'incitation est violente, et, dit-on, par fois invincible.

It is even possible to imagine that, on the fringes, pleasure excuses sin expediently. Not only if it is incidental and external, as it is for the thief, but even in the exercise of sin, as with the acquaintance of women, where the compulsion is intense, and, it is said, sometimes irresistible.

64

En la terre d'un mien parent, l'autre jour que j'estois en Armaignac, je vy un paisan que chacun surnomme le larron. Il faisoit ainsi le conte de sa vie: qu'estant né mendiant, et trouvant que à gaigner son pain au travail de ses mains il n'arriveroit jamais à se fortifier assez contre l'indigence, il s'advisa de se faire larron; et avoit employé à ce mestier toute sa jeunesse en seureté, par le moyen de sa force corporelle: car il moissonnoit et vendangeoit des terres d'autruy, mais c'estoit au loing et à si gros monceaux qu'il estoit inimaginable qu'un homme en eust tant rapporté en une nuict sur ses espaules; et avoit soing outre cela d'egaler et disperser le dommage qu'il faisoit, si que la foule estoit moins importable à chaque particulier.

The other day, while visiting my kinsman's estate in Armagnac, I saw a peasant whom everyone called the Thief. He told me the story of his life: Having been born in poverty, and finding that earning his bread by the work of his hands would never allow him to earn enough to fend off poverty, he decided to become a thief. He pursued this profession safely during his youth, thanks to his physical strength. He pillaged the lands of others, but he always worked far away from his

home, and he stole such large quantities that it was unimaginable that a man could have carried away so much in one night on his shoulders. He also took care above and beyond to distribute the damage he did so that the loss would be less troublesome for each person.

65

Il se trouve à cette heure, en sa vieillesse, riche pour un homme de sa condition, mercy à cette trafique, dequoy il se confesse ouvertement; et, pour s'accommoder avec Dieu de ses acquets, il dict estre tous les jours apres à satisfaire par bien-faicts aux successeurs de ceux qu'il a desrobez; et, s'il n'acheve (car d'y pourvoir tout à la fois il ne peut), qu'il en chargera ses heritiers, à la raison de la science qu'il a luy seul du mal qu'il a faict à chacun.

He is now an old man, rich for a man in his condition, thanks to his thievery, which he confessed openly. To reconcile himself with God, he spends all of his time repaying the heirs of those he stole from. And if he does not complete his restitution, because he cannot pay all at once, he has commanded his heirs to continue in his stead, because he is the only one who knows exactly what he did to each, and because he was solely responsible for his evil deeds.

66

Par cette description, soit vraye ou fauce, cettuy-cy regarde le larrecin comme action des-honneste et le hayt, mais moins que l'indigence; s'en repent bien simplement, mais, en tant qu'elle estoit ainsi contrebalancée et compencée, il ne s'en repent pas.

According to his account, whether it is true or false, this man considers theft as a dishonest action, and hates it, but less than poverty; he repents of it easily enough, but where it has been counterbalanced and recompensated, he does not repent of that.

67

Cela, ce n'est pas cette habitude qui nous incorpore au vice et y conforme nostre entendement

mesme, ny n'est ce vent impetueux qui va troublant et aveuglant à secousses nostre ame, et nous

precipite pour l'heure, jugement et tout, en la puissance du vice.

This is neither the kind of behavior that we consider as vice; nor is it the impetuous wind that

buffets and blinds our souls, and that delivers us, for a time, judgment and all, into the clutches

of vice.

68

Je fay coustumierement entier ce que je fay et marche tout d'une piece; je n'ay guere de

mouvement qui se cache et desrobe à ma raison, et qui ne se conduise à peu près par le

consentement de toutes mes parties, sans divison, sans sedition intestine; mon jugement en a la

coulpe ou la louange entiere; et la coulpe qu'il a une fois, il l'a tousjours, car quasi dès sa

naissance il est un: mesme inclination, mesme route, mesme force. Et en matiere d'opinions

universelles, dès l'enfance je me logeay au poinct où j'avois à me tenir.

I am accustomed to do what I do scrupulously and to walk along a single path. I take few actions

that are hidden from and out of the control of my reason, or that are not guided by the consent of

all of my faculties, without division or internal sedition. My judgment is either entirely to be

blamed or praised. And blame, once received, is kept forever, because, practically from birth, I

have been of one mind: one inclination, one path, one force. And in the matter of universal

opinions, I have held fast to my principles since my childhood.

69

Il y a des pechez impetueux, prompts et subits: laissons les à part. Mais en ces autres pechez à tant de fois reprins, deliberez et consultez, ou pechez de complexion, voire pechez de profession et de vacation, je ne puis pas concevoir qu'ils soient plantez si long temps en un mesme courage sans que la raison et la conscience de celuy qui les possede, le veuille constamment et l'entende ainsi; et le repentir qu'il se vante luy en venir à certain instant prescript, m'est un peu dur à imaginer et former.

There are impetuous sins, quick and unexpected – let us put these aside. With regard to other sins, so often repeated, deliberated, and discussed, such as the sins of character, or the sins of profession and of vocation: I cannot conceive that they could be embedded for so long in a single heart without the person's reason and conscience being aware, and surveilling them constantly, and thereby understanding them. As for the repentance that comes out of the blue, it is a little hard for me to imagine.

70

Je ne suy pas la secte de Pythagoras, que les hommes prennent une ame nouvelle quand ils approchent les simulacres des Dieux pour receuillir leurs oracles. Si non qu'il voulust dire cela mesme, qu'il faut bien qu'elle soit estrangere, nouvelle et prestée pour le temps: la leur montrant si peu de signe de purification et netteté condigne à cet office. Ils font tout à l'opposite des preceptes Stoiques, qui nous ordonnent bien de corriger les imperfections et vices que nous reconnoissons en nous, mais nous deffendent d'en estre marris et desplaisants. Ceux-cy nous font à croire qu'ils en ont grand regret et remors au dedans. Mais d'amendement et correction, ny

d'interruption, ils ne nous en font rien apparoir. Si n'est-ce pas guerison si on ne se descharge du mal.

I do not belong to the Pythagorean sect, in which men take a new soul when they approach the representations of the Gods to receive their prophecies: unless they meant that it should be newly adopted and prepared for the occasion, while ours show so little sign of the purification and cleanliness warranted by that role. They do everything in opposition to the precepts of the Stoics, who recommend that we correct the imperfections and vices that we see in ourselves, but who forbid us to amend the silence of our souls. They lead us to believe that they have great displeasure and remorse inside, but from their endless adjustments and corrections, they have nothing apparent to show. If the disease is not cured, then we have not cast out our affliction.

71

Si la repentance pesoit sur le plat de la balance, elle en-porteroit le peché.

If repentance weighed on the balance scales, it would carry away sin.

72

Je ne trouve aucune qualité si aysée à contrefaire que la devotion, si on n'y conforme les meurs et la vie: son essence est abstruse et occulte; les apparences, faciles et pompeuses.

I find no other quality as easy to contradict as that of devotion, if one does not conform to the prescribed morals and lifestyle: its essence is abstruse and occult, its appearance easy and dignified.

73

Quant à moy, je puis desirer en general estre autre; je puis condamner et me desplaire de ma forme universelle, et supplier Dieu pour mon entiere reformation et pour l'excuse de ma

foiblesse naturelle. Mais cela, je ne le doits nommer repentir, ce me semble, non plus que le desplaisir de n'estre ny Ange ny Caton.

As for myself, I can wish to be different: I can condemn and forswear my universal form, and I can beg God for my complete reformation, and for forgiveness for my natural weakness, but this is not repentance any more than my displeasure at not being either an Angel or Cato.

74

Mes actions sont reglées et conformes à ce que je suis et à ma condition. Je ne puis faire mieux. Et le repentir ne touche pas proprement les choses qui ne sont pas en nostre force, ouy bien le regretter.

My actions are regulated and conform to what I am and to my condition. I cannot do better. And repentance does not concern itself with factors out of our control – that is left to sorrow.

75

J'imagine infinies natures plus hautes et plus reglées que la mienne; je n'amande pourtant mes facultez: comme ny mon bras ny mon esprit ne deviennent plus vigoreux pour en concevoir un autre qui le soit.

I can imagine an infinity of natures higher and better regulated than my own. Nevertheless, this does nothing to transform my abilities. I cannot strengthen my arm or my spirit by thinking about someone else who is strong.

76

Si d'imaginer et desirer un agir plus noble que le nostre produisoit la repentance du nostre, nous aurions à nous repentir de nos operations plus innocentes: d'autant que nous jugeons bien qu'en

la nature plus excellente elles auroyent esté conduites d'une plus grande perfection et dignité; et voudrions faire de mesme.

If imagining and desiring a nature more noble than our own induced repentance, we would have to repent for our most innocent actions, since it would be easy to see that they would have been executed with greater perfection and dignity by someone with a better nature, and we would want to do the same.

77

Lors que je consulte des deportemens de ma jeunesse avec ma vieillesse, je trouve que je les ay communement conduits avec ordre, selon moy; c'est tout ce que peut ma resistance.

When I consider my behavior as a youth from the perspective of old age, I find that I have conducted myself with integrity and according to my standards. This is the best I can do.

78

Je ne me flatte pas: à circonstances pareilles, je seroy tousjours tel.

I do not flatter myself: under the same circumstances, I would always be the same.

79

Ce n'est pas macheure, c'est plustost une teinture universelle qui me tache.

It is not a small stain, but rather a universal color that tarnishes me.

80

Je ne cognoy pas de repentance superficielle, moyenne et de ceremonie. Il faut qu'elle me touche de toutes pars avant que je la nomme ainsin, et qu'elle pinse mes entrailles et les afflige autant profondement que Dieu me voit, et autant universellement.

I do not recognize repentance that is superficial, moderate, and ceremonious. It must affect me thoroughly before I name it thus; it must crush my guts and torment me as completely as God sees me, and as universally.

81

Quant aux negoces, il m'est eschappé plusieurs bonnes avantures à faute d'heureuse conduitte. Mes conseils ont pourtant bien choisi, selon les occurrences qu'on leur presentoit; leur façon est de prendre tousjours le plus facile et seur party.

