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**Translating Landscape History: the translator as
knowledge-producer**

Adrienne Mason

A dissertation submitted to the University of Bristol in accordance with the requirements for the award of the degree of Doctor of Philosophy in the Faculty of Arts, School of Modern Languages.

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Abstract

Authorship is a key indicator of individual scholarly distinction. Academic translators, however, are not academic authors and their status as co-producers of new knowledge is denied by the prevalent institutional assumption that they do no more than reproduce existing scholarship. My aim in this thesis is to challenge that preconception by showing how translators work interactively with others to produce texts which contribute independently to scholarship as hybrid discourses of knowledge, and by demonstrating that translation practice expands our knowledge of translation itself. As the basis for these claims, I use my translation for the University of Pennsylvania Press of *Naissance et renaissance du paysage*, a monograph on landscape history by Michel Baridon (1926-2009), published in 2006 by Actes Sud. Within a framework combining Bourdieusian approaches and Latour's actor-network-theory, I analyse my participation in the 'making' of that translation.

All academic texts are produced and validated collaboratively in the academic communities to which they contribute. I argue that new technologies create a bilingual 'laboratory' in which authorial, translatorial and editorial roles and responsibilities can be holistically combined to increase the transformative potential of translation projects and expand the social limits of the translator-function. My construction of scholarly comparability between source and target texts during the translation process illustrates the translator's role as a co-producer of new knowledge and evidences the interpretative power of translated texts in the production of new historical narratives. My contribution to Translation Studies is twofold: I show how interactive networks of translation production can optimise the epistemological and discursive hybridity of translated academic texts, and I demonstrate that translation practice can make a distinctive, independent contribution to scholarship. On that basis, I argue that practitioner-researchers should be mainstreamed within research communities as co-producers of knowledge and translations acknowledged as a research output.

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Author's declaration

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's Code of Practice for Research Degree Programmes and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is the candidate's own work. Work done in collaboration with, or with the assistance of, others is indicated as such. Any views expressed in the dissertation are those of the author.

SIGNED: Adrienne Mason

DATE:

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Abbreviations

ACTES	Atelier de cartographie thématique et statistique
AHRC	Arts and Humanities Research Council
ARTFL	American and French Research on the Treasury of the French Language
ATILF	Analyse et traitement informatique de la langue française
BSECS	British Society for Eighteenth-Century Studies
CCEL	Christian Classics Ethereal Library
CESSP	Centre européen de sociologie et de sciences politiques
CIEREC	Centre interdisciplinaire d'études et de recherches sur l'expression contemporaine
CILT	Centre for Information on Language Teaching
CNL	Centre national du livre
CNRS	Centre national de la recherche scientifique
CNRTL	Centre national de ressources textuelles et lexicales
DEA	Diplôme d'études approfondies
EHESS	École des hautes études en sciences sociales
ENSP	École nationale(s) supérieure(s) du paysage
ISECS	International Society for Eighteenth-Century Studies
LAREP	Laboratoire de recherche en projet de paysage
MLA	Modern Language Association
MSH	Maison des sciences de l'homme
OED	Oxford English Dictionary
OUP	Oxford University Press
SEAS	Société d'études anglo-américaines des XVII ^e et XVIII ^e siècles
SFEDS	Société française d'étude du XVIII ^e siècle
TLFi	Trésor de la langue française informatisé
TS	Translation Studies

Note on word length

The word count on the title page excludes front matter (other than the Abstract), Bibliography, Appendices and footnotes.

Introduction

Why academic translation? The context and contribution of this study

In the five decades since Roland Barthes (1968) and Michel Foucault (1969) reconfigured the concept of authorship, it has become a matter of routine to accept that no text is produced by a single individual. A translation, like any other text, is constructed by a complex network of agents and anchored within the multiple discourses and discursive practices of the communities in which it is written, realised and received.

By the late 1990s, Anthony Pym (1998, p.36) had already suggested that research methods in Translation Studies should be reconfigured to ‘make greater room for translators as people’. Interest in different aspects of the translator’s behaviour and practice subsequently grew to such an extent that Andrew Chesterman (2009, p.13) proposed a subfield of Translation Studies which he called Translator Studies. Among the research models which he identified was one which focused on ‘the agents and agentive networks involved in translation production [...] on their activities or attitudes, their interaction with their social and technical environment, or their history and influence’ (Chesterman, 2009, p.20). Since then, a number of studies and collected volumes have foregrounded the interactive and collaborative nature of the translation process both in relation to production networks (Buzelin, 2006; Buzelin and Folaron, 2007; Risku, Rogl and Pein-Weber, 2016) and to different modes of collaborative translation production (Jansen and Wegener, 2013b; 2013c; Cordingley and Frigau Manning, 2016; Alvstad, Greenall, Jansen and Taivalkoski-Shilov 2017; Jiménez-Crespo, 2017; St. André, 2017). This practice-based thesis explores the role of the translator as a co-producer of knowledge and contributes further to this branch of Translation Studies.

Studies of the relationship between an ‘authored’ source text and a text designated as its translation have, to date, focused heavily on literary texts (Venuti, 1995; Hermans, 1996; Schiavi, 1996; Zeller, 2000; Buffagni, Garzelli and Zanotti, 2011; Wilson and Gerber, 2012; Jansen and Wegener, 2013b; 2013c; Alvstad *et al.*,

2017; Summers, 2017). Yet, as Foucault (1969, n.p.) makes clear in his essay 'Qu'est-ce qu'un auteur?', the individualisation constituted by the attribution of authorship is as significant for academic texts as for literary texts, particularly in the humanities and social sciences (Crossick, 2015, p.9; Hyland, 2015, pp.123-124). The correlation between the prestige of the authorial name and the 'invisibility' of the translator, observed in relation to literary texts in the 1990s (Venuti, 1995; Arrojo, 1997) is equally apparent in the institutional positioning of academic translation. For an academic author in the humanities and social sciences, translation into other languages is a primary source of symbolic capital (Bourdieu, 1984, pp.65-69), yet the part played by the translator in generating that capital is largely ignored. The powerful author-function of the name 'Archimedes', for example, was constructed through the translations of Wilhelm von Moerbeke and his successors (Archimedes, 2004, p.330). Their names are now barely remembered. Similarly, 'Bourdieu' has become a 'brand-name' in the US and the UK (not least in Translation Studies), but there is no parallel recognition for his translators (Sapiro, 2012b, pp.102-108; 2014c, p.29).

Translation theorists, notably Venuti (1995;2008) and Hermans (1996; 2007a; 2007b), have, since the turn of the millennium, successfully challenged the reductive image of the translator as reproducer of an existing text, but their assertion of the independent status of the translated text and the auctorial creativity of the translator foregrounds resemblances, rather than differences, between translator and author. That emphasis, as recent studies show, tends to eclipse the interactive nature of text production and the fact that 'translatorship', like 'authorship', involves a multiplicity of agents (Buffagni, 2011; Jansen and Wegener, 2013a; 2013b; 2013c; Solum, 2017; St. André, 2017; Summers, 2017). Just as 'authorship' is constructed dynamically through a complex network of discursive practices, so too is 'translatorship'. The illusion that a translator is sole producer of a translated text, however, can be traced back to the Renaissance (Bistué, 2011, p.139). It is perpetuated in the social differentiation which marks the translator, legally and morally, as a 'non-author' and regulates the way in which a translated text can manipulate and construct meaning (Pym, 2011a, p.41; Kearns, 2017, p.100). As non-author, the translator is exempt from any moral responsibility for the truth and rightness of what is said in the translated text (Pym, 2011a, p.35), but the presumed

antithesis between ‘translatorship’ and ‘authorship’ implicitly denies the status of the academic translator as a co-producer of new knowledge. That negation is manifest in Western academic institutions and policies where a translator is demarcated from the scholar-author, who is credited as the originary producer of knowledge. In their *Guidelines for the Translation of Social Science Texts*, for example, Michael Heim and Andrzej Tymowski (2006, pp.1-2) assert that the need for better translations in the social sciences is ‘palpable’, but direct their pamphlet primarily at the editors who commission translations, not at the translators who are hired *ex post facto* to perform them. Despite pressure from modern linguists in the US and UK,¹ translators are not recognised (or funded) as plenipotentiary members of the academic community, but are camp-followers, contributing only to the reproduction of existing knowledge (Frisani, McCoy and Sapiro, 2014, pp.158-160).² The institutional status of translation and translators can, thus, only be raised if academic translation is valued for itself as new knowledge and the translator recognised as a co-producer of academic texts in the cycle of knowledge production. It is as a means of maintaining that emphasis on collaborative production that I describe the academic translator’s responsibility as ‘validatory’ rather than ‘authorial’, a term preferred by Michèle Leclerc-Olive (2016).

Anthony Pym (2011a, p.39) observes that there are few studies of the way in which translators actually construct texts, while Venuti (2017, pp.4-5) points out that the paucity of research projects which focus on non-canonical authors and translators reinforces the ‘stigma’ institutionally associated with translation practice. I address these lacunae in this thesis by offering a micro-level study of the ‘making’ of an English translation of a French monograph on landscape history. I argue that the translator brings a distinctive set of academic competences to a production network in which they combine with the competences of other text producers. Together, they create an epistemologically and discursively hybrid discourse of

¹ The Modern Language Association (2011) formally adopted guidelines for the assessment of translation as scholarship. See also *Translation as Research: a Manifesto* put forward in the UK in 2015 (Various Signatories, 2015), and Venuti (2017, pp.4-5).

² The linguistic and conceptual demands of translating French theorists have received some critical attention, notably from Venuti (2003) in relation to translating Derrida. Steven Rendall’s appraisal of Harry Zohn’s translation of Walter Benjamin’s essay *The Task of the Translator* (Rendall, 1997) is also illuminating in this respect, while the work of David Macey (2000) and Joshua Price (2008; 2017) also testifies to the integration of academic and translational competences needed to translate texts in the humanities and social sciences.

knowledge which makes a distinctive contribution *as a translation* in a new research community.

Any scholarly text, translated or not, must be independently ‘authorised’ and validated within the receiving academic community as an authoritative and credible contribution to knowledge (Bourdieu, 1984, pp.112-120; 1996, pp.103-108; 2002, n.p.; Thompson, 2005, p.38; Sapiro, 2014c, pp.19-23; Hyland, 2015, pp.161-183). But the criteria against which texts are evaluated are complex; the acceptance which leads to academic recognition is not a mechanistic process. Karen Bennett (2009) has demonstrated that there is a high degree of standardisation in English academic style guides, notably in relation to structural features and the transparency of the evidence base. There is, however, considerable disciplinary variation in discourse conventions (Hyland, 2006; 2007) and the ability to work within the norms of a given research community is a condition of acceptance within it. That said, knowledge production is by its nature dynamic. In any domain, advances in scholarship drive change. Innovative texts may well deviate from the prevailing expectations of the relevant discourse community. Acceptance and assimilation of such deviance is gained consensually within the relevant community (Hyland, 2015, pp.68-69), whose leading ‘academic gatekeepers’ are not simply defenders of the status quo (as that metaphor suggests), but are proactive agents of change.

Prima facie, a translator has no such validatory function. As this project shows, however, a favourable reception of the translation is likely to be jeopardised by advances in knowledge and by the cross-cultural differences in intellectual styles and discourse conventions which have been discussed in a number of studies (Galtung, 1981; Siepmann, 2006; Bennett, 2007a; 2007b; 2009; 2012; 2014; Zhang, Sternberg and Rayner, 2012; Brown, 2015; Price, 2017). Translation construction is a dance between the ‘otherness’ (ideological, conceptual, intertextual, methodological, rhetorical) of the source text and the discourse conventions familiar to the target readership. If academic gate-keepers choreograph the dance in their appraisals of a translation project, translators execute its complex figures. Just as a designated translator, who is not also an academic gate-keeper in the relevant field, cannot independently assess the scholarly distinction and relevance of the translated text for a new market, so a translated text cannot meet the inter-textual and inter-discursive criteria against which its credibility will be evaluated without a

translator's bilingual, bicultural and academic expertise. The production of an 'authoritative' academic translation is, in other words, a collaborative process.

There is, of course, nothing new in collaboration between translators, editors, publishers and authors. Paradoxically, the global, multidirectional space of exchange created by new technological networks allows modes of interaction between the various stake-holders and agents in translation production, which, as Anthony Pym (2014) argues, resonate with medieval translation practices. Within these global networks, authorial, editorial and translatorial functions can be holistically integrated throughout the production process, liberating and extending the transformative potential of 'translatorship' and optimising the independent contribution of the translated text to the scholarship of the receiving community. An empirical study, such as this one, deconstructs the illusion of the unitary 'translator' in an academic context, but also challenges the stasis implicit in the agonistic authorship/translatorship binary. As such, it contributes to our understanding of the transformative complexity of translation (Alvstad *et al.*, 2017, p.4), and also shows how translation and translators can contribute to wider transdisciplinary networks of knowledge production, as a number of recent studies have suggested (Rundle, 2011; 2012; 2014; Lianeri, 2014; Olohan, 2014; Alfer, 2015; 2017; Zwischenberger, 2017).

Landscape history, the domain from which this case-study is taken, exemplifies the 'exciting, necessary, serious' interdisciplinarity (Bal, 2002, p.5), which increasingly characterises the humanities. Landscape studies as a whole respond to societal needs that are both local and global, bringing together specialists from a wide range of academic and non-academic communities (Tress, Tress, van der Valk and Fry, 2003, p.10). The heterogeneity of landscape research communities in this respect creates a 'wonderful confusion' of disciplinary discourses (Elkins, 2009, p.308), which authors and translators alike must confront. *Naissance et renaissance du paysage* (Baridon, 2006),³ the monograph which forms the basis for my thesis, is a critical compilation of verbal texts and images drawn from multiple sources and illustrating different forms of landscape representation from Antiquity to the Renaissance. I chart the construction of the translation files, showing how a text that has been produced, authorised and validated in one academic system can

³ I shall refer to the source text as *Naissance* for the purposes of this study.

achieve a comparable, but independent, academic after-life as a new text in another. Within a framework combining Latour's actor-network-theory with Bourdieusian concepts of habitus, field and symbolic capital, my case-study foregrounds the translator's participation in a global translation network.

I illustrate the different modes of interaction through which academic, editorial and translatorial competences combine to produce a hybrid text which integrates key epistemological and rhetorical features of a French source text with the discourse conventions of the receiving Anglophone community. The dynamic flexibility of today's production networks increases the scope, viability and quality of translation production. It also potentially offers a means of mainstreaming translation and translators within the wider cycle of knowledge production and of promoting intellectual diversity.

Although translators have played a key role in constructing and circulating Western discourses of knowledge (Montgomery, 2000; Delisle and Woodsworth, 2012, pp.95-126), little critical attention has been paid in Translation Studies to scholarly texts by comparison with research on literary translation (Olohan and Salama-Carr, 2011, pp.179-180; Bennett, 2012, p.6; Buzelin, 2014, p.329). In recent years, however, the picture has begun to change. A cross-disciplinary forum on the international circulation of academic thought at the University of Graz in 2015 explored different methodologies and perspectives from which the topic could be approached. Mona Baker (2018) has edited a special issue of *Alif: Journal of Comparative Poetics* dedicated to translation and the production of knowledge and her ongoing AHRC project on Genealogies of Knowledge (University of Manchester, 2006) maps the transformative centrality of translation within the evolution of key cultural concepts in time and space. In that respect, my thesis shows how the developing concept of landscape/*paysage* can be traced through translations (past and present), and illustrates how translation practice opens the way to the kind of collaborative, transdisciplinary dialogue which is the focus of a forthcoming special issue of *Target* on translaboration planned for 2020 (John Benjamins Publishing Company, 2017).

Writing in the context of translation history, Anthony Pym (2009, pp.23-35) suggests placing greater emphasis on translators as 'active people in the picture', intercultural professionals who occupy an intermediate space and do more than

translate text. More recently, in relation to French/English translations in the humanities and the social sciences, Frisani, McCoy and Sapiro (2014, p.158) noted the need to investigate the working practices of translators, while other studies highlight the value of microhistories which record the situatedness and affective responses of translators in different production networks (Agorni, 2007; Olohan, 2011; 2012; Munday, 2014b; Paloposki, 2017). Frisani, McCoy and Sapiro (2014, pp.166-168) also connect the lack of institutional status for translators to the steady decline of translations into and out of French. It deters translators, as well as publishers, and damages translation quality. French may not be threatened by epistemicide to the same extent as peripheral languages (see Bennett, 2007a; 2012; 2013; Hall and Tandon, 2017), but the current dominance of English as an academic and economic *lingua franca* nevertheless reduces exposure to linguistic and epistemological difference, increases standardisation, and inhibits innovation and the international circulation of new knowledge. The findings of Frisani and her colleagues are supported in other studies, which relate the scarcity of French-English translations to the rise of English, but also to the decline in France's cultural prestige since 1945 (Graddol, 1997, p.9; Ahearne, 2006, p.39; Hagège, 2012, pp.50-58). In French landscape studies, Anne Sgard (2011, p.31), on her side, attributes the slow burn of Anglophone research in France partly to the absence of translations, while Germán Cruz (2012, pp.1-3), a US academic in landscape design, identifies a parallel gap in Anglophone knowledge of French landscape research. His laudable attempt to provide an anthology of key French articles on landscape, however, is marred by his limited proficiency in English. Competent translators in the humanities and social sciences 'ne sont pas légion' (Frisani, McCoy and Sapiro, 2014, p.158) and Cruz's volume testifies to the desirability of collaborative text production in optimising translation quality. According to Anne Sgard (2011, p.31), open-source and digitised resources have been transformative in allowing French researchers to access English-language scholarship, but in Anglophone contexts, a comparable increase in intellectual diversity is limited by the worsening foreign language deficit (Stein-Smith, 2016, p.15). As Sapiro (2014b, pp.3-4) suggests, the low number of citations of French texts in US publications is evidence of a resistance to foreign language scholarship. In this respect, Hagège (2012, pp.188-190) and Sapiro (2014a, pp.203-205) foreground the urgency of policy changes at

national and institutional level. Unless translation and translators are integrated and funded within global networks of knowledge production, the present decline in translation commissions is unlikely to be reversed.

In the humanities and social sciences, monographs are still the most prestigious and significant publications in terms of the dissemination of new ideas and the acquisition of intellectual capital (Thompson, 2005, pp.84-85; Crossick, 2015, pp.13-15; 2016, n.p; Hyland, 2015, pp.123-124). Few, however, are translated, especially into English. Publishers are risk-averse and a decline in library purchasing of monographs has reduced print-runs and made translation (along with books by new authors, and experimental or niche volumes) commercially hazardous (Sapiro, 2014b, p.9; Lewis, 2016, p.27). Among the factors deterring US and UK publishers from commissioning translations from French, three are particularly significant for this thesis: first, editorial reluctance to publish authors who are not 'grands noms' in the Anglophone world (Sapiro, 2014b, p.7); secondly, negative perceptions of French historical scholarship (Sapiro, 2012b, p.98); thirdly, failure to value a translated text as a new contribution to knowledge (Frisani, McCoy and Sapiro, 2014, p.167). More positively, however, new technologies potentially facilitate global networks of knowledge production, improving quality and changing the way in which translations can be produced and (potentially) funded (Cronin, 2013; Pym, 2014; Gambier, 2016). This study expands and confirms those findings. It is an opportune moment to recognise the role of translators as co-producers of new discourses of knowledge and integrate practitioner-researchers as full members of the academic community.

In an article on 'multiple translatorship', Jansen and Wegener (2013a, p.5) identify three perspectives from which studies of interactive translation production can be approached. The first emphasises the way in which human agents interact and negotiate, the second considers the 'archaeological structure' or traces of interactions and interventions as evidenced by the successive corrections and revisions of the text, and the third arises from the attribution of authority in the translated discourse. These perspectives, however, need not be mutually exclusive. Like Chesterman (2009; 2015), Jansen and Wegener attempt to clarify lines of vision in a crowded landscape. They follow his lead in identifying two broad research trajectories: those which focus on the 'translation act' (or process of

translational decision-making) and those which widen the angle to situate the ‘translation event’ within the context of its production (Chesterman, 2007, p.173).⁴ Yet practising translators who pause to reflect on their activity recognise that such taxonomies suggest a misleading disjunct between text and context, process and product.⁵ The discursive rules and practices which govern translation construction are constitutive of the translated text, not external to it. David Macey (2000, pp.2-4) captures the situatedness of the translator when he reflects on the affective intensity of his relationship with the text, on interpersonal relationships with his partner, publishers, and authors, and on the materialities of ‘the prison-house of language’ within which he works: the discourses, the discussions, the desktop. The reflexivity of an autoethnographic practice-based case-study, inflected through the translation of single text, circumvents the text/context binary and allows a more holistic approach which brings together these different viewpoints like the blocks and planes of a cubist painting. It offers a means of interacting directly with the object itself as a thing ‘always-already engaged’, an interlocutor, embedded within the culture to which it belongs (Bal, 2009, p.16). If the object of this study — the translated text itself — is to have that interactive, communicative potential, it cannot be divorced from the wider context of knowledge production. I reflect on and analyse my personal experience as the co-producer of an academic translation to answer wider cultural questions about translation and translation practice. How does a text, produced and validated within a French scholarly community, come to be recognised as of value and relevance in a different US academic context? How is translation production embedded within national and transnational academic networks through which new knowledge is produced and disseminated? How does the dynamic bicultural, bilingual milieu created by a global translation network modify and extend the translator-function and the working practices and competences of the translator? How are academic and translational competences integrated within such a network to produce a new culturally hybrid text which makes a distinctive and independent contribution to scholarship as a translation?

⁴ Chesterman (2015) has developed these categories further as research trajectories have diversified.

⁵ Anthony Pym (2013, p.3) suggests that research in Translation Studies clusters within different paradigms. Although these boundaries are (and should be) porous, his taxonomy shows a divergence between text-focused and context-focused research.

Concepts and practice: a dialogue

In her study *Travelling Concepts in the Humanities*, Mieke Bal (2002, p.5) suggests tackling interdisciplinary analysis through concept-based methodologies, an approach which resonates with the pluralistic frameworks advocated in Translation Studies by Tymoczko (2006; 2014a), Pym (2013), Crisafulli (2014), Schögler (2017) and Meister (2018). Interdisciplinarity is at the heart of my study, both in terms of its object (the translation of an interdisciplinary text) and the interdisciplinary academic field to which it contributes. The polysemy of the word ‘translation’, like the polysemy of the word ‘landscape’, brings together a multiplicity of academic discourses, methodologies and concepts (sometimes conflicting or colliding, sometimes converging, often overlapping) in the respective fields of study to which they have given rise. ‘Landscape’ is ‘rebelle au confinement’ (Baridon 2006, p.16). ‘Translation’ is equally unruly (Tymoczko, 2014b). Dialogic exchanges or ‘conducting a meeting’ (Bal, 2002, p.4) between different methodological approaches can give the translation of Baridon’s *Naissance* a voice both as an object of study and as a new discourse of knowledge. Bal rightly contends that a desire for theoretical neatness can ‘[take] as much of a toll as the messiness of confusion’ (Bal, 2002, p.176), but if pluralistic methodologies are to succeed, they require conceptual clarity. I propose, therefore, to discuss three key concepts which are brought together in this study: ‘translation’, ‘interdisciplinarity’, and ‘agentive network’.

In an overview of theories of uncertainty in translation, Anthony Pym (2013, pp.101-108) asks whether it is possible to believe that meaning is indeterminate and still believe in the ‘viability’ of translation. His use of ‘viability’, rather than ‘translatability’, is helpful in the context of this thesis. It shifts the focus of the question from the abstract negativity of what translation *cannot* do to the positive recognition of what it *can*. The quotidian reality of translation is the springboard for three essays on translation by Paul Ricoeur (2004d), which open in the first pages with the simple assertion that ‘la pulsion de traduire’ characterises human communication (Ricoeur, 2004a 8). Lisa Foran (2015, p.26) suggests that Ricoeur’s writings on translation can be divided into three related models and it is his model of translation as ‘linguistic hospitality’ that provides the overarching conceptual

framework for this thesis.⁶ Foran (2015, p.26), like Richard Kearney (2006, p.vii), notes that Ricoeur was himself a gifted translator and cultural mediator, and the experiential dimension of his linguistic model makes it particularly suitable for a practice-based study. For Ricoeur (1992, p.108), translatability *de facto* and *de jure* is a precondition for human communication: ‘La possibilité de traduire est plus fondamentalement postulée comme un *a priori* de la communication’. It is a manifestation of human sociability and the *capacity* and *desire* to communicate (however imperfectly) in the everyday world: ‘D’abord elle suppose des traducteurs bilingues, donc des médiateurs en chair et en os; ensuite elle consiste dans la recherche de la meilleure adéquation possible entre les ressources propres de la langue d’accueil’ (Ricoeur, 1992, pp.108-109). For Ricoeur, in other words, there is always ‘a world beyond the text’ (Kearney and Semonovitch, 2011, p.14. See also Chartier, 1989, p.1509). Languages are irreducibly plural and incommensurable. Identity of meaning is a chimera, however persistent the yearning for it may be. Translation and ineluctable difference are compatible only through the acceptance of a necessary hermeneutic gap which can never be completely bridged. The ‘paradox of the stranger’ (l’*étranger*) is that the Other is *recognisable* (‘semblable’) but always removed (Kearney and Semonovitch, 2011, p.14). The ‘fulfilment’ (‘bonheur’)⁷ of overcoming linguistic difference can only be experienced once the inevitable dialogicity and incompleteness of translation have been fully accepted and celebrated (Ricoeur, 2004a, p.19).

There are many parallels between Ricoeur’s use of the metaphor of hospitality and its more uncompromising development by Levinas and Derrida (Davidson, 2012), but Ricoeur distances himself from the hermeneutic violence that translation seems to represent for both the latter (Kearney and Semonovitch, 2011, p.14). Foran (2015, pp.39-40) contends that Ricoeur’s insistence on *dépassement* leads to an appropriative ethical complacency, but that is to underestimate the dialogic reciprocity of Ricoeur’s account and his insistence on the necessary

⁶ I follow Eileen Brennan (Ricoeur, 2006) in translating ‘hospitalité langagière’ as ‘linguistic hospitality’.

⁷ In her translation of Ricoeur’s essays, Eileen Brennan renders ‘bonheur’ as ‘happiness’ (Ricoeur, 2006). I have used ‘fulfilment’ to suggest the attainment of a totality of contentment (Greisch, 2001, pp.69-70).

hybridity of the translated text.⁸ This is implicit in Ricoeur's emphasis on the construction of comparability, a concept that, unlike equivalence, emphasises difference not sameness. An *incomplete* resemblance is a condition of translation. Resemblance cannot efface difference, but conversely, difference cannot efface resemblance. A 'hospitable' translation welcomes the fact of irreducible difference, reciprocally respecting and 'hosting' otherness, while seeking to optimise what is shared. Translating, therefore, is a process of mediation, of dialogic and transformative realignment. It establishes a relationship of linguistic resemblance that culminates in achieving mutual (though necessarily imperfect) understanding.

In the case of two proximate major languages, like French and English, the instability of translation is masked by centuries of communication and exchange between them which has been codified in language tools of all kinds (dictionaries, thesauri, terminology banks, texts). Over time, the practice of translation has, thus, undergone a process of sedimentation, which has created a *presumption* of equivalence. This carries with it an illusory connotation of fixed linguistic commensurability, 'une équivalence *présumée*, non fondée dans une *identité* de sens démontrable' (Ricoeur, 2004b, p.40).

The everyday acceptance of equivalence obscures the fact that it is the act of translation which *constructs* the relationship between the source and target texts and not the reverse. A translation is simply a text. It is identifiable as a 'translation' only by a set of discursive practices and intertextual relations that position it socially as a translation (Hermans, 2007a, p.6), and (in some cases) identify the translator as an 'intertextual mixer' (Maynard, 2009, p.190) rather than an 'author'. As I noted earlier, there are important social and deontological distinctions between the responsibilities assigned to the designated 'translator' and to the designated 'author'. A translator's choices are not made *ex nihilo*; they are part-conscious, part-unconscious responses to the social practices, beliefs, norms and constraints imposed by the expectations of translated discourse. If those limits are not respected, the text will not be valued or positioned as a translation within the target system. Ricoeur's hermeneutic model of translation, however, reverses the traditional hierarchy in which a translation is conceptualised as subservient to the authority of

⁸ The binary nature of 'similarity' as opposed to equivalence' is also explored by Andrew Chesterman (1996). Ricoeur's account, however, emphasises the incomplete, iterative *construction* of comparability in the translation.

the source text. Instead, he places an ethical obligation on the translated discourse to fulfil the duty of honour and respect which a host owes to a guest (Ricoeur, 2004a, pp.19-20; 2006, p.xvi). This is not a simple once-for-all process, but requires an ongoing effort to maintain dialogue and seek understanding, an incessant transference forward and backward (Kearney, 2006, p.xx). The relationship between a translation and its source is fluid, dynamic and never complete, a ‘practical dialectic between faithfulness and betrayal’ (Davidson, 2012, p.3). It is Ricoeur’s insistence on dialogicity that distances his account from agonistic binaries of appropriation or resistance or spatial metaphors of movement ‘towards’ or ‘away’ from a source text. The translator is always ‘in-between’ in an ongoing dialogue:

[Nous] n’avons que des points de vue, des perspectives, des visions partielles du monde. C’est pourquoi on n’a jamais fini de s’expliquer, de s’expliquer avec les mots et les phrases, de s’expliquer avec autrui qui ne voit pas les choses sous le même angle que nous (Ricoeur 2004b, p.48).