As for business transactions, I have missed out on a number of endeavors by failing to act properly. My conscience has nevertheless guided me well, given the circumstances that presented themselves, thanks to the practice of always associating myself with the easier and safer faction.

82

Je trouve qu'en mes deliberations passées j'ay, selon ma regle, sagement procedé pour l'estat du subject qu'on me proposoit; et en ferois autant d'icy à mille ans en pareilles occasions. Je ne regarde pas quel il est à cette heure, mais quel il estoit quand j'en consultois. La force de tout conseil gist au temps; les occasions et les matieres roulent et changent sans cesse.

I find that in my fleeting thoughts I have, according to my guidelines, proceeded wisely, taking into account the subject at hand, and that I would do the same for a thousand years under the same circumstances. I do not consider what my view is now, but what it was when I made my decision. The value of any opinion changes with time: circumstances and situations fluctuate and change ceaselessly.

83

J'ay encouru quelques lourdes erreurs en ma vie et importantes, non par faute de bon avis, mais par faute de bon heur.

I have been faced with several serious and important missteps in my life, not for lack of good advice but for lack of good timing.

84

Il y a des parties secrettes aux objects qu'on manie et indivinables, signamment, en la nature des hommes, des conditions muettes, sans montre, inconnues par fois du possesseur mesme, qui se produisent et esveillent par des occasions survenantes. Si ma prudence ne les a peu penetrer et prophetizer, je ne luy en sçay nul mauvais gré sa charge se contient en ses limites; l'evenement me bat: et s'il favorise le party que j'ay refusé, il n'y a remede; je ne m'en prens pas à moy; j'accuse ma fortune, non pas mon ouvrage: cela ne s'appelle pas repentir.

There are hidden and unknowable factors in all things, and particularly in the nature of men: unspoken and secret features, unknown at times even by those who possess them, which awaken and emerge unexpectedly. If my wit has rarely foreseen and profited from them, I do not regret it: its strength lies in its limits. If I am beaten, and the affair benefits the side I have rejected, there is nothing I can do. I do not blame myself. I blame my luck, not my work. This is also not called repentance.

85

Phocion avoit donné aux Atheniens certain advis qui ne fut pas suyvi. L'affaire pourtant se passant contre son opinion avec prosperité, quelqu'un luy dict: Et bien, Phocion, és tu content

que la chose aille si bien?--Bien suis-je content, fit-il, qu'il soit advenu cecy, mais je ne me repens point d'avoir conseillé cela.

Phocion had given some advice to the Athenians that they did not follow. After events unfolded contrary to his advice and to the city's advantage, someone said to him: Well, well, Phocion, are you happy that things turned out so well? I am content, he said, that it turned out as it did, but I do not repent having advised the opposite in the slightest.

86

Quand mes amis s'adressent à moy pour estre conseillez, je le fay librement et clairement, sans m'arrester, comme faict quasi tout le monde, à ce que, la chose estant hazardeuse, il peut advenir au rebours de mon sens, par où ils ayent à me faire reproche de mon conseil: dequoy il ne me chaut. Car ils auront tort, et je n'ay deu leur refuser cet office.

When my friends come to me for advice, I give it freely and clearly, without holding back as most people do, since giving advice is dangerous. Things may turn out differently from what I expect, after which I will be criticized for my advice. I object to such criticism, because it was not my place to decline the role of advisor.

87

Je n'ay guere à me prendre de mes fautes ou infortunes à autre qu'à moy. Car, en effect, je me sers rarement des advis d'autruy, si ce n'est par honneur de ceremonie, sauf où j'ay besoing d'instruction de science ou de la connoissance du faict. Mais, és choses où je n'ay à employer que le jugement, les raisons estrangeres peuvent servir à m'appuyer, mais peu à me destourner. Je les escoute favorablement et decemment toutes; mais, qu'il m'en souvienne, je n'en ay creu jusqu'à cette heure que les miennes.

I have no one to blame for my faults and misfortunes but myself. As it happens, I rarely ask for others' advice, except for politeness' sake, and then only when I need instruction or information. When it comes to those things where I need no tool but judgment, external reasons may support me, but are unlikely to change my mind. I listen favorably and appropriately to all. But as far as I can remember I have never been convinced by anyone's reason but my own.

88

Selon moy, ce ne sont que mousches et atomes qui promeinent ma volonté.

According to me, others' opinions are nothing but distracting flies and atoms.

89

Je prise peu mes opinions, mais je prise aussi peu celles des autres. Fortune me paye dignement. Si je ne reçoy pas de conseil, j'en donne encores moins. J'en suis fort peu enquis; mais j'en suis encore moins creu; et ne sache nulle entreprinse publique ny privée que mon advis aie redressée et ramenée.

I give little weight to my opinions, but I give even less to those of others, and fortune has paid me accordingly for it. If I receive little advice, I also give little. I am rarely asked for advice, and even less rarely believed. I know of no public or private undertaking that my advice has redirected or realigned.

90

Ceux mesmes que la fortune y avoit aucunement attachez, se sont laissez plus volontiers manier à toute autre cervelle.

Those whom fortune favors have allowed themselves to be led by any other mind than my own.

91

Comme celuy qui suis bien autant jaloux des droits de mon repos que des droits de mon auctorité, je l'ayme mieux ainsi: me laissant là, on faict selon ma profession, qui est de m'establir et contenir tout en moy; ce m'est plaisir d'estre desinteressé des affaires d'autruy et desgagé de leur gariement.

I am much more protective of my right to peace and quiet than of my right to status, and I like it better this way. Left to my own devices, I pursue my chosen work, which is to moderate myself and to situate everything in myself. It pleases me to be disinterested in others' affairs and disengaged from their conflicts.

92

En tous affaires, quand ils sont passés, comment que ce soit, j'y ay peu de regret. Car cette imagination me met hors de peine, qu'ils devoyent ainsi passer: les voylà dans le grand cours de l'univers et dans l'encheineure des causes Stoïques; vostre fantasie n'en peut, par souhait et imagination, remuer un point, que tout l'ordre des choses ne renverse, et le passé, et l'advenir.

In all affairs, once they have passed and however they turned out, I have little regret. This protects me from the pain caused by the belief that things should turn out as I expect. Here, in the great course of the universe and in the Stoic chain of causes, your fantasy, wish, or belief cannot change anything without altering the order of things in both the past and the future.

93

Au demeurant, je hay cet accidental repentir que l'aage apporte.

Furthermore, I hate the unintentional repentance that comes with age.

94

Celuy qui disoit anciennement estre obligé aux années dequoy elles l'avoyent deffaict de la volupté, avoit autre opinion que la mienne: je ne scauray jamais bon gré à l'impuissance de bien qu'elle me face.

Anyone who says that he is grateful to his age for neutralizing his desires has a different opinion than I do. I will never accept frailty with grace, no matter what it does to me.

95

> *Nec tam aversa unquam videbitur ab opere suo providentia, ut debilitas inter optima inventa sit.* – Quintillian
>
> Nor can Providence ever seem so averse to her own work, that debility should be found to be amongst the best things.[124]

96

Nos appetits sont rares en la vieillesse; une profonde satieté nous saisit apres: en cela je ne voy rien de conscience; le chagrin et la foiblesse nous impriment une vertu lache et catarreuse. Il ne nous faut pas laisser emporter si entiers aux alterations naturelles, que d'en abastardir nostre jugement.

Our desires are uncommon in our old age, when a deep complacency enfolds us. In this I see no reflection of conscience. Chagrin and weakness engender a cowardly and unstable virtue. We must not allow ourselves to be carried away so entirely by natural transformations that we impair our judgment.

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[124] This translation of Quintillian is taken from a reprint of the 1877 Cotton translation of Montaigne's *Essays* (Auckland, NZ: The Floating Press, 2009).

97

La jeunesse et le plaisir n'ont pas faict autrefois que j'aie m'escogneu le visage du vice en la volupté; ny ne faict à cette heure le degoust que les ans m'apportent, que je mescognoisse celuy de la volupté au vice. Ores que je n'y suis plus, j'en juge comme si j'y estoy.

Youth and pleasure did not cause me, at that time, to mistake the face of vice in voluptuousness: nor does it cause me, now that the years have brought me detachment, to mistake the face of sensuality in vice. Although I am no longer young, I still judge my youthful actions as if I were.

98

Moy qui la secoue vivement et attentivement, trouve que ma raison est celle mesme que j'avoy en l'aage plus licencieux, sinon, à l'avanture, d'autant qu'elle s'est affoiblie et empirée en vieillissant; et trouve que ce qu'elle refuse de m'enfourner à ce plaisir en consideration de l'interest de ma santé corporelle, elle ne le feroit non plus qu'autre fois pour la santé spirituelle.

I have examined my reason thoroughly and attentively, and I have found that it is the same as it was during my most licentious years; although it has weakened and worsened as I have aged. And I find that, just as my mind refuses to furnish me with pleasure in the interest of protecting my physical health, it refuses also to do so, as it did in the past, for the sake of my spiritual health.

99

Pour la voir hors de combat, je ne l'estime pas plus valeureuse. Mes tentations sont si cassées et mortifiées qu'elles ne valent pas qu'elle s'y oppose. Tandant seulement les mains audevant, je les conjure.

Although my mind is no longer engaged in battle, I do not consider my mind less valorous. My temptations are so broken and deflated that it is no longer worth opposing them. I can soothe them by just holding my hands out in front of me.

100

Qu'on luy remette en presence cette ancienne concupiscence, je crains qu'elle auroit moins de force à la soustenir, qu'elle n'avoit autrefois. Je ne luy voy rien juger a-par soy, que lors elle ne jugeast; ny aucune nouvelle clarté.

If I stumbled upon my old desire, I fear that it would have less strength to maintain itself than it had in the past. I don't consider this a sign of an improvement in my judgment or any new clarity, since I would have thought the same in the past.

101

Parquoy, s'il y a convalescence, c'est une convalescence maleficiée. Miserable sorte de remede, devoir à la maladie sa santé. Ce n'est pas à nostre malheur de faire cet office; c'est au bon heur de nostre jugement.

For this reason, if there is any improvement, it is contaminated. It is a miserable cure that secures one's health through illness. It is not because of our suffering that we engage this task: it is for the sake of our judgment.

102

On ne me faict rien faire par les offenses et afflictions, que les maudire. C'est aux gents qui ne s'esveillent qu'à coups de fouet. Ma raison a bien son cours plus delivre en la prosperité. Elle est bien plus distraitte et occupée à digerer les maux que les plaisirs. Je voy bien plus clair en temps serain. La santé m'advertit, comme plus alaigrement, aussi plus utilement que la maladie.

Offenses and afflictions will not drive me to action, but only to speak of them disparagingly. These methods are for those who can only be woken by whiplash. My mind plots a more nimble course toward good fortune. It is much more distracted and engrossed by the contemplation of evil than of good. I see much more clearly in peaceful times. Health chides me more gently and more usefully than illness.

103

Je me suis avancé le plus que j'ay peu vers ma reparation et reglement lors que j'avoy à en jouir. Je serois honteux et envieux que la misere et desfortune de ma decrepitude eut à se preferer à mes bonnes années saines, esveillées, vigoureuses; et qu'on eust à m'estimer non par où j'ay esté, mais par où j'ay cessé d'estre.

I have traveled as far as I could toward self-improvement and a regulated life, while I could enjoy it. I would be ashamed and envious if the misery and misfortune of my old age were preferable to years of good health, energy, and vigor. And I hope that I will be evaluated not by where I lived but by where I ceased to be.

104

A mon advis c'est le vivre heureusement, non, comme disoit Antisthenes, le mourir heureusement qui faict l'humaine felicité.

In my opinion it is living happily, and not, as Antisthenes said, dying happily, that leads to human happiness.

105

Je ne me suis pas attendu d'attacher monstrueusement la queue d'un philosophe à la teste et au corps d'un homme perdu; ny que ce chetif bout eust à desadvouer et desmentir la plus belle, entiere et longue partie de ma vie. Je me veux presenter et faire veoir par tout uniformément.

I have not tried to attach the tail of a philosophy grotesquely to the head and body of a wayward man; nor should my modest goal repudiate and call into question the most beautiful, complete, and longest part of my life. I just want to present myself and to be seen by all uniformly.

106

Si j'avois à revivre, je revivrois comme j'ay vescu; ny je ne pleins le passé, ny je ne crains l'advenir. Et si je ne me deçois, il est allé du dedans environ comme du dehors.

If I had to live all over again, I would live as I have lived. I do not lament the past, nor do I fear the future. If I do not deceive myself, my life has been led inside as it has without.

107

C'est une des principales obligations que j'aye à ma fortune, que le cours de mon estat corporel aye esté conduit chasque chose en sa saison. J'en ay veu l'herbe et les fleurs et le fruit; et en vois la secheresse. Heureusement, puisque c'est naturellement. Je porte bien plus doucement les maux que j'ay, d'autant qu'ils sont en leur poinct, et qu'ils me font aussi plus favorablement souvenir de la longue felicité de ma vie passée.

One of the great debts that I owe to my luck is that the course of my life has been followed the course of time. I have seen the grass, and the flowers, and the fruit; and I have seen dryness. Happily, because it is natural. I shoulder those ills that I have more easily as long as they arrive

in season, because they prompt me to remember the long happiness of my past life more favorably.

108

Pareillement ma sagesse peut bien estre de mesme taille en l'un et l'autre temps; mais elle estoit bien de plus d'exploit et de meilleure grace, verte, gaye, naïve, qu'elle n'est à present: croupie, grondeuse, laborieuse.

At the same time, my wisdom may well have been of the same caliber in one age as in the other, but it excelled in performance and grace—green, happy, and naïve—compared to its present condition—broken, crumbling, and tired.

109

Je renonce donc à ces reformations casuelles et douloureuses. Il faut que Dieu nous touche le courage. Il faut que nostre conscience s'amende d'elle mesme par renforcement de nostre raison, non par l'affoiblissement de nos appetits. La volupté n'en est en soy ny pasle ny descolorée, pour estre aperceue par des yeux chassieux et troubles.

I therefore renounce both casual and painful reformations. God must touch our hearts; our conscience must amend itself with reinforcement from our reason, not through the weakening of our appetites. Sensuality is, in itself, not to be perceived by bleary and troubled eyes that are pale and drained of color.

110

On doibt aymer la temperance par elle mesme et pour le respect de Dieu, qui nous l'a ordonnée, et la chasteté; celle que les catarres nous prestent et que je doibts au benefice de ma cholique, ce n'est ny chasteté, ny temperance.

One should love temperance and chastity for their own sake, and out of respect for God who commanded it. Temperance imposed by illness and that I owe to my colic is not true chastity nor temperance.

111

On ne peut se vanter de mespriser et combatre la volupté, si on ne la voit, si on l'ignore, et ses graces, et ses forces, et sa beauté, plus attrayante. Je cognoy l'une et l'autre, c'est à moy à le dire.

One cannot brag that one despises and opposes sensuality if one does not see it, if one is ignorant of its graces, and its force, and its most attractive beauty. I know both, so I can speak.

112

Mais il me semble qu'en la vieillesse nos ames sont subjectes à des maladies et imperfections plus importunes qu'en la jeunesse. Je le disois estant jeune; lors on me donnoit de mon menton par le nez. Je le dis encores à cette heure que mon poil gris m'en donne le credit.

But it seems to me that, in old age, our souls are subjected to even more persistent disorders and imperfections than in youth. I said this when I was young, and I was rebuked for speaking despite my beardless chin. I say it again now that my gray hair gives me the authority to do so.

113

Nous appellons sagesse la difficulté de nos humeurs, le desgoust des choses presentes. Mais, à la verité, nous ne quittons pas tant les vices, comme nous les changeons, et, à mon opinion, en pis.

We label as wisdom the harshness of our temperament and our disdain of current conditions. In truth, though, we do not abandon our vices as much as we exchange them: in my opinion, for the worse.

114

Outre une sotte et caduque fierté, un babil ennuyeux, ces humeurs espineuses et inassociables, et la superstition, et un soin ridicule des richesses lors que l'usage en est perdu, j'y trouve plus d'envie, d'injustice et de malignité. Elle nous attache plus de rides en l'esprit qu'au visage; et ne se void point d'ames, ou fort rares, qui en vieillissant ne sentent à l'aigre et au moisi.

Among stupid and ruinous pride, annoying prattle, insatiable and prickly moods, superstition, and a ridiculous concern for wealth (although its utility is lost), I also find envy, injustice, and malice. Age burdens us with more wrinkles in the spirit than on the face, and there are few souls who, in aging, do not feel bitterness and failure.

115

L'homme marche entier vers son croist et vers son décroist.

Man walks whole toward his growth and his decline.

116

A voir la sagesse de Socrates et plusieurs circonstances de sa condamnation, j'oserois croire qu'il s'y presta aucunement luy mesme par prevarication, à dessein, ayant de si pres, aagé de soixante et dix ans, à souffrir l'engourdissement des riches allures de son esprit et l'esblouissement de sa clairté accoustumée. Quelles Metamorphoses luy voy-je faire tous les jours en plusieurs de mes cognoissans!

Considering Socrates' wisdom, and the circumstances of his conviction, I dare to believe that he consented to it, by dishonesty and by design, being almost seventy years old, and suffering from the decline of his spirit and the dimming of his accustomed clarity. What Metamorphoses do I see every day, in several of my acquaintances?

117

C'est une puissante maladie, et qui se coule naturellement et imperceptiblement. Il y faut grande provision d'estude et grande precaution pour eviter les imperfections qu'elle nous charge, ou au-moins affoiblir leur progrets.

Age is a powerful affliction, which flows into us naturally and imperceptibly. It requires serious study and great precaution to ward off the imperfections with which it burdens us, or at least to slow their progress.

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Je sens que, nonobstant tous mes retranchemens, elle gaigne pied à pied sur moy. Je soustien tant que je puis. Mais je ne sçay en fin où elle me menera moy-mesme.

I feel that, notwithstanding all of my defenses, it is gaining on me little by little. I resist as much as I can, but I do not know where it will lead me in the end.

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A toutes avantures, je suis content qu'on sçache d'où je seray tombé.

In any case, I will be content if the people know where and from whence I have fallen.

CHAPTER 6

FUTURE DIRECTIONS

This dissertation takes a first step toward exploring the application of digital tools and technologies to the process of literary translation and the study of translated texts. But my prototype only scratches the surface of the possible and illustrates just how many new features could be added.

Currently, I have only encoded the first part of John Florio's 1603 translation in the prototype. To make the prototype useful to scholars, readers, and students, I would want to include as many translations of the essay as possible. The limitation here is not technology but copyright law. All but two of the translations of Montaigne—by Florio and Charles Cotton—are available in the public domain. This limitation on the use of copyrighted texts in the digital environment has been identified as one of the key limitations on the broader development of the digital humanities.[125]

Including multiple translations would greatly increase the multidimensionality of the digital object, enabling an astonishing number of juxtapositions between the original text and its translations. In addition to copyright restrictions, the addition of this feature is challenging because of the limitations of screen size. More advanced programming techniques could help to address this challenge, but there is no digital equivalent to spreading five or ten different books

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[125] Matthew K. Gold, "The Digital Humanities Moment," *Debates in the Digital Humanities*. Minneapolis: U of Minnesota P, 2012: xii.

on a desk, all open to the same page. The ability to juxtapose digitally is limited for now by our display technology.

The most obvious improvement to the prototype would be the incorporation of a full text search engine. This could be done relatively easily using Google's Custom Search capability.[126] For the purposes of reading and text analysis, however, it might be more helpful to provide a search tool that returns keywords in context (KWIC) or a custom search engine that returns all of the lexia that contain the keyword.[127] To add a visual component, a word tree generator could also be included. Visualizations such as these, in conjunction with the prototype's comparative features, could help show how small differences in translation can affect the tone, quality, and perspective of the translation and the original text.