Comparability is, thus, constructed dialogically on a text-by-text basis in relation to specific challenges presented by the individual text. If a work of scholarship is to be ‘hosted’ in the target culture, the translation producers must ensure that there is sufficient intertextual and discursive resemblance between ‘host’ and ‘guest’ for the scholarly authority, relevance and value of the latter to be recognised and understood. Suzanne Lauscher (2000) shows that there is a high degree of case-specific variation, but a translated text cannot ignore the criteria by which discourses of knowledge are evaluated in the receiving communities (Goldhammer, n.d., n.p.; Rendall, 1993;1996; Bennett, 2007b, p.181). In this study, I follow the lead of Theo Hermans (2010; 2014) and Jeremy Munday (2012; 2014a) and show how different evaluative and attitudinal perspectives of human agents in the production network are brought together in a series of ‘critical points’ (Munday, 2012, pp.40-41) where discursive differences potentially jeopardise the value and credibility of the text. It is tempting to use the term ‘translation strategy’ to describe the way in which those differences are ‘hosted’ during the translation construction, but that suggests a misleading teleological unity in what is a fluid, iterative and transformative process of recontextualisation and realignment.

Ricoeur’s three essays are very short and focus on the paradox of the possibility and the limits of human communication. As such, they can be construed as part of a much wider practice of philosophy *as* translation (Foran, 2015, p.25).

That said, a key passage in *Le défi et le bonheur de la traduction* shows how Ricoeur puts the *practice* of translation as an interpersonal and social activity at the heart of the linguistic model of translation that I use to frame this thesis. Writing about the difficulty of translating words such as ‘Vorstellung’ or ‘Dasein’, Ricoeur (2004a, pp.12-13) says: ‘Ces fameux maîtres-mots [...] sont eux-mêmes des condensés de textualité longue où des contextes entiers se reflètent, pour ne rien dire des phénomènes d’intertextualités dissimulés dans la frappe même du mot’. Texts, contexts, and intertexts are indissolubly linked in translation production. Criteria for the construction of comparability are not simply inter-lingual; they are determined by the nature and extent of the interpretative gap between the social and discursive practices of the respective communities for which the source text and target are destined.

Ricoeur’s emphasis on discourse communities is echoed by Mark Godin (2013), who pertinently argues that ‘hospitable’ translation is a useful conceptual model to resolve the tensions which can inhibit successful interdisciplinary initiatives. It is no accident that there is a striking resemblance between the spatial metaphor clusters (‘terrain’, ‘field’, ‘frontiers’, ‘barriers’, ‘boundary-crossing’) which structure relations between text-producer and text-recipient in concepts of both translation and interdisciplinarity. In a number of studies, Julie Thompson Klein (1996; 2005; 2009) makes the comparison explicit in her comprehensive accounts of the complex, shifting asymmetries of power which characterise interdisciplinary ‘fields’.⁹ Her studies show that (inter)disciplines are fissiparous and a centrifugal thrust towards increasingly specialised and fragmented sub-disciplinary groups is countered by a contradictory centripetal thrust towards wider interdisciplinary groupings in institutional contexts, especially when competition for resources and prestige is fierce (Hyland, 2015, pp.17-18). Methodologies, concepts and discourse conventions vary and it is hardly surprising that, in any language, interdisciplinary scholarship is a risky, discursively challenging and often conflicted enterprise.

Landscape Studies, like many other interdisciplinary fields, respond to a multifaceted societal agenda, which operates at a local and a global level. Landscape

⁹ Thompson Klein’s findings are confirmed by fellow contributors to *The Oxford Handbook of Interdisciplinarity* (Frodeman, Thompson Klein and Mitcham, 2010).

design brings together botanists, environmentalists, planners, engineers, painters, sculptors, and architects. As Geoffrey Jellicoe (Jellicoe and Jellicoe, 1995, p.7) puts it: ‘The world is moving into a phase where landscape design may well be recognised as the most comprehensive of the arts’. The practical and theoretical difficulties of working in such a heterogeneous field are rehearsed in a wide-ranging collection of papers edited by Gunther Tress *et al.* (2003). The lack of a common *lingua franca* of landscape is perhaps the most formidable of these challenges. Almost every contributor highlighted poor communication (oral and written) as an obstacle to interdisciplinary cooperation, while van Mansfeld (2003, p.34), Tress, Tress and Fry (2003, pp.156-157) and van Tol (2003, p.131) recommend training students and researchers in conflict-avoiding communication strategies. In a largely Anglophone context, James Elkins (2009, pp.309-310) made similar observations in his evaluative reflections on an innovative series of Art Seminars in which he found a marked resistance to dialogue and exchange, sometimes arising from persistent misunderstandings, sometimes from a refusal even to engage in debate. Elkins (2009, p.309) judged his seminar on landscape theory as ‘the most like a contestation of philosophies built on incompatible premises’, noting seventeen terms ‘any of which could be regarded as fundamental, on which there was little agreement’. Foremost among those is the word ‘landscape’ itself, ‘la nébuleuse paysage’ as Baridon (2006, p.19) describes it.¹⁰ Yet, a mastery of the ‘patois du cénacle’, as John Dixon Hunt (1999, p.79) calls it, is a prerequisite for acceptance within academic communities and for the validation of scholarly discourses. By extension, the construction of intertextual relations in interdisciplinary writing is particularly complex, since the intertextual positioning of an academic text within relevant scholarship is a key criterion of academic rigour and credibility, as a number of studies have shown (Hyland, 1999; Venuti, 2003; 2009; Bennett, 2012). In their introduction to a special issue of the *Journal of Historical Sociology*, Bhambra and Holmwood (2011, pp.1-8) suggest that the intermediary role of an interdisciplinary writer resembles that of a translator, namely in the construction of a discursively hybrid text which satisfies the expectations of very different discourse communities. Successful interdisciplinary texts, like successful academic

¹⁰ Such interdisciplinary misunderstandings are matched in Translation Studies by ‘the moments of perplexity and dispute’ to which Anthony Pym (2011b) refers in the title of an article proposing a glossary of research terms.

translations, must 'host' epistemological and discursive difference. As Marlène Bichet (2017) argues, that task is compounded in interdisciplinary translation, where the translator has to negotiate cultural and linguistic as well as disciplinary diversity.

Among French landscape scholars in the 1990s, competing environmental and aesthetic priorities in national policy-making fuelled acrimonious disputes and *dialogues de sourds* described by a number of scholars (Briffaud, 1998; Baridon, 2003b; 2006, pp.14-15; Luginbühl, 2007; Sgard, 2011, pp.23-26). These divisions crystallised around the origin of landscape awareness and divided theoreticians into two opposing camps. On one side were those who argued that different forms of landscape sensibility were manifest in Western civilisations long before the Renaissance. Ranged against them were those for whom landscape was a pictorial construct 'invented' in the artist's studio, emerging in late fourteenth-century Italy and in fifteenth-century Flanders and evidenced by the parallel 'invention' of the term 'paysage' (Briffaud, 1998, pp.1-4). There was no way out of the impasse, as Augustin Berque (2013, p.20) would later admit, but the debate was a prompt for Baridon's *Naissance et renaissance du paysage*, a title which, as my analysis shows, would be changed in the translation to *The Discovery of Landscape*. As a cultural historian, Baridon rejected the notion of a perceptual and conceptual rupture between pre- and post-Renaissance forms of landscape awareness that privileged artistic modes of representing landscape over others. He therefore sought to provide textual and pictorial evidence of connectedness between landscape awareness and scientific and technical advances in what would become Western Europe, taking as a point of departure the cradle of Western civilisation in the Mediterranean and ending in fifteenth-century Siena. His rhetoric of persuasion, however, was carefully crafted to bypass theoretical confrontation. Possibly taking his cue from a collaboratively produced volume, *Lire le paysage, lire les paysages*, which readers are enjoined to read *as a paysage* (CIEREC, 1983, p.5), he sought to build consensus by structuring his text as a designed landscape. The author-in-text guides his readers along a winding 'promenade' in time and space where they are invited to engage in an open-ended dialogue with a series of verbal and pictorial 'exhibits' along the route. Baridon 'curates' his exhibition of evidence by embedding a sequence of over 400

quoted extracts and a total of 73 images within an authorial commentary which accounts for approximately 75% of the text.¹¹

If we use the typology of interdisciplinarity proposed by Thompson Klein (2010), Baridon's text fits most closely within the category of multidisciplinary 'encyclopaedic' syntheses, juxtaposing and connecting rather than integrating different disciplinary perspectives. *Naissance* is an ambitious compilation of evidence from very different sources. Such wide-ranging projects demand a high level of trust in the work of other scholars, since they rely heavily on secondary evidence. Moreover, such syntheses are vulnerable to criticisms from narrowly focused specialists, whether because they do not respect a given set of disciplinary discourse conventions or because they do not reflect the latest scholarship (Fitter, 1995, p.13).

Four exemplary case-studies of interdisciplinary discourses, published in the 1990s (Berkenkotter, 1995a), show that rhetorical strategies for successful 'boundary-crossing' vary. However, two rhetorical features occurred in three of the four cases examined, irrespective of the disciplines in play: first, the construction of a strong authorial *ethos*, and secondly, the use of strong interpersonal author/reader relations as a means of building consilience. These also characterise the *Naissance* source text. Baridon's symbolic capital in France was high and his authorial credibility was already firmly established. He was also known as a committed interdisciplinary scholar who relied on empathy and persuasion rather than confrontation and argument. Jacques Carré (2009, pp.6-7) captures these twin characteristics in a memorial tribute where he evokes Baridon's long-standing 'passion' as an interdisciplinary bridge-builder and the 'voix chaleureuse et persuasive' which made him a popular public performer on screen as well as on paper. In his review of *Naissance*, Hervé Brunon (2007, p.3) also notes Baridon's ability to engage the reader when he describes 'les effets de la narration servis par une écriture élégante'. As Karen Bennett (2007a, p.164; 2014, p.39) observes, the sharp differentiation between fact and fiction which was established in Anglophone academic writing was not paralleled in southern Europe. In *Naissance*, Baridon does not disarm potential critics by reasoned argument or apologia. Using interpersonal

¹¹ Twenty-nine colour plates are included in a separate insert. Eight of these are also reproduced in black and white within the body of the text.

devices, such as rhetorical questions and assertions of shared emotion and opinion, he constructs a collective subjectivity in an allusive and open-ended dialogue with the reader-in-text. It is a rhetoric of *rapprochement*, a conflict-avoiding methodology which recalls Ricoeur's account of the dialogic, iterative and always incomplete process of translation. The design of *Naissance*, its encyclopaedic disciplinary variety, digressivity and subjectivist rhetoric of persuasion, however, illustrate contrasting French and English expectations of academic discourse which lead to negative perceptions of French scholarship among Anglophone publishers (Sapiro, 2012b, p.98). With my colleagues in the University of Pennsylvania Press, I, therefore, had to find ways of hosting cultural as well as disciplinary discursive difference.

Agentive networks of translation production are polymorphous and dynamic (see Risku, 2010; Jansen and Wegener, 2013b; 2013c; Cordingley and Frigau Manning, 2016). Moreover, as Freddie Plassard (2007, pp.643-644) suggests, key terms such as 'network' and 'agent' have progressively lost their conceptual coherence. As new technologies have become increasingly powerful, the range and complexity of theoretical models which have been invoked in this area of Translation Studies reflect the different modes of collaborative production which have become possible.¹² Buzelin and Folaron (2007, p.606) comment that in the globalized environments created by new technical tools, space/time constructs can no longer be 'experienced or expressed in terms of the physical, geographical perceptions shaped by our bodies occupying biological space and time'. Production networks transcend traditional geopolitical spaces and established social structures and a number of recent studies have considered innovative forms of collaborative working, many of which include *pro bono* volunteers (Olohan, 2011; Cronin, 2013; Cordingley and Frigau Manning, 2016; Gambier, 2016; Koskinen, 2016; Jiménez-Crespo, 2017).

In today's global arena, it is perhaps not surprising that studies of agentive networks have tended, as Maeve Olohan (2011, p.344) noted, to focus on interactions between human agents (publishers, agents, translators, authors, clients)

¹² In a recent study, Risku, Rogl and Pein-Weber (2016) have added to the earlier comprehensive overview of different approaches given by Buzelin and Folaron (2007), showing how recent studies have drawn increasingly on social network theory to describe different modes of collaborative working.

within different institutional contexts rather than on the materialities which shape the working (and thinking) practices of individual translators. That said, a number of studies have highlighted the symbiotic relationship between translators and technical tools and objects (Buzelin, 2005; Pym, 2011c; Cronin, 2013). More recently, Karin Littau (2016a; 2016b; 2017) has followed Bruno Latour in challenging the hierarchical distinction between human and non-human agency in translation production. In a response to Littau, Norbert Bachleitner (2016, p.107) relates this to individual translation practice by suggesting that micro-level studies like this thesis can show how the translator's interactions with tools and technical resources, as well as with human agents, actually 'impact the wording of the text'.

Bachleitner's comments implicitly confirm that the singularity of text production is often ignored in favour of macro-level contextual studies of agentic networks, a point made in a number of other studies (Buzelin, 2005, p.195; Buzelin, 2007, p.138; Agorni, 2007, p.125; Meylaerts, 2008, p.91). Yet, as Lara Putnam (2016, p.379) observes in relation to historical research, the large-scale impact of Big Data should not obscure the transformative effect of new technologies on those working in more traditional contexts. The *Naissance* translation, for example, was a small-scale translation project, but carried out within a global production network. The University of Pennsylvania Press, the commissioner of the translation, is a prestigious (though not wealthy) US university publisher (Sapiro, 2014c, p.24). Two academic readers, one based in the UK, the other in the US, supplied evaluative reports, which supported the positive assessment of the US academic editor. I work in the south-west of the UK, as did Haydn Mason, my husband and an emeritus Professor of French, who checked the initial draft of the translation. The copyright holders of the source text, who were also active in the production team, live in France, while the owners of copyright for the images and verbal texts integral to the translated volume are spread across the world. Academic translators have always worked within such networks, but new technologies generate new modes of interaction. As my thesis shows, these change the way in which texts are constructed and call into question prevalent social assumptions about 'translatorship'. Since my study aims to integrate text and context in a holistic account of the 'making' of a translation, I sought a conceptual definition of the production network which would

account for interactions between human agents but would also give due weight to the materialities which mediate and control the construction of the translated text.

Commissions for academic translations arise through interpersonal links and ‘elective affinities’ within the international networks which connect scholars, editors and translators (Sapiro, 2014c, pp.19-23). The impetus for translation originates within the relevant discourse communities when scholars and editors identify the added value which the translation of a given text will bring to the receiving academic community. The commission for the *Naissance* translation illustrates the centrality of international academic networks and interpersonal relations in the choice of titles to be translated, but also testifies to the importance of linguistic and network capital in that selection process.¹³ The capacity to operate bilingually within international academic networks consolidates interpersonal links and creates a reciprocity which increases the accumulation of network capital, as Sylvie Bosser (2012) has shown. It also allows discursive differences in knowledge construction to be recognised and their significance appraised. In that respect, the fact that English is an academic *lingua franca* is a two-edged sword. On the one hand, ease of communication favours the growth of the global networks which promote the circulation of knowledge and potentially encourage translation. On the other, as Claude Hagège (2006; 2012) has argued, it misleadingly conceals the limitations of a monolingual environment as a means of knowledge exchange, even in the case of two major world languages such as French and English. Much important research is produced locally in languages other than English, especially in the case of a vehicular language such as French (Hyland, 2015, pp.23-44). In France, as elsewhere, pressure to publish in English is considerable, but is less marked in the humanities and social sciences (Hyland, 2015, p.52; Graddol, 1997, p.9). In those academic fields, dissemination of significant research is limited by the absence of translations.

Connections between human agents, however, are only part of the picture. As has been the case across all sectors, new technical tools and networked resources have transformed the working practices of translators, changing the way in which they read, research, interpret, and construct texts. This is not a new phenomenon.

¹³ The accumulation of network capital is increased when loose geographical ties between individuals are reinforced by electronic networks (Acevedo, 2007, n.p).

Studies have shown that *mutatis mutandis* comparable transformations occurred in the past as modes of text production evolved (Mossop, 2006; Olohan, 2011; Pym, 2011c; 2014; Cronin, 2013; Bachleitner, 2016; Cordingley and Frigau Manning, 2016; Littau, 2016a; 2016b; 2017; Ruokonen and Koskinen, 2017). Today's new technologies, however, offer increased access to resources and new possibilities for collaboration, extending the scope and viability of translation projects of all kinds (Pym, 2011c; Cronin, 2013).

Baridon's critical compilation of more than 400 (mostly translated) extracts in *Naissance* illustrates this phenomenon. Both Penn Press's readers recognised the volume as a remarkable achievement, even for a mature scholar. In an analogue environment, the time and travel costs needed to produce a comparable collection in English would, in practice, have made a translation unviable. A decade after the volume was published, however, the global reach of web-based resources, such as language tools, image banks and text-searchable documents, created a bilingual working environment which allowed these research constraints to be overcome. In a seminal study of interdisciplinary scholarship in the humanities, Palmer and Neumann (2002) show that researchers in interdisciplinary fields rely on sequential processes which they describe as 'exploration' and 'translation'. At the 'exploration' stage, interdisciplinary scholars adopt a 'scattergun' approach and collect information from a greater variety of materials than more narrowly specialised colleagues, using these resources to acquire the range of cognitive and linguistic competences needed at the 'translation' stage to produce credible interdisciplinary discourse. As this study shows, I followed the same processes, but I worked bilingually, interacting with both French and English sources. The bilingual milieu created by digitised resources was a prerequisite for successful translation.

In choosing a suitable framework for this study, I therefore wanted to establish a continuum between the observable and conscious human interactions involved in translation production and the technological networks, tools and objects through which they are mediated and controlled. As Karin Littau (2016b, p.83) puts it: 'Media are not merely instruments with which writers or translators produce meanings; rather, they *set the framework within which something like meaning becomes possible at all*' (author's emphasis). Moreover, if the egocentricity of a reflective study like mine is to have a wider representative function, the local

specificity of a single translation event needs to be situated within the global academic context for its production (Buzelin 2007, p.142). In their introduction to autoethnographic research, Ellis, Adams and Bochner (2011, n.p.) stress that the description and analysis of personal experience is a means of understanding cultural experience. I therefore sought a conceptual model for an ‘agentive network’ which would capture the ‘dance between the material and immaterial’ (Coldiron, 2016, p.97) in translation practice, and which would, in addition, allow a passage between a localised instance of translation production and the global place of translations and translators within international networks of knowledge.

Latour’s model of an actor-network offers a partial solution. His account of a ‘sociology of associations’ (Latour, 2007, p.9) circumvents the ontological divide between the human subject and external objects by focusing on transformative interactions rather than on human volition and social structures. Latour challenges the concept of the ‘social’ as an overarching *context* within which other domains of reality can be framed, and proposes instead a dynamic model of heterogeneous and unstable networks which interact in a multidimensional, rhizome-like continuum of connectedness (Latour, 2007, pp.3-4). Distinctions between the local and the global thus dissolve, as do distinctions between human and non-human ‘actants’. Consciousness and intentionality are set aside in favour of observable, interdependent interactions. By extension, social ‘structures’ and ‘institutions’ can be reconceptualised as social aggregates: sets of associations or bundles of social ties which have an appearance of monolithic stability. It is only by revealing or ‘tracing’ these associations that we can account for the way in which the apparently fixed social structures which we take for granted come about (Latour, 1996, pp.2-3).

The centrality of performance and transformative action at the local level make Latour’s actor-network-theory a valuable tool for this analysis, since the interactive process of translation construction is the object of this study. The ‘actants’, as he calls them, in the production of the *Naissance* book package include human subjects (publisher, translator, verifier, reviewers, commissioning and academic editors, production and distribution teams and copyright owners), but also technical objects and networks (hardware and software), the communication networks and online resources to which they give access (databases, documents, digitised book and image repositories, language resources, websites), and situated

spaces in different continents and the objects within them (libraries, printed texts and images, paper-clips or post-its). Adopting Latour's viewpoint, there is no hierarchical subordination of a local site of production to global social structures. The notion of a stable social 'context' dissolves into dynamic, rhizome-like networks of interconnected associations. By tracing these sets of associations, the 'laboratory' in which a single translation is produced can be linked to the global networks through which knowledge circulates and to the contrasting discursive practices and research agendas of local knowledge communities.

The conceptual advantages of this holistic model, as Latour (2007, p.168) himself admits, are to some extent offset by the complexity of telling 'the actor-network-story'. Despite his argument that a properly rigorous 'thick description'¹⁴ of agentive interactions will yield the necessary analytical insights for a study to be complete (Latour, 2007, p.147), it is difficult to set the parameters of an investigation without reference to the 'social context'. As Latour (2007, p.3) says, it is 'the default position of our mental software'. In an autoethnographic, practice-based study such as this, moreover, I am both informant and analyst and this raises important questions of critical distance and representativity. If my personal experience is to yield a broader understanding of cultural experience, it must be framed within relevant research literature, theoretical methodologies and tools (Ellis, Adams and Bochner, 2011, n.p.). I therefore follow Buzelin (2005) in suggesting that Latour's ethnographic model can be combined with the different perspectives of contextually-oriented analyses in Translation Studies, notably those inspired by Bourdieu. The construction of any translated text is a complex process of intertextual and interdiscursive realignment with the different orientations and 'lines of vision' of those who participate in the production network (Verschuere, 2007, p.72). Latour's model of an actor-network lends itself to a micro-level analysis of text construction, but the *rappports de force* within the relevant international academic networks and discourse communities can be better understood by combining that localised perspective with the wide-angle view offered by a Bourdieusian framework.

¹⁴ Wendy Leeds-Hurwitz (Tracy, Ilie and Sandel 2015, p.1515) defines thick description as 'a detailed description of actual behaviour [...] sufficient to permit the reader [...] to see below surface appearances by offering an understanding of underlying patterns and context that give the information meaning'.

That dual approach has an additional advantage for my thesis. Bourdieu's extended studies of the French higher education system coincide directly with academic trajectory of the source text author (Bourdieu, 1984; 1989), while later studies, all using Bourdieusian frameworks, are also highly pertinent. Academic publishing in the US, UK and in France has been investigated by Thompson (2005; 2006), Assié (2007) and Sapiro (2008b; 2012c; 2014d), while Heilbron and Sapiro have looked more specifically at the place of translation within the world cultural system and in France (Heilbron, 2000; Heilbron and Sapiro, 2007; Sapiro, 2008a). Two major research projects directed by Sapiro, which relate to French-English translations in the social sciences and literature (Sapiro, 2012c; 2012d),¹⁵ are particularly helpful in situating the *Naissance* translation within the complex field of international scholarly relations and French and Anglophone academic publishing. Moreover, Bourdieu (2002, n.p.) is one of the rare theorists who draws attention to linguistic capital in promoting the international circulation of knowledge and to the role potentially played by modern linguists in the university sector. My study corroborates his claims and shows how that potential might be realised.

Methodology and structure

As I indicated earlier, my thesis considers 'multiple translatorship' inductively through the prism of a single translation project. Starting from the premise that a translation begins not with the letter, the word or the sentence, but with the social and discursive networks of which it is a product (Ricoeur, 2004e, p.55; Sakellariou, 2015, pp.44-45), I adopt a pluralistic methodology, observing the object of study from multiple viewpoints and, thus, positioning a localised instance of translation practice within global networks of knowledge production. In the first two chapters, I therefore discuss the genesis of the source text and the impetus for the translation commission in the context of the national and international academic networks which connected the source text author, the principal translator and the target text publishers. In Chapters 3, 4 and 5, I focus on the 'making' of the translation and the dynamic, bilingual and bicultural 'laboratory' in which a new, epistemologically and discursively hybrid academic text was produced. In this more extended discussion, materialities (notably texts and images) are foregrounded as interactants on a par

¹⁵ See also her discussion with Francesca Billiani (2014).

with human agents in mediating and conditioning the process through which the translated text takes shape.

I use the metaphor of ‘voice’ to describe these different dialogic interactions. The polysemous flexibility of ‘voice’ as a metaphor allows its use in many different contexts of Translation Studies.¹⁶ Early narratologically-inspired scholars (Hermans, 1996; Schiavi, 1996; O’Sullivan, 2003) foregrounded the distinctiveness of translated voices and the independent voice of the translator in a way that paralleled Venuti’s work on translator (in)visibility (Venuti, 1995; 2008). That approach was later expanded in studies which emphasise the interpretative, evaluative stance of the translator inscribed within the translated discourse (Munday, 2008; 2012; Alvstad, 2013; Taivalkoski-Shilov and Suchet, 2013; Hermans, 2014; Alvstad and Assis Rosa, 2015). Brian Mossop (2007) argues persuasively that translators adopt different voices in different types of scientific and technical texts, while work by Kjersti Fløttum and others on linguistic polyphony in academic texts shows how academic authors also orchestrate different voices within a text, even when they seek to sustain an illusion of neutral monologism (Vassileva, 1998; Fløttum, 2003;2005; Bondi, 2007; Fløttum, Dahl, Kinn, Gjesdal and Vold, 2007). But the construction of textual voices in academic translation has yet to be fully explored.

In an overview of the metaphor of voice in Translation Studies, Cecilia Alvstad and Alexandra Assis Rosa (2015, pp.3-4) make a distinction between contextual and textual voices. The latter are part of the product (the narrative voice, voices of characters and the translator’s textually manifest voice) and the former are peritextual or extratextual voices, related to the sociological translation process and the multiple agents involved in the generation of translated text. This binary classification, however, suggests a misleading disjunct between ‘pure’ textual voices and those of human agents involved in the ‘making’ and diffusion of that text, a process embedded in the structures, practices, ideologies and beliefs of the target system. More recently, Alvstad and her co-editors (2017, pp.4-5) have acknowledged that these categories are porous; both relate to phenomena surrounding the production of a translated text. A methodological convenience, which arises from the object of study, should not be considered a categorical

¹⁶ For comprehensive overviews of studies on voice, see Alvstad (2013) and Taivalkoski-Shilov and Suchet (2013).

distinction. The thick description allowed by an autoethnographic study shows how such demarcations fade in the interactive process of text construction. The voices of flesh-and-blood human agents are (more often than not) textually manifest, while the intertextual voices of other scholars and translators also impact the translator's decision-making. All are orchestrated within the translated discourse.

The material book-package, too, is 'articulate' (Sadokierski, 2010, p.19). It has a 'voice', positioning the text and communicating its value: verbally, visually, haptically. By extension, peritextual voices (those which are 'physically around — attached to — the text' (Harvey, 2014, p.178) in the front matter, title, cover, notes and scholarly supplements) are no less constitutive of a translated volume than the textual voices within the core text. In a digital age, where a text can appear simultaneously in analogue and digital formats, the distinctions between text, epitext and peritext, originally drawn by Gérard Genette (1987), are blurred and difficult to define (Birke and Christ, 2013, pp.65-66). Ellen McCracken (2013, pp.109-110) points out that a digitised text is no less materially present than its printed counterpart, but the fluidity of the medium modifies the ways in which a text is received. Textual and peritextual voices are no longer bounded by the confines of the physical volumes and interact differently with the reader to support and legitimate the text.

My use of 'voice', therefore, includes intratextual discursive voices, (notably those of translator-in-text and the editor-in-text), but also the voices involved in the interpersonal and inter-textual dialogue through which the text is produced. Thus, the 'voices' of flesh-and-blood human agents (the editors, publishers' readers, revisers, copyright holders) combine with the distant textual voices of scholars and translators and are audible in the translated text. No individual participant can be party to all the interactions through which a translated volume is realised, but by tracing the interactions and exchanges in which I engaged to produce my final draft translation, I show the nature, extent and limitations of my role as a co-producer of knowledge.

The 'archaeological' evidence for my study is drawn from different sources and dates from my initial discussions of a possible translation with the author shortly before his unexpected death in 2009. If Baridon had lived longer, he would have taken the initial proposal through his American publisher and investigated the

possibility of funding the translation through the *Centre national du livre* (CNL), as he had done for my earlier translation for Penn Press of his *Histoire des jardins de Versailles* (Baridon, 2008a). After his death, partly as a personal tribute to him, but also in response to the intrinsic interest of tackling a challenging text, I contacted his US editor, John Dixon Hunt and offered to translate the text *pro bono*. Dixon Hunt requested two readers' reports for Penn Press (see Appendix 1, Reports A and B), one from a classicist with an interest in landscape and one from a landscape historian. The project was accepted and the translation rights acquired in 2010. The completion of the first two drafts was delayed until October 2014, because of a change in my personal circumstances, but the text was deemed to have a long shelf-life (Report A) and the project went ahead after the editorial revisions had been completed and the new art programme agreed in July 2016 (see Appendix 4). The two academic reports served as an informal task brief and I also quote from correspondence with the publishers and family members, together with three draft versions of the translated text (D1; D2; D3). The earliest of these (D1) was my uncorrected version, carried out when my information-gathering techniques were less highly developed than they would later become (see Sample 1, Appendix 2); the second (D2) is my own revised version, which subsumed corrections and rewordings suggested by the verifier, Haydn Mason (see Samples 1, 2 and 3, in Appendix 2); the third (D3) was the final draft version which included the corrections and revisions made by the academic editor of the series, John Dixon Hunt (see Appendix 3). As part of those revisions and key to the 'authorisation' of the text, a new editorial preface was collaboratively produced and substituted in Draft 3 for the translated authorial preface. In addition to the draft versions and collaborative emendations, I refer to the replacement art programme for the translation agreed with Gisèle Baridon, the author's widow and copyright holder, and with Laurent Baridon, his son, an academic art historian (see Appendix 4). Private information and documents (including the authorial files and publisher's proofs of the source text) were generously made available to me by the Baridon family and additional written or recorded comments were made by family members and other academic and editorial colleagues who offered specialist advice.¹⁷

¹⁷ Quotations from emails and draft documents have been reproduced without editing to preserve the form in which they were exchanged.