Many of these features can be incorporated into the prototype without having to write them from scratch because many developers adhere to Berners-Lee's goal for a free and open web. For example, the prototype's value could be greatly enhanced by the addition of a collaborative annotation tool, such MIT's Annotation Studio (http://www.annotationstudio.org/). However, integrating existing tools often poses challenging technical problems, especially if one has a clear idea of the results one is trying to achieve. In some cases, integration is more difficult than writing custom code. For example, if I wanted to add a 'horizontal reading' feature to the prototype, which would provide the reader with a fixed sequence of lexia to step through, each of which highlights a particular word or phrase that can be followed through the work and observed

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[126] "What is Custom Search?" *Google Developers*. May 24, 2015. Retrieved from https://developers.google.com/custom-search/docs/overview?hl=en.

[127] Links to concordance tools, such as Concord (http://www.tapor.ca/?id=246) and many other tools for text analysis, are available through Geoffrey Rockwell and Stefan Sinclair's TAPoR 2.0 portal, hosted by the University of Alberta.

in different contexts, I would most likely choose to write this from scratch rather than trying to cobble together a solution based on existing tools. That said, there are enough digital tools available today that the prototype could be significantly enhanced without extensive custom programming.

Finally, these suggestions for future work do not address an expansion of the core text. In other words, there is no particular reason why the prototype must remain limited to a single essay. With enough time and resources, the entirety of Montaigne's *Essais* could be added to the digital object. The number of juxtapositions and associations that could be made between essays is effectively endless. And there is nothing to prevent the prototype from being used to explore other texts. Imagine incorporating texts from essayists influenced by Montaigne, such as Francis Bacon or Ralph Waldo Emerson.

Through the process of creating this prototype,[128] it has become clear that there is something fundamentally new and different about engaging in 'critical making' by applying digital tools, particularly those that require some level of programming expertise, to the materials traditionally studied in the humanities. Although I had already studied Montaigne's *Essais* in print before beginning this dissertation, I nevertheless found that the process of translating, exploring, and encoding "Du Repentir" made me feel as though I had connected with Montaigne's text more deeply than I ever could have through reading alone.

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[128] "In most cases the creation of alternative textualities serves the ordinary purpose of allowing us to generate meaning from what we read. The patterns we generate—summaries and paraphrases, for example—serve precisely to select a narrow set of meanings from the field of all possible meanings." Ramsay, *Reading Machines*, 45.

In addition to a deeper understanding, I found interacting with this essay to be more *enjoyable* than reading it had ever been. In their analyses of the application of technology to scholarly activity in the humanities, several writers, including Ratto, McGann, Franco Moretti, Geoffrey Rockwell, and Tom Scheinfeldt, have emphasized the potential for these new tools to revitalize the humanities by highlighting the value of exploration, experimentation, and play in the related processes of research and learning. Rockwell has proposed that we need to rethink our digital tools to shift the focus from an emphasis on "unity and coherence" to an emphasis on "research as disciplined play," which privileges experimentation and exploration over hypothesis testing and theoretically driven explications.[129] For those concerned that this approach would limit the production of rigorous scholarship, Scheinfeldt compares the current state of the digital humanities to the state of scientific research in the early eighteenth century, when the use of and experimentation with electricity preceded any theoretical or mathematical understanding of the underlying phenomena. As he notes pointedly: "Only after decades of tool building, experimentation, and description were the tools sufficiently articulated and phenomena sufficiently described for theoretical arguments to be fruitfully made."[130] In other words, sometimes, it is necessary to take what seems like a step backward in order to move forward.

Combining the principles of critical making with digital tools and an emphasis on exploration and play presents translators with a new approach to their work. What if the purpose of the act of translation were the journey rather than the destination? Translators are primed –

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[129] Geoffrey Rockwell, "What is Text Analysis, Really?" *Literary and Linguistic Computing* 18.2 (2003): 209-20.

[130] Tom Scheinfeldt, "Where's the Beef? Does Digital Humanities Have to Answer Questions?" *Debates in the Digital Humanities*. Ed. Matthew K. Gold. Minneapolis: U of Minneapolis P, 2012.

one might even say proud – to approach translation as creation of an original work that captures the essence of the original text and that stands as an aesthetic achievement in its own right. There is of course nothing wrong with this approach, and it is one we still need more of in the United States (given the paucity of literary translation into English) if we are to enrich our cultural heritage and develop better intercultural communication skills. But what if the translator instead set out with the goal of exploring, playing with, and ultimately understanding a text? Approaching translation as an act of critical making using digital tools opens up possibilities for the translator that are eliminated by the conventional emphasis on the aesthetic qualities of the translation and on polished, publishable translations.

APPENDIX A

GLOSSARY

Artifact: Any definable product of culture, whether in physical or digital, including texts, images, and other forms of media.

Cascading Style Sheets (CSS): An encoding system for adding style (e.g. font size or color) to web documents.

Critical Making: Any act of creation that is focused primarily on achieving understanding, or where the primary goal of creation is critical reflection. Term coined by Matt Ratto.

Data Structure: A method of organizing data. The term has a more precise meaning in the context of computer science.

Database: Software designed to organize and store data.

Deformance: The transformation of a text, including reordering, isolating, altering, or adding to a text. Term coined by Jerome McGann and Lisa Samuels.

Deformative Criticism: The application of deformance to the process of texual analysis or literary criticism; the use of a deformed text to present the interpretation of a text. Term coined by Jerome McGann and Lisa Samuels.

Digital Age: The term commonly used to describe the state of technological development in which computerization comes to dominate industrialization as a driver of economic and cultural change.

Digital Archive: A digital repository of artifacts, usually related to a theme such as an author or event.

Digital Documents: A generic term for describing any representation of thought recording in digital form.

Digital Humanities: An academic field focused on the application of digital tools and technology to the cultural artifacts typically studied by the humanities.

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Digital Object: A collection of digital documents and computer code connected to a specific cultural artifact, such as a text. This central artifact is the core of the digital object.

Digital Technology: Generally used to refer to any technology that operates at the most fundamental level using the binary or base-2 numeral system. In other words, technology that reduces all inputs to ones and zeros.

Digital Tools: Any software, website, or other resource built using digital technology.

Electronic Literature: A genre of fiction that relies on hyperlinks and digital presentation to create a nonlinear narrative.

Encoding: The substitution of one set of symbols for another, such as the use of Morse code to represent letters of the alphabet. Generally used to add information to data or to make data easier to store and transmit.

Host Computer: The computer in a system that performs data processing. In the mainframe environment, the host is generally the mainframe, while the user interacts with the mainframe using a "dumb" terminal. In the web environment, the host often refers to the machine where web requests are accepted and processed.

Humanities Computing: An interdisciplinary field of study initiated by Roberto Busa to use computers to assist in humanities scholarship. May or may not be considered synonymous to or superseded by "digital humanities."

Hyperlink: A word or phrase that has been encoded to present a digital document when clicked. Term coined by Theodor Nelson.

Hyperlink, bidirectional: A hyperlink that must be encoded in both digital documents in order for the documents to be considered associated.

Hyperlink, unidirectional: A hyperlink that can be encoded in one digital document to point to another digital document, without the second digital document having to contain a reciprocal link back to the first document.

Hypermedia: Any digital documents connected by hyperlinks. Term coined by Theodor Nelson.

Hypertext: A text that has been annotated or encoded with hyperlinks.

Hypertext Fiction: See electronic literature

Hypertext Markup Language (HTML): A set of tags used to encode web pages. Term coined by Tim Berners-Lee.

Hypertext Transfer Protocol (HTTP): A method for requesting and exchanging web documents between computers. Term coined by Tim Berners-Lee.

Hypertextualization: The process of transforming a text into a hypertext network. Term coined by George Landow.

Instantiation: The production of a specific object based on a template. A term most commonly used in object-oriented programming.

Interactive: The ability for a human user to control the display of information or to direct a computer program to act.

Interface: The visual aspects of a computer program; what the human user can see on the screen when interacting with a program.

Internet: The network of networks that succeeded the ARPANET and on which the World Wide Web operates.

Javascript: A versatile programming language designed to be used to program web pages.

Lexia: A fragment of text, ranging from a few words to a few sentences, that contains a limited set of connotations. Term coined by Roland Barthes.

Mainframe computer: The earliest computers, so called because of the large cabinets engineers used to house the central processing unit and other computer components.

Markup: A term borrowed from the practice of marking up manuscripts during the print production process. Now used to describe a set of tags that can allow hypermedia to be manipulated by computer programs.

Memex: A theoretical system proposed by Vannevar Bush that would allow the association of documents stored on microfilm.

Metadata: Data whose primary purpose is to provide information about other data. For example, the length of a document in words or pages is metadata about the document.

Network: Two or more connected computers.

Network Effect: The proposition that the utility of a digital tool increases exponentially as the number of the tool's users increases.

Peer-to-Peer: A decentralized network architecture in which computers can communicate with each other without having to use a centralized server or host computer as an intermediary.

Personal Computer: A general-purpose computer designed to be used by an individual human user.

Programming Language: A carefully structured language designed to provide instructions to a computer.

Protocol: Any procedure or system. In computer science, used to describe the rules for transmitting and receiving data.

Prototype: A first draft or preliminary model intended to be used to develop a more complete object or system.

Punch Card: A paper card used in early computer systems to store and provide data and instructions to mainframe computers or other automated machinery.

Remediation: The process of transferring an artifact or document from one medium into another. Term coined by Jay David Bolter and Richard Grusin.

Software: A set of instructions that can be understood and executed by a computer.

Standard Generalized Markup Language (SGML): The first markup language promulgated as an international standard for marking up texts; provided the foundation for TEI and HTML.

Terminal: A peripheral device containing a keyboard and monitor that provided a human user with a way to interact with a mainframe computer.

Text Encoding Initiative (TEI): An organization founded to promulgate a specification for marking up texts for scholarly research.

Visualization: The process of transforming text or numerical data into images with the goal of communicating specific ideas about the underlying data.

Word Cloud: A graphical representation of text in which the most frequent words are shown in the largest typeface.

Word Tree: A visual tool that allows that returns a set of related phrases determined by a user-supplied keyword.

World Wide Web (WWW): An information space for authoring and accessing digital documents using specifications designed by Tim Berners-Lee.

APPENDIX B

PROTOTYPE CODE

The computer code in this appendix includes all of the information necessary to reproduce and run my prototype reading interface. It is also included on the disc that accompanies this printed dissertation. I have designed the code such that it will run on a single computer (in other words, it does not need to be installed on a web server to function properly).

index.html

```html
<!DOCTYPE html>
<html>

<head>
    <title>Translation in the Digital Age: Montaigne's "Du
    Repentir"</title>
    <meta charset="UTF-8">
    <!--Link necessary style sheet and script files-->
    <link rel="stylesheet" type="text/css"
    href="stylesheet.css">
    <link rel="stylesheet"
    href="http://code.jquery.com/ui/1.11.2/themes/smoothness/jq
    uery-ui.css">
    <script src="http://code.jquery.com/jquery-
    1.10.2.js"></script>
    <script src="http://code.jquery.com/ui/1.11.2/jquery-
    ui.js"></script>
    <script type="text/javascript" src="functions.js"></script>
    <script type="text/javascript"
    src="annotations.js"></script>
    <script type="text/javascript" src="fragments.js"></script>
    <script type="text/javascript"
    src="connections.js"></script>
</head>
<body onload="loadDefault()">
```

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```html
<!--Create page header-->
<div id="header">
<h2>Translation in the Digital Age: Montaigne's "Du
Repentir" </h2>
<span class="headerSmall"><em>An experimental interactive
reading interface created by Michele Rosen, PhD candidate,
Humanities</em></span>
     <div id="selectFrag">Load Fragment (1-26): <input
     type='text' id='selectBoxFragNum' name='fragNum'
     size="1"><input type="submit" value="+" name="fragNum"
     onClick="selectBoxCapture()"></div>
</div>

<--The container bounds the page's 2x2 content area grid-->
<div id="container">
     <div id="topleft">
     <p id="fragHead"></p>
     <p id="fragment"></p>
         <div id="dialog"><p id="dialogText"></p></div>
         <div id="prevNext">
         <span id="prev"></span>
         <span id="next"></span><br />
         </div>
         <div id="fragConnect"></div>
     </div>

     <div id="topright">
     <p id="topTransHead"></p>
     <p id="topTrans"></p>
     </div>

     <div id="bottomleft">
     <p id="bottomFragHead"></p>
     <p id="bottomFragment"></p>
     </div>

     <div id="bottomright">
     <p id="bottomTransHead"></p>
     <p id="bottomTrans"></p>
     </div>
</div>

<--Create page footer-->
<div id="footer"></div>
```

```
</body>
</html>
```

stylesheet.css

```css
/* Layout styles */

#header {background-color: #a7dbd8; height: 100px; width: 995px;
border: 1px solid black; margin-bottom: 5px; padding-left: 5px;}

#container {height: 500px; max-width: 995px; background-color:
#cccccc; border: 1px solid black; margin-bottom: 5px; padding-
left: 5px; padding-top: 5px;}

#topleft {background-color: #e0e4cc; width: 48%; display:
inline-block; border: 1px solid black; margin: 0px; padding:
5px; vertical-align: top;}

#bottomleft {background-color: #CACDB8; width: 48%; display:
inline-block; border: 1px solid black; margin-top: 5px; padding:
5px; vertical-align: top;}

#topright {background-color: #c8dcd3; width: 48%; display:
inline-block; border: 1px solid black; margin: 0px; padding:
5px; vertical-align: top;}

#bottomright {background-color: #b4c6be; width: 48%; display:
inline-block; border: 1px solid black; margin-top: 5px; padding:
5px; vertical-align: top;}

#footer {background-color: #86AFAD; height: 50px; max-width:
995px; border: 1px solid black; padding-left: 5px;}

#prevNext {display: inline-block; width: 70%; font-size: 0.9em;}

#fragConnect {width: 25%; border: 1px solid black; background-
color: #D3E3DC; display: inline-block; padding: 5px;}

#selectFrag {position: absolute; display: inline-block; text-
align: center; vertical-align: text-bottom; background-color:
#E6E9D6; font-family: sans-serif; font-size: 0.8em; width:225px;
height:25px; left: 775px; border: 1px solid black; padding-
top:5px;}

#dialog {background-color: #E6E9D6;}

form {display: inline-block;}
/* Font styles */
```

```
p {font-family: Georgia, "Bitstream Charter"; font-size: 1.0em;}
.headerSmall {font-size: 0.8em; font-family: Georgia, "Bitstream
Charter"; line-height: 1px; padding: 0px 0px 0px 5px;}

h2 {font-family: Georgia, "Bitstream Charter"; font-size: 1.6em;
line-height: 1px; padding: 20px 0px 0px 5px;}
.text {font-family: Verdana, "Bitstream Vera Sans"; font-size:
0.8em;}

#dialogText {font-family: Georgia, "Bitstream Charter"; color:
#123456; font-size: 0.9em;}

#prev {font-family: Verdana, "Bitstream Vera Sans"; font-size:
0.8em; text-align: right;}

#next {font-family: Verdana, "Bitstream Vera Sans"; font-size:
0.8em; text-align: right;}

.defLink {font-family: Georgia, "Bitstream Charter"; text-
decoration: none; color: #0000ff;}

.contextLink {font-family: Georgia, "Bitstream Charter"; text-
decoration: none; color: #F03001;}

.commentLink {font-family: Verdana, "Bitstream Vera Sans"; text-
decoration: none; font-size: 0.9em; color: #0000ff;}
```

functions.js

```javascript
var defaultFragNum = 1;

function loadFrag(fragNum) {
    document.getElementById("fragment").innerHTML = fragments[
        fragNum - 1]["original"];
    document.getElementById("fragHead").innerHTML =
        "<strong>Fragment " + fragNum + "</strong>:<br />";
    document.getElementById("topTransHead").innerHTML =
        "<strong>Translation of Fragment " + fragNum +
        ":</strong><br /> <span class='text'>" +
translatorNames[
            "rosen"] + "</span><br />";
    document.getElementById("topTrans").innerHTML = fragments[
        fragNum - 1]["translation"]["rosen"];
    var topFrag = fragNum;
    var fragConnectLinks = "";
    var fragsToConnect = "";
    fragsToConnect = fragments[fragNum - 1]["connectTo"];
    if (fragsToConnect == undefined) {
        document.getElementById("fragConnect").style.display =
            'none';
    } else {
        document.getElementById("fragConnect").style.display =
            'inline-block';
        fragConnectLinks +=
            "<span class='text'>Connect to:<br />";
        var fragmentNumberArray = "";
        var fragConnectNumber = "";
        for (x in fragsToConnect) {
            fragmentNumberArray = x.split("_");
            fragConnectNumber = fragmentNumberArray[1];
            fragConnectLinks +=
                "<a href='#' onClick='loadFragConnect(";
            fragConnectLinks += topFrag;
            fragConnectLinks += ",";
            fragConnectLinks += fragConnectNumber;
            fragConnectLinks += ")'>Fragment ";
            fragConnectLinks += fragConnectNumber;
            fragConnectLinks += "</a><br />";
        }
        fragConnectLinks += "</span>";
        document.getElementById("fragConnect").innerHTML =
            fragConnectLinks;
```

```
    }
    prevNext(fragNum);
}


function loadFragConnect(topFrag, fragConnectNumber) {
    document.getElementById("bottomleft").style.display =
        'inline-block';
    document.getElementById("bottomright").style.display =
        'inline-block';
    document.getElementById("bottomFragment").innerHTML =
        fragments[fragConnectNumber - 1]["original"];
    document.getElementById("bottomFragHead").innerHTML =
        "<strong>Fragment " + fragConnectNumber +
        "</strong>:<br />";
    document.getElementById("bottomTransHead").innerHTML =
        "<strong>Translation of Fragment " + fragConnectNumber +
        ":</strong><br /> <span class='text'>" +
translatorNames[
            "rosen"] + "</span><br />";
    document.getElementById("bottomTrans").innerHTML =
fragments[
        fragConnectNumber - 1]["translation"]["rosen"];
    loadDialog(topFrag, fragConnectNumber);
}


function toggleBottom() {
    var element = document.getElementById("bottomleft");
    if (element.style.display == 'inline-block') {
        document.getElementById("bottomleft").style.display =
            'none';
        document.getElementById("bottomright").style.display =
            'none';
    }
}


function prevNext(fragNum) {
    toggleBottom();
    var prevNum = fragNum - 1
    var nextNum = fragNum + 1
    if (fragNum > 1) {
        if (fragNum == 26) {
            document.getElementById("prev").innerHTML =
                "<a href='#' onClick='loadFrag(" + prevNum +
```

```
                    ")'>Previous Fragment</a>";
            } else {
                document.getElementById("prev").innerHTML =
                    "<a href='#' onClick='loadFrag(" + prevNum +
                    ")'>Previous Fragment</a> | ";
            }
        } else {
            document.getElementById("prev").innerHTML = "";
        }
        if (fragNum < 26) {
            document.getElementById("next").innerHTML =
                "<a href='#' onClick='loadFrag(" + nextNum +
                ")'>Next Fragment</a>";
        } else {
            document.getElementById("next").innerHTML = "";
        }
    }


    function loadDialog(dialogID, connectTitleNumber) {
        var dialogText = "";
        var dialogTitle = "";
        var image = "";
        if (isNaN(dialogID)) {
            var dialogIDSplit = dialogID.split("_");
        }
        var capDialogID = "";
        for (x in dialogIDSplit) {
            capDialogID += dialogIDSplit[x].charAt(0).toUpperCase()
+
                dialogIDSplit[x].substring(1);
            capDialogID += " ";
        }
        if (connectTitleNumber) {
            var connect = "";
            connect = fragments[dialogID - 1]["connectTo"];
            var dialogTitle = "Connection between fragments " +
                dialogID + " and " + connectTitleNumber;
            key = "fragment_" + connectTitleNumber;
            $("#dialog").dialog({
                title: dialogTitle
            });
            document.getElementById('dialogText').innerHTML = "<p>"
+
                connect[key] + "</p>";
        } else {
```