Academic translation is generated by and for academic communities. I therefore begin in Chapter 1 by showing how interlocking national and international academic networks connected the principal human agents involved in the *Naissance* translation. The interpersonal affinities between these individuals prompted the translation commission and explain the configuration of the global, bicultural and bilingual ‘laboratory’ in which the translation was produced. I trace the development of those links and position the source text author nationally and internationally as a cultural historian of garden and landscape. The cultural, linguistic and academic openness to difference which characterised his interpersonal networking is paralleled by the ‘networked’ methodologies which he used in his writings to build interdisciplinary connections between the different ways of seeing and knowing that give us ‘our human purchase on the world about us’ (Kemp, 2006, p.2).

The construction of comparability between a source text and its translation depends on the identification of resemblances and differences between the two discourse communities and texts connected by the translation process. In Chapter 2, I situate the source text intertextually and contextually in relation to a ‘*dérive*’ (Briffaud, 1998, p.2) in French landscape history in the 1990s, to which it was a response, mapping it against the somewhat different preoccupations of Anglophone landscape historians. Politicised disputes about the ‘invention’ of landscape had no direct parallel in Anglophone communities, as different studies show (Roger, 1997; Briffaud, 1998; Harris, 1999; Luginbühl, 2007; Sgard, 2011). In its localised French context, the design of the source text as a convivial ‘promenade’ in a textual landscape and Baridon’s dialogic rhetoric of persuasion were a means of managing disciplinary conflict as well as presenting evidence. In Anglophone communities, by contrast, the translation functions differently, serving a wider and more generalist readership than that of the source text. Comparability between source and target text is, therefore, constructed primarily through the range, selection and sequencing of the textual and pictorial evidence which Baridon brought together in an encyclopaedic synthesis.

A translated academic text must be brought into alignment with the expectations of scholarly discourse in the receiving community if it is to contribute effectively to the production of new knowledge (Goldhammer, n.d.; Heim and Tymowski, 2006; Bennett, 2007b; 2012; 2014). In a print-based monograph, that

process of validatory ‘rebranding’, as Bourdieu (2002, n.p) describes it, is accomplished peritextually (book jackets and covers, prefaces or forewords, endnotes, footnotes and other scholarly supplements), intratextually (in the construction of the core authorial text), and epitextually (readers’ reports, marketing materials, reviews). The angle of view in Chapters 3, 4 and 5 of my thesis, therefore, shifts and narrows to focus on the ‘englishing’ of *Naissance* and on the translator’s role as the co-producer of an authoritative, autonomous work of scholarship which offers ‘the potential basis for the creation of ideas’ (Heim and Tymowski, 2006, p.7) in the receiving community.

A reader crosses the peritextual ‘thresholds’ of a book package to enter a text (Genette, 1987) and the interactions between the translator and editors in the construction of the translated editorial peritext are the primary focus of Chapter 3. Peritextual sites are particularly significant in ‘authorising’ an academic text, positioning it intertextually and communicating its value and relevance in the receiving system (Hyland, 2015, pp.6-11). They are also the most revealing of differences between French and Anglophone academic publishing practice. In their respective expectations of academic authors, Penn Press and Actes Sud reflect discursive differences which researchers have observed in studies comparing French and Anglo-American intellectual styles and discourse conventions (Galtung, 1981; Colson, 1993; Siepmann, 2006; Bennett, 2009; 2012; 2014; Sapiro, 2012c; Carter-Thomas and Rowley-Jolivet, 2013; 2014). In their *Guidelines for the Translation of Social Science Texts*, Heim and Tymowski (2006, p.7) describe the translator as the author’s ‘representative’, but they make only minimal reference to cultural and intertextual differences in publishers’ expectations of the authorial peritext. Yet it is in these sites where the extent and limits of the translator-function are most apparent. Although the intertextual relations which anchor a translated text within the receiving discourse community are largely the responsibility of the primary translator, the translator-function is not socially acknowledged as validatory and cannot independently ‘authorise’ the scholarship of the translated text. The interactions between editor and translator traced in this chapter explore that boundary, showing how and why the ‘voice’ of the editor-in-text supplanted that of the author in a new editorial preface which replaced the translated *avant-propos*. This appropriation of the authorial function in a key site contradicts the social

expectations of translated discourse, but it is a means of ‘hosting’ an unfamiliar textual structure and methodology and of optimising the innovative epistemological hybridity of the translated text.

The focus of Chapter 4 is the interaction between human agents in the construction of the translator’s textual voice. Across the Anglophone academic sector, authorial responsibilities are highly regulated, especially in the preparation of scholarly supplements (bibliographies, footnotes, end-notes, appendices, art work and permissions). These structure the intertextual relations of the text and demonstrate the reliability of the evidence base. Drawing on studies of evaluation in translation (Hermans, 2010; Munday, 2012; 2014a), I show how a series of ‘critical points’ which would impede a favourable reception of the translation were collaboratively identified. The different evaluative perspectives of the editor and publisher’s readers modified my own tactical reading of *Naissance*, but the interventions needed to address these critical points required a level of textual manipulation beyond the social expectations of translated discourse. A radical adaptive strategy was licensed by a process of consultation and collective decision-making within the production network. My own discursive interventions were bolder and more extensive than would otherwise have been the case, while the editor’s revisions and covert rewriting of the epilogue had a key validatory function, increasing academic comparability with the source text by reinforcing the value and relevance of the translation for its new readership.

In Chapter 5, I consider the construction of intertextual relations within the translation from a different perspective, foregrounding the function of textual interactants as guarantors of academic credibility within the core text and the peritextual supplements. The information-gathering techniques which I used to acquire the lexicon, knowledge and conceptual understanding needed to translate the text mirrored those which have been shown to characterise the working practices of interdisciplinary scholars in a number of studies (Palmer and Neumann, 2002; Hitchcock, 2013; Putnam, 2016). They were, however, conducted in a bilingual environment and designed to construct intertextual comparability between source and target texts. The ‘textual voices’ of the scholars and translators whose work I consulted are omnipresent in the translation, either overtly in the extracts quoted in the text, or covertly in the voice of the translator-in-text. These textual interactants

directed my conscious decision-making and helped determine the wording of the translation. Their scholarly authority is key to the intertextual credibility and rigour of the translation. That agentive power is most clearly demonstrable in the substitution of English translations for the French translations quoted by the author. Comparison between different French and English versions of the same text exemplifies the process of linguistic sedimentation through which ‘equivalence’ is constructed and testifies to the *possibility*, however imperfect, of translation (Ricoeur, 2004b, p.40). At the same time, the irreducible interpretative differences between them reflect the situated specificity of each translation event and the relational instability between any translated text and its designated ‘source’. These translated intertexts are active interpretants in the construction of the historical narrative in which they are embedded and in the reader’s reception of the source texts to which they allow a passage.

‘Multiple translatorship’ is not a new phenomenon. In my conclusion, however, I suggest that new technologies create a holistic mode of text production in which the translatorship/authorship binary can be replaced with a model of translation predicated on a negotiated, ethical and ‘hospitable’ reworking of a text. Accelerated, multidirectional exchanges between translators, academic gate-keepers and authors expand the limits of ‘translatorship’ and license text producers to rework the text, taking account of advances in scholarship, different research agendas or publication in a different medium. This, in turn, optimises the distinctive contribution to scholarship made by the translator and by the epistemological and discursive hybridity of a translated text.

Today’s rapidly changing academic landscape creates an opportunity to mainstream translation within global networks of collaborative knowledge production. But that can only happen when the independent contribution of translators as co-producers of knowledge is institutionally acknowledged. This project offers an example of translation practice *as* research. It challenges the assumed limits of the translator-function, but also shows how, through translations and retranslations, the twin concepts of *paysage/landscape* evolve differently in time and space, thus opening the way to further transdisciplinary investigations of that phenomenon. Linguists within universities are potential leaders in promoting international knowledge exchange through translation and countering the increasing

language deficit in Anglophone communities recorded by Stein-Smith (2016). The field of Translation Studies now plays an important part in language provision and research across the UK higher education sector. With suitable protocols in place (Morita and Ishida, 2011), collaborative translation networks can offer students an opportunity for situated learning, as Hanna Risku (2016) has demonstrated. Integration between research and practice is well established in other fields of study, such as Education, Health Sciences and Theatre Studies, where the practitioner-researcher is a recognised member of the academic community. There is no reason why Translation Studies should not follow a similar path.

Chapter 1. Networks and Networking

Academic translations are produced within networks (social, institutional and technical) which connect individuals and institutions within different research communities whose interests converge and interlock. Even in similar contexts, each translation ‘event’ varies on a case-by-case basis, bringing together people, tools and technologies in different configurations.¹ The specificity of a single production network is captured by the metaphor of a ‘laboratory’, which Latour and Woolgar (1979) use to describe scientific knowledge production. A translation ‘laboratory’ evokes both the concept of a social and institutional workplace from which a new product (the translated text) emerges and the materialities and medialities (objects, tools, situated spaces, global technical networks of all kinds) which condition and control collaborative text production. But a ‘laboratory’ is also a site of innovation, discovery and transformation. It is an image which foregrounds the independence of a translated text as a new discourse of knowledge, a status socially and legally withheld by its metatextual designation as a ‘translation’ (Hermans, 2007a, p.9). Contributors to a volume on translation history edited by Delisle and Woodsworth (2012, pp.195-126) have demonstrated the creative power of translations in the generation of knowledge through the centuries, but that, in turn, begs the question of how the innovatory potential of a translated text is recognised and realised by those who commission and produce it. How, in other words, is a title chosen for translation and how is an academic text transformed during the translation process? In this chapter, I consider the global ‘laboratory’ in which the *Naissance* translation was conceived and produced, setting the translation commission within the wider academic context of the research communities from which it emerged.

¹ I follow Ehrensberger-Dow, Englund Dimitrova, Hubscher-Davidson and Norberg (2015) in distinguishing between the translation ‘event’ which sets an instance of translation within its social context and the translation ‘act’ where the primary focus is on the cognitive and mental processes of the translation.

National and international networks

‘Tout auteur rêve d’être traduit aux États-Unis’ (Sapiro, 2012b, p.57). Academic authors, like their literary counterparts, gain international visibility and symbolic capital from publications in English, but translation commissions are rare. Knowledge production, however, is far from monolingual. In countries such as France and Germany, which have large academic communities and centrally positioned languages, leading scholars, particularly in the humanities and social sciences, are likely to publish their most important studies in the dominant language, even if they also publish and speak in English (Hyland, 2015, pp.123-124). Although monographs are more likely to attract publishers than other texts (Sapiro, 2014b, p.2), there are no simple criteria for the selection of titles for translation. Translation commissions depend on concrete social relations and dialogic exchanges at international level between editors, scholars and (much less often) translators, individuals, in other words, who have sufficient linguistic and academic capital to value the contribution which a text produced in one academic community could make if it were translated for readers in another (Sapiro, 2014c, pp.19-23; Bourdieu, 2002, n.p.; Ricoeur 2004a, p.8). Any academic text is enmeshed in the discursive practices of the community in which it is produced and the relationship of intertextual comparability, or ‘equivalence’, between a translated academic text and its designated ‘source’ requires the alignment and integration of two different sets of discursive practices, so that the translated text can function independently as a credible piece of scholarship in the receiving culture. That complex process of recognition and reorientation begins within the national and international academic networks connecting academic authors with the producers and publishers of translations. In the case of *Naissance*, a close relationship (professional and personal) between the author and his US editor led to a reciprocal accumulation of network capital. That, in turn, laid the foundations for the translation commission. Parallel affinities explain my own involvement as the primary translator and the informal configuration of the production ‘laboratory’ from which the translated text would emerge.

Landscape Studies emerged as an interdisciplinary academic field in the US and UK only in the 1970s,² and both John Dixon Hunt, the US editor of the translation, and Michel Baridon, the source text author, began their careers as scholars of English. Baridon's development as a leading English scholar and cultural historian of gardens and landscape can be mapped against the trajectories described by Bourdieu (1984; 1989) in his two major studies of the French higher education system. Like many other 'fils d'instituteurs', Baridon entered the tertiary sector through the 'petite porte' (Bourdieu, 1989, pp.198-199) of the *École normale supérieure de Saint Cloud*, a strategically important intermediate space for students with less inherited symbolic capital than those in more prestigious institutions. After a *doctorat d'état* on Gibbon and the myth of Rome, later published by Champion (Baridon, 1977), he was appointed in 1975 as *professeur de civilisation britannique* at the Université de Bourgogne in Dijon. By the early 1980s, however, his academic migration into garden and landscape history had begun and would continue well beyond his formal retirement in 1991.

Measured against Bourdieu's indicators of capital,³ Baridon increased a modest stock of inherited educational capital through conventional channels: educational success, academic leadership within his own institution and participation in wider national and international academic networks. He occupied a position of power and prestige as a leading *angliciste* and eighteenth-century scholar within the national university field where his symbolic capital was acquired initially through university networks of fellow academics (Bourdieu, 1984, p.112). Unusually, it was only after his retirement that his 'capital de notoriété' as a historian of gardens and landscape would increase sharply beyond academic circles as a result of a high-profile television award in 1999.

An individual's symbolic and academic capital, however, varies in different contexts. The commissions for translations of Baridon's major publications cannot be understood without reference to the academic networks which transcend national frontiers and connect scholars across the world. Bourdieu's analyses of power relations in the field of French higher education are pertinent to Baridon's early

² A useful point of reference in that respect is the establishment of the Garden and Landscape Studies programme at Dumbarton Oaks Research Library in 1972 (Dumbarton Oaks, 2017).

³ See Bourdieu (1984, pp.60-61) for indicators of different types of capital in the field of French higher education.

career, but they predate the complex communication technologies which in recent decades have accelerated the growth of international research communities and transformed academic working practices globally and across all disciplines. Bourdieusian concepts of ‘field’ and ‘habitus’ are, therefore, too limited to account fully for the current relational fluidity of disciplinary or interdisciplinary groupings at a national or international level.⁴ Scholars who specialise in languages and cultures other than those of the local research community to which they belong are, in many ways, akin to translators. They occupy an intermediate space which is neither separate from, nor coextensive with, a national field, but allows the accumulation of intellectual and network capital in bi- or multilingual milieux. Local institutional and disciplinary hierarchies do not hold good within a global geopolitical space where agentive networks and power relations are differently configured. In these intermediary environments, linguistic capital is a more important asset than is often recognised in Anglophone research communities. Although first-language English speakers may be advantaged (Hyland 2015, pp.45-66), the reciprocity created by the capacity to operate in more than one language increases the social, cultural and intellectual benefits which accrue from face-to-face and online academic networking in the global arena.

The personal and professional exchanges between Baridon and John Dixon Hunt illustrate that reciprocity. Both scholars were fluent in English and French, both were enthusiastic about interdisciplinary approaches in the humanities, and both actively promoted international links. Dixon Hunt’s disciplinary ‘migration’ from English literature to garden and landscape history, however, began in the 1960s, much earlier than Baridon’s (Dixon Hunt, 2016, p.166). Interest in the affective and aesthetic qualities of gardens and landscape grew in Anglophone circles from the 1970s (Wylie, 2007, p.5) and Dixon Hunt’s international prestige as a garden and landscape historian and founder of *The Journal of Garden History*,⁵

⁴ Alice Sullivan has discussed the limitations of Bourdieu’s account of cultural reproduction outside the immediate context of the French higher educational system where institutional and social divisions are less fluid than in other national contexts (Sullivan, 2002, pp.150-153). See also Reine Meylaerts (2005).

⁵ The title of the journal (founded in 1981) was changed in 1998 to become *Studies in the History of Gardens and Designed Landscapes* in 1998 and it remains as influential in the field as Dixon Hunt himself (Bann, 2006, n.p.). Dixon Hunt’s important study *The Figure in the Landscape* (1976) explored affective attitudes to landscape and the interaction between painting, poetry and gardening in eighteenth-century England. Under his leadership as Professor and Chair of Landscape

was already established before he ‘opened the garden gate’ for Baridon in the early 1980s (Baridon, 1998, p.1192). Dixon Hunt’s status in the field was consolidated when he followed Elisabeth MacDougall as Director of Studies in Landscape Architecture at the prestigious Dumbarton Oaks Research Library in 1988 (Dixon Hunt, 2016, p.168), where he created ‘a powerhouse of international research’ (Bann, 2006, n.p.). It was through Dixon Hunt that Baridon spent a year as a Fellow in Garden and Landscape Studies at Dumbarton Oaks in 1987-1988, a post which gave him wider access to US networks in garden and landscape history, reinforced the impact of Anglophone scholarship on his work and increased his international visibility as a garden and landscape historian.

On his side, Baridon had a similarly high international profile. The French *Société d’études anglo-américaines des XVII^e et XVIII^e siècles* (SEAS), where he ran an *atelier* on ‘art, histoire, idées’ for a number of years, consolidated the links between Anglophone and Francophone research communities, as did the bilingual journal *Interfaces: Image, Texte, Langage*,⁶ which Baridon founded with colleagues in France and the US. Moreover, as Vice-President of the *Société française d’étude du XVIII^e siècle* (SFEDS) and as Secretary General to the International Society for Eighteenth-Century Studies (ISECS) for many years, Baridon exercised considerable power at national and international level and was the prime mover in numerous international *rencontres* in France and elsewhere. Each man, in other words, was able to create opportunities for the other to increase his standing in the international community of garden and landscape historians across the globe.

Such reciprocity between scholars, however, only comes about if there is a genuine congruence in their research interests as well as a personal friendship. That was the case for Dixon Hunt and Baridon. Baridon’s profile as an *angliciste* is apparent intertextually in the prominence of Anglophone scholarship in his writings before, as well as after, his profile as a garden and landscape historian was established. Landscape research in France was slow to gather momentum (Luginbühl, 2007), and Dixon Hunt heads a list of US and UK scholars whose work Baridon acknowledged as particularly significant for his own early work. Other names acknowledged are Joseph Disponzio, Dora Wiebenson, F. Hamilton

Architecture at Penn Press, he brought together design and conceptual theory, putting the department at the leading edge of research (University of Pennsylvania, 2016).

⁶ The title is given in places as *Interfaces: Image, Texte, Langage* (my underlining).

Hazlehurst, David L. Hays, Kenneth Woodbridge and Christopher Thacker (Baridon, 2003b, p.321). Dixon Hunt and Baridon shared a culturalist concern with the ‘full narrative of gardens and landscapes’ (Dixon Hunt, 2016, p.168), but their common ‘migration’ from English Studies also reflected an equally keen interest in the wider dialogue between word and image. Just as Dixon Hunt (2016, p.168) set out to ‘probe the fullest meaning of sites [...] within (or sustained by) a proper inquiry into a site’s historical and cultural context’, so in *Naissance*, Baridon (2006, p.15) sought to ‘faire en sorte que [l’histoire] parle avec plus d’autorité encore parce que le paysage est devenu [...] l’expression tangible de notre patrimoine’ (Baridon, 2006, p.19). Similarly, while Dixon Hunt (2016, p.170) founded the journal *Word and Image — a Journal of Verbal/Visual Enquiry* in 1985 and was ‘tempted by the exchange between writing and looking at places’, the stated mission of *Interfaces: Image, Texte, Langage*, the journal set up by Baridon and his colleagues, was to explore ‘la surface de partage, entre deux moyens d’expression différents mais connexes: l’image et le langage’ (College of the Holy Cross and Université de Paris 7, 2008). Given the consonance between the professional profiles of the two scholars and their mutual empathy, the suitability of Baridon’s two monographs for publication in *Penn Studies in Landscape Architecture*, of which Dixon Hunt is the academic editor, comes as no surprise. As Sapiro (2014c, p.20) observes, such elective affinities between scholars and ‘academic gatekeepers’ are important determinants in the choice of titles for translation.

The same can be said, though to a lesser extent, for the choice of translator. According to Frisani, McCoy and Sapiro (2014, pp.158-159), that decision is ‘délicat et crucial’; professional translators are preferred by publishers and they are likely to be chosen through interpersonal connections. The translator profiles collected by Frisani and her colleagues suggest that many have links with academic institutions, but their working practices and the tools and resources to which they have access have not yet been investigated (Frisani, McCoy and Sapiro, 2014, p.159). My own profile as an academic translator corresponds closely with patterns which they describe and, as I demonstrate in Chapters 4 and 5, the translation of *Naissance* would not have been a viable project without the networks and resources to which full membership of a research institution gave access.

My academic career began with work on Roman antiquity in the long eighteenth-century, a field of interest where the dominance of English as an academic *lingua franca* is partially countered by the political, intellectual and cultural prominence of France. As a result, academic events and initiatives still frequently take place in a bilingual environment.⁷ Always keen to promote Franco-British links, Baridon ran a series of joint conferences in the 1970s, with colleagues in the newly fledged British Society for Eighteenth-Century Studies (BSECS), many of whom were French specialists. In the first of these, his counterpart in the British Society was Haydn Mason, my husband and the verifier of both my translations of Baridon's work. Their mutual interest in intellectual history led to a close interpersonal relationship, through which I initially met Baridon, when I, too, held an officer role in BSECS. As his obituarists confirm, Baridon's generosity as a host extended his professional networking beyond the immediate academic environment to link families as well as individuals (Carré, 2009; Ogée, 2012; Chevignard and Bernez, 2013). The close personal friendship between our families was cemented by continuing links through international and national associations for eighteenth-century studies, as well as by Haydn Mason's editorship of the *Studies on Voltaire and the Eighteenth Century*, and by my own year as *maître de conférences* at the Université de Bourgogne, an exchange organised by Baridon on my behalf. Baridon's long period of office as Secretary General of ISECS coincided with the 1991 International Congress on the Enlightenment in Bristol of which Haydn Mason and I were joint organisers, and with Mason's presidency of ISECS. My own academic trajectory took me out of mainstream eighteenth-century studies into academic management for more than a decade until I 'migrated' into Translation Studies at the University of the West of England. At that point, my connections with Baridon, together with his knowledge, as a colleague, of my interest and competences as a translator, led to a contract in 2006 from Penn Press to translate

⁷ That may partly explain the formal parity between French and English in the transactions of the International Society for Eighteenth-Century Studies, although the fact that the secretariat is based at the Voltaire Foundation in Oxford may also have helped to maintain support for linguistic diversity. It is noteworthy that all the non-Francophone Presidents of the quadrennial congresses listed on the ISECS website have been specialists in French and had bilingual competence (International Society for Eighteenth-Century Studies, 2018). There is a similar recognition of linguistic parity in the website of the International Society for Word and Image Studies (2018), which has been linked to the journal founded by Dixon Hunt.

his history of the Versailles gardens and established my links with John Dixon Hunt and his colleagues in the publishing house.

Comparing scientific *savoirs* in eighteenth-century Europe with the post-millennial academic landscape, Franck Salaün and Jean-Pierre Schandeler (2011, p.5) contrast the absence of formal disciplinary conduits of knowledge during the Enlightenment with the scenario in today's world, where the disciplinary landscape is complex. On the one hand, disciplines are divided and scholars working across disciplinary boundaries in the humanities and social sciences can still encounter the resistances described by Julie Thompson Klein (2005). Yet in a global economy, the need for interdisciplinary collaboration is growing rapidly and the new ways of knowing permitted by new technologies are extending the viability and complexity of global, interdisciplinary projects. As a result, academic translators increasingly work across discipline boundaries. Garden and landscape studies exemplify this phenomenon. Not only do they bring together specialists from across the disciplines (designers, ecologists, engineers, botanists, geographers, historians), but as Anne Sgard (2011, p.142) puts it: 'Incontestablement, le paysage est à tout le monde'. An interdisciplinary scholar (and *a fortiori* an interdisciplinary translator) has to acquire the cognitive skills to negotiate different disciplinary networks of knowledge, but also the linguistic skills needed to communicate effectively with stakeholders coming from very different academic and professional discourse communities. Baridon's methodologies had always been interdisciplinary, but his academic career took a different turn after his retirement. As the following sections show, the heterogeneity of the new national academic and political networks in which Baridon became engaged presented different interpersonal and rhetorical challenges. Accordingly, the strategies which he deployed in his post-retirement publications were innovative and more daring than those in his earlier academic writings.

Disciplinary networks and the challenges of 'boundary rhetoric'

In a bibliographical *état présent* of word/image theories for the journal *Interfaces: Image, Texte, Langage*, Baridon (1994, p.231) identifies three main theoretical approaches to word/image relations, noting *en passant* that these correspond to the ternary division of Anglophone studies in France: linguistics, civilisation and literature. Baridon's first major monograph on Edward Gibbon, which explored the

relationship between Gibbon's representation of the fall of the Roman Empire and the political and ideological *chassé-croisé* in eighteenth-century Britain, positioned him as a cultural historian and was, in that sense, the foundation stone for the rest of his career. Following in the historiographical tradition of Arthur Lovejoy (Baridon and Lovejoy, 1991), Baridon saw the task of the intellectual historian as extending beyond the boundaries implied by labels such as 'philosophy' or 'political theory'. He suggested instead that it should encompass the full complexity of a given culture: 'un historien n'est pas un philosophe ou un théoricien de la politique et pour comprendre comment se forme sa pensée, il faut donner aux luttes d'idées qu'il traverse leur poids de réalités humaines' (Baridon 1977, p.75). As one reviewer said of Baridon's monograph on Gibbon: 'Ce qui frappe à la lecture, et dans le concret des analyses, c'est le sens constant chez lui de la complexité et de l'interaction des facteurs. La réalité ou le substrat, n'est pas 'reflété' dans les idées mais réfracté à travers les traditions culturelles' (Vitoux, 1978, p.106). Dialogue and exchange as a means of mediating disciplinary and cultural complexity were part of Baridon's practice from the beginning.

Baridon's post-retirement transition from a professorial post in English to the wider arena of landscape design and national policy was, thus, a reorientation rather than a bifurcation. In his early studies on gardens in the 1980s, he explored the way in which the English garden park moved away from the rigid forms of geometric abstraction and linear perspective towards a space constructed by sense data rather than by sight alone (Baridon, 2000). In the English garden, the rhetoric of empiricism would challenge the Cartesian formality of the French garden, so that the representation of nature in garden design became an ideological and political expression of national identity. In his many studies of this phenomenon, Baridon inscribed the discourses of science, ideology, literature, and art in the history of eighteenth-century gardens and landscapes, drawing on a range of different disciplines and displaying a remarkable capacity to shift seamlessly from synthesising, panoramic surveys to detailed analyses. These shifts of focus allowed parallels and connections between different visions of the world to emerge (Chevignard and Bernez 2009, p.84). As we shall see in Chapter 2, the movement from synthesis to close analysis of different texts and images characterises the 'encyclopaedic' interdisciplinary methodology of *Naissance* and of its spectacularly

successful predecessor *Les jardins. Paysagistes – jardiniers – poètes*, published eight years earlier. As a preliminary to exploring Baridon’s methodology in more depth, however, it is worth considering the interpersonal as well as the intellectual challenges that are encountered by those (including translators) who work at the interface between disciplines.

Interdisciplinary studies were uncommon in France when Baridon began his work on English gardens (Chevignard and Bernez 2009, p.84). It was not until the 1980s that landscape studies as a research field began its rapid expansion in France, more than a decade later than had been the case in the UK and US (Donadieu, 2009). Like many other interdisciplinary areas of study, landscape research responded to a social need beyond the institutional limits of an academic research community (Frodeman *et al.*, 2010, p.xxxi). Baridon (2006, pp.14-15) commends the fact that a benchmark collection of essays on landscape theory edited by Alain Roger (1994) included contributions from sociologists, geographers, philosophers, a historian, a political scientist, literary specialists, landscape architects, a teacher at the *École des Beaux-Arts*, an agronomist, and an ethnologist. To write and translate for such a heterogeneous readership is, however, challenging, both cognitively and linguistically.

Working harmoniously across discipline boundaries is not always easy and, as we shall see in Chapter 2, the debates in France in the 1990s to which *Naissance* was a contribution were acrimonious. Despite growing interdisciplinarity, the surface structures of academic institutions are still liable to create the competing hierarchies of power observed by Julie Thompson Klein (1996, pp.6-7). Disciplines and interdisciplines are not monoliths, as the binary opposition between them might suggest. ‘Branching’, as Wolfgang Krohn (2010, p.31) calls it, results in breaks, cracks and shifts in (inter)disciplinary groupings. On the one hand, levels of specialisation continually increase, causing a centrifugal fragmentation of knowledge production. On the other hand, the thrust of interdisciplinarity is centripetal. It aims, at a minimum, to establish connections between *savoirs* (‘bridge-building’), or it can go further and develop integrated methodologies and conceptual frameworks (‘restructuring’).⁸ In any event, as different studies show

⁸ Although terminology defining interdisciplinarity has yet to stabilise fully, the distinction between ‘bridge-building’ and ‘restructuring’ has gained wide currency (Thompson Klein, 2010, p.21).

(Thompson Klein, 1996; Tress *et al.*, 2003), there is a tension between a relational, pluralistic model of knowledge production which seeks to establish connections between disciplines and a cumulative model of increasing specialisation within ever-narrowing confines, each with its own social, intellectual and discursive practices.

I noted in my introduction that topological metaphors are shared by translation and (inter)disciplinarity. In both contexts, they evoke a practised space, defined and bounded by the customs, languages and cultures of communities who live and work there. They suggest the risks of uninvited trespass, contested frontiers and shifting relations of power, but also the excitement of exploration, travel and discovery of the unknown. Interdisciplinary writers, like translators, are Janus-faced. They mediate between different academic communities, seeking to bring together the different sets of social, intellectual and discursive practices which characterise academic communities (Bourdieu, 1984, pp.75-96), and to connect them in new hybrid discourses of knowledge. If there is little common ground in methodologies and knowledge paradigms, there is always a risk of mutual incomprehension, rivalry or suspicion, particularly when stakeholders are unequal in status within institutional structures and their interests collide. Baridon's post-retirement publications are characterised by rhetorical strategies which sought to counter such resistances, address a disparate readership and promote consensus.

The gates of Versailles: new networks, new publishers, new readers

From a rhetorical perspective, it is useful to divide Baridon's major book-length publications on gardens and landscape into three categories. In the first are monographs aimed at a specialised academic market: *Le jardin paysager anglais au XVIIIe siècle* for Dijon University Press (2000), and the *Histoire des jardins de Versailles*, published in 2003 by Actes Sud in partnership with the *Établissement public du musée et du domaine national de Versailles*. In the second category are two illustrated *beaux livres* aimed at a heterogeneous but educated readership. *Jardins de Versailles* was co-published in French and Italian by Actes Sud, Motta and the *Établissement public du musée et du domaine national de Versailles* in 2001, while *L'eau dans les jardins d'Europe* appeared with Mardaga in 2008 and won the Prix René Pechère, an award commemorating a Belgian landscape architect. In both these volumes, the dialogue between word and image reflected the close

collaboration between the author and photographers commissioned to produce the art work. Finally, there were two synoptic compilations of texts and images embedded within an extended critical commentary of which *Naissance* was the second. The first *Les jardins. Paysagistes – jardiniers – poètes* was on gardens,⁹ while *Naissance* has a similar structure, but traces pre-Renaissance representations of landscape in the West. These volumes, like the *beaux livres*, were aimed at a diverse readership, although in the case of *Naissance*, the target market was more narrowly academic. Prospective readers of *Naissance* had different disciplinary backgrounds, but were primarily students or researchers in the national schools of landscape architecture where landscape history was a compulsory component of the national curriculum (Baridon, 2003b, p.312). Baridon's methodology and interdisciplinary rhetoric in these two volumes were very similar and a comparison between the two contextualises the challenges faced by the translators of *Naissance*.

Jardins was an immediate success. It is a work of over 1,000 pages, published in 1998, covering more than 420 gardens from across the globe from the gardens of creation myths to Land Art and the 'cosmic' creations of Robert Morris, Robert Smithson and Nancy Holt. It is still a benchmark work of reference for French garden and landscape historians, but it was also responsible for a sharp increase in Baridon's symbolic capital after it won the 1999 *Prix France-Télévision* for the best 'essai' of the year. The competition is widely covered on all television channels and in the press, and the winning author is invited to appear on radio and television programmes.¹⁰ Baridon proved to be a charismatic performer and his media presence increased rapidly. So, too, did his prominence as an academic and consultant in professional networks which linked training and research in landscape architecture to policy-making and national heritage. As a result, 'Baridon' became a 'brand name' among French landscape historians and *Jardins* would later serve to position the similarly structured *Naissance* intertextually within French scholarship on garden and landscape history. It is worth examining this award more closely

⁹ In later discussion, I shall refer to this text as *Jardins*.

¹⁰ Baridon was a popular speaker and equally at ease on radio and television, whether on France Culture or Europe 1. In her tribute to him, Marie Odile Bernez (Chevignard and Bernez, 2013, p.83) said: 'C'était un interlocuteur idéal pour les émissions de radio ou de télévision, parce qu'il avait une présence, une très belle voix, mais aussi parce qu'il était très à l'aise pour parler et communiquer ses idées'. Her comments are evidenced online in a video clip from 2004 (Textes et Documents pour la Classe, 2014).

since the designation of *Jardins* as an ‘essai’ casts light on the methodology and interdisciplinary rhetoric which Baridon would employ a second time in *Naissance*.

To an Anglophone reader, an authoritative academic work of reference seems an unlikely candidate to win a mainstream television award, especially one decided by a panel of viewers selected to reflect social diversity. *Jardins* had been commissioned for Robert Laffont’s high-profile *Bouquins* collection, a series known for high quality dictionaries and works of reference. After 1985, the collection was reoriented more clearly towards the educational market, notably in universities and extended to include ‘dictionnaires thématiques’,¹¹ a category which best describes *Jardins*. Like *Naissance*, *Jardins* is indisputably the work of a ‘savant’, but equally clearly, it appealed to a wide range of readers. Admittedly, *Jardins* appeared at an opportune moment: ‘L’heure est aux jardins’ (Baridon, 1998, p.1). Interest in ecological questions was growing in France at the time and Dale L. Sullivan (1995) has shown that *kairos* and successful interdisciplinary writing are often linked. In the weeks following the award of the prize, *Jardins* rose to be fourteenth on the best-seller list in Laffont’s large *documents/essais* section.¹²

The popular appeal of a text which takes as its point of departure the premise that ‘[le] jardin apparaît comme une modélisation du monde, une reconstruction de la nature par l’homme’ (Baridon, 1998, p.221) is not self-evident. That is, however, to ignore the distinctive position occupied by the ‘essai’ in the French literary and academic systems. According to Marielle Macé (2008, n.p.), it represents ‘un style de pensée propre à la tradition littéraire française’ and a means of resisting ‘un sentiment d’incompatibilité entre écriture et savoir’. Like a literary text: ‘[un essai] importe autant que le roman à nos vies, à nos affects et à nos conduites,’ but it is received differently; it is read ‘un crayon à la main’, so that its readers can underline, mark and extract the ‘idées-phrases’ which are crystallised in the text (Macé, 2008, n.p.). In other words, the rhetorical force of the ‘essai’ does not depend on painstaking, rationally ordered argumentation, but on the memorable, ‘quotable’ expression of ideas (Macé, 2008, n.p.). Generically, it is ‘un ordre situé entre le général et le particulier qui est celui des bons exemples, échantillons ou paradigmes’ (Macé, 2008, n.p.). Macé’s description exactly captures the intellectual style of

¹¹ Reported by Robert Kopp as corresponding member of the *l’Académie des sciences morales et politiques* and published on Canalacadémie (n.d), the joint website of French academies.

¹² Documentation on the award of the prize and the notification of sales is in the family papers.

Jardins and *Naissance* and of Baridon's 'beaux livres'. As he puts it: 'Le vrai savoir n'est pas morose' (Baridon, 1998, p.9). There is no disjunct between academic and literary discourse and no contradiction between 'des informations fiables et des pages bien écrites' (Baridon, 1998, p.9). As we shall see in Chapter 2, the generalising characteristics of the 'essai' (the avoidance of jargon, the taste for aphorism and the use of literary devices) are integral to the success of Baridon's interdisciplinary rhetoric among both academic and general readers. For Anglophone publishers, by contrast, the intermediate order of the 'essai' described by Macé is perceived as both too erudite and not erudite enough (Sapiro, 2012b, p.98).

Unlike academic publishing in the US and the UK, the French academic sector is not dominated by the practices of powerful university presses. The market is divided. In the humanities and social sciences, many of the most prestigious French imprints are generalist, commercial publishing houses, often with a strong literary profile (Assié, 2007; Bosser, 2012; Sapiro, 2012b, p.90). Actes Sud, the publisher of three of Baridon's books and one of the few surviving provincial presses founded in the 1970s, is now a medium-sized independent, and predominantly literary publishing house.¹³ Although it is also a leading academic publisher of French landscape studies, its practices reflect the literary profile on which its reputation primarily depends. They differ markedly from those of Penn Press, a long-established academic press, linked with the University of Pennsylvania, an Ivy League institution. The university's high standing in landscape architecture is reflected in the publisher's list and in the creation of the landscape series of which Dixon Hunt is the academic editor and for which the translation of *Naissance* was commissioned.

Among the obstacles to the translation of French historical writing observed by Sapiro (2012b, pp.98-99) are a perceived lack of academic rigour and inadequate scholarly supplementation (footnotes, bibliography, indexes). Sapiro does not expand on these observations or evaluate their impact on translation production, but different rhetorical and epistemological traditions in French and English academic

¹³ *Naissance* was published in the eclectic *Nature* collection, now retitled 'Nature et Environnement'. Actes Sud was built up from the *Atelier de cartographie thématique et statistique* (ACTES) and the first title to be published was *La campagne inventée*. From those beginnings, the press would become a leading academic publisher on landscape with close links to the *École normale supérieure du paysage* in Versailles (Actes Sud n.d.).

discourse partially explain them (Bennett, 2007b; 2009; 2012). So, too, do the different expectations of academic authors in the French and in the UK and US publishing sectors, which have been charted by Assié (2007) and Thompson (2005) respectively. The greater heterogeneity of the French academic publishing sector is reflected in less highly standardised guidelines for authors and consequent variations in the demands made on translators. As I show in Chapters 4 and 5, the differences between the practices of Actes Sud and Penn Press in that respect impact directly on translation production in terms of costs, time and translator competences.

Unless an author's reputation is securely established, an evaluative dossier is usually examined in the US and UK before a translation is commissioned (Sapiro, 2014c, p.31-35). A positive report depends on the capacity of the relevant peer-reviewers to take account of discursive differences in assessing the potential value and relevance of a translation for a new market. Since readers of a translation are unlikely to have the linguistic or cultural capital to make a similar judgment, it falls to translation producers to identify and address such differences while retaining the added value for the receiving community of innovative intellectual variety. Academic translators do no service to scholarship if the criteria for academic rigour and intellectual distinction in the receiving culture are flouted. As one experienced American translator says: 'scholarly prose is written for consumption primarily by a scholarly community, and the translator must respect the linguistic norms of the target community even when that means sacrificing some of the flavor of the original' (Goldhammer, n.d., n.p.). Translation producers in other words must have the specialist knowledge, intellectual skills and academic resources to align the translated discourse with the expectations of comparably scholarly discourse in the receiving culture. That does not imply, however, that the genetic imprint of the source text will be obliterated. Hybridisation can cause extinction, but in a favourable environment can also be an engine of diversity (Stevison, 2008, p.111). In *Jardins* and *Naissance*, Baridon devised an innovative methodological approach for new networks of readers and scholars. As the construction of the *Naissance* translation shows, the interactive bilingual and bicultural milieu of a global translation network creates conditions which allow just such an invigorating genetic exchange.

Translations and translation networks

According to Bourdieu (1984, pp.65-69), media appearances, articles in the press, service on public bodies and translation are primary indicators of reputational, political and intellectual capital for academics in the humanities and social sciences. However, he estimated that the percentage of academics who accumulated capital from those sources was below 25%. In today's volatile academic market, translation into English is an even riskier business than it was in the 1980s when Bourdieu's studies were carried out (Thompson, 2005, pp.41-42; Sapiro, 2014b, pp.6-7). The percentage of authors whose work is translated remains very low.

In line with Bourdieu's observations, the first translations of Baridon's work were commissioned after *Jardins* had increased his symbolic capital, but they were not into English. A Spanish translation of *Jardins* appeared with Abada Editores in a two-volume shortened version in 2005 and subsequently in a complete three-volume paperback edition in 2008. Baridon's next monograph, *Jardins de Versailles* (2001), appeared simultaneously in French and in an Italian translation with Actes Sud and Motta respectively. Both French and Italian versions were *beaux livres* and reproduced the same high-quality colour plates, collaboratively designed by the author and the photographer.

English translations followed more slowly. Baridon had been approached about a possible translation of his monograph on Gibbon and the myth of Rome shortly after its publication in 1977. No comparable study in English existed at that time and there was a gap in the market.¹⁴ The project, however, would have involved a close collaboration between author and translator to adapt the text for an English market. I had worked on eighteenth-century representations of Latin authors, but in the absence of institutional recognition of translation as an academic activity, my contractual obligations as a full-time lecturer at the University of Glasgow precluded my accepting the commission. Baridon was dissatisfied with the quality of sample translations prepared by a graduate student and reluctantly concluded that the project was not commercially viable. As Sapiro (2014a, pp.206-207) confirms, this is a common consequence of the current institutional funding model.

¹⁴ According to Baridon's widow, Baridon greatly regretted that his work on Gibbon was not better known in English circles. Only five copies of the French text are held in British universities, confirming the resistance among Anglophone scholars to publications in French, which was noted by Sapiro (2012a, p.378).

Given the reception of *Jardins* in France and its ambitious, global coverage, an English translation would probably have found a ready market. In the humanities and social sciences, studies in philosophy and history are the most commonly translated from French to English, but translations of works of reference and encyclopaedias are rare (Seiler-Juilleret, 2014, p.142). *Jardins* and *Naissance* are generic and disciplinary hybrids, but they are both critical compilations of texts which include large numbers of extracts translated into French from different source languages. While the Spanish version of *Jardins* retranslates many of these from the French, Anglophone academic publishers expect quotations to be taken directly from an English version of the source language (Heim and Tymowski, 2006, p.12). Although Laffont's citation and referencing practices were more consistent with Anglophone conventions than those of Actes Sud, the location of reliable English translations of the texts quoted (many of which are referenced from secondary sources) would have been difficult without the text-searchable resources of today's digital libraries. In the absence of an English translation, *Jardins* is relatively little known in Anglophone communities. It is held in only six UK academic institutions. Another important, though more limited, anthology of texts on gardens and landscape by Jean-Pierre Le Dantec (1996) is similarly neglected; it is held in only one UK research library. Baridon's symbolic capital did not, therefore, increase as significantly in Anglophone communities, as it did in France and elsewhere.

The first monograph-length English translation of Baridon's work was initially proposed by Dixon Hunt for Penn Press's specialist series in landscape architecture. At that point, I was able to accept the commission, since two key obstacles had been removed. In the first place, translation costs were supported by a grant from the Centre National du Livre (CNL), but more importantly, in the context of this study, the project was also subsidised by my employer, the University of the West of England, who released me from teaching on the grounds that a substantial published translation would add credibility to the staff profile of their new Master's programme in translation.¹⁵

¹⁵ The rate of £75 per thousand words was in line with the average rates quoted by Frisani, McCoy and Sapiro (2014, p.166), who add that academic translators are often paid much less. The total sum, however, only partially covered the costs of my time. The rest was funded as staff development by my employer.

A History of the Gardens of Versailles (Baridon, 2008a) was well received (Jeffery 2009; Hyde 2010; Walton 2010), and was reprinted in paperback in 2012. The success of that translation paved the way for Penn Press's acquisition of the translation rights for *Naissance*. *Naissance* had been published in 2006 in response to the evolving research agenda of the French 'school' of landscape architecture, as Baridon (2003b, pp.310-311) described it. Like the *Histoire des jardins de Versailles*, it was a budget paperback, subsidised by the CNL and aimed at an educational market. The earlier monograph, however, was conventionally structured and a by-product of a well-funded *beau livre* with specially commissioned art work. Moreover, the contribution to Anglophone scholarship made by *A History of the Gardens of Versailles* was not radically different from that of the French source text, although reviewers offered useful pointers for the *Naissance* translation. A lengthier explanation of Baridon's culturalist approach and scope of the volume would have been beneficial according to Walton (2010, p.274), as would the addition of more contextual detail and key bibliographical references to Anglophone scholarship (Jeffery, 2009, p.129). Jeffery (2009, p.129) also commented on the poor quality of the black-and-white illustrations, which had been supplied by Actes Sud.¹⁶

There are obvious resemblances between the production networks for *A History of the Gardens of Versailles* and the *Naissance* translations. Both were commissioned by the same publisher for the same series; in both cases, Dixon Hunt, as the series editor, was the prime mover. The production networks, however, were differently configured, although in both cases collaborative mechanisms were informally constituted. In *Naissance*, the human agents (commissioning and academic editors, translator and verifier, the author's son and widow) were geographically distant and relied heavily (though not exclusively) on electronic communication networks. That was also true of the *Versailles* translation, but in that instance, Baridon himself was one of the translation producers, editing and recontextualising sections of the draft translation in face-to-face exchanges. The 'authorisation' of radical interventions in *A History of the Gardens of Versailles*, therefore, raised no ethical issues, as they did in *Naissance*, where responsibility for

¹⁶ As I show in Chapters 3 and 4, the Actes Sud art work has also proved a significant obstacle to the publication of the *Naissance* translation as a hardback monograph.

proposed adaptations was divided between editor, translator and copyright holders. Moreover, Baridon also negotiated directly with the publisher on the design and text of the front cover, as well as obtaining permissions for images, copies of which were supplied by the French publishers. In the *Naissance* translation, by contrast, as Chapters 3 and 4 demonstrate, key differences between Actes Sud and Penn Press in their respective division of responsibilities between author and publisher could not be resolved by the author's intervention. In academic terms, too, the absence of the author from the network made the research for *Naissance* more challenging, particularly in supplementing the scholarly apparatus to meet the expectations of an Anglophone press. Although the *Naissance* translation benefited from the support of the Baridon family and the independent assessments of two readers (one a classical specialist, the other a landscape historian), the author's participation, notably in rewriting the preface and the conclusion, might have allowed even more radical reworkings of the text.

The cognitive and linguistic demands of translating at the interface between aesthetics, science and *techne* were comparable in both my translations for Penn Press. However, the contextual specificity, methodology and intertextual complexity of *Naissance* required different rhetorical strategies and information-gathering techniques. The parameters of a translator's role are not fixed, especially in a publishing sector where new modes of knowledge production and changing expectations of academic authors have a corresponding impact on academic translators. The production network for *A History of the Gardens of Versailles* was already global. In the more complex *Naissance* network, however, the increased affordances of new technologies allowed more comprehensive research, greater interaction with textual resources, and an accelerated, iterative process of collaborative editing. That dynamic working environment potentially empowers translators differently. Their distinctive bilingual and bicultural competences can be more fully integrated with the different competences of other text producers, creating the conditions most likely to favour the production of a successful, hybrid discourse of knowledge.

Chapter 2. From Gardens to Landscape: a textual ‘promenade’

‘[Le] sens et la fonction d’une œuvre étrangère sont déterminés au moins autant par le champ d’accueil que par le champ d’origine’ (Bourdieu, 2002, n.p.). If a text is transferred from one academic field to another through translation, Bourdieu claims, it has first to be ‘dégriffé’ (Bourdieu, 2002, n.p.). It is, in other words, stripped of the label of quality conferred by its intertextual position in the field of origin and by the author’s symbolic capital. It then goes through a socially complex process of ‘rebranding’ as the translation is constructed. It becomes a new scholarly work to which producers and readers apply ‘des catégories de perception et des problématiques qui sont le produit d’un champ de production différent’ (Bourdieu, 2002, n.p.). While these new readings have the potential to liberate and regenerate the source text, they also can bring about a negative process of misappropriation, if (as is often the case) the ‘work’ of reconstructing the field of origin is not carried out by the different agents and agencies involved in translation production (Bourdieu, 2002, n.p.).

Bourdieu’s comments do not fully convey the transformative and forward-looking nature of the translation process, but they do evoke the dual heritage of a translated text and the risks of misunderstandings if the world of the source text is ignored. As we saw in Chapter 1, the selection of a text for translation depends on the capacity of academic assessors to overcome linguistic and discursive difference and to identify the value and relevance of a translation for a new market. Their evaluations, however, address the needs of the receiving academic field, as do the judgments of other publisher’s representatives. An independent assessment from the translator is not routinely sought (Heim and Tymowski, 2006, p.1). Yet, the translator operates bilingually in the worlds of both source and target texts throughout the translation process and is, therefore, the text producer best placed to carry out the work of ‘reconstruction’ to which Bourdieu refers. As Ricoeur (1992, p.108) puts it: ‘C’est ici qu’il est besoin de traducteurs de culture à culture, de bilingues culturels, capables d’accompagner cette opération de transfert dans l’univers mental de l’autre culture [...]’. If the source text is to be ‘hosted’ by the translated text and its heritage preserved, then an understanding of its genesis within

its field of origin is an important first step for the translator. In this chapter, therefore, I consider the development of landscape studies in France and the debates and controversies which prompted Baridon to embark on *Naissance*. The text was designed as a response to the national research agenda in France and I draw parallels and contrasts with the perspectives and preoccupations of Anglophone landscape scholars to explain how the translated text will serve a new readership with different needs and priorities. This chapter sets the scene for Chapters 3, 4 and 5, which trace the translator's role in 'rebranding' *Naissance* as an authoritative scholarly text for a new Anglophone market.

'La nébuleuse paysage': a shifting concept

One of the concluding sections in Baridon's *Jardins* is entitled 'Paysage'. In it, Baridon suggests that there is a continuum between the study of gardens and that of landscape, a view endorsed by John Dixon Hunt when the title of the *Journal of Garden History* was changed to *Studies in the History of Gardens and Designed Landscapes* in 1998. The new title reflected the 'increasing need [...] to situate the studies of garden history within the context of larger territorial concerns' (Dixon Hunt, 1998, p.1). Within that wider compass, the field of research is even more complex and diverse:

Le mot paysage aujourd'hui est devenu si riche de sens divers que nous ne pouvons pas penser le jardin sans lui. Ces deux mots entrent de concert dans la pratique professionnelle des paysagistes et sont souvent associés dans des titres de livres connus [...] Le rapprochement de ces deux termes ouvre un vaste terrain de recherche où se rencontrent la géographie, la cartographie, l'écologie, la philosophie, l'épistémologie, l'histoire des mythes et des mentalités (Baridon, 1998, p.1154).

In 2013, more than fifteen years later, the editors of the *Routledge Companion to Landscape Studies* make similar observations about the interdisciplinary breadth of the concept and the continuing challenges faced by those attempting to come to terms with the disciplinary 'silos' involved (Howard, Thompson and Waterton, 2013, p.3). Their volume is designed to encourage scholars to work with conceptual, disciplinary and discursive heterogeneity. Landscape is described as 'a classic trans-disciplinary concept' (Howard *et al.*, 2013, p.1), which figures in the titles of a variety of disciplines and sub-disciplines

and is pertinent to many others.¹ As a concept, it is ‘multi-faceted, at once an object, an idea, a representation, and an experience’ (Howard *et al.*, 2013, p.287). It is mental and physical, subjective as well as objective, and words for landscape in different languages ‘carry different baggage’ (Howard *et al.*, 2013, p.2).

Faced with such diversity, it is hardly surprising that there is no agreed definition of the term which can form a common point of departure and no unified theoretical and methodological approach to landscape studies across the globe (Howard *et al.*, 2013, pp.1-2). In *Naissance*, Baridon captures these uncertainties in a striking metaphor. Landscape, he says, is ‘une nébuleuse’ of which he has sketched the ‘contours’ in his introductory reflections (Baridon, 2006, p.19). This visual image is one of movement and imprecision, evoking a shifting cloud mass, sometimes bright, sometimes dark, sometimes distant, sometimes enveloping, always in flux. Similar images and expressions of change and uncertainty are to be found in Anglophone scholarship. Rachel DeLue (2008, p.3) describes landscapes as ‘elusive’, while Christopher Fitter (1995, p.1), in a study which maps the historicity of early landscape sensibility in relation to poetry, uses a cognate image of shifting and amorphous contours, capturing the sense of bewilderment and wonder when we confront a concept which ‘[veers] simultaneously towards trackless continents of cultural immensity and into the finest tissues of subjective inwardness’. Given such contradictions and uncertainties, James Elkins (2008, p.88) observes: ‘Of all the subjects in the *Art Seminar*, [landscape] may be the most desperately confused’.

In his overview of landscape theory, John Wylie (2007, p.1) sums up these contradictions: ‘[Landscape] is a tension between proximity and distance, body and mind, sensuous immersion and detached observation. Is landscape the world we are living in, or a scene we are looking at from afar?’ Since there is no prevailing definition or disciplinary perspective from which it can be viewed, competing accounts are liable to generate oppositions. Elkins (2008, pp.69-70), linking landscape and garden history, makes the point that landscape, by comparison with art history, sculpture and painting, ‘lacks the elements of scholarly and critical consensus’; managing heterogeneity is, therefore, central to a coherent account of its

¹ The editors of this volume use the word ‘transdisciplinary’ here in preference to ‘interdisciplinary’ to describe landscape, possibly to signal the importance of integrative approaches. There is no accepted terminology, but elsewhere in this study, I have followed the practice of *The Oxford Handbook of Interdisciplinarity* (2010) and used ‘interdisciplinary’ as a generic term which subsumes a range of different ways of working across disciplinary frontiers.

nature. In an early study, John Dixon Hunt (1999, p.78) was more combative, saying that the history of gardens had been colonised (and thus marginalised) by established disciplines and he called for a more comprehensive definition. Dominant historical narratives, he argues, should yield to pluralistic, dialogic approaches since garden (and by extension landscape) historians address a complex ‘cluster’ of different concerns (Dixon Hunt, 1999, p.90). Wylie (2007, p.15) shares that view: tension, if it is properly managed, need not generate conflict. Approaches which foster interdisciplinary dialogue allow the creative potential of diversity to be released.

That was Baridon’s stance in *Naissance*. He makes no attempt to resolve tensions by seeking to impose a unitary theoretical account of landscape. Instead, he celebrates heterogeneity and seeks to ‘build bridges’ — past and present — between different ways of seeing and knowing the material world of which we are a part. It was not an easy task in the French landscape community at the turn of the millennium.

Polemics and policy-making: the national context for *Naissance*

‘Le paysage est toujours paysage de quelque part et l’on a tendance à préférer réfléchir sur les lieux que l’on connaît’ (Sgard 2011, p.31). Landscape consciousness is rooted in different societies and cultures and expressed in their relationship with nature, the laws which govern their environment, aesthetic codes and ways of reading the landscape. This localised specificity might explain why early landscape research in France tended to be introspective rather than outward-looking. Anglophone research was slow to penetrate (Sgard, 2011, pp.31-32). According to Daniel Terrasson (Berlan-Darqué, Luginbühl and Terrasson, 2007, p.xii), however, such localism is symptomatic of a more widespread lack of transfrontier exchange and dialogue, despite the global relevance of the landscape agenda and initiatives such as the European Landscape Convention, adopted by the Council of Europe in 2000. Different research communities are often entrenched within localised disciplinary or thematic groupings. There are, in other words, national as well as disciplinary silos. If Anglophone research was not initially well known in France, the dynamic research programme in France between 1998 and 2005, which gave rise to *Naissance*, had equally little resonance among Anglophone communities beyond the Hexagon (Berlan-Darqué *et al.*, 2007, pp.xii-xiii).

In an article tracing the history of landscape research in France, Pierre Donadieu (2009, n.p.) contrasts the awareness of eco-biological issues in Anglophone communities, which dates from the 1960s, with its much later appearance in France. Research in France, according to Donadieu, initially focused on environmentalist issues, then grew in a piecemeal and timid fashion through the 1970s and began to consolidate and expand only in the early 1980s. Towards the end of that decade, there were signs of resistance within the human sciences to the idea that eco-biological sciences should be the sole scientific benchmark for national landscape projects at the expense of the cultural and aesthetic dimension. In the 1990s, there followed an explosion of activity in research clusters which brought together scholars from different institutions and disciplinary fields in what Baridon would refer to in *Naissance* as ‘le grand forum du paysage’ (Baridon, 2006, p.14). Pierre Dérioz (2008, p.1) records in an article on interdisciplinary research that the word ‘paysage’ figured in more than 80 theses defended between 1998 and 2008 and evidences the heterogeneity of the different contributions to landscape studies by citing publications by agronomists, ecologists, ethnologists, anthropologists, historians, sociologists, specialists in literature and the visual arts, alongside landscape professionals (Dérioz, 2008, pp.1-2). It was during that period of ‘fermentation intellectuelle’ (Baridon 2006, p.14) that Baridon, as we saw in Chapter 1, became involved in very localised research and policy-making networks in France.

Landscape research laboratories in France are closely linked to public policy and to the nationally regulated *Écoles nationales supérieures du paysage* (ENSP) in Versailles (now Versailles-Marseille) and Bordeaux where young landscape architects are trained. According to Paul Claval (2003), the connection between intellectual and political engagement in France is a manifestation of a deeply embedded Jansenist preference for individualistic morality over a shared or consensual code of ethics, the consequence of which is a reliance on formal codes and regulatory frameworks. The responsibility of French intellectuals, he concludes, is ‘not to develop a reflection about ethics, but to imagine a blueprint for more conscious forms of political action’ (Claval, 2003, p.75). For the participants in the ‘grand forum du paysage’, abstract theorisation and different intellectual and ethical *prises de position* were inseparable from patrimonial and environmental policy-

making. That symbiotic relationship explains the political polarisation of different interest groups in the late 1990s.

Guy Mercier (2000, p.455) suggests that the ENSP and the associated research laboratories would become the cradle of a distinct French landscape ‘school’ (*l’école française des paysages*). As I noted in Chapter 1, Baridon (2003b) shared Mercier’s view that there is a French ‘school’ of landscape design and his rationale was grounded in the specificity of a national discourse community:

[French landscape architects] do belong to a community. They may disagree over vital questions, they may formulate value judgments which seem contradictory, yet they share a certain number of references which make intellectual exchanges possible. These references serve as landmarks by which they position their own work in relation to the work of others (Baridon, 2003b, p.310).

Baridon’s reasons for taking this position are twofold. The national ‘school’ is created firstly by a dominant common language, through which a shared cultural frame of reference can be transmitted, and secondly, by a common political and legislative environment in which landscape architects operate. Within the environment of the *Écoles nationales*, the everyday working language is French, while legislation and public policy have a direct impact on an agreed curriculum and training programme. That interaction explains the place of landscape history in the training of a *‘paysagiste diplômé’*. Unlike their counterparts in US and UK institutions (Dixon Hunt, 2016, p.x),² students are required to study landscape history as a mandatory component of the curriculum. Preserving the historic character of the French landscape is a legal requirement, which they will be obliged to observe if they work (as a high proportion do) on public sector projects (Baridon, 2003b, p.312).

Pierre Donadieu (2009, n.p.), in a history of research clusters from the mid-1970s onward, confirms the link between academic institutions and national landscape policy-making. One such cluster progressively coalesced within the *École des hautes études en sciences sociales* (EHESS) to meet the needs of a doctoral programme in landscape studies, initiated by the landscape architect and artist,

² A degree is normally required in both the US and UK, but curricula vary across different institutions. See, for example, the website of Graduate Prospects Ltd (2018). The curriculum of the ENS has been reorganised since Baridon’s article appeared, but the *Bibliographie d’initiation* on their website confirms the continuing importance of landscape history (*École nationale supérieure du paysage*, 2014).