```
            var annObj = annotations[dialogID];
            var type = annObj["type"];
            var sources = annObj["sources"];
            var capType = type.charAt(0).toUpperCase() +
type.substring(
                1);
        var dialogTitle = capDialogID + " (" + capType + ")";
        for (x in sources) {
            $("#dialog").dialog({
                title: dialogTitle
            });
            dialogText += "Source: <strong>";
            dialogText += sources[x]["source"];
            dialogText += "</strong><p class='dialogText'>";
            var linkCheck = sources[x]["excerpt"].substring(0,
4);
            if (linkCheck == "http") {
                dialogText += "<a href='" +
sources[x]["excerpt"] +
                    "' target='_new'>" + sources[x]["excerpt"] +
                    "</a>";
            } else {
                dialogText += "<p>" + sources[x]["excerpt"] +
                    "</p>";
            }
            image = sources[x]["image"];
            if (image != undefined) {
                dialogText += sources[x]["image"];
            }
            if (type == "definition" && sources[x]["source"] !=
                "Huguet") {
                dialogText +=
                    "<a class='text' href='http://artfl-
project.uchicago.edu/content/dictionnaires-dautrefois'
target='new'>Link to Dictionnaires d'Autrefois at ARTFL</a>";
            }
            dialogText += "</p>";
            y = parseInt(x) + 1;
            if (y < sources.length) {
                dialogText += "<hr /><br />";
            }
        }
        document.getElementById('dialogText').innerHTML =
            dialogText;
    }
    $("#dialog").dialog({
```

```
        width: 500,
        maxHeight: 500,
        overflow: "auto"
    });
}


function selectBoxCapture() {
    var selectBoxFragNum = parseInt(document.getElementById(
        "selectBoxFragNum").value);
    if (selectBoxFragNum > 0 && selectBoxFragNum < 27) {
        loadFrag(selectBoxFragNum);
    } else {
        alert("There are no fragments with that number");
    }
    document.getElementById("selectBoxFragNum").value = "";
}


function loadDefault() {
    loadFrag(defaultFragNum);
    document.getElementById("bottomleft").style.display =
'none';
    document.getElementById("bottomright").style.display =
'none';
    document.getElementById("selectBoxFragNum").value = "";
}


                    //End of functions.js
```

fragments.js (fragments 1-10)

```
var fragments = [
{
    original: "Les autres <a href='#'
onClick='loadDialog(\"former\")' class='defLink'>forment</a>
l'homme, je le <a href='#' onClick='loadDialog(\"reciter\")'
class='defLink'>recite</a>: et en represente un particulier,
bien mal <a href='#' onClick='loadDialog(\"former\")'
class='defLink'>formé</a>: et lequel si j'avoy à <a href='#'
onClick='loadDialog(\"façonner\")' class='defLink'>façonner</a>
de nouveau, je ferois vrayement bien autre qu'il n'est: meshuy
c'est fait.",
    translation: {
        rosen: "Other writers teach; I describe. I am just a
man, and not a very good one. If I could remake myself, I would
be quite different than I am. Alas, it is too late for that.",
        florio: "OTHERS fashion man, I repeat him; and represent
a particular one, but ill made; and whom were I to forme a new,
he should be far other than he is; but he is now made."
    }
},

{
    original: "Or les traits de ma peinture, ne <a href='#'
onClick='loadDialog(\"se_fourvoyer\")' class='defLink'>se
fourvoyent</a> point, quoy qu'ils se changent et diversifient.
Le monde n'est qu'une <a href='#'
onClick='loadDialog(\"branloire\")'
class='defLink'>branloire</a> perenne: Toutes choses y <a
href='#' onClick='loadDialog(\"branler\")'
class='defLink'>branlent</a> sans cesse, la terre, les rochers
du <a href='#' onClick='loadDialog(\"caucase\")'
class='contextLink'>Caucase</a>, les pyramides d'Aegypte: et du
<a href='#' onClick='loadDialog(\"branler\")'
class='defLink'>branle</a> public, et du leur. La <a href='#'
onClick='loadDialog(\"constance\")'
class='defLink'>constance</a> mesme n'est autre chose qu'un <a
href='#' onClick='loadDialog(\"branler\")'
class='defLink'>branle</a> plus <a href='#'
onClick='loadDialog(\"languissant\")'
class='defLink'>languissant</a>.<p><a href='#'
onClick='loadDialog(\"comment2\")' class='commentLink'>Comment
on Fragment</a></p>",
    translation: {
```

rosen: "Now, my portrait's features do not deceive, no matter how much they change and diverge. The world is a see-saw, rocking back and forth for eternity. Everything changes constantly: the earth, the Caucasus mountains, the pyramids of Egypt: et du branle public, et du leur. Even balance is just a slower kind of change.",

florio: "And though the lines of my picture change and vary, yet loose they not themselves. The world runnes all on wheeles. All things therein moove without intermission; yea, the earth, the rockes of *Caucasus*, and the Pyramides of *Ægypt*, both with the publike and their own motion. Constancy it selfe is nothing but a languishing and wavering dance. "

    },
    connectTo: {
        fragment_9: "<p>Both fragments contain three sentences, and in both, Montaigne layers details while maintaining a degree of repetition that draws the ideas contained in the fragments into a coherent rhetorical structure.</p>
Fragment 2: (1) My portrait changes (2) Everything changes (3) Consistency is just slow change
Fragment 9: (1) Should a private person publish? (2) Should I show the people my simple nature? (3) Don't I lack the fundamental components necessary to write a book?
<p>From the lexical perspective, these fragments each contain the word 'public.' In fragment 2, the phrase is 'branle public.' Information is always harder to find for phrases than for single words, because formatted databases (online dictionaries) generally index their materials by headword.</p><p>The meaning of the phrase can be gleaned from context, however. For example, consider this quote from Mitchell Greenberg's <i>Baroque Bodies: Psychoanalysis and the Culture of French Absolutism</i> (Cornell: Cornell UP 2001):
 During the last decades of the sixteenth century the French body politic was rent by tumultuous religious and social upheavals. Writing during this period of momentous change, Montaigne describes the convulsions he witnessed in his word, and indeed that world itself' (Greenberg 62).
 Source.<p>Based on Greenberg's positioning of Montaigne's quote in the context of political, religious, and social upheaval, I believe that 'branle public' can be translated as 'social upheaval.'</p><p>The phrase in fragment 9 is 'me rendre public.' Again, finding the meaning for this phrase could be difficult, but a search of DAF for 'public' showed that the phrase means to 'make public.' By the eighteenth

century, the verb 'publier' could be used to replace this more archaic construction.</p><p>Fragment 9 also contains two words that connect to each other in interesting ways: 'public' and 'le monde.' It is simultaneously clear that Montaigne must have a reason for using both words and that it would be difficult to pin down the exact different in the way he uses each word to extract the difference in connotation between the two.</p>"
    }
},

{
    original: "Je ne puis asseurer mon object: il va trouble et chancelant, d'une yvresse naturelle. Je le prens en ce poinct, comme il est, en l'instant que je m'amuse à luy. Je ne peinds pas l'estre, je peinds le passage: non un passage d'aage en autre, ou comme dict le peuple, de sept en sept ans, mais de jour en jour, de minute en minute. Il faut accommoder mon histoire à l'heure.",
    translation: {
        rosen: "I cannot control my target: it wanders, unstable and weaving drunkenly. I accept it as it is in the moment. I do not portray the being, but its journey: not the journey through time, or, as the people say, from seven years to seven years, but from day to day, from minute to minute. I must adapt my essay to the hour.",
        florio: "I cannot settle my object; it goeth so unquietly and staggering, with a naturall drunkennesse; I take it in this plight as it is at the instant I ammuse my selfe about it, I describe not th' essence but the passage; not a passage from age to age, or as the people reckon, from seaven yeares to seaven, but from day to day, from minute to minute. My history must be fitted to the present."
    },
    connectTo: {
        fragment_11: "<p>In fragment 2, Montaigne refers to his work/topic as 'ma peinture.' In fragment 3, he calls it 'mon object', and, later in the fragment, 'mon histoire'.</p><p>But what is this 'object'? He explains later in the fragment: it is 'le passage' - the thing that he is 'painting' - and here we see the connection between 'ma peinture' and 'mon object.' And what

kind of 'passage'? One that changes, like the world (fragment 1), from minute to minute.

Fragment 11 contains the phrase 'ne traicta subject, qu'il entendist ne cogneust mieux.' The question is, what is the relationship between the terms 'subject' and 'object'?

Both 'object' and 'subject' only appear in *Dictionnaires d'autrefois* in Nicot 1606. 'Objet', however, appears as early as DAF 1694, and defined as follows:

- Ce qui touche, ce qui esmeut les sens par sa presence.
- Objet, Se prend aussi, pour Ce qui sert de matiere à une science, à un art.
- Il se prend aussi pour tout ce qui est consideré, comme la cause, le sujet, le motif d'un sentiment, d'une passion, d'une action.

The modern *Larousse* gives the first definition of 'objet' as 'item,' a physical thing, which does not seem to be implied in the 1694 definition (unless it is indicated in the first definition as the 'ce' in 'ce qui esmeut les sens par sa presence').

'Sujet' also appears in DAF 1694:

- Cause, raison, motif.
- Sujet, signifie aussi, La matiere sur laquelle on compose, sur laquelle on fait des ouvrages d'esprit.
- Il signifie aussi, L'objet d'une science.

For additional reference, consider that the Latin word *subjectum* and the Greek word *hypokeimenon* both mean 'underlying thing.'

So there is clearly a relationship between 'sujet' and 'objet' in Montaigne's usage. Confusion remains, however, because the terms change based on point of view. Furthermore, Montaigne's case is a degenerate one, in which the observer and the observed are one and the same. Friedrich notes that 'He claimed that he was so skilled in making himself his own object that he was able to observe himself like a neighbor, like a tree (III.8).' (208).
'J'ose non seulement parler de moy, mais parler seulement de moy: je fourvoye quand j'escry d'autre chose et me desrobe à mon subject. Je ne m'ayme pas si indiscretement et ne suis si attaché et meslé à moy que je ne me puisse distinguer et considerer à quartier: comme un voisin, comme un arbre.'

Another related quote from Friedrich: 'The universal swirl dominates the 'objects' as well as the 'subject' and generates between the two an unceasing interplay of combinations of indeterminable movements, circling or crossing through one another. There is no prospect of escaping this confusing interplay of combinations through knowledge of regularity or even constancy. One can only surrender himself to it and describe its specific moments with the limits related to that moment.' (Friedrich 139)"
    }
},

```
{
    original: "Je pourray tantost changer, non de <a href='#'
onClick='loadDialog(\"fortune\")' class='defLink'>fortune</a>
seulement, mais aussi d'<a href='#'
onClick='loadDialog(\"intention\")'
class='defLink'>intention</a>: C'est un <a href='#'
onClick='loadDialog(\"contrerolle\")'
class='defLink'>contrerolle</a> de divers et <a href='#'
onClick='loadDialog(\"muable\")' class='defLink'>muables</a> <a
href='#' onClick='loadDialog(\"accidens\")'
class='defLink'>accidens</a>, et d'imaginations <a href='#'
onClick='loadDialog(\"irresolu\")'
class='defLink'>irresolues</a>, et quand il y <a href='#'
onClick='loadDialog(\"eschet\")' class='defLink'>eschet</a>,
contraires: soit que je sois autre moy-mesme, soit que je
saisisse les subjects, par autres circonstances, et
considerations. Tant y a que je me contredis bien <a href='#'
onClick='loadDialog(\"a_l__advanture\")' class='defLink'>à
l'advanture</a>, mais la verité, comme disoit <a href='#'
onClick='loadDialog(\"demades\")'
class='contextLink'>Demades</a>, je ne la contredy point.",
    translation: {
        rosen: "I can change, not only by chance, but also
intentionally, which leads me through diverse and unpredictable
accidents and irresolute flights of fancy, and, when necessary,
the opposite: sometimes because I am different, other times,
because I am encountering my subject under different
circumstances and with other considerations in mind. It may be
that I contradict myself thoughtlessly, but the truth, as
Demades said, I do not contradict in the slightest.",
        florio: "I may soone change, not onely fortune, but
intention. It is a counter-roule of divers and variable
accidents or irresolute imaginations, and sometimes contrary;
whether it be that my selfe am other, or that I apprehend
subjects by other circumstances and considerations. Howsoever, I
may perhaps gaine-say my selfe, but truth (as Demades said) I
never gaine-say."
    }
},

{
    original: "Si mon ame pouvoit prendre pied, je ne m'<a
href='#' onClick='loadDialog(\"essayer\")'
class='defLink'>essaierois</a> pas, je me resoudrois: elle est
tousjours en apprentissage, et en <a href='#'
```

```
onClick='loadDialog(\"espreuve\")'
class='defLink'>espreuve</a>.<p><a href='#'
onClick='loadDialog(\"comment5\")' class='commentLink'>Comment
on Fragment</a></p>",
    translation: {
        rosen: "If my soul could take flight, I would not test
myself, but would instead take action. Alas, it is still an
apprentice, and on probation.",
        florio: "Were my mind setled, I would not essay, but
resolve my selfe: It is still a Prentise and a probationer."
    }
},

{
    original: "Je propose une vie <a href='#'
onClick='loadDialog(\"bas\")' class='defLink'>basse</a>, et sans
lustre: C'est tout un. On attache aussi bien toute la
philosophie morale, à une vie populaire et privée, qu'à une vie
de plus riche estoffe: Chaque homme <a href='#'
onClick='loadDialog(\"porter\")' class='defLink'>porte</a> la
forme entiere, de l'<a href='#'
onClick='loadDialog(\"humaine_condition\")'
class='contextLink'>humaine condition</a>.",
    translation: {
        rosen: "I present a dull and ordinary life: but that is
irrelevant. All of moral philosophy can be derived just as well
from a common and private life as from a life made of richer
stuff. Each man personifies the entire form of the human
condition.",
        florio: "I propose a meane life and without luster; 'Tis
all one. They fasten all Morall Philosophy as well to a popular
and private life as to one of richer stuffe. Every man beareth
the whole stampe of humane condition. "
    }
},

{
    original: "Les autheurs se communiquent au peuple par
quelque marque speciale et estrangere: moy le premier, par mon
estre universel: comme, Michel de Montaigne: non comme
Grammairien ou Poëte, ou Jurisconsulte.",
    translation: {
        rosen: "Authors communicate to their readers by some
strange and special style: I do so with my universal being: as
Michel de Montaigne, not as Grammarian, or Poet, or Attorney.",
```

```
        florio: "Authors communicate themselves unto the world
by some speciall and strange marke; I the first, by my generall
disposition; as Michel de Montaigne, not as a Grammarian, or a
Poet or a Lawyer."
    }
},

{
    original: "Si le monde se plaint dequoy je parle trop de
moy, je me plains dequoy il ne pense seulement pas à soy.",
    translation: {
        rosen: "If the people complain that I speak too much of
myself, I respond that they should not only think of others.",
        florio: "If the world complaine I speake too much of my
selfe. I complaine it speakes no more of it selfe. "
    }
},

{
    original: "Mais est-ce raison, que si particulier en usage,
je pretende me rendre public en cognoissance? Est-il aussi
raison, que je produise au monde, où la façon et l'art ont tant
de credit et de commandement, des effects de nature crus et
simples, et d'une nature encore bien foiblette? Est-ce pas faire
une muraille sans pierre, ou chose semblable, que de bastir des
livres sans science?",
    translation: {
        rosen: "But is it right that someone like me, who is
customarily so private, should make themselves known to the
public? And is it right for me to present to the people, who
give so much credit and authority to art and to craft, the raw
and simple results of nature - a nature that is still quite
weak? Isn't constructing a book without expertise something like
building a wall without stones?",
        florio: "But is it reason, that being so private in use,
I should pretend to make my selfe publike in knowledge? Or is it
reason I should produce into the world, where fashion and arte
have such sway and command, the raw and simple effects of
nature, and of a nature as yet exceeding weak? To write bookes
without learning is it not to make a wall without stone or such
like thing?"
    }
},

{
```

```
    original: "Les fantasies de la musique, sont conduites par
art, les miennes par sort.",
    translation: {
        rosen: "Musical inspiration is guided by art; mine by
circumstance.",
        florio: "Conceits of musicke are directed by arte, mine
by hap."
    }
}
]

var translatorNames =
{
    rosen: "M. Rosen (2015)",
    florio: "Florio (1603)"
};
```

annotations.js

```javascript
var annotations = {

former :
{
    fragments: "1",
    type: "definition",
    sources: [{
        source: "DAF 1694",
        excerpt: "<ul><li>Produire, dans le sens que les causes
naturelles, que les agents naturels produisent leurs
effets.</li><li>Il sign. aussi Fabriquer, figurer, façonner.
Donner une certaine forme, une certaine figure. </li><li>Former,
sign. aussi Produire dans son esprit, concevoir dans son esprit.
</li><li>Il sign. aussi Proposer ce qu'on a conceu, le mettre en
avant. </li></ul>"
    }, {
        source: "Huguet",
        excerpt:
"http://www.chronoskeep.com/diss/index.php/Former"
    }]
},

se_fourvoyer :
{
    fragments: "2",
    type: "definition",
    sources: [{
        source: "Huguet",
        excerpt:
"http://www.chronoskeep.com/diss/index.php/Se_fourvoyer"
    }, {
        source: "DAF1694",
        excerpt: "Egarer, détourner du bon chemin."
    }]
},

constance :
{
    fragments: "2",
    type: "definition",
    sources: [{
        source: "DAF1694",
        excerpt: "'Vertu par laquelle l'ame est affermie contre
les choses qui sont capables de l'esbranler, comme sont la
```

```
douleur, l'adversité, les tourments. On le prend aussi
quelquefois pour Perseverance.'"
    }, {
        source: "Huguet",
        excerpt:
"http://www.chronoskeep.com/diss/index.php/Constance"
    }]
},

caucase :
{
    fragments: "2",
    type: "context",
    sources: [{
        source: "Web",
        excerpt: "Dumas père's account of his 1858-1859 travels
in Russia and the Caucasus includes the following description of
the mountains as symbols of permanence in a changing age:<br
/><span class='text'>Dans ces temps de ténèbres, où tout relève
de la tradition, tandis que Prométhée, visité par l'océan, bercé
au chant des océanides, maudit cette force brutale, sous
laquelle est sans cesse forcé de plier le génie, luttant
inutilement contre le vautour de l'ignorance, qui lui dévore,
non pas le foie, mais le coeur, les rochers du Caucase n'ont
d'autres habitants que les Dives, race de géants qui occupent
toute la partie du globe abandonnée par les eaux.'</span><br
/><a
href='http://www.dumaspere.com/pages/bibliotheque/chapitre.php?l
id=v3&cid=1' target='_new'>Source</a>"
    }, {
        source: "Wikipedia",
        excerpt: "View of the Caucasus",
        image: "<img
src='http://upload.wikimedia.org/wikipedia/commons/e/e3/Vittfarn
eGeorgien_155.jpg' width=450>"
    }, {
        source: "Wikipedia",
        excerpt: "'Les rochers du Caucase' are mentioned in the
French translation of <i>Eugene Onegin</i>: <a
href='http://fr.wikisource.org/wiki/Eug%C3%A8ne_On%C3%A9guine/8'
target='_new'>Source</a>"
    }]
},
comment2 :
{
    fragments: "2",
```