Bernard Lassus, who had moved there from the ENSP in Versailles.³ The team involved had common research interests spanning a range of disciplines, and members included practising landscape artists as well as others from public bodies and academic institutions. They were known as *La Mouvance*, which Donadieu (2009, n.p.) described as ‘une école pluridisciplinaire [...] de pensée culturaliste [...] renouvelant la pensée du paysage et du paysagisme’. Key figures were Augustin Berque (a cultural geographer), Alain Roger, (a philosopher specialising in aesthetics), Michel Conan, (a garden historian and sociologist),⁴ and Donadieu himself, who taught in the ENSP and would eventually become director of its research laboratory, the *Laboratoire de recherche en projet de paysage* (LAREP). The group published numerous theoretical works which appeared between 1991 and 2005 and among the ten exemplary publications, cited by Donadieu, were *Cinq propositions pour une théorie du paysage*, which was a collection of essays edited by Augustin Berque, another collected volume, *La théorie du paysage (1974-1994)* edited by Alain Roger, and Roger’s own brief monograph, *Court traité du paysage*, published in 1997. All these studies figure in the text or bibliography of *Naissance*, alongside works by other members of the group, Jean-Robert Pitte, Yves Luginbühl, Jean-Pierre Le Dantec, François Dagognet and Pierre Donadieu himself. Few of those publications, or other works by the same scholars, however, have been translated into English. Since French scholarship is not widely cited by Anglophone scholars unless it is translated (Sapiro, 2014b, pp.3-4), these references cannot serve as intertextual warrants which would reinforce the authorial *ethos* of the *Naissance* translation or position it intertextually in relation to Anglophone scholarship. By extension, they cannot contribute to the ‘rebranding’ of the text for the new target readership.

Members of *La Mouvance* shared a broadly culturalist definition of landscape as a perceived mental construction and all were concerned to ensure that the cultural and aesthetic dimensions of the landscape agenda were not neglected (Luginbühl, 2007, p.32). As Baridon implies in *Naissance*, however, the ‘débats passionnés’ around landscape, to which he refers in his *avant-propos*, extended well

³Augustin Berque confirms the close link between the programme of the *Diplôme d’études avancées* (DEA) launched by Lassus and the formation of the research cluster (Berque, 1994, p.8).

⁴ Conan was Senior Fellow at Dumbarton Oaks from 1989-2000, arriving just after the end of Baridon’s own fellowship there. He would subsequently take over as Director. Conan who publishes in English as well as French is well-known within the Anglophone community.

beyond the work of that particular research group (Baridon, 2006, pp.10 and 14-15). As might be expected, other research clusters in France at the same period offered different definitions of landscape and represented different disciplinary and interdisciplinary groupings. They worked within different research paradigms and the balance between research and operational agendas also varied.⁵ Even within the EHESS research cluster, Berque (1994, p.8) stressed that they shared ‘affinities’ rather than a doctrine, not least because their ‘palette professionnelle’ was very diverse and their approaches and theories sometimes conflicted. Members of the group came from different academic fields (landscape architecture, cultural geography, economy, sociology, agronomy, economics, politics and philosophy), and they recognised that the landscape ‘cause’ was a moving target. Pedagogically, however, they shared a common objective: the aesthetic and operational renewal of landscape which was to be achieved politically by developing landscape appreciation and enhancing conservation of the national ‘patrimoine’ (Berque, 1994, pp.8-9).

A culturalist emphasis on the role of art and aesthetics in constructing and preserving landscapes chimed with Baridon’s own interests, and *Naissance* responded to ‘contradictions’ which Baridon (2006, p.15) saw as emerging among landscape historians in relation to a particularly bitter theoretical dispute on the origins of landscape sensibility. It was Berque (1994, p.16) who, in an attempt to distinguish between landscape consciousness and environmental consciousness, proposed four criteria which had to be met before civilisations could merit the qualifier ‘paysager’. The first and ‘le plus discriminant’, he argued, was the existence of one or more words for ‘paysage’. If that is present, the three other criteria (literature describing or praising landscapes, pictorial representations, and pleasure gardens) are then likely to co-occur. By those four criteria, however, only two civilisations — fourth-century China and Europe after the sixteenth century — have achieved landscape awareness:

La question pour nous qui baignons dans une civilisation paysagère, c’est d’arriver à comprendre, où ne serait-ce qu’à admettre, que

⁵ Luginbühl (2007, p.33) mentions a number of different approaches: that of ecologically-oriented interdisciplinary researchers for whom artistic representations and social practices played a heuristic role; the work of environmental geographers, and the more operationally oriented research laboratory at ENSP, headed by Donadieu.

d'innombrables cultures, et plusieurs grandes civilisations, ont eu conscience de leur environnement dans des termes qui sont irréductibles au paysage. Des termes que nous ignorons tout autant qu'elles ignorent la notion de paysage, voire ignorent l'ensemble des quatre critères définis ci-dessus. Leurs critères à elles, nous y sommes tout aussi aveugles, et nous n'avons pas de mots pour les dire, à moins d'un humble travail d'apprentissage et de traduction... (Berque, 1994, p.16).

The logical consequence of Berque's assertion is that earlier 'paysages', such as those of Greece and Rome, could only be deemed 'proto-paysages', since these civilisations did not meet his most important requirement for landscape-consciousness.

Alain Roger, a philosopher of aesthetics, adopted a similar position to Berque, taking the view that landscape perception is possible only when a 'pays' has been transformed *consciously* into an art-object or 'paysage' by a process of 'artialisation', as he called it, a term that he derived from Montaigne. Roger's theory was a benchmark in Francophone landscape studies (although not elsewhere), and it continued to resonate two decades after his initial formulation of it in 1978 (Nadaï, 2007, p.333). Roger posits a dualistic distinction between 'pays' and 'paysage', analogous with the distinction between nudity and nudes:

La nature est indéterminée et ne reçoit ses déterminations que de l'art: *du* pays ne devient *un* paysage que sous les conditions d'un paysage [...] Le pays, c'est en quelque sorte, le degré zéro du paysage [...] C'est aux artistes qu'il nous appartient de nous rappeler cette vérité première, mais oubliée: qu'un pays n'est pas d'emblée un paysage, et qu'il y a, de l'un à l'autre, toute l'élaboration de l'art [...] Faute de modèles et de mots pour le dire, le pays reste dans l'indifférence esthétique (Roger, 1997, pp.17-18).

Although Roger conceded that Greek and Roman artists might have been important forerunners, he joined Berque in concluding that landscapes could not properly be said to exist in the West prior to their creation as a genre of painting, at which time the word entered the language. Unsurprisingly, a Cartesian yearning for a coherent, overarching theory of landscape sensibility is detectable in Roger's influential *Court traité du paysage*. In France, he says, 'nous manquons [...] un véritable traité théorique et systématique sur le paysage' (Roger, 1997, p.7). He does not deny that landscapes are cultural constructions, but contends that we lack a holistic, unitary account of the 'origin' of landscape thinking — the emergence of an individual human subject, who perceives and contemplates the natural world as a

landscape object. 'Paysage' is always metaphysical, beyond the material 'pays' to which 'paysage' is never reducible: 'le paysage n'est jamais réductible à sa réalité physique — les géosystèmes des géographes, les écosystèmes des écologues — la transformation d'un pays en paysage suppose toujours une métamorphose, une métaphysique, entendue au sens dynamique (Roger, 1997, p.9). That metamorphosis can only be accomplished when the models and the linguistic resources to articulate them come into being. Only at that moment will 'le pays' be brought out of its state of aesthetic indifference (Roger, 1997, p.18).

By that account, landscapes are an 'invented' object, a restricted category, accessible only through art. Artistic representations show landscape sensibility: others, notably representations in scientific discourses, do not. In other words, as Nadaï (2007, pp.336-337) points out, Roger posited a rupture or 'clivage' between the landscapes of artists and writers, which are an aesthetic category, and the scientifically constructed 'landscapes' of others — the maps of geographers, for example — which are not. This ontological 'ligne de partage' was a concept to which Baridon, among others, could not subscribe.

It is against this backcloth that we must set what Serge Briffaud (1998, p.2) describes as a 'dérive', or digression, in historical analyses of landscape in the French academic community. It was, in his view, a very localised, national dispute: 'une crispation sur la question des *origines* d'une sensibilité paysagère en Occident (author's emphasis)' (Briffaud, 1998, p.2). The bitterness of the exchanges can be judged by the overtly military lexicon which Yves Luginbühl (2007) uses in an article describing a pattern of ruptures and breaks within the French landscape community as different currents of thought crystallised and took shape. Faced with the 'invasion' of landscape, as Luginbühl calls it, personal and professional differences hardened, 'positions' were taken up and 'chèrement défendues'. Among the 'conflits' which arose, the 'affrontements' were sharpest if the 'enjeu' was human flourishing and well-being. Moral and ethical issues brought the supporters of the visible and aesthetic dimensions of landscape into direct opposition with those who defended environmental imperatives.

As Briffaud (1998) argues, the position taken by Berque and Roger was ultimately reductionist and aprioristic: it is a totalising interpretation of landscape awareness in Occidental cultures, an originary discourse of purity, which seems

curiously at odds with the historicising, culturalist stance of most of its proponents. The attribution of a 'pure' landscape sensibility is withheld unless a human subject perceives and contemplates the natural world as a landscape object, but the criteria by which that condition is satisfied are not established through a comparative historical analysis of representations. Instead they are pre-established and systematised by those who urge their application. Different cultures can be *paysagères* but only if they meet those essentially arbitrary requirements.

Briffaud's critique is persuasive and he outlines two undesirable consequences of this 'digression' into a search for the origins of landscape. The first is political. The superiority attributed to landscape as a purely aesthetic category confers a spurious authority on 'experts' qualified to pass artistic judgment as opposed to experts in other domains or other stakeholders. This, in turn, potentially leads to an adversarial and ultimately subjectivist élitism:

En associant 'l'invention' du paysage à la libération d'une sensibilité individuelle épurée, s'alimentant aux sources de l'art, [ce discours] légitime un subjectivisme élitiste, dont la traduction en terme politique risquerait d'être la consécration du regard de *l'expert*, imposant à la société les normes de son propre goût (Briffaud, 1998, p.19).

Secondly, by restricting the definition of 'pure' landscape to the object of the human gaze, any flexibility in the use of the concept *paysage*/landscape is lost. Paradoxically, though the temptation to arrive at a clear and consensual definition may be strong, the messiness of pluralistic definitions allows richer cultural insights since it permits the analysis of different discourses, practices and ways of seeing landscapes. Discussion of the 'origins' or 'invention' of landscape risks being a regressive distraction from a much wider research project. Berque and Roger were prime movers in a research agenda which sought to ensure that the cultural and aesthetic dimension of landscape was not obliterated by competing discourses. But that objective, according to Briffaud (1998, p.19), could potentially be better served by embracing diversity in definitions of landscape and by seeking common ground between them. That was also Baridon's position and the point of departure for *Naissance*.

Social action and a space for knowledge exchange

‘[Uniformity] would be the most boring thing on earth’ (Baridon, 2003b, p.311). According to the editorial statement in *Projets de paysage*, the joint journal of the ENSP community, their landscape research laboratories were set up to create ‘un nouvel espace de construction des savoirs, situé à l’interface entre sciences de la nature et sciences de la société’ (*Projets de paysage*, n. d., n.p.). By the late 1990s, that space had become conflicted territory and *Naissance* begins with a covert plea to set aside a petty power-struggle in favour of an inclusive and pluralistic model of knowledge exchange and a soundly based knowledge of the past:

Le paysage est devenu dans nos sociétés le pôle où se concentrent tous les moyens dont nous disposons pour mettre en œuvre une nouvelle relation à la nature. [...] Il importe que dans les problèmes de société, les causes importantes soient défendues par des arguments solides appuyés sur les précédents que l’histoire peut fournir. Elle seule peut expliquer les situations présentes pour ouvrir des perspectives. Chaque fois que le patrimoine est en cause, elle fait entendre sa voix, et nous devons faire en sorte qu’elle parle avec plus d’autorité encore, parce que le paysage est devenu [...] l’expression tangible de notre patrimoine naturel. Or, nous savons que ce patrimoine est menacé et sa protection nous concerne (Baridon, 2006, p.15).

The greater part of the authorial *avant-propos* of *Naissance* is devoted to a fragmented, kaleidoscopic *tour d’horizon* of the place of ‘paysage’ in the collective consciousness. It is an evocation of shared everyday practices and usages, illustrating the way in which the term ‘paysage’, as signifier and signified, has evolved ‘as a sign of the times’ (Baridon 2008c, p.282). Baridon’s emphasis on human activity, social practices and discourse seems to suggest that, like W.J.T. Mitchell (2002a, p.5), he conceived landscape not as a genre of art but more as a medium in which we operate.⁶ We use landscapes of all sorts for our own ends and, reciprocally, are operated *upon* by all kinds of landscapes (Mitchell, 2002a, p.5). Land artists, as Baridon points out, create works which are unstable. Their modelling of landscape is provisional and will be acted upon and obliterated by the re-emerging ‘visage de la nature’, just as those individuals who want their cremated

⁶ According to his widow, Baridon had become increasingly interested in affective and sensory responses to landscape. He had planned to follow *Naissance* with a volume devoted to post-Renaissance landscape representation (Interview, 30 November 2014).

remains scattered in the landscape seek to be absorbed within it (Baridon, 2006, p.14).

A reasoned analysis of the polysemy of ‘landscape’ is not, however, part of Baridon’s project. Working from a broad definition of landscape, he suggests in *Naissance* that the civilisations of Greece and Rome could properly be deemed ‘landscape-conscious’. Even when landscape is partially eclipsed, as it was during the Medieval period, civilisations are never ‘landscape blind’ (Baridon, 2008, p.284). However, he engages only obliquely with the thorny question of whether we can ascribe concepts to writers who have no linguistic entity to describe them.⁷ The panoramic overview of his introduction was designed to show that the work of the ‘grand forum du paysage’ was not purely academic but an urgent societal priority (Baridon, 2008, p.282). Extrapolating from Geoffrey Jellicoe (Jellicoe and Jellicoe, 1995, p.7), who claimed that ‘[the] world is moving into a phase where landscape design may well be recognised as the most comprehensive of the arts’, Baridon (2006, p.13) argues that today’s landscape architects must combine the roles of artist and technical expert in a way that recalls Alberti, Da Vinci and Raphael. As we see in *Jardins*, Baridon’s metaphors, like those of other interdisciplinary writers, are borrowed from landscape itself: a ‘*terrain de recherche*’, a ‘*carrefour des sciences humaines*’, a space where practice and theory intersect and disciplines come together (Baridon 1998, p.1154). The practitioners of today, like academic researchers and teachers, must learn to work with multiple definitions of landscape and different disciplinary discourses: from botany, engineering, geography, cartography, ecology, art, and sculpture, to epistemology, philosophy, and the history of myth and *mentalités*. By compiling evidence of how different civilisations represented the cosmos, *Naissance* helps us understand how concepts of the material world and the place of humanity within it evolved through time and space in what we now call Europe and the Mediterranean basin.

For Baridon, that historical understanding is a way to negotiate the ontological tension generated by the human mode of being. It is a tension created by the assumed distance between a human subject and the landscape as a perceived object, which ‘we persist in pretending is the actual landscape’ (Delue and Elkins,

⁷ Baridon’s engagement with the temporality of concepts and epistemological shifts is more sustained in *Le gothique des Lumières* (Baridon and Lovejoy, 1991). For further discussion of that question, see Gad Prudovsky (1997), Jouni-Matti Kuukkanen (2008) and Kari Palonen (2012).

2008, p.150), as if we were not embodied within it. Recognition of the historicity of landscape awareness in other civilisations helps us manage that tension more confidently. Whether in the ephemeral installations of Land Art or in Gilles Clément's planetary Garden in Movement, today's representations of the world are random, dynamic and transformative, mirroring the epistemological shift from the measured spatial and temporal certainty of classical physics to the unstable, probabilistic account of space and time of the new physics:

Il n'y a plus de symétrie sur l'axe du temps [...] La recherche d'avant-garde nous met en présence d'un espace qui n'est plus celui de la mécanique classique, homogène et ouvert aux déploiements des trois dimensions. Il est feuilleté, courbe, déformable. [...] Au moment où nous renouons à la symétrie sur l'axe du temps, nous constatons que le procès de la symétrie dans l'espace est depuis longtemps engagé dans les arts, notamment par les cubistes (Baridon, 1998, pp.1171-1172).

Baridon's sequencing of verbal and pictorial 'exhibits' in *Naissance* and his accompanying commentary help his readers recognise and interpret such spatial and temporal shifts. He constructs a framework which guides our reading and puts us in touch, however imperfectly, with the consciousness which past civilisations had of humankind's relationship with the 'actual' landscape/environment which they inhabited. We cannot, as he says, escape our own historicity; the future is a 'forme vide' (Baridon, 1998, 1184). We can at least, however, open up the ways ahead by looking back at the historicity of past landscape constructions to achieve a better understanding of our own (Baridon, 1998, p.1184).

By the same token, *Naissance* itself can be historicised. Like any other text, it was shaped by the institutional, political and intertextual nexus of its conception at the turn of the millennium. The 'genius loci' of the book is clearly French and the polemics to which it was a response account for an ocularcentricity which Baridon does not attempt to justify or explain. The implications of this contextual specificity for an English translation are noted in one of the reader's reports:

The book is [...] very French. The very decision to write about the history of the representation of landscape, without reference to the 'real' landscape and its history, marks this as a book that aims at a readership with strong intellectual commitments. [...] The world of reference in the opening pages ('Le paysage aujourd'hui') is entirely French. [...] The scholarship in which B.'s discussion is embedded is very largely Francophone, and there is much equivalent Anglophone scholarship that

an equivalent book written in the U.S. or U.K. would be expected to cite (Report A).

In an essay ‘Traveling Theory Reconsidered’, Edward Said raises the possibility of ‘*actively* different locales, sites, situations for theory (my emphasis)’, new contexts that can reignite and invigorate ‘the fiery core’ at its heart (Said, 1994, p.252). Baridon’s theoretical ambitions in *Naissance* were modest, given the formidable collection of evidence which he presents. He does not explicitly articulate or defend his theoretical stance in the text itself. When, however, he described his project in an English-language response to Elkins’s Landscape Theory seminar he said that two of his conclusions ‘can be presented (hopefully) as theories’ (Baridon, 2008, p.284). The first is that all civilisations are, to a greater or lesser extent, landscape-conscious, the second that (with the notable exception of most Islamic cultures) the observation and study of nature promote representations of landscape. The more accurate the study, the more searching the representations (Baridon, 2008, p.284). The translators of *Naissance*, had the task of seeking a regenerative dynamic which could reignite the ‘fiery core’ of those underlying theoretical propositions in an English translation.

‘Un travail de réactivation’: *Naissance* and Anglophone scholarship

Outside France, the conflicts around the origin of landscape consciousness had little resonance. That said, as Serge Briffaud (2014, pp.1-2) points out, the ‘archéologie des commencements’ does not begin only in the late twentieth century and it transcends national frontiers. The evidence of cultural shifts in ‘landscape’ representation which Baridon collects in *Naissance* is relevant well beyond France, as both readers’ reports confirm. The ‘broken etymology’ of the word ‘landscape’ (DeLue and Elkins, 2008, p.92) certainly attracted attention in Anglophone studies, notably from Kenneth Olwig (2002) and Dennis Cosgrove (2004), but the argument that landscape as an aesthetic category emerged *ex nihilo* in the sixteenth century had less traction in English-language studies than in French. That may be explained, at least in part, by the conceptual incommensurability between *paysage* and landscape, which is apparent in French and English translations of a common source text, as I show in Chapter 5. In Anglo-Saxon, like Old Norse, Dutch, or German, there was a pre-existing cognate signifier (‘land-scipe’) to which a new signification was added when different terms for ‘landscape’ (or ‘landskip’ to use its initial

English form) came to designate a genre of painting. The morpheme ‘land’, moreover, signifies the material ‘ground’ or ‘soil’,⁸ as well as a finite stretch of space. The word ‘paysage’ in French, by contrast, was ‘tout jeune’ (Baridon, 2006, p.9), a neologism, formed directly from the morpheme ‘pays’, denoting inhabited territory ‘plus ou moins délimitée’, to which the bound morpheme —*age* was added in the sixteenth century. Thus, while Cosgrove (2004), writing in English, describes the concept of landscape, using a lexicon of change (‘migrations’, ‘transformation’, ‘evolution’), Briffaud (1998) invokes metaphors of newness which characterise French landscape discourses — ‘invention’, ‘origines’, ‘manifestation’, ‘émergence’, and, of course, ‘naissance’ itself. The title of Baridon’s volume, *Naissance et renaissance du paysage*, positions his volume intertextually and contextually firmly within that French conceptual framework, even though Baridon’s underlying stance was close, in many respects, to that of Anglophone theorists.

As we saw in Chapter 1, Baridon was familiar with Anglophone scholarship and openly acknowledged his debt as a garden historian to key figures such as Dixon Hunt and Disponzio. On the wider stage, affinities between Baridon’s thinking and trends in Anglophone scholarship emerge in a critical historiography of Anglophone landscape scholarship by Dianne Harris (1999), which appeared at approximately the same time as the debates on the origins of landscape sensibility in France. Like Wylie (2007) and Elkins (2009), Harris recognises tensions between different stakeholders, but she sees the plurality of discourses as a positive rather than a negative force. In a phrase that calls to mind Baridon’s metaphor of landscape studies as a ‘carrefour’ (quoted above), Harris (1999, p.435) describes landscape as an ‘intersecting medium’, but she suggests that culturalist landscape studies in the Anglophone community are inclusive and centripetal. They seek to ‘join and bring together where other disciplines have tended to fragment and separate’ (Harris, 1999, p.435). That was certainly Baridon’s view of what landscape history should do, and it was the objective he set himself in *Naissance* where some Anglophone scholarship is cited, albeit not in relation to landscape theory. Moreover, even if the work of *La Mouvance* did not travel well, the impact of French theorists in the US

⁸ Bosworth-Toller’s Anglo-Saxon dictionary gives examples including the Latin equivalent of ‘terra’ and lists the first meaning of ‘land’ as ‘*earth* as opposed to water or air’ (Bosworth-Toller, 2010).

and the UK was detectable in Anglophone landscape theory (Sgard, 2011, p.31).⁹ Harris (1999, p.435) signals the importance of the French *Annales* School of ‘geographical’ time and the ‘longue durée’, the slow, large-scale and complex shifts in demography, social practices and the natural environment, which set limits to human action and interaction. The influence of Foucault as a theorist of space is clear in Baridon’s work on the Versailles gardens, while the culturalist scholarship of Jacques Le Goff is a benchmark in *Naissance*. Similarly, John Dixon Hunt briefly summarises the significance of Pierre Nora’s ground-breaking concept of sites of memory in his new editorial preface to the *Naissance* translation (see Appendix 3). Harris (1999, pp.436-437) also stresses the importance of the Dumbarton Oaks Studies in Landscape Architecture programme in the US which began in the ‘pivotal decade’ of the 1970s and brought together scholars from across different disciplinary fields and from across the world. Dixon Hunt and Baridon both worked at Dumbarton Oaks, as we saw in Chapter 1, and Baridon (2006, p.13) shared Dixon Hunt’s interest in widening theoretical research on landscape and connecting it with the practice of landscape architects (Dixon Hunt, 2016, p.168). These resemblances and common perspectives counter the localised and ‘very French’ (Report A) frame of reference in *Naissance*. They provide a solid basis for the construction of scholarly comparability in the *Naissance* translation.

In all his academic work, Baridon’s methodologies are premised on epistemological connectedness within paradigms of knowledge that are neither static nor universal. At the same time, he assumes that the human capacity for processing knowledge does not alter beyond recognition. Historians can, therefore, hope to reconstruct past ways of knowing and conceptualising the world to show how gardens and landscapes are ‘repositories of culture but are also themselves cultural representations’ (Harris, 1999, p.436). Baridon (1998, p.1138) calls this process ‘un travail de réactivation’, a metaphor of effort and resistance which recalls Berque’s reference (above) to ‘un travail d’apprentissage’ and the descriptor ‘travail’, which both Ricoeur (2004a, p.10) and Bourdieu (2002, n.p.) apply to translation. Baridon uses the term to describe his painstaking assembly of evidence of past landscape representation in *Naissance*. His data are selected and organised to identify, rather

⁹ For the impact of French Theory in the US and UK, see a study by François Cusset (2008). Sapiro (2014c, pp.24-26), however, reports a subsequent loss of interest among US publishers.

than analyse, models of landscape consciousness before the Renaissance. His linking commentary is a means of curating his data which he embeds ‘en parallèle’ (Baridon, 2006, p.16) within it. He describes those ‘parallels’ metaphorically as crosswise threads, which interconnect, passing over and under a historical and geographical structure of warp threads to weave representations of landscape into the thick cloth of history (Baridon, 2006, p.16). The composition of these different representations is complex and changes through time and space: mental constructions of landscape are pluralistic and generated from multiple, inter-related sources of awareness. There is no point at which they cease to evolve. A different metaphor of ‘points de suspension’ (Baridon, 2006, p.374), which Baridon uses to conclude his volume, is a telling reminder to readers of their own historical situatedness.

In an evaluation of his experimental Landscape Theory seminar, James Elkins (2009, p.308) paints a rather less harmonious picture of interdisciplinary co-operation than Harris, when he describes the ‘wonderful confusion’ and ‘incompatible premises’ in Anglophone Landscape Studies. Nonetheless, the seven innovative volumes in Elkins’s Art Seminar series show that the Anglophone research agenda can embrace new methodologies and open-ended exchanges, notwithstanding resistances, misunderstandings and *dialogues de sourds*. As Harris’s article demonstrates, too, Baridon’s historicising approach and the theoretical assumptions which underpin *Naissance* fit comfortably with many Anglo-American discourses on landscape, particularly among cultural geographers. The need for more interdisciplinary, historicising explorations of landscape consciousness was signalled by Chris Fitter (1995, pp.8-9), whose monograph has many affinities with *Naissance*, and by John Dixon Hunt (1999, pp.88-90). Similarly, when Penn Press bought the translation rights to *Naissance*, Reader A had commented that there was no comparable work in English and that a translation would have a long shelf-life, while Reader B compared it with Clarence Glacken’s similarly interdisciplinary *Traces on the Rhodian Shore*, first published in 1976 and still a work of reference today. A commission for a translation is evidence that academic gate-keepers in the receiving culture believe that it can make a valuable contribution to knowledge in its own right. If, however, that contribution differs from that made by the source text, the translation producers must carry out the

‘work’ of [re]construction and find a means of realising its innovatory potential in the translated volume.

Walking the landscape: *rêveries du promeneur sociable*

In his recent volume *Site, Sight, Insight*, John Dixon Hunt (2016, p.171) describes his ‘need to try to write about landscape architecture for an audience outside the professional field, so that — unflummoxed by jargon and in-house design speak — they could be tempted into a field to which I so happily had gravitated’. Baridon shared that inclusive ambition and in *Naissance*, as in the earlier *Jardins*, he sought to achieve it by adopting an unusual methodology which favoured informality, dialogue and consensus rather than logical argumentation and dispute.

Johann Galtung (1981, pp.839-840) famously said: ‘About the gallic [intellectual] style one can sometimes say what is said about French presentation: “on ne sait pas où est le commencement et où est la fin.”’ In his following sentence (less provocative and less often quoted), he also makes a distinction in French academic writing between the administrative and bureaucratic elements of textual presentation (the body parts) and the intellectual style (the flesh) of the core discourse. French writing, he argues, is intellectually much more dependent on rhetorical force and linguistic elegance than the saxonian style, but its metatextual organisation is rigid. Tempting though it is to dismiss Galtung’s assertion as a sweeping generalisation, the structure and style of *Naissance* correspond closely to his description.

The least contested features of English academic discourse are structural (Bennett, 2009; 2012, pp.51 and 64-67). Style guides consistently emphasise the need for a predetermined itinerary, a trajectory that starts from a given point, follows a defined path and arrives at an end point. The itinerary is waymarked (textually, metatextually and peritextually), contours are clear, and territory demarcated. It has a controlled, cartographic character, in line with its well-documented derivation from the empirical sciences as a means of constructing knowledge. In a piece on *Writing Moods*, however, Elkins makes the following observation about writing on landscapes:

It seems to me just possible that landscape, perhaps along with the body and its representations, is an intractable subject for scholarship, in the specific sense that it resists the illusion of an observing subject situated

well outside the subject of study and contemplating it with the protection and support of a historically grounded series of protocols and methods. Like the body, landscape is something we inhabit without being different from it: we are in it, and we *are* it. That might be a fundamental, phenomenological reason why some writing on the landscape, like some writing on the body, seems unusually free of scholarly protocols and signposts. Philosophy melts into impressionism; logic deliquesces into rêverie. The object isn't bound by our attention: it binds us (Elkins, 2008, p.69).

Dixon Hunt (1999, pp.79) makes a related point. He says that a major problem with garden history writing is a bifurcation between the *patois du cénacle*, as he calls it, of academic discourses on gardens, and a multiplicity of heterogeneous discourses, often commercially produced by trade publishers in the form of 'pragmatic' production — books on gardening or about gardens of different kinds. But garden history and the making and maintaining of gardens, he continues, cannot really be separated: we must find ways of bridging the gap between these diverse discourses if we are to have 'an idea of the garden comprehensive enough to involve all elements of gardening, including the haptic, say, or the therapeutic role of making and caring for gardens within human culture' (Dixon Hunt, 1999, p.79). *Mutatis mutandis*, Dixon Hunt's observations apply equally to the writing of landscape history and the making and maintenance of landscapes. If James Elkins's observations above are right, the discursive pluralism generated by the theory and practice of landscape is compounded by the ontological tensions of the 'entwined materialities' of self and landscape (Wylie, 2007, p.215). We observe landscape as if we were outside it, but can only do so from the vantage point of situated being in the world. If, however, the generalised resistance among Anglophone publishers to features of French historical discourse noted by Sapiro (2012b, p.98) is compounded by an unstructured 'deliquescence into rêverie' that Elkins describes, that resistance is likely to be intensified. The translators of *Naissance* encountered just such a double obstacle.

Baridon (2006, p.372) describes his text as a 'longue promenade historique' and this metaphor is key to the structure and organisation of his material. It undoubtedly reinforces the ocularcentricity of Baridon's text: landscape as the object of the gaze. At the same time, the subject-object boundary is blurred by the presence of the reader-in-text as a 'promeneur' within it. The landscape itself

imposes the contours, detours and indirections of the promenade. Since the reader is tacitly invited to visualise the text as a designed landscape, I shall describe its metatextual organisation (as outlined in the table of contents) as the ‘design’ of the text and the core text as ‘the itinerary’, the circuitous but not random path along which the author-in-text guides his readers.

At first glance, the design of *Naissance* looks, as one reader comments, ‘perfectly pellucid’ (Report B). He goes on: ‘It proceeds chronologically, from the beginning of “civilization” to the Renaissance, following the landscape sensibility of western writers and artists from Sumeria to Florence. This is a somewhat pedestrian way of organizing data, but it is certainly clear’. In one sense, this comment is accurate: the table of contents segments the text in a chronological progression towards what would become Renaissance Europe. Excluding the *avant-propos* and the Epilogue, the core text is divided into three chronological sections: ‘Le monde antique’ (the longest section at slightly over 45% of the whole text), ‘La chute de Rome et le brassage des cultures’ (slightly over 25%), and ‘La renaissance du paysage’ (just over 22%). It is an apparently linear structure, consistent with Baridon’s historicising, culturalist agenda, and the broad-brush divisions seem banal and old-fashioned. However, that surface linearity is deceptive. As Baridon explains in the much fuller *avant-propos* of *Jardins*, where he adopts a similar methodology, the text is constructed around two axes, ‘à la fois historique et géographique’ (Baridon, 1998, p.9). Those axes are apparent in the organisation of the sub-sections of the three major parts.

The second-level divisions of *Naissance* (which might be considered chapters, though Baridon does not suggest this) take us through space as well as time. The itinerary of the ‘promenade’ follows the traces of different civilisations and cultures from the Mediterranean basin across the territories and terrains that will eventually become Europe. We cross Mediterranean fields, the Nile delta, the desert landscapes of the monks, northern plains, and mountains. But it is only at the tertiary level of organisation (the sub-divisions of the second-level sections) that the meandering complexity of Baridon’s textual ‘itinerary’ becomes apparent. We move from the painted scenography of Greek theatre, to Greek ceramics and painting, then from the imperial Roman imaginary to the cosmic landscape of the Icelandic sagas, and thence to the rediscovery of Greek science in medieval

universities, before finishing with the medieval Italian communes. We encounter extracts from poetry, prose, novels, enigmas, histories, Icelandic sagas, treatises, legal documents, and letters. We are invited to contemplate inscriptions, monuments, mosaics, ivories, paintings, frescoes, illuminated manuscripts, maps and scientific diagrams. In other words, Baridon's apparently smooth chronological surface structure becomes increasingly disrupted at secondary and tertiary levels. On closer scrutiny, the 'mapping' of the text in the Table of Contents is chorographic rather than chronological. The walker who expects to trudge along a predictable time line will find the textual itinerary considerably less direct and more varied than would first appear.

Baridon's metaphor of a loom, which he introduces at the end of the *avant-propos*, explains the design of his text more clearly. The historical and geographical axes, which form the frame and the warp, allow the different colours and textures of the weft threads to be woven around them into complex patterns that form the mindscapes of the composition (Baridon, 2006, p16). This textual structure would seem to bear out Elkins's view that writing on gardens (and, by extension, landscapes) must find ways to 'host' diversity and to create a coherent ensemble without privileging a particular type of discourse:

It seems to me — though there is no easy way to substantiate this — that writing on gardens is more heterogeneous [than writing on art history], and its heterogeneity more central to a coherent account of its nature, than other branches of the fine arts. [...] Gardens are involved in the histories of leisure (the *viridarium*), of social classes (the *locus amoenus*), of religious symbolism (the *hortus conclusus*) of utopia and paradise, of jokes and festivals, of journeys and exploration, and of theatre, and they touch on the theories of sculpture, painting, perspective, geology, botany, medicine, and hydraulics, to name a few. Cultures, genre, philosophies and centuries all sometimes gather under the rubric of gardens (Elkins, 2008, p.70).

That broad frame of reference, Elkins (2008, p.70) suggests, invites 'a kind of wide-ranging freedom of criticism'. It is perhaps no accident that Elkins uses the same metaphor that we find in Baridon's preface to describe his method of managing diversity without destroying it in. He casts as 'wide, as fine, and as strong a net as possible to capture the limit of theorizing [...]' (Delue and Elkins, 2008, p.x), while Baridon tells us 'il faut lancer loin le filet et choisir un maillage commode' (Baridon, 2006, p.16). The range of material in *Naissance* is

‘breathtaking’ (Report B), but its rich variety and heterogeneity must be controlled if readers are to detect connections and patterns. The chronological ‘framing’ of Baridon’s textual landscape is readily understood by an Anglophone reader: not so, the indirections and perspectival shifts within it.

In Guillaume de Lorris’s opening lines of *Le Roman de la Rose*, which are quoted in *Naissance*, the dreamer/lover crosses the meadow to walk along the river. Baridon comments: ‘Qui dit promenade pense paysage’ (Baridon, 2006, p.332). Walking and landscape are intimately connected and Baridon’s ‘démarche’ in *Naissance*, his ‘way of walking’ through his textual landscape is to devise an itinerary along which he guides his readers, explaining its features, surprising them, and falling silent, leaving time for the reader-in-text to contemplate what is before them. When, for example, he quotes from Xenophon’s moving description of mercenaries sighting the sea as they reach home after weeks of marching, he writes: ‘[Xénophon] laisse la “clameur” de ses hommes exprimer les sentiments que la mer leur inspire’ (Baridon, 2006, p.56). He does not theorise. Instead, he leaves his reader free to pause and reflect on the connections between human emotions and the long-awaited sight of familiar shores. It is Pius II, not Baridon, who brings the ‘longue promenade historique’ to a close in the final part of *Naissance*, when he describes his delight in the spring landscape of the fertile Siene hills (Baridon, 2006, p.365).

The word ‘promenade’ entered the French and English languages at approximately the same time as the word ‘paysage’. That coincidence was not accidental. A ‘promenade’ can be distinguished from the simple act of walking by its association with leisure, growing affluence and improved mobility. According to the Oxford English Dictionary (2018), it was introduced into English in the sixteenth century as a loan word from French: a ‘leisurely’ walk undertaken for pleasure and distraction. The *Trésor de la langue française informatisé* (TLFi, n.d) confirms that a ‘promenade’ was an occasion ‘pour se divertir’. It could take place in gardens, parks, along river banks, or in an urban setting, or later, for the nineteenth-century flâneur, along city boulevards. It was not hurried. Looking, as well as walking, was central to the experience: leisure to look and be looked at, to contemplate and reflect, to enjoy and feel pleasure. But, as Kenneth Olwig (2008, p.81) has argued, walking, whether for pleasure or not, is performative. We do not walk or look in

pictorial space, we move on earth, fields, country or urban ground. These two different senses of landscape are linked to different ways of seeing:

The first involves binocular vision, movement and knowledge gained from a coordinated use of the senses in carrying out various tasks [...]. The second derives primarily from a monocular perspective, fixed and distant from the body. The first modality engenders a sense of belonging that generates landscape as the place of dwelling and doing in the body politic of a community, whereas the second constructs a feeling of possession and staged performance in a hierarchical social space (Kenneth Olwig, 2008, p.81).

In Baridon's text, the two ways of seeing that Olwig describes are combined in its design as a 'promenade', a metaphor for his methodology, but also his conception of landscape. In French, the word 'promenade' still encompasses both these ways of seeing. It does not in English. According to the TLFi, a 'promenade' in French can be solitary or companionable, it can still take place in both urban and rural, garden or landscape settings ('au bois', 'au bord de l'eau', 'à la campagne', 'au jardin' or 'dans la ville'). Among the collocations listed are affective qualifiers ('agréable', 'charmante', 'délicieuse', 'favorite', 'mélancolique', 'belle', 'grande', 'jolie', 'magnifique', 'petite', and 'triste'). Although 'promenade' is a noun, it is performative in that it implies the movement and action of walking, of being and dwelling in the landscape, of experiencing and feeling it; but it has also retained the sense of looking, of being able to stop and view landscape as an object at a distance, especially if the promenade follows a fixed predetermined route with points of view along it. Louis XIV prescribed just such a 'promenade' for visitors to Versailles and Baridon follows the Sun King's example. The evocation of the act of walking in living landscapes reminds us that, paradoxically, like gardens, they transcend time through a process of organic transformation. They are not static or fixed, they are active with their own autonomous and transformative power (Baridon, 1998, p.5). As Baridon leads his readers through the landscape of *Naissance*, he halts at different places, directing their gaze, adopting different 'points of view', exploring past ways of seeing, and thinking, while experiencing the landscape itself from within:

Partant de l'idée qu'un paysage est un tout qui se comprend à tous les sens du terme et sachant que nous ne sommes jamais indifférents à son spectacle, je poserai la définition suivante: Un paysage est une partie de l'espace qu'un spectateur embrasse du regard en lui conférant une

signification globale et un pouvoir sur ses émotions (Baridon, 2006, p.16).

The faculty of sight and the link between optical theories and representations of the world are central to the definition of landscape which Baridon adopts for the purposes of this volume. But, at the same time, the structure of the promenade implies a dialogue between lived, practised spaces and static ‘points of view’. We move at a varying pace through the irregular contours and configurations of historical landscapes, and in *Jardins*, Baridon uses the metaphor of a river to describe that historical trajectory:

L’histoire est un long fleuve aux bras multiples où l’eau coule plus ou moins vite et semble parfois remonter vers sa source sous l’effet des remous. Entre les boucles de ce lacis, naissent des courants que rien ne laissait prévoir. Ils accélèrent ou ralentissent le temps chronologique par des cheminements diffus qu’une bonne connaissance du terrain aide à déceler (Baridon, 1998, pp.11-12).

In the twenty-first century, Baridon’s metaphor of the ‘longue promenade historique’ is surprisingly difficult to translate into English. Although in the eighteenth and nineteenth centuries, the English word retained its associations with parks, gardens or rural pathways, these have been lost over time. In present English usage, it is confined to urban environments and public spaces. In the most recent citation given in the OED, for instance, it collocates with ‘people-watching’. In other settings, by contrast, we ‘go walking’, ‘go for a walk’ or possibly ‘a stroll’; the route may be random or the pace too brisk to linger, look and contemplate. Gazing at a landscape and walking are no longer fused as they are in the French ‘promenade’. It is no accident that ‘flâneur’ is also a loan word in English. So Baridon’s ‘promenade’ becomes more structured, less contemplative, in the English translation. It is a tour rather than a stroll; the author-guide chooses the pace, the route, and the viewpoints along the way. Readers must trust their guide to lead them to belvederes from where they can contemplate landscapes in which cultural meanings and values are encoded. That is not a textual structure familiar to Anglophone academic readers.

‘Interesting Writing’: innovation, difference and translation

In a recent online book entitled *What is Interesting Writing in Art History*, James Elkins (2017, n.p.) argues that normalising disciplinary protocols tend to limit the

expressive, emotional dimension of writing about art history. They reduce rhetorical devices to an ornamental status, privileging, albeit tacitly, the conventional model of English academic discourse, which he describes as ‘clear, serviceable, economical, direct, persuasive, and adequate to its subject’. Elkins, therefore, urges fellow academics to set aside these protocols in favour of a greater openness to experimental, innovative writing, a willingness to depart from discipline-bound ways of writing and a recognition of the affective potential of writing.

Naissance corresponds closely to the kind of experimental writing that Elkins advocates. There is no dominant disciplinary discourse or generic category to which the text belongs. Its design as a landscape is innovative, while in the authorial commentary, there is no clear demarcation between literary and factual writing. In his *avant-propos*, for example, Baridon (2006, pp.9-16) explains his methodology figuratively and by analogy, in a series of visual similes and metaphors. The book opens with a simile: the word ‘paysage’ is like a ‘face’ appearing in a crowd. The author-in-text has ‘cast a net’ to find a definition for landscape that can be caught and contained, like a quicksilver haul of fish. He uses the image of a court case to describe the function of his verbal and pictorial data; they are ‘pièces à conviction’, items of evidence, displayed to a jury. The structure of the text is described metaphorically as a ‘promenade’ through the landscape of history, while different representations of the world are cultural constructs, which emerge like patterns woven into a heavy cloth. A rhetorical, often literary, intertwining of word and image is at the heart of Baridon’s methodology and of his intellectual style.

Greater openness to experimental writing can only be successfully achieved if the experimental texts which are produced are ‘hospitably’ received by their new readers. One of the early texts on landscape in France was the collectively edited volume, *Lire le paysage, lire les paysages* (CIEREC, 1983). It is a constellation of poetic texts, subjective reflexions and academic discourses, and its composition, like that of *Naissance*, is as diverse, rich and complex as a landscape. In the introduction, its readers are alerted to this structure and instructed to read the text as they would a landscape: ‘ce livre à lire comme un paysage’ (CIEREC, 1983, p.5). The readers of the *Naissance* translation need to be similarly forewarned: learning to look, listen and reflect, as they contemplate the varied verbal and pictorial ‘exhibits’ along their route.

As this chapter has shown, landscape debates, whether in French or English, are liable to produce ‘territorial grumpiness’ (Mitchell, 2002b, p.166). Since readers of academic texts on landscape are likely to have different disciplinary expectations of authoritative academic discourse, the scholarly authority of any text in the field is potentially difficult to establish. That difficulty is compounded in a translated text. Complex interdisciplinary methodologies are embedded within different cultural and epistemological traditions; the symbolic capital of the author in the target academic field is likely to be lower than in the field of production; there may also be a significant functional shift between the two texts. Such differences have to be addressed during the translation process if the text is to be received as a scholarly English text.

In France, the success of Baridon’s similarly structured *Jardins* prepared readers intertextually for the design of *Naissance* as a landscape, while its target readers were familiar with the localised debates to which the volume contributed. Actes Sud is a prestigious publisher of landscape research and the Baridon ‘brand-name’ conferred intellectual authority on the text. As a number of studies have shown, French academic readers are also more accustomed to follow the lead of the author as the *détenteur du savoir* than are Anglo-Saxon readers who expect a communitarian author-reader relationship (Galtung, 1981; Siepmann, 2006; Salager-Meyer, Ariza and Pabón, 2007; Bennett, 2014). The design of *Naissance* and its ‘meandering’ itinerary presented few problems in its French context. In the Anglophone market, by contrast, the credibility and value of the translation were more difficult to establish. *Naissance* is a generic hybrid. There is, moreover, little to position it intertextually in relation to Anglophone scholarship or communicate its relevance for Anglophone readers. The symbolic capital of the author as a landscape and garden historian in Anglophone circles is limited, and his methodology and rhetoric of persuasion are unfamiliar. As I show in the next chapter, the degree of rewriting needed to ensure a ‘hospitable’ reception for the translation exceeded the limits of the translator-function. The ‘work’ of reconstructing the source text as an authoritative piece of scholarship in English could only be accomplished collaboratively by integrating authorial, editorial and translatorial competences and responsibilities to ‘authorise’ an editorial reworking of key sections of the author’s text.

Chapter 3. The Liminal Zones and the Limits of Translatorship

‘Les textes circulent sans leurs contextes’ (Bourdieu, 2002, n.p.). In an essay on recontextualising translations, Jef Verschueren (2007, p.72) makes a similar point, but with the caveat that any communicative exchange, translated or not, involves some (re)contextualisation, since the overlap between the experiences of the participants, however similar, is never complete. As Paul Ricoeur (2004b, p.47) says, it is the context ‘qui [...] décide du sens qu’a pris le mot dans telle circonstance du discours’. A translated text is, therefore, like any other text, except in the degree of reorientation which is likely to be involved. Even between languages and cultures, such as English and French, with a long history of exchange, the iterative process of realignment which allows mutual understanding is considerably more complex than in intralingual exchanges between members of the same (or cognate) discourse communities.

In *Seuils*, his seminal study on paratexts, Gérard Genette (1987) paid scant attention to the relationship between authorship and translatorship. In his conclusion, he suggests that translation is a form of paratext; it is a ‘commentaire’ on the authorial text, of undeniable interest (particularly if it is revised by the author), but beyond the scope of his study (Genette, 1987, p.372). This sketchy reference captures the interpretative aspect of the translation-function, but it is resolutely retrospective, tethering and subordinating the translator’s role to that of the author. More recently, translation theorists have challenged that author-centric conceptualisation. Studies by Kovalá (1996), Buendía (2013), Tahir-Gürçağlar (2014) and Mossop (2017), for example, have stressed the independent status of the translated text and the parallel function of the paratext in structuring its reception, while Keith Harvey (2014, p.177) pertinently suggests that paratexts ‘bind’ translations ideologically and intertextually within their new context. As I noted in my introduction, Genette’s subdivisions of the paratext (peritext and epitext) are not wholly sustainable, especially in the digital age, but they are nonetheless helpful in differentiating the components of the text which are ‘physically [...] attached’ (Harvey, 2014, p.178) to the core discourse as part of the material book package from the epitextual elements which are not. While a translator participates actively

in the production of the former, any direct epitextual involvement is, in most cases, likely to be nugatory or undertaken independently, as, for example, in the production of a translator's blog.

In an academic translation, the validating function of different peritextual components is crucial in the construction of academic credibility. Unless an author is already a 'brand name' in the receiving community, these editorial 'thresholds' 'authorise' the translation and position it intertextually within the receiving community. *Prima facie*, it might appear that a translator as 'non-author' has only an explanatory or supporting role to play in these liminal sites, since the translator-function is assumed to exclude the evaluation of authorial truth claims. In an academic text, however, peritextual entry points are not confined to the design of the volume, to the text and images on the cover or jacket, or to prefaces, forewords and supporting endorsements from fellow-scholars. They are not even discernibly peritextual. As John Dixon Hunt pointed out, academic readers seeking to evaluate a text might well make the conclusion, rather than the introduction, their first port of call.¹ They are also likely to browse, turning to the scholarly apparatus (items such as an index, bibliography, chronology or footnotes) as a criterion of relevance and scholarly authority. It is in these sites and supplements that the intertextual relations of the core discourse are most clearly visible. They bind the core text to the scholarship of the receiving community and, crucially, provide the evidential base on which the credibility and rigour of the scholarship will be assessed (Hyland, 1999; Bennett, 2012, pp.74-75; Sapiro, 2012b, p.98). In these key sites, the distinctive validating responsibility of the translator is clearly demonstrable.

In a non-translated academic text, responsibility for the supporting scholarly apparatus of the text is divided between publisher and author. Although the author is responsible for the content and accuracy of those supplements, they are epistemologically and ideologically *regulated* by the publisher, who controls the overall structure, presentation, organisation, and coherence of the material book package. Across the Anglophone sector, publishing practice is relatively consistent. As it has evolved in response to new technologies, however, editorial support for authors has declined, notably in the reduction and outsourcing of functions such as copy-editing (Thompson, 2005, pp.300 and 320-321). The responsibilities of authors

¹ Email to the translator, 15 October 2015.

have increased commensurately. Guidelines in relation to presentation and referencing conventions are strict, and authors are expected to provide art work in an approved format, as well as to obtain any necessary permissions.² The greater heterogeneity of the French publishing sector, however, is reflected in less highly regulated and standardised practices. When, as is the case with Actes Sud and Penn Press, there is a sharp divergence between publishers in respect of authorial obligations, a translated text will not meet the criteria for scholarly credibility unless those differences are addressed as part of the translation process.

Although *Naissance* makes heavy intellectual demands on its readers (Reports A and B), the Actes Sud scholarly supplements do not meet the standards of quality expected by a prestigious US publisher. This emerges, but only to some extent, in the readers' reports. The translation should include a thematic index (Report B), and a short supplementary bibliography should be provided to position the text more clearly within Anglophone scholarship (Report A). Neither reader, however, comments on the frequent inconsistencies, omissions and errors in the notes and bibliography, although the perceived 'négligence' of French academic practice in that respect is known to deter US publishers from commissioning translations (Sapiro, 2012b, p.98). The evidential basis and academic rigour of the English translation would, therefore, be compromised if that cultural deficit were not addressed during the translation process. Copy-editors with bilingual research competences or specialised academic knowledge are increasingly rare and cannot routinely be expected to address such cultural differences. The limits of the translator-function are, therefore, extended *de facto* to include a knowledge-transforming dimension, a proactive responsibility for the accuracy, consistency and completeness of the scholarly apparatus and for the (re)construction of the intertextual relations of the translation.

That said, there remains a key distinction between the validatory function of the translator and that of academic gate-keepers. The translator's responsibilities are confined to the *acculturation* of authorial truth claims. Translatorial interventions are necessary to produce credible academic discourse, but they are not sufficient to affirm or legitimate its scholarly distinction. The translator's interventions

²See Penn Press's guidelines for authors (University of Pennsylvania Press, 2018).

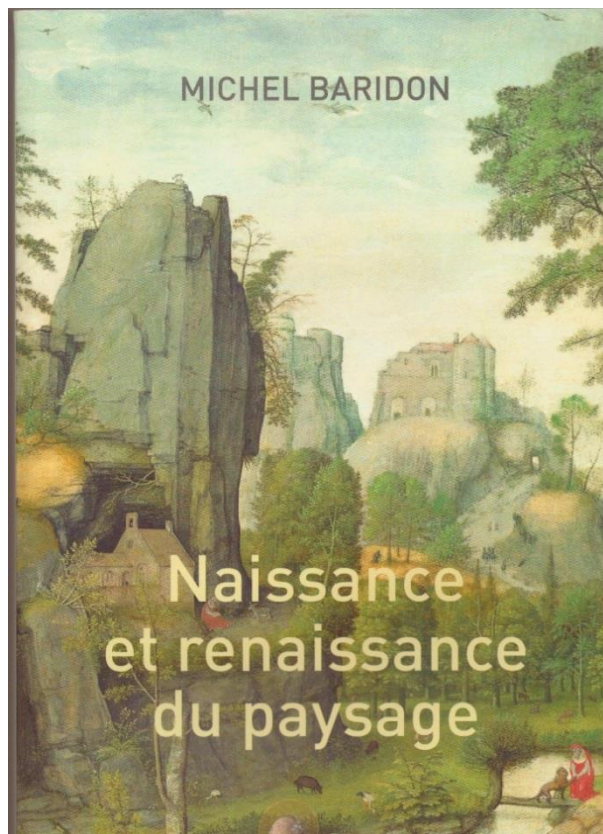
complement those of the publisher and academic gate-keepers in the editorial peritext. They do not replace them. That distinction and the constraints which it imposes will be explored in this chapter, as a preliminary to discussing the full extent of a translator's validatory responsibilities in Chapters 4 and 5.

The outermost peritext: the translator as authorial ally

The publisher's articulation of the text is most apparent in the design of the material book package, a 'conspiracy positive', as Bertrand Py, the editorial director of Actes Sud, optimistically described it (Francou, 2009, n.p.). Responsibility for the outermost peritext (notably jacket and cover design, blurb and title) and for the construction of the tangible object (paper-quality, typography, format, binding etc.) falls to the publishers. Textual components may be generated either by the author or authorial 'allies' (of whom the translator may be one), but they are regulated and assembled by the publisher within the book package. Philippe Lane (1991, pp.92-93) suggests that the editorial peritext combines two interrelated modes of discourse: description and contention. Description may be paramount, but it is never neutral; it is designed to ensure buy-in from potential readers and plays an important part in 'rebranding' and authorising a translation. Those peritextual 'entry points' are, as Genette (1987, p.8) put it, 'zones non seulement de transition mais de *transaction*' where individuals interact and pursue their particular agenda in supporting and legitimating the text. The instrumentalist role of the peritext is, in that sense, translational, since it acts as an intermediary between the text and its readers. In a translated text, therefore, that intermediary function is 'doubled' by the additional intercultural and intertextual repositioning of the 'authorial' discourse. In an academic text, the participation of the flesh-and-blood translator in that repositioning is crucial. The translator-function, however, limits the overt discursive presence of the designated translator in the editorial peritext and these validatory interventions pass largely unnoticed. The construction of the *Naissance* peritext demonstrates those limits, but also illustrates the ways in which a translator's specific competences can be deployed to 'host' the source text effectively in these key sites.

There is no social or contractual assumption that a translator will contribute to the outermost editorial peritext. Yet, as A.S. Byatt (2006, n.p.) testifies when she

says that her translators are her ‘wisest readers’, a translator’s close, tactical engagement with a source text is that of a cultural mediator. As such, translators are likely to be more aware of the impact of cultural differences in publishing practice than other readers. In the case of the *Naissance* book package, for example, Bertrand Py’s ‘conspiracy positive’ did not favour a more pertinent reading of Baridon’s text. The visual rhetoric of a Renaissance painting, Bening’s *Penitent St Jerome*, 1515-1520, as a cover image (Figure 1 below) was an unfortunate blunder, only partially compensated by the post-production addition of a book jacket (Figure 2 below) with images from Lorenzetti’s *Allegory of Good and Bad Government* (1338-1339).



*Figure 1 Simon Bening, Penitent Saint Jerome, c. 1515-1520
(Source text cover image)*

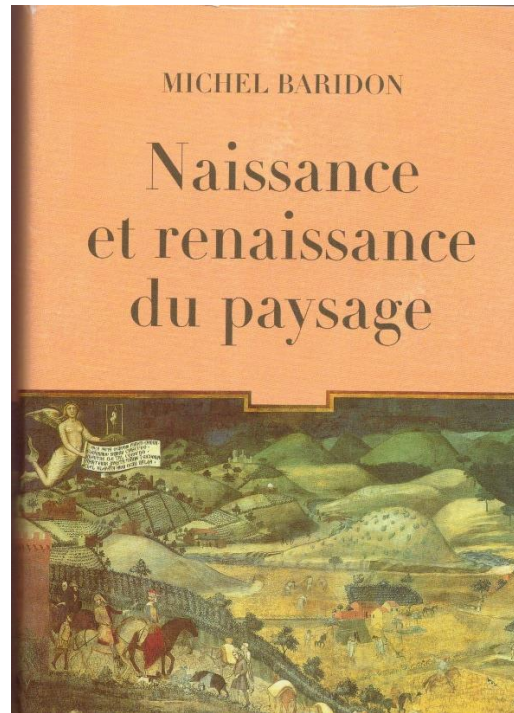


Figure 2 Ambrogio Lorenzetti, *Allegory of Good Government*, 1338-1339
(Source text jacket image)

Interacting with Baridon's chosen title, 'Naissance et renaissance du paysage', the cover image in Figure 1 misdirected French readers by evoking the conventional view of 'landscape' as a Renaissance construct. In fact, the title is 'a conceit' (Report A), albeit a clever one. In France the word 'renaissance' (rebirth) is not semantically restricted to a historical period (the Renaissance) as it is, for the most part, in English and the function of Baridon's title was predominantly appellative, an elegant but oblique reference to well-known controversies about the origin of landscape.³ Even with an appropriate cover image, however, the choice of 'The Birth and Rebirth of Landscape' as an English title could potentially mislead the unwary. Since the cultural and ideological horizons of the readers of a translation are different from those of the source text readership, the referential, descriptive function of the title is correspondingly more important (Bobadilla Pérez, 2007, p.123). The translation, therefore, '[needed] a title *that really describes what the book contains*' (Report A), as well as a cover image which supported that description.

Acting as an intermediary between Baridon's heirs and the publishers, I intervened to alert the editorial team to the Actes Sud error and to propose an

³ I have adopted the functional categories proposed by Christiane Nord (1995, p.264).

alternative title for the translation. In an article written in English, Baridon had commented: ‘One of the reasons why I started writing a book on what I call ‘the discovery of the landscape’ is precisely the growing landscape awareness that I observe around me’ (Baridon, 2003b, p.325). His choice of the word ‘discovery’ connects landscape awareness with the empirical observation of nature and implicitly challenges the notion of the ‘origin’ or invention of landscape as an artistic genre. In my suggested title for the translation (‘The Discovery of Landscape: Representations of Landscape from Antiquity to the Renaissance’), I therefore combined that ‘author-ised’ title with a rhematic descriptor which informs the reader more fully about the relevance of the book in an Anglophone context, as was suggested in Report A.

Important though the title of a volume indubitably is, it does not necessarily perform the metatextual function of indicating the generic category to which the text belongs and can give only partial information about the contents. It cannot, moreover, construct the *ethos* of an author. In any academic text, the representation of the author as a credible scholar, together with the intertextual positioning of the text in the scholarship of the receiving community, are key factors in gaining the trust of readers and in establishing the relevance and scholarly distinction of a text. In a translated text, given transnational asymmetries in the symbolic capital of academic authors and the complexity of intertextual restructuring (Venuti, 2009, p.158), endorsements of the author and text by established academic gatekeepers in the receiving academic community commonly support authorial self-representation. In this instance, however, a decision to suppress the authorial *avant-propos* of *Naissance* in favour of a new editorial preface created a new ‘authorising’ dialogue between text and peritext, which is at odds with Genette’s unitary account of authorship and authorial identity. That choice was made because the rewriting which was necessary to rebrand the volume and supplement the authorial self-representation infringed the limits of translatorship. As a means of legitimating the scholarly credentials of the author and the text, the voice of the editor-in-text replaced that of the translator in a new collaboratively constructed preface to the volume. That strategic substitution was vital to the successful ‘hybridisation’ of the translated discourse, allowing Baridon’s distinctive rhetoric of persuasion and the

‘meandering’ structure of his text to be retained with only minor adaptations in the translation of the core authorial discourse.