```
        type: "comment",
        sources: [{
            source: "Rosen",
            excerpt: "Late 20th c. French philosopher André Comte-
Sponville used the second and third sentences of this fragment
to illustrate the affinities between Montaigne's thought and Zen
Buddhism in an <a
href='http://www.cles.com/enquetes/article/montaigne-est-mon-
maitre-zen' target='_new'>online article</a> in which Comte-
Sponville called Montaigne his 'Zen master.'"
        }]
    },

    de_sept_ans_en_sept_ans :
    {
        fragments: "3",
        type: "context",
        sources: [{
            source: "Rosen",
            excerpt: "Finding the meaning of a phrase such as 'de
sept ans en sept ans' poses different problems than finding the
meaning of a single word. The web -- and especially the
digitization of books by Google and others -- allows us to
instantly find such phrases in other books to provide context
from which we can glean the phrase's meaning. This phrase is
mentioned in diverse sources (shown below), and these sources
provide different connotations for the phrase. Aubin's use of
the phrase implies that it means 'infrequently, from time to
time.' However, Martin's use of the phrase implies a precise
length of time, as does the use of the phrase in the DAF."
        }, {
            source: "Web",
            excerpt: "The phrase 'de sept ans en sept ans' is used
in the Martin Bible translation (1707):<br /><span
class='text'>'Et Moïse leur commanda, en disant: De sept ans en
sept ans, au temps précis de l'année de relâche, en la fête des
Tabernacles; Quand tout Israël sera venu pour comparaître devant
la face de l'Eternel ton Dieu, au lieu qu'il aura choisi, tu
liras alors cette Loi devant tout Israël, eux l'entendant.'
<i>Deuteronomy</i> 31:10-11</span><br /><a
href='http://saintebible.com/mar/deuteronomy/31.htm'>Source</a>"
        }, {
            source: "Web",
            excerpt: "Nicholas Aubin used the phrase 'de sept ans en
sept ans' in the definition of 'ouragan' in his <i>Dictionnaire
de Marine</i> (1702):<br /><span class='text'>'Ces ouragans
```

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n'arivoient autrefois que de sept ans en sept ans, mais depuis
ils ont été plus fréquens; ils arivent ordinairement depuis le
vingt ou vingt-cinq de Juillet...'<br /> <a
href='http://books.google.com/books?id=JDpQAAAAcAAJ&lpg=RA1-
PA584&ots=2KGQbzAKtm&dq=%22de%20sept%20ans%20en%20sept%20ans%22&
pg=RA1-
PA584#v=onepage&q=%22de%20sept%20ans%20en%20sept%20ans%22&f=fals
e' target='_new'>Source</a>"
    }, {
        source: "Web",
        excerpt: "'De sept ans en sept ans' mentioned in the
definition of the word 'septenaire" in the <i>ictionnaire de
L'Académie française</i>, 1st edition (1694):<br /><span
class='text'>'Il est aussi substantif, & les Astrologues s'en
servent pour signifier un espace de la vie divisée de sept ans
en sept ans, à compter du jour de la naissance. Premier
septenaire. second septenaire. on dit que les hommes changent de
temperament à chaque septenaire.'<br /><a
href='http://portail.atilf.fr/cgi-
bin/dico1look.pl?strippedhw=septenaire'
target='_new'>Source</a>"
    }]
},

intention :
{
    fragments: "4",
    type: "definition",
    sources: [{
        source: "DAF1694",
        excerpt: "Dessein, mouvement de l'ame par lequel on
tend, on vise à quelque fin."
    }]
},

muable :
{
    fragments: "4",
    type: "definition",
    sources: [{
        source: "Huguet",
        excerpt: "http://chronoskeep.com/diss/index.php/Muable"
    }, {
        source: "DAF1694",
        excerpt: "Inconstant, sujet au changement."
    }]
```

```
    },

    eschet :
    {
        fragments: "4",
        type: "definition",
        sources: [{
            source: "Huguet",
            excerpt: "http://chronoskeep.com/diss/index.php/Eschet"
        }, {
            source: "Rosen",
            excerpt: "very difficult to find - seems to translate as
'necessary'"
        }]
    },

    demades :
    {
        fragments: "4",
        type: "context",
        sources: [{
            source: "Web",
            excerpt: "<i>Demades and His Fable</i>, by
Aesop:<br><span class='text'>'Demades the orator was once
speaking in the Assembly at Athens; but the people were very
inattentive to what he was saying, so he stopped and said,
'Gentlemen, I should like to tell you one of Aesop's fables.'
This made every one listen intently. Then Demades began:
'Demeter, a Swallow, and an Eel were once travelling together,
and came to a river without a bridge: the Swallow flew over it,
and the Eel swam across'; and then he stopped. 'What happened to
Demeter?' cried several people in the audience. 'Demeter,' he
replied, 'is very angry with you for listening to fables when
you ought to be minding public business.'</span><br /><a
href='http://www.gutenberg.org/files/11339/11339-h/11339-
h.htm#DEMADES_AND_HIS_FABLE' target='_new'>Source</a>"
        }, {
            source: "Web",
            excerpt: "<a
href='http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:
1999.04.0104:entry=demades-bio-1' target='_new'>The entry for
Demades</a> on Perseus Project includes many references to him
in ancient texts."
        }, {
            source: "Rosen",
```

```
        excerpt: "Demades had a negative reputation by most
accounts. What was Montaigne's point in using a quote from him
at this point in the essay?"
    }]
},

contrerolle :
{
    fragments: "4",
    type: "definition",
    sources: [{
        source: "Huguet",
        excerpt:
"http://chronoskeep.com/diss/index.php/Contrerolle"
    }, {
        source: "note",
        excerpt: "<ul><li>not found in Dictionnaires d'autrefois
(http://artfl-project.uchicago.edu/node/17)</li><li>Huguet
redirects from contrerolle to contrerole.</li><li>Check Pléiade
for footnote</li></ul>"
    }]
},

a_l__advanture :
{
    fragments: "4",
    type: "definition",
    sources: [{
        source: "DAF1835",
        excerpt: "loc. adv. Au hasard, sans dessein, sans
réflexion"
    }]
},

comment5 :
{
    fragments: "5",
    type: "comment",
    sources: [{
        source: "Web",
        excerpt: "This fragment is the quote selected by Radio
France to open <a href='http://www.franceculture.fr/emission-
michel-de-montaigne-1533-1592-redif-du-16102008-2009-05-16.html'
target='_new'>the description of a 2008 special program</a>
about Montaigne."
    }]
```

```
    },

    bas :
    {
        fragments: "6",
        type: "definition",
        sources: [{
            source: "DAF1694",
            excerpt: "One of many def.: fig. Vil & mesprisable."
        }]
    },

    porter :
    {
        fragments: "6",
        type: "definition",
        sources: [{
            source: "DAF1694",
            excerpt: "<ul><li>Avoir un fardeau sur soy, estre chargé
de quelque chose de lourd, de pesant.</li><li>Prendre une chose
en un lieu, & aller la mettre dans un autre.</li></ul>"
        }]
    },

    humaine_condition :
    {
        fragments: "6",
        type: "context",
        sources: [{
            source: "Web",
            excerpt: "<strong>'Humaine condition' vs. 'condition
humaine'</strong>: While Montaigne's construction is less common
that the more strictly grammatical construction used by Malraux
and Magritte (see below), the two seem to be treated as
equivalent by French authors. For example, see the first
sentences of philosopher Jacques Ricot's 2010 book <i>Naître et
mourir, c'est la condition humaine</i>:<br /><span
class='text'>'La notion de condition humaine a fini par revêtir
un sens philosophique pour souligner une situation dans le
monde, une manière d'y être présent, d'y vivre et d'y agir.
Pourquoi cette expression utilisée par Montaigne (''l'humaine
condition'') a-t-elle trouvé au XXème siècle une sorte de
consécration?' (7)<br /><a
href='https://books.google.com/books?id=l6jaAgAAQBAJ&pg=PA7&lpg=
PA7&dq=%22condition+humaine%22+vs.+%22humaine+condition%22+monta
igne&source=bl&ots=_UAWemdnn8&sig=IApbT_Tv6_W-
```

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SnZwCtqRJEjLyHA&hl=en&sa=X&ei=Z4_jVN2FLPCIsQSWhoGQAg&ved=0CFEQ6A
EwBw#v=onepage&q=%22condition%20humaine%22%20vs.%20%22humaine%20
condition%22%20montaigne&f=false' target='_new'>Source</a>"
    }, {
        source: "Web",
        excerpt: "'De la traduction comme condition humaine,'
sur George Steiner, Le magazine litteraire, June 2006:<br
/>http://www.magazine-litteraire.com/mensuel/454/traduction-
condition-humaine-01-06-2006-30521 (article access restricted)"
    }, {
        source: "Web",
        excerpt: "Malraux's use of the phrase 'la condition
humaine' is alternately attributed to Pascal or Montaigne.<br />
Source: '<a
href='http://www.newyorker.com/magazine/1954/11/06/the-human-
condition' target='_new'>The Human Condition</a>,' by Janet
Flanner, <i>The New Yorker</i>, 6 November 1954."
    }, {
        source: "Web",
        excerpt: "'La condition humaine,' Réné Magritte
(1933)<br /> <a
href='http://www.nga.gov/content/ngaweb/Collection/art-object-
page.70170.html' target='_new'>Details about the painting</a>
from the National Gallery of Art",
        image: "<img
src='http://upload.wikimedia.org/wikipedia/en/1/1f/Ren%C3%A9_Mag
ritte_The_Human_Condition.jpg' width=450>"
    }]
},

seneca :
{
    fragments: "26",
    type: "context",
    sources: [{
        source: "Web",
        excerpt: "<a
href='http://plato.stanford.edu/entries/seneca/'
target='_new'>Entry for Seneca</a> at the <i>Stanford
Encyclopedia of Philosophy</i>"
    }]
},

quae_fuerant :
{
    fragments: "26",
```

```
    type: "context",
    sources: [{
        source: "Web",
        excerpt: "Translation from <i>The Routledge Dictionary
of Latin Quotations</i> by Jon R. Stone:<br />'What were once
vices are now customs' (93)"
    }, {
        source: "Web",
        excerpt: "This quote was taken from the last line of
Letter XXXIX in <i>The Epistles of Seneca</i>."
    }]
}
};
```

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