The voice of the editor-in-text

In an article on rhetorical strategies in interdisciplinary writing, Dale L. Sullivan (1995) draws particular attention to the importance of creating an authorial *ethos* that is consonant with the goals of the author. He defines *ethos* as ‘a manufactured image or persona that gains attention, elicits trust, and invites participation [...] it is *ethos* that causes the audience to identify with the writer or speaker, and it is through identification that consubstantiality is formed, and it is through consubstantiality that people act together [...]’ (Sullivan, 1995, p.156). This, he adds, is difficult enough in a homogeneous disciplinary setting; it is much more difficult when a target readership is drawn from a range of disciplinary and professional backgrounds, especially in a context where disciplinary discourses are likely to collide. Sullivan’s point can also be applied *mutatis mutandis* to translated texts. A comparable relationship of trust between the authorial persona and readers must be established in a translated text, and probably from a lower base in terms of the pre-existing symbolic and intellectual capital of the designated author. While Baridon’s reputation as a garden historian was not negligible in Anglophone circles, his symbolic capital in France was much greater. The translation had, therefore, to position the author in relation to Anglophone scholarship and overcome the additional challenge of achieving consubstantiality with a heterogeneous community of new readers.

Even in the French text, consubstantiality had been difficult to achieve, given the territorial disputes and theoretical impasses of the ‘grand forum du paysage’. As we saw in Chapter 2, Baridon avoided the building blocks of argumentation common in English academic writing (Bennett, 2012, p.52), constructing instead an *ethos* of dialogic conviviality and trust and a meandering reading path which allows discoveries to be shared and diversity celebrated. According to Sapiro (2012b, p.98), however, Anglo-American editors privilege ‘[une écriture] fluide, narrative, *story-telling*, accessible’. Their readers expect ‘more authorial ideas on display, more of a ‘plot’ (Report A). Moreover, criteria for academic credibility in Anglophone academic communities include a careful intertextual positioning of a work as well as

confirmation of the symbolic capital of its author (Bennett, 2012, pp.74-77; Hyland 1992).

In interdisciplinary texts (whether translated or not), these criteria can be difficult to meet, since readers are drawn from diverse communities, potentially with different disciplinary ‘languages’ and different recognised ‘experts’.⁴ The autobiographical credentials of the writer, as Sullivan implies, are commensurately more important, since a proven track record is evidence of competence across disciplinary boundaries. In France, Baridon’s competence as an interdisciplinary writer was securely established, especially after the success of *Jardins*. That was not the case in the market envisaged for the translation. Establishing a strong authorial *ethos* and gaining the trust of Anglophone readers was a prerequisite if a dialogic exchange comparable with that of the source text was to be created in the translation.

In an article on constructions of writer identity, Roz Ivanic (2005, pp.397-401 and p.404) divides writer identity into four related dimensions: the autobiographical self (the self that the writer brings to the text), the discursive self (the writer’s representation of him/herself in the text), the relational dimension (the writer’s assumptions about the reader’s values and expectations and about the power relations between them), and the authorial self (the writer’s sense of authority and authorial presence in the text). Although these categories do not specifically address the interventions of other agents (such as an editor or a translator) in the construction of authorial identity, they nonetheless offer a useful framework within which to consider the authorial *ethos* in *Naissance* and its reconstruction in the translation.

In *Naissance*, the presence of the autobiographical self is largely occluded in the core text, and is only partially compensated by sparse biographical details on the jacket and back cover of the volume. The opening section of the book is headed *Le paysage aujourd’hui*, but there is no additional metadiscourse descriptor, such as ‘*avant-propos*’, which would signal likely authorial self-reference and indicate its

⁴ According to Hyland (1999, p.341), there are considerable disciplinary variations in terms of citation and referencing (including self-referencing practices). Referencing cognate scholarly work is well established across all disciplines, but writing in the humanities and social sciences relies more heavily on ‘disciplinary warrants’ than do the ‘hard’ sciences where knowledge production is more linear and less recursive (Hyland, 1999, p.341). His findings in that article are confirmed and expanded in a later summative survey of work on variations of disciplinary discourses (Hyland, 2006).

function as an authorial introduction.⁵ Baridon positions *Naissance* only briefly within the scholarship of the French ‘grand forum’ on landscape. He does not situate the work within his own scholarly output and cites his own publications only twice, in notes 281 and 445. The reader can infer that he is an active participant in landscape debates, but the context for his participation and his stance within it are not fully explained. In the text of the *avant-propos*, only one publication is cited and, among leading scholars, only Alain Roger is mentioned by name. Augustin Berque and Roger Brunet are cited in the endnotes, but references to other key scholars are confined to the bibliography. It would take a sharp-eyed reader to notice them.

In the peritextual authorial acknowledgments in the back matter of the volume, there are some insights into Baridon’s autobiographical self and hints as to the authorial persona that he intends to construct. These do little to establish his academic prestige outside the Hexagon, since the individuals whom he acknowledges are too local to France to make an impact on an international readership. His lexicon of ‘conviviality’ is, however, consonant with the tenor of author/reader relationships in the core text. He describes his relationship with the editorial team at Actes Sud as ‘personnel et chaleureux’, while in the library of the Université de Bourgogne, he was ‘accueilli en vieil habitué’ (my emphasis). Baridon also thanks the prime movers in the ‘grand forum’ (whom he names in his bibliography), saying that they have turned a social need for action on landscape into an intellectual debate. Hedging politely, he dissents from some of the views expressed, but acknowledges the perspectives that have been opened up ([...] même si je ne partage pas toutes les thèses de certains [...], je leur suis sincèrement reconnaissant de m’avoir ouvert des horizons’ (my emphasis)).

Given Baridon’s ‘capital de notoriété’ in France, his muted autobiographical presence in *Naissance* posed less of a problem for a French readership in 2006 than for Anglophone readers a decade later. The generic hybridity of *Naissance* and the fact that it is intertextually positioned only in relation to French scholarship, very little of which is available in English, compounds the problem.⁶ Unless the readers’

⁵ Baridon (2006, p.368) refers to his ‘avant-propos’, but only in the epilogue. The term ‘*introduction*’ replaces ‘*avant-propos*’ in the bibliography of works consulted.

⁶ Some texts by Augustin Berque and Bernard Lassus have been translated and some scholars, such as Michel Conan, publish in English.

trust in the author and in the value of the text can be established from the outset, its divergence from accepted discourse conventions are likely to meet with incomprehension and doubt.

Questions of academic authority and contextual specificity were explicitly raised by Reader A, when he commented that the world of reference in the *avant-propos* of *Naissance* was entirely French. Reflections on the term ‘paysage’ and the place of landscape in cultural and social practice, contemporary thinking and collective memory dominate the *avant-propos*, leaving little space for an explanatory presentation of the text. Extracts 1 and 2 below, taken from the draft translation of the *avant-propos* sent to the publisher (see Appendix 2, Sample 2), exemplify the contextual specificity of this *entrée en jeu* and the limited options allowed by the translator-function.⁷

<p>Extract 1 <i>Naissance</i>, pp.9-10</p>	<p>Extract 1 Translation (Draft 2)</p>
<p>Le mot “paysage” a envahi tous les secteurs de notre vocabulaire. Les médias <u>nous parlent du “paysage audiovisuel français”, le PAF. Ils nous parlent aussi du “paysage politique” et du “paysage boursier”. L’homme de la rue dit d’une faillite qu’elle “marque mal dans le paysage” et d’une grosse rentrée d’argent qu’elle “fait bien dans le paysage”</u>. Quand un nom commun acquiert aussi facilement un sens figuré, on peut être assuré qu’il rayonne dans les profondeurs de la langue courante, mais il est également très actif dans la langue savante puisqu’on le trouve aussi bien dans les traités philosophiques que dans les textes de loi, et non sans raison <u>car l’État, conscient de l’importance du tourisme, consacre à la conservation des paysages une partie de son budget.</u></p> <p>Un tel phénomène de société a tout naturellement attiré l’attention des journalistes, des publicitaires et des intellectuels. On a vu se constituer dans les années 1990 un véritable forum du paysage où l’on a agité des idées, proposé des théories, posé des questions dont ce livre est issu. Il est donc bien normal qu’avant d’y demander la parole, je montre comment ce forum a vu le jour et quel est l’impact de ses</p>	<p>The term, “paysage”, like “landscape”, has filtered into all kinds of different lexical fields. <u>The media (in France as elsewhere) talk of “the audio-visual landscape”</u>. We talk of the “political landscape” and the “financial landscape”. <u>We describe an everyday phenomenon as “part of the landscape”</u>. When a common noun can so easily be used as a metaphor, we can be sure that it is deeply embedded in everyday language. At the same time, it is just as much part of a more erudite vocabulary: it can be used, for example, just as easily in a philosophical treatise as in a legal text. This is logical enough, since <u>the French government, like others</u>, is conscious of the important tourist industry and allocates part of the budget to landscape conservation. Such a marked social phenomenon has naturally attracted the attention of journalists, advertisers and intellectuals. The 1990s in France saw the emergence of a true collective debate about the landscape, where ideas could be floated, theories proposed and questions asked. Those exchanges prompted this volume, so before I embark on what I have to say, I should explain how the debates came about and show their impact on current thinking.</p>

⁷ For the full text of the translated *avant-propos*, see Appendix 2.

<p>débats. Partons des exemples de la vie courante. <u>Dans les pages jaunes de nos annuaires téléphoniques on peut trouver depuis peu la rubrique “paysagistes d’intérieur”.</u> Pourquoi ce curieux mariage de deux termes visiblement contradictoires ? Parce qu’un nouveau métier combine les compétences du fleuriste et celles du décorateur et qu’il a besoin de clients potentiels. On n’aurait pas enfermé le paysage entre quatre murs s’il n’était pas porteur comme disent les publicitaires, et il est porteur parce qu’il exprime une part des rêves et des aspirations de notre société.</p>	<p>Let us begin with some examples from everyday life. <u>In recent French telephone directories, there are business listings for <i>Paysagistes d’intérieur</i> [Interior Landscape Designers].</u> How can we explain this strange oxymoron? The answer is that people doing a new job which combines the skills of florist and interior designer, need to attract clients. Landscape would not have been brought indoors, as it were, if the use of the word did not promote business, as marketers would put it. It does that because the word encapsulates some of the key dreams and aspirations of present-day society.</p>
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<p>Extract 2 <i>Naissance</i>, p.15</p>	<p>Extract 2 Translation (Draft 2.)</p>
<p>On peut se féliciter qu’un débat de société attire autant de chercheurs divers. Mais la vie est ainsi faite que l’intérêt d’un débat naît des contradictions qui le travaillent. Ces contradictions procèdent de l’origine récente du mot “paysage” qui est, répétons-le, un mot de peintre. Selon certains, le paysage, victime de son succès, serait devenu un fourre-tout que chacun tire à soi sans lui donner le même sens, les géographes d’un côté, les littéraires et les philosophes de l’autre. Selon d’autres, le mot “paysage” n’étant apparu dans les langues européennes qu’au XVI^e siècle, et notre civilisation, à la différence de celles de la Chine et du Japon, est devenue paysagère. Elle ne l’était pas à l’origine.</p>	<p>It is a cause for congratulation that a debate on a social issue can attract researchers from so many disciplines. However, life is such that the interest of a debate always lies in the exchanges generated by conflicting views. These arise from the fact that the word “landscape” (originally, let us not forget, an artistic term) is relatively recent. Some people believe that landscape has been a victim of its own success, a catch-all term which different specialists (geographers on the one hand, literary scholars and philosophers on the other) claim as their own. Others argue that since the term “landscape” did not appear in European languages until the sixteenth century, Western civilisation, unlike that of Japan or China, has had to develop, over time, a sensitivity to landscape which it did not originally have.</p>

Extract 1 above illustrates the inclusive, interpersonal register which is used to construct a collective subjectivity, a key feature of Baridon’s rhetoric of *rapprochement*, as we shall see in Chapter 4. The passages underlined exemplify unmarked intratextual interventions (omissions, paraphrases, glosses) compatible with the expectations of translatorship described by Heim and Tymowski (2006, pp.10-11). These were sufficient to establish limited contextual comparability between French and English usage of *paysage*/landscape, and between social

practices in France and elsewhere in the West. As Extract 2 indicates, however, Baridon alludes to controversial debates about the concept of landscape, but does not explain them, nor at any point in the *avant-propos* does he invite his readers to visualise his text as a shared ‘promenade’ in a historical landscape. In their guidelines for translators, Heim and Tymowski (2006, p.11) make clear that the interventions licensed by translatorship are limited; notes should be ‘sparse and to the point’ and discursive comments reserved for the translator’s preface. Given those constraints, together with my own lack of independent academic authority in the field, the supplementation and rewriting needed to recontextualise and ‘authorise’ the translation outstripped the social expectations of the translator-function. I therefore raised that difficulty with the commissioning editor and the academic editor of the series, when I submitted the draft translation files (Draft 2):

My first question [...] relates to Baridon's introduction and epilogue. These are key sections of the book, but they are the most obviously gallocentric. They refer to theoretical debates in France to which Naissance is a response, but these references are allusive and oblique. It would, therefore, be difficult for international student readers to get a handle on the questions Baridon is trying to answer without some foreknowledge of landscape theory in France. Sadly, we can no longer ask Michel to adapt these sections for a new readership, so I wondered whether John might be able to arrange to add a scholarly preface, contextualising the volume and explaining its value for an Anglophone readership. Otherwise, I'll probably have to expand the translator's notes in both sections (which I've kept to a minimum) or put something in a translator's preface, which would carry far less academic weight. Michel wrote a useful explanation in English of his objectives in writing the book and it appears in Rachel Z. Delue and James Elkins eds. *Landscape Theory. The Art Seminar*, 6 (New York and London: Routledge), 281-284. Although that piece is potentially very helpful, especially for the cover blurb (the Actes Sud text isn't fit for purpose even in French), a preface by a distinguished scholar would, I think, be a far more effective way of acculturating the French text.⁸

The solution put forward by the academic editor involved a bold piece of textual restructuring. Using my translation of the *avant-propos* and additional documentation which I supplied,⁹ he rewrote Baridon’s *avant-propos* as a new editorial preface for the translation. Thus, the voice of the editor-in-text takes over

⁸ Email to the Senior Editor at Penn Press and to John Dixon-Hunt, the academic editor, dated 19 August 2015.

⁹ I attached a scanned copy of Baridon’s contribution to the Delue and Elkins *Landscape Theory* volume (Baridon 2008c) and details of *Jardins*, which Dixon Hunt did not know.

the construction of the authorial *ethos* and ‘hosts’ the source text by persuading readers to accept its interdisciplinary and generic hybridity and unfamiliar methodology. Dixon Hunt’s metadiscoursal descriptor ‘A new preface’ heralds the entry of the editor-in-text and indicates the function of his editorial intervention and its status in relation to the project (see Appendix 3 for full text).

Dixon Hunt’s immediate priority in his new preface is to establish Baridon’s academic authority before he prepares readers for the otherness of a text that diverges markedly from some of the most prevalent structural and rhetorical conventions of English academic discourse. The preface opens as follows:

It is maybe presumptuous to write a new preface for this important book. Yet Michel Baridon’s own preface was directed largely to a French audience, so a fine English translation by Adrienne Mason calls for a slightly fresh departure. In addition, I wanted, as a friend of Baridon, to offer some thoughts on his enterprise, for we had shared interests in the topic of landscape over many years.

As this volume makes clear, we are dealing with a real savant, learned and truly interdisciplinary, who can lead us eruditely and yet with ease through centuries of writing, looking and thinking about landscape. He is wonderfully agile. Sudden gestures to Jackson Pollock, William Blake, or J.M.W. Turner, in the midst of discussions of the ancient world are refreshingly apt. He understands that we cannot look at today’s landscapes without realizing both that they are newly invented (as all ‘nature’ has been invented since the beginning of culture), and that this invention is eloquent of its heritage. He moves comfortably between word and image, and we should recall that in 1991 he founded a journal called *Interfaces*, subtitled *Image, Text, Language*. That triple concern is at work throughout this book.

Landscape has always been an essential component of our mental and imaginative life, even before the more recent upsurge of interest in landscape and, historically, long before that word itself entered the languages of the West. In this new book Baridon explores this cultural nexus in its earliest manifestations, having written earlier about the 17th century, with his book on Versailles (2003, English translation by Adrienne Mason, 2008), and the 18th century, with many essays and lectures on both French and English landscape history. As a critic, he understood that most things — but in this case, landscape — are impacted by cultural changes. Upon this theme, he focused intently in his 1998 rich and astonishing assemblage of writings on gardens (*Les jardins. Paysagistes – jardins – poètes*). It was also a topic that he inevitably addressed when he accompanied the photography of Christine Bastin and Jacques Evard with careful and succinct commentaries on the cultural history of the uses of water in landscapes from antiquity to our own day (*L’eau dans les jardins d’Europe*, of 2008). And this cultural

enquiry is necessarily mirrored in the way language responds: hence his initial focus on the word — *paysage*/landscape.

In the first paragraph of the above extract, Dixon Hunt deftly uses his autobiographical self to suggest that Baridon's scholarship deserves recognition. By positioning him as a long-standing friend with shared research interests in landscape, Dixon Hunt transfers to Baridon his own prestige as one of the foremost landscape historians in the international academic community, an effect intensified by the intimacy of friendship. He returns to Baridon's scholarship, in paragraph 3, signalling his culturalist stance and naming publications likely to resonate with Anglophone readers (*A History of the Gardens of Versailles* and the bilingual Franco-American journal, *Interfaces*) before he cites the two French volumes to which *Naissance* is most closely related. This allows *Naissance* to be situated intertextually within the Anglophone research community, albeit with fewer references to current scholarship than might be expected.

In the second paragraph of the new preface, the focus shifts from Baridon's authorial reputation to the merits of the volume itself. Dixon Hunt foregrounds its scope and interdisciplinarity, using 'boosting' devices to increase reader confidence and to parry potential scholarly suspicion of a wide-ranging interdisciplinary survey.¹⁰ He draws attention to and reinforces Baridon's exceptional and wide-ranging erudition ('a real *savant*, learned and truly interdisciplinary' – my emphasis) and commends Baridon's 'wonderfully agile' ability to move easily across boundaries, whether between text and image or between different disciplines. Bearing in mind the dismissive attitude towards encyclopaedic multidisciplinary noted by Julie Thomson Klein (2010, p.17), Dixon Hunt's pre-emptive rhetorical strategy would seem to be a wise precaution. A useful parallel in this respect is a similar (though more pugnacious) defence of interdisciplinary synthesis put forward by Chris Fitter (1995, pp.12-13) in the introduction to his monograph *Poetry, Space, Landscape*. He describes his study as a 'simplified, but large-scale [...] historical overview of the fundamentals of nature-feeling', accepts his vulnerability to criticisms from different camps in literary studies, and pre-empts them by

¹⁰ Cultural differences in epistemic modality and the use of hedging and boosting devices are well documented. Ken Hyland's extensive work in this area is particularly pertinent for this study, as it covers a range of disciplines (Hyland, 1998a; 1998b; 1998c; 2005).

responding directly to objections raised by readers-in-text, quoting George Steiner to reinforce his claim:

[...] aptly, if acidly, it has been said that ‘To ask larger questions is to risk getting things wrong. Not to ask them at all is to constrain the life of understanding to fragments of reciprocal irony or isolation’ [...] Doubtless, I shall be chastised by specialists for all manner of shortcomings, and doubtless I shall deserve it; but I have written the kind of book that I would myself dearly have liked to have come across [...] when I turned to the subject (Fitter, 1995, p.13).

Unlike Baridon, Fitter overtly proposes a thesis to explain the emergence of landscape sensibility and that may explain the length and combative tone of his apologetic, but there is no hint of comparable self-justification in Baridon’s *avant-propos* to the source text. Nor does Hervé Brunon (2007) suggest that any is necessary in his long review of *Naissance* for *Les carnets du paysage*. Brunon (2007, pp.2-7) has reservations about Baridon’s definition of landscape and its apparent neglect of the material landscape, but not about the reliability or encyclopaedic scope of such an enterprise. He describes Baridon’s synthesis as a ‘défi ambitieux’, which is ‘pertinamment pluridisciplinaire’. The great merit of ‘cette somme aussi encyclopédique qu’érudite’ is its combination of broad coverage and detailed empirical analysis. At no point does his review call into question the value or reliability of an encyclopaedic, interdisciplinary synthesis *per se*.

In these introductory paragraphs, the editor-in-text supplements rather than suppresses the scanty authorial self-representation of the source text as a means of establishing the reader’s confidence in Baridon’s scholarly authority. Mentions of Baridon’s English-language publications compensate to some extent for the absence of recognisable intertextual references, while names of American or British artists, such as Jackson Pollock, Turner or Blake, indirectly suggest the relevance of the volume for an Anglophone market. That said, the introductory intertextual positioning of the volume is sparse, despite the new preface. In the view of one publisher’s reader, however, this is not a major problem: *Naissance* puts readers directly in touch with pictorial and text-based evidence (Report A). Since Anglophone sources replace French in the verbal ‘exhibits’ quoted in the translation, however, the importance of those intertextual references in the translator’s peritext is correspondingly increased.

Dixon Hunt's biographical affirmation of Baridon's scholarly authority cannot, however, prepare the reader for his authorial persona or the social interactions between author and reader which are fundamental to Baridon's rhetoric of persuasion. His overt and repeated use of *pathos* to build a co-operative and dialogic author/reader relationship in *Naissance* conflicts with the positivistic legacy of neutral enquiry that persists in English academic writing, particularly in terms of structural clarity.¹¹ By contrast, the *logos* of the authorial introduction is unusually compressed and stops short of adversarial engagement, a recurrent pattern in the core authorial discourse. Baridon's discursal self rarely argues with the reader-in-the-text in a series of hypothesised claims, responses and counter-claims. His rhetorical strategies resemble those used by other interdisciplinary writers (including myself): avoidance of specialised jargon, marginalisation of abstract theoretical frameworks, use of metaphor or 'inspirational' language, and inclusive, co-operative reader/writer relations.¹² The design of his text, however, is unusually irregular, polysemous and polyphonic, left open to multiple readings; it is not sequenced in a linear series of rationally ordered blocks. As the next section shows, I could not easily have retained that textual structure without alienating an Anglophone reader if the voice of the editor-in-text had not prepared the ground.

A rhetoric of *rapprochement*: building consensus in the authorial preface

As we saw in Chapter 2, French readers of *Naissance* were likely to be aligned with different, ideological camps in landscape debates. Baridon, however, habitually sought convergence not confrontation as a means of negotiating disciplinary difference.¹³ His preference for constructive and cooperative exchange may explain why theory-building in *Naissance* is implicit rather than overt. His thesis on

¹¹ Ken Hyland stresses that disciplinary discourses vary in that respect; discursive practices in the humanities are less bound by the illusion of neutrality than are the hard sciences (Hyland, 2004, p.17). Nonetheless, style guides show that author-led structural clarity remains a key characteristic of English academic discourse (Bennett, 2012, p.52; Siepmann, 2006, p.134).

¹² These characteristics are adduced from the series of case-studies collected by Carol Berkenkotter (1995a).

¹³ The importance of harmonious relations, motivation and pleasure in successful interdisciplinary landscape research is noted by Tress, Tress and Fry (Tress *et al.*, 2003, p.187). In the four case-studies on boundary rhetorics collected by Berkenkotter (1995a), it is apparent that James Lovelock's projection of a pugnacious authorial persona was less successful than the conflict-avoiding strategies of the other three authors.

landscape awareness contradicted those of Berque and Roger, but he makes his case by relying on the reader to respond independently to his sequence of texts and images. The writer/reader relationship is interactional and participative; it is brought overtly to the surface of the text through the structuring device of the ‘promenade’ discussed in Chapter 2.¹⁴

In Baridon’s earlier, similarly structured *Jardins*, that author/reader relationship is made explicit in the *avant-propos*: ‘Comme dans les *Tableaux d’une exposition* de Moussorgski, la structure retenue est celle de la promenade [...] Elle nous entraîne au fil des introductions [...] s’efface pour laisser parler les textes [...] et réapparaît ensuite pour nous entraîner ailleurs [...]’ (Baridon, 1998, p.9). The link between an exhibition and a walk suggests the disrupted but orderly progression of a tour in which the author/reader relationship is presented as symmetrical. The noun ‘promenade’ is the subject of the verb ‘entraîner’ and its object is the first-person plural ‘nous’. The ‘promenade’ leads the way. The author-in-text is positioned *alongside* the reader, listening to the ‘voices’ of the exhibits and engaging in dialogue as they walk. In *Naissance*, however, the metaphor of the promenade occurs only in the epilogue, where Baridon refers retrospectively to ‘cette longue promenade historique’ (Baridon, 2006, p.372). As a result, there is an unexplained disjunct between the dialogic author/reader relationship in three-quarters of the *avant-propos* and a concise, author-led presentation of the methodology and structure of the text in its last few paragraphs.

The distribution of references to the collective author/reader subject (constructed using the first-person plural or the impersonal ‘on’), as opposed to the first-person, authorial ‘je’, illustrates this puzzling change in tenor. In the 3473 words of the *avant-propos*, there are 18 occurrences of the impersonal subject ‘on’, 24 occurrences of the first-person plural (in different forms) and only 11 of the authorial ‘je’, 9 of which occur in the final 372 words. Approximately three-quarters of the preface is constructed as a collective reflection on modern-day landscape, where author and reader share common cultural and emotional responses. Some instances of the first-person plural include readers outside the Hexagon: ‘notre civilisation’, for example, collocates with ‘langues européennes’ and contrasts with

¹⁴ I follow Geoff Thompson (2001, p.59) in distinguishing between a writer/reader relationship which is interactive (in the sense of an awareness of the likely response from the reader) and a more performative interactional model which ‘aims to *involve* readers in the argument or ethos of the text’.

China and Japan (Baridon, 2006 p.15). Many social practices (funeral rites, motorway construction, tourist photography) are also familiar elsewhere in the West. However, the cultural specificity of references to France (the influence of Vidal de la Blache, an obituary notice in *Le Monde*, the names of French legal bodies) counters interdisciplinary heterogeneity by constructing a collective responsibility for landscape. A landscape architect, Baridon (2006, pp.13) writes with flattering hyperbole, is ‘un artiste doublé d’un technicien [...] porteur des espoirs d’une grande partie de la population [...] conscient de son rôle social [...] parfois une autorité morale qui intervient ès qualité dans les grands débats de société’. An introduction to the methodology and objectives of the book is subordinated to a sustained appeal for co-operation and concerted action. The discursal self is presented as *primus inter pares*, stepping back from explanations and answers and assembling only ‘des éléments nécessaires à une réflexion *collective*’ (my emphasis) (Baridon, 2006, p.15). The ‘author’ leaves history to speak with the voice of authority:

[L’histoire] seule peut *expliquer* les situations présentes pour ouvrir des perspectives. Chaque fois que le patrimoine est en cause, elle *fait entendre sa voix*, et nous devons faire en sorte qu’elle *parle* avec plus d’autorité encore parce que le paysage est devenu, nous l’avons vu, l’expression tangible de notre patrimoine naturel (my emphasis) (Baridon, 2006, p.15).

The personification of history in this extract positions the author-in-text (albeit indirectly) as an enabler or intermediary, rather than as an expert. He has allowed the ‘voice’ and message of history to be heard and understood, but author and reader share the responsibility to act and spread the word (‘nous *devons* faire en sorte qu’elle parle avec plus d’autorité [...]').

These reiterated evocations of the spoken word establish the dialogicity of the author/reader relationship, which is maintained by a series of other rhetorical devices, such as hypothesised conversational exchanges and the construction of a collective subjectivity. Strategies include: direct questions that beg agreement with the answer [‘Pourquoi ce curieux mariage de deux termes visiblement contradictoires? Parce que [...]’ (*Naissance*, p.10)]; invitations which call for co-operative assent [‘Partons des exemples de la vie courante [...]’ (*Naissance*, p.10)]; affirmations of truths assumed to be shared [‘Les lois, nous le savons depuis

Montesquieu, sont le miroir des mœurs et des aspirations d'une société' (*Naissance*, p.11)]; assertions of shared values and rights [[...] l'horizon marin c'est l'absolu du paysage, et le contempler en paix c'est le droit de tout homme' (*Naissance*, p.15)]. Debra Journet (1995, pp.123-124) describes such strategies as a 'rhetoric of co-operation and co-ordination' and cites E. Mayr and J.A. Cain to suggest that such rhetoric is characteristic of 'synthesis authors' who are trying to build bridges between disciplines by establishing and communicating connections and emphasising consistency of view. They are, in other words, conflict-avoiding strategies. By emphasising what is shared or agreed, whether within or across disciplinary boundaries, polarisation and dispute can more readily be avoided, so that the author is free to construct an interdisciplinary narrative which opens up new perspectives without calling into question ideological loyalties (Journet, 1995, p.128).

As a cultural historian, Baridon was no stranger to narrative as a mode of knowledge production. At first sight, the structure and methodology of *Naissance* seem to conform to recognisable, if somewhat old-fashioned, genre conventions in that respect. Evidence has apparently been organised, interpreted and evaluated in a coherent chronological sequence, a common mode of procedure where the author is likely to dominate in an asymmetrical reader/writer relationship. As we saw in Chapter 2, this was the mistaken assumption in one reader's report (Report B).

Reader B's misunderstanding of the textual structure of *Naissance* signals a lacuna that must be addressed in the translation. In the authorial *avant-propos*, a direct translation gives too brief an explanation about the methodology of the text to prepare the reader for the 'parlor' or dialogic space of exchange which Baridon constructs.¹⁵ The marked change of tenor in the final three paragraphs of Baridon's *avant-propos* is unhelpful in that respect (Baridon, 2006, pp.15-16). In fewer than 400 words, Baridon offers a succinct, author-led account of his objectives, his definition of landscape, and his mode of procedure. The authorial subject suddenly moves into the ascendant and the use of the third person ('les lecteurs') establishes a hierarchical distance between author and reader which contrasts sharply with the

¹⁵ Carol Berkenkotter (1995b, p.179) invokes Kenneth Burke's well-known metaphor of the 'parlor' to describe the function of heteroglossic exchanges in successful interdisciplinary writing. In Burke's original image, the 'heated' debate continues vigorously and interminably: it is the participants who come and go (Burke, 1973, pp.110-111).

symmetrical and co-operative author/reader relations in the preceding pages. References to ‘notre civilisation’, ‘notre planète’, ‘nos écrans de télévision’, and common human responsiveness to nature maintain the illusion of a collective subjectivity to some extent, but only an enigmatic reference to ‘pièces à conviction’ and ‘une réflexion collective’ hint at the open-ended critical freedom accorded to the reader by Baridon’s rhetorical strategy.

Paradoxically, the tenor of these final explanatory paragraphs is much less at odds with both French and English intellectual styles than the earlier sections of the *avant-propos*. In his cross-cultural taxonomy of intellectual styles, Dirk Siepmann (2006, p.143) classifies academic discourse in both French and English as ‘writer responsible’ in that the writer is expected to take control, leading readers in a disciplined and organised way through the text. In both French and English, too, a high level of clarity and of explicit coherence is expected. Both those characteristics are evident at the metadiscoursal level of *Naissance* in the rational, chronological divisions of the text into parts, sections and sub-sections. They are also apparent in the short final section of Baridon’s *avant-propos*. At this point, as Extract 3 below shows, the *avant-propos* is clear, logical and author-led; the draft translation can follow the paragraph and sentence structure of the source text with a relatively low level of syntactical manipulation or semantic loss. However, the brevity of this section and the lack of articulation with the allusive, contextually specific text in the preceding pages would leave Anglophone readers with unanswered questions. What exactly are the ‘contradictions’ to which Baridon refers? What sort of ‘exhibits’ are displayed? How are parallels drawn and made visible? What does Baridon expect to demonstrate in his conclusion? A higher level of author-reader co-operation is expected in English academic writing than in French; a reader ‘needs to be told why the text is worth reading and what is important’ (Siepmann, 2006, p.143).

Signposting the route: *logos* and *pathos* in the new preface

Since the 1970s, according to Peter Woods (2006), there has been an increase in experimental forms of academic writing in English. Many academic authors leave readers to construct their own readings, often using a range of rhetorical strategies and literary devices which allow a more creative, emotional engagement than conventional academic discourses: ‘Much has been missed in the use of

conventional methods, particularly in the area of emotions and feelings, atmosphere, climates moods and tones' (Woods, 2006, p.44). That said, it is still in the interests of the author to communicate the function of the text and explain its methodology and evidential basis as carefully as would be the case in more conventional disciplinary discourses.

As we saw in Chapter 2, Dixon Hunt recognised the importance of rhetorical approaches which evoke the affective power of landscapes: '[Our] theoretical contemplation of landscape architecture will begin in and must never lose contact with our wonder at its best and most exciting productions' (Dixon Hunt 2000, p.xii). In their reports, both academic readers of *Naissance* also welcomed Baridon's overt subjectivity. Dixon Hunt's preface, however, bears out Woods's caveat that new methodological approaches need careful validatory introduction and support (Woods, 2006, p.6). The opening paragraphs of the editorial preface, therefore, position the author-in-text as a skilled and scholarly guide: '[he] can *lead us eruditely* and yet *with ease* through centuries of writing, looking and thinking about landscape' (my emphasis). Readers are prepared for a text which is dynamic and fluid, with unexpected swerves and leaps. The author will switch in a 'wonderfully agile' way between word and image and between past and present. There will be 'sudden gestures'. References to recent artists connect the 'newly invented' landscapes of today with the heritage of antiquity and are 'refreshingly apt', as well as reassuringly familiar to Anglophone readers.

Immediately after this initial introduction to Baridon's methodology, however, the preface moves directly to his definition of landscape and the concluding paragraphs of the *avant-propos*, overtly reversing Baridon's own structure and the balance between *pathos* and *logos* in the French introduction: 'Baridon ended his French preface with a definition: "landscape is a segment of space, which our eye encompasses and endows with global meaning and affective power.'" This definition is taken from Draft 2 of the translated preface and Dixon Hunt signals the switch to the 'authorial' voice by using speech marks to signal a quotation. It is one which privileges the gaze of the human subject and the transcendence achieved by contemplation of the landscape that we perceive around us, but it is not supported by any justificatory rationale in the source text.

<p align="center">Extract 3 <i>Naissance</i>, p.16</p>	<p align="center">Extract 3 Translation (Draft 2)</p>
<p>Dans ce genre de recherche, il faut lancer loin le filet et choisir un maillage commode. Aussi vais-je prendre le mot “paysage” dans le sens le plus large possible. Au XXI^e siècle, on ne peut plus considérer qu’une référence au terrain, à la terre s’impose toujours, à moins que par terre on n’entende notre planète telle que nous l’avons vue depuis la lune sur nos écrans de télévision. C’est pourquoi, sachant le paysage rebelle au confinement, j’entends me laisser du champ pour qu’il en ait aussi. Partant de l’idée qu’un paysage est un tout qui se comprend à tous les sens du terme et sachant que nous ne sommes jamais indifférents à son spectacle, je poserai la définition suivante : “Un paysage est une partie de l’espace qu’un observateur embrasse du regard en lui conférant une signification globale et un pouvoir sur ses émotions.”</p>	<p>For this kind of research, we have to cast our net widely and choose a suitable framework. I shall therefore define the word “landscape” as broadly as possible. In the twenty-first century, we can no longer restrict the application of the term to land, or more broadly to the Earth, unless we mean by the latter the planet as it has been seen from the moon on our television screens. That is why, knowing that “landscape” defies simple definition, I intend to allow myself a corresponding degree of freedom. Starting from the concept of landscape as an entity that can be understood and embraced, and knowing that we can never contemplate it with indifference, I would offer the following definition: “landscape is a segment of space which our eye encompasses and endows with global meaning and affective power.”</p>

An unexplained emphasis on the visual is problematic in a field where there is constant theoretical tension between subjective perception and our human embodiment in an evolving material landscape.¹⁶ The editorial preface compensates to some extent for this by adding that other conceptualisations of landscape are possible, briefly mentioning theoretical differences, but going no further. Dixon Hunt does, however, try to make a logical connection (which Baridon does not) between the proposed definition of landscape and the ‘kind of research’ which the book contains. In the extract below, he moves on from Baridon’s definition to articulate the connection between what the eye sees and the ways in which we make sense of that in words, images, artefacts, and music. He then explains the object of Baridon’s enquiry in *Naissance*, suppressing the metaphor of legal exhibits (‘pièces à conviction’) in favour of a simple statement of what Baridon ‘intends to show’ and a clear outline of what readers can expect to find in the book. He returns later in the

¹⁶ Brunon (2007, p.1) points out that Baridon was well aware of the interconnectivity of self, body and material landscape, but adds that the privileging of visual perception was common among participants in the ‘grand forum du paysage’.

preface to emphasise the culturalist view that landscape is a mental construct, giving some examples of different ways in which it can be represented:

Reordering in the editorial preface. (Draft 3 of the translation)

A (*Initial explanation*) This is a definition that fully responds to what the eye sees, to the places or spaces where it looks, and to how we understand what is there – and this *ensemble*, this understanding, comes in the form of writing (of all kinds), drawings, paintings, sculpture, frescoes, and even music, as well as the topographical forms of what today we term landscape architecture. But, as a professor of literature, which for him always involved being a historian of cultures and times, he also knows that the word came into modern languages only recently, merely five centuries ago. But for this exploration, he sought to show how landscape was seen, received, designed, painted and written about by a variety of different writers (poets, philosophers, geographers, scientists) long before the word *paysage*/landscape was a received item in modern discourse in the West [...]

B (*Later expansion*) [Landscape] is always a construction of the human mind - a parcel of land (including its use in an administrative term), a cultural designation, then as a picture of scenery, or a representation of that topography in writing or on a map, or as a term to describe all of the above; ultimately by the 20th century it could be a metaphor.

Having clarified the nature of Baridon’s enquiry, Dixon Hunt then turns to the theoretical underpinning of Baridon’s text, but replaces a negative allusion to contradictions and discontinuities with a simple propositional statement. He uses the phrase *sensibilité paysagère* as a loan term, which he defines as a cognitive attention to landscape and an affective awareness of it, and moves forward to a crisp formulation of Baridon’s underlying theory:

While the Western civilizations of Greece and Rome may not have used the word “landscape”, they enjoyed a *sensibilité paysagère*, an attention to and sensibility for landscape that was revealed, discussed and nurtured by geographers, philosophers and scientists interested in geometry and optics. They taught their contemporaries to look at and observe landscapes, both found and designed, and that attention spawned a wealth of writings and representations; there was, in short, no gap between the vision and understanding of landscape, on the one hand, and the world view of early civilizations in regard to the natural world, on the other. One might even say that they could do very well without the word “landscape”.

As the above extracts show, the editor’s organisation of the preface corresponds closely with the expectations of English academic discourse described by Siepmann (2006) and Bennett (2012). He opens with supplementary biographical

and intertextual information, quotes Baridon's definition of landscape and explains the objectives of the volume, which the authorial introduction withholds until the concluding paragraphs. Readers know from the outset why the English translation is worth reading and what they can expect to find in it. Only after that does Dixon Hunt turn to the rest of the *avant-propos*. Once again, however, he changes the order of Baridon's text to give a brief account of the French academic context for the volume, a section which Baridon places immediately before his three concluding paragraphs.

Dixon Hunt stresses the commonalities between debates in Anglophone landscape history and those in France: 'There has been, as Baridon rehearses in his preface, a *grand forum du paysage* in France; but *mutatis mutandis* this is apparent as well in the English-speaking world'. He comments on landscape as an interdisciplinary 'field' and quotes from the draft translation when he evokes the confusion and disciplinary tensions which arise when landscape is a 'catch-all term' that different specialists 'claim as their own'. He draws an analogy between the modern-day 'rise' of the words *landscape/paysage* in English and in French, offering English metaphors ('political landscape' or 'landscape of fear') comparable to those in Baridon's text. The chaining of French cultural references (television programmes and advertisements, Victor Hugo on his rock on Jersey, the Montagne de Reims and many more) in Baridon's lengthy preamble was a consensus-building rhetorical device, and has been compressed in the new preface to a few comparable examples in English. Nonetheless, the editorial preface conveys something of the *pathos* of Baridon's rhetoric, as the extract below demonstrates. Here, the word 'landscape' is personified among the 'crowd of words' which 'animate' and 'speak' and the editor-in-text invites his reader to meditate on the sound and connotative richness of the word 'landscape', as Baridon had done with the word 'paysage'. Like Baridon, Dixon Hunt appeals to the senses and to the imagination:

"Landscape" is a term that emerges (as Baridon writes) from a crowd of words in a language, which memory, observation and history recognize and then animate and thus speak to the hidden imperatives of that word. In his French preface, he offered an engaging meditation on the very sound and pronunciation of the word "paysage" in French – *pay-sage*. But the English "landscape" also emphasizes the first syllable, and then allows the second syllable to "escape" and linger on our tongue, and thus "has a wealth of things to tell us".

The concluding section of Dixon Hunt's new preface, like the introduction, supplements rather than summarises Baridon's *avant-propos* and it has the most immediate impact on the construction of comparability in the translation. Without it, the Anglophone reader, with no intertextual knowledge of *Jardins*, would be liable to misunderstand or reject a methodology which is only cursorily explained in the text. Before he introduces the structuring metaphor of the 'promenade', however, Dixon Hunt takes time to indicate the importance for *Naissance* of Pierre Nora's concept of 'sites of memory', an unsurprising pause for a scholar whose primary definition of landscape architecture was 'place-making' (Dixon Hunt, 2000, p.1). The link between sites of memory and the discovery of the early lineaments of landscape is key to Baridon's interpretation, but it needs to be clarified for Anglophone readers who may not be familiar with it:

For Baridon, sites of memory were [...] important places in the landscape, marked by events both human and divine and suitably recorded in legends, writings and imagery. That these sites were memorialized at all signals their importance as markers in the land.

The editor's introduction to Baridon's methodology goes well beyond simple description. The extract below illustrates how his rhetorical strategy prepares the reader for an unfamiliar form of academic discourse, while also pre-empting doubt about its scholarly value. By contrast with the rest of the preface, the editor-in-text addresses the reader directly, using the second person and the first-person plural as a means of allying the editorial self with the reader. This device distances the Anglophone editor- and reader-in-text from the French author, overtly signalling cultural and rhetorical difference. At the same time, an appeal to historical precedent suggests that this innovative form of academic discourse has a distinguished pedigree. The metaphor of the 'promenade' situates the text firmly within a well-established, cosmopolitan tradition of writing, making and moving through landscape, but the Anglophone reader is warned that Baridon's approach is 'in some ways very French'. There will be no clear waymarks along the route: the path is 'circuitous' and 'may seem to meander', but patience will be rewarded: '[The stroll] delivers us to a place and point of understanding and comprehension [...] the 'ha-ha' moment'. Just as Baridon personified history in *Jardins*, Dixon Hunt confers an agentive power on the 'stroll' or promenade which 'delivers' the reader to a predetermined point. The connotative value of 'delivers' reinforces both the

passivity of the reader and the consequent trust that it implies in the reliability of the carrier. At the point of arrival, however, the hierarchy is reversed and the reader regains control, this time positioned alongside the author-in-text as a spectator: ‘You stroll, you pause, you think’.

That abrupt switch to the second person is as significant as it is striking. It discloses the duality of the author-in-text as both guide *to* the reader-in-text and spectator *alongside* the reader, a preparation for the unexpectedly dialogic, open-ended interaction between author, reader, text, and image. Reader and author are *flâneurs*, ‘curious, alert spectators’, but the author is not ‘delivered’ to the point of arrival, he ‘approaches’ it. He knows the winding path to his destination, where ‘the essential quotation or the essential image’ will be displayed. The author/writer relationship is that between guide and member of a tour group, and it is made explicit through a reference to Louis XIV’s ‘guide-book’ to the Versailles gardens and to Diderot’s *Salons* where the author-in-text ‘walked/talked’ his reader through an exhibition of landscape painting. Dixon Hunt writes:

Baridon’s mode of procedure in this book is what the French might call a “promenade”, the English a “walk”, even occasionally a “stroll” or “meander”; or again what by the end of the 19th century became the mode of the flâneur, the curious, alert spectator in the urban landscape of Paris. His approach is in some ways very French: he approaches his destination circuitously, yet contextually, before he arrives at what is both his and our concern — landscape [...] He pursues the subject of landscape through many centuries, finding at every point the essential quotation or the essential image, and he engages us, when necessary, with some historical preamble to the topic that invariably concerns scientific and philosophic enquiries. He may, for the English reader, seem to meander (though the word is Latin in origin and refers to the River Meander that did, in fact, meander). But, as Louis XIV made clear in his own ‘guide-book’, the “Manière de Montrer les Jardins” of Versailles, you stroll, you pause, and then you think. And so with any stroll through an English landscape (as Baridon knew well himself), it delivers us to a place and point of understanding and comprehension, to the inevitable surprise (the ‘ha-ha’ moment). It was probably the 18th-century that invented what has been called the art of walking: John Gay wrote his *Trivia, or the Art of walking the streets of London* in 1716; Diderot walked/talked his way through landscapes by the painter Vernet in one of his *Salons*, and the German writer, Karl Gottlob Schelle, in 1802, wrote a rather pedestrian (sic) book called *Die Spatziergänge oder die Kunst spazieren zu gehen* (no English translation, but one in French, *L’Art de se promener*, 1996). And the art of walking found an essential topic in the art of landscape making and exploration. And beyond

walking, these days there is the profound, if different, register of landscape that comes from flying, from travelling on what the French landscape architect Bernard Lassus calls the “longs belvédères mobiles”, the lengthy, moving belvederes of autoroutes, or the fast train tracks of high speed locomotives. And we have seen the landscape of the earth on the screens of our TVs and in photographs, taken by the first walkers on the moon’s landscape. Thus, as Baridon notes himself in his “Epilogue”, there is an extraordinary “long historical promenade”.

The Chicago Manual for Writers makes a clear distinction between a preface and an introduction. The former, it tells us, is optional; it can explain the background to the study, but a preview of the content and argument of the study is the preserve of an introduction (Turabian, 2010, p.390). The French term ‘*avant-propos*’ makes no such clear functional distinction. The definition of ‘*avant-propos*’ given in the *TLFi* reads: ‘Courte introduction placée en tête d’un écrit d’une certaine longueur (livre ou ouvrage), généralement rédigée par l’auteur pour en faire connaître le contenu et le dessein poursuivi’. A ‘*préface*’ has greater scope in that it presents and recommends the work, but can, if necessary, explain the author’s intentions and put forward ‘des idées plus générales’. However, since an ‘*avant-propos*’ is also defined as a ‘petite préface’, the boundary between ‘*avant-propos*’ and ‘*préface*’ is imprecise. The asymmetry between Baridon’s presentation of the content and structure of the *Naissance* and his long reflection on the conceptual scope of the word ‘paysage’ in the twenty-first century reflects this blurred distinction; the place he accords to wider, more general perspectives attests to greater latitude in the introductory presentation of an academic *essai* in France than is expected in an Anglophone context.

An authorial proxy: acting in the author’s ‘best interests’?

Dixon Hunt’s preface replaces Baridon’s *avant-propos*. The textual voice of the translator is covertly present in the phrases retained from the draft translation, but openly signalled only in the definition of landscape attributed to the author. However, the textual interplay between my draft preface and the collaborative iterations of editorial preface allowed the translator-function to be reinforced by the authority of a powerful academic gate-keeper. That editorial imprimatur builds reader confidence, affirms the academic distinction of the author, positions author and text in relation to Anglophone scholarship, and articulates the objectives and relevance of the volume. Dixon Hunt’s careful construction of the authorial *ethos*

and logical development of the structure and objectives of the volume, however, contrast markedly with the dominance of *pathos* and the author/reader relations in Baridon's text. His preface is much closer to conventional introductory strategies in English academic writing (Bennett, 2012, pp.64 -70). Can such an overt suppression of the otherness of the authorial voice really be said to 'host' the core discourse? Or is it an appropriative strategy betokening an ideological resistance to epistemic variety and rhetorical difference?

As Ricoeur (2004e, p.63) suggests, relations of resemblance are at the heart of the translation process. Unless readers of an academic translation recognise the comparability between its scholarly authority and pertinence to their own academic activity, its value as a contribution to scholarship cannot be understood. The editorial rewriting of the *Naissance* preface was key to the construction of comparability in the translation, since the interventions required to 'authorise' the text and articulate its relevance for Anglophone readers were incompatible with the assumption that a translator re-presents but does not evaluate the authorial discourse. The editor-in-text writes in a dual capacity: he is an academic 'ally' who supports Baridon's scholarly authority and validates an alternative academic discourse, but he is also an authorial proxy, acting in what he believes to be the author's best interests by realigning the 'line of vision' of the authorial preface with that of the implied reader to allow a favourable reception of the translated text.

The ideological embeddedness of such radical 'rebranding' is undeniable and Dixon Hunt's *apologia* for Baridon's meandering style is revealing in that respect. In Anglo-Saxon cultures, 'digression and repetition are regarded as major vices' (Siepmann, 2006, p.134), whereas the leisurely oratundity of the Jesuits is still perceptible in French academic discourse (Bennett, 2007b). The editor-in-text, therefore, anticipates a negative response and urges readers to be patient, a concern which also emerges in his revisions of the draft translation, as Chapter 4 will show. By contrast, the French critic Hervé Brunon (2007, p.3) sees Baridon's digressive 'meandering' as a positive asset: 'le grand mérite de cette somme aussi encyclopédique qu'érudite est de nous *traîner* à travers les *méandres* de l'histoire [...] ' (my emphasis). Brunon's use of 'traîner', moreover, indicates an acceptance of author-led structural patterning, which contrasts with English academic discourse where the reading path is conventionally signalled at every level of the text (Bennett,

2012, p.64). Dixon Hunt, therefore, preempts criticisms of Baridon's sudden shifts in tenor and register, which are liable to confuse an English reader, by praising Baridon's 'agility' and his 'engaging' dialogic interaction with the reader. Brunon, on the other hand, is unreservedly admiring of the narrative and literary qualities of Baridon's style when he mentions the 'ampleur romanesque', 'les effets de la narration', 'l'intrigue', and the 'écriture élégante' (Brunon, 2007, p.3). Although Dixon Hunt is a staunch advocate of greater subjectivity and variety in academic writing, his appellative rhetorical strategy in presenting the 'otherness' of Baridon's intellectual style indicates that there is still a clearer demarcation in English academic writing between literary and academic discourses than is the case in France (Bennett, 2012, p.70; 2014, p.41). His validatory 'authorisation' of Baridon's text is, thus, framed within the structures and conventions of English academic discourse familiar to his future readers.

Ricoeur's argument that relations of comparability or equivalence are constructed dynamically and dialogically as part of the translation process underscores the fact that the relationship between a given source text and its translation is not fixed or consistent, as binaries, such as 'domestication' and 'foreignisation' imply. Translation does not 'move' in one direction or another; it is a 'bringing together', a to-ing and fro-ing which allows otherness to be 'hosted' within a new hybrid discourse where difference is absorbed but not obliterated. The editorial rewriting of the preface protects and preserves the innovative and enriching 'otherness' of Baridon's *démarche*. Elsewhere in the text, structural reordering, omissions, additions, corrections and adaptations coexist with passages where close formal resemblance is essential. Such constant shifts in the construction of comparability are, I would argue, a prerequisite, if new ways of constructing knowledge are to be valued. Linguistic 'hospitality' has an ethical dimension, grounded in the desire for mutual comprehension, a respect for the other and an awareness of the mutual enrichment that diversity has to offer (Ricoeur, 2004b, p.43). Baridon's text is innovative and unique (Report A). It is on that basis, I suggest, that Dixon Hunt's translation-by-rewriting of Baridon's *avant-propos* constructs the contextual comparability necessary for the successful hybridisation of the core text. The editorial preface emphasises the commonalities and consistencies between Baridon's text and Anglophone scholarship, but at the same time welcomes

difference and nudges the reader to adopt a new angle of vision. The translation is reoriented towards the reader, but the reader is also reoriented towards the source text. New perspectives open up and reveal fresh, enriching ‘landscapes’ of knowledge. Baridon’s own *avant-propos* figures only as a shadow in the translation, but, as I show in Chapter 4, the editorial preface, far from effacing and destroying difference, releases the creative potential of the core discourse. It enables the reader to understand and value epistemological and rhetorical otherness and liberates the translator to retain, largely intact, the digressive, dialogic *texture* (or ‘weave’) of the source text in the English version.

Chapter 4. Constructing the Translator's Voice

In the new preface to the *Naissance* translation, the editor's endorsement of the author's scholarship affirms the value of the text, but that is only a first step. The core translated discourse must also have academic credibility and meet the expectations of scholarly writing in the target culture. But what are those expectations in an interdisciplinary field such as landscape? They are not unitary or fixed. As I argued in Chapters 2 and 3, scholarly discourses within interdisciplines are more varied, dynamic and contested than in cognate disciplinary groupings. If interdisciplinary academic writing is a risky business, then so is interdisciplinary translation.

The act of translating is itself a form of criticism which requires an 'expert' reading of the text (Woods, 2017, pp.8-10). In an academic translation, a translator's ideological and axiological assumptions about scholarly discourse are necessarily encoded, consciously and unconsciously, in the translated discourse (Munday, 2012, pp.12-13). So, too, are those of other text producers. Those collective judgments may not, however, match those of heterogeneous groups of readers drawn from different academic communities. How, then, should methodologies and rhetorical strategies for disciplinary 'boundary crossing' which succeed in one academic system be acculturated for readers in another, where discourse conventions and ways of construing knowledge are equally diverse? And how can a translator identify 'critical points' where discursive differences are likely to jeopardise the credibility and scholarly authority of the translation? These questions are not easily answered, but if, during the translation process, the linguistic, cultural and academic expertise of the translator is integrated with the expertise of scholars in both source and target academic communities, the credibility and authority of the translated text can be optimised and (crucially) its innovatory potential is more likely to be released.

In the translation of the core authorial text of *Naissance*, the integration of those two sets of specialist skills was brought about in different ways. Within the publishing network, the academic judgments of human agents (publisher's readers, the academic editor, and the author's son as a French art historian) served as a

benchmark against which, as a translator, I could assess the scholarly expectations of source and target communities and the differences between them. Before and during the translation process, my own evaluative reading of *Naissance* was reshaped and changed by theirs, and (albeit less directly) by that of the verifier.¹ During the revision of Draft 2 of the translation, text construction was a dynamic, iterative process of exchange in which the translator's competences combined with those of flesh-and-blood academic specialists within the translation network. In the preparation of Drafts 1 and 2, however, the complementarity between specialist scholarly skills and translation competences was achieved in a different way, largely (though not exclusively) by means of non-human interactions. Digital and print resources (and the tools and technical networks which gave access to them) enabled an intertextual dialogue with the voices of scholars and translators, past and present. These textual voices are audible in the translated discourse and their intertextual presence is key to its credibility and scholarly rigour.

The voice of the translator-in-text is, thus, constructed collaboratively within a dynamic, global and bilingual network where human and non-human agents in text production interact differently with the translator. The speed of information-retrieval and of collaborative exchanges, together with the increased variety and scope of resources available to the translator, allow a holistic, near-synchronous integration of scholarly and translatorial competences throughout text production. This empowers the translator differently. It extends the disciplinary range and reliability of translation choices, but also raises the translator's self-awareness, encouraging bolder, more pro-active decision-making. Throughout this chapter, I focus on my interactions with human agents within the publishing network. Individuals bring to the translation process their own 'subjectivities, personal agendas [and] cultural politics' (Bush, 2012, p.119). I therefore show initially how a series of 'critical points', as Jeremy Munday (2012) calls them, for translation construction emerged

¹ The verifier ensured the accuracy (grammatical, semantic and typographical), the clarity and the completeness of the translation. Like me, however, he could not evaluate the scholarship of the text or its relevance for an Anglophone readership. His revisions impacted the wording of the text, but he did not verify my research or check references and specialised lexis. For the purposes of this study, therefore, I have included a sample of his revisions (see Appendix 2), but I have not considered them in detail.

from our different evaluative readings. I then discuss how these were addressed in relation to key methodological and rhetorical features of the authorial commentary.

The core authorial discourse: evaluative perspectives and ‘critical points’

Translators do not always have the benefit of a clear task brief, but my own initial reading of *Naissance* was mediated by the independent academic reports commissioned by the publisher and by tri-lateral email exchanges between the translator, the academic editor and the commissioning editor. The alignment of these different evaluative perspectives and the ‘critical points’ which they revealed set the parameters for a successful translation.

Despite some differences in view and emphasis, there were marked similarities in the evaluations made by all three academic assessors. As we saw in Chapter 2, the anticipated market was deemed to be primarily undergraduate or postgraduate students. The two readers’ reports instantiate a wide range of reader profiles: from students interested in vision and visuality, to those working in cultural studies and even general Western civilisation courses. As the editor says: ‘what [Baridon] wants and provides is a sense of the multi-disciplinary basis of early responses to landscape’.² That objective, however, is no more adequately communicated by the internal peritext of the Actes Sud book package than by its cover. In the view of both readers, the value of *Naissance* for an Anglophone market lies in its presentation and sequencing of an impressive collection of data. In a volume of just over 162,000 words (excluding scholarly supplements), over 400 substantial quotations and 52 black-and-white images are ‘exhibited’ within a linking commentary, while a separate insert contains 29 additional colour plates, to which Baridon refers in the text.³ Baridon organises his collection of texts and images by setting them within their historical and cultural context and showing connections and parallels between them. He moves between broad-brush passages of historical narrative, presentations of individual writers, *savants* and artists, and close analyses of individual texts and images.⁴ The layout of the Actes Sud volume,

² Email to the translator, 25 October 2015.

³ Eight of the black-and-white images reproduced within the core text are also included as colour plates in the supplementary insert.

⁴ One example of this technique can be found in a section introducing the imaginary of Imperial Rome, where Baridon switches smoothly between historical narrative and explanations of Strabo’s mathematical geography and Ptolemy’s *Optics* (Baridon, 2006, pp.100-111).

however, fails to capture that textual structure or to support the function of the text as a carefully sequenced ‘exhibition’ of evidence. Although the black-and-white images are correctly inserted at the points indicated by the author, there is no typographical differentiation between the quoted extracts which constitute Baridon’s textual evidence and the commentary in which they are embedded. Visually, that misleads the reader by suggesting the linear reading path of an illustrated monograph. As the readers point out, the translation should clarify the structure of Baridon’s textual landscape. Reader A comments on the importance of demarcating the quotations from the authorial text, while Reader B signals the need to support partial, selective readings of specific sections by including a thematic index (Reports A and B).

By extension, the assembly of a comparable corpus of texts and images emerges as a leading priority in both readers’ reports. In line with the requirements of *Chicago Manual for Writers* (Turabian, 2010, p.215) and the guidelines compiled by Heim and Tymowski (2006, p.12), the readers stipulate that retranslation of French quotations is unacceptable and recommend the use of appropriately scholarly English translations of the relevant extracts. That said, none of the academic evaluators (or reviewers of the French text) queries the status of translated texts as historical testimony, although all translated quotations postdate the concept of landscape/*paysage* as an artistic genre. The intertextual specificity of each translation and the interpretative voices of translators pass without comment. In my own evaluation of the text, however, the hermeneutic gap between French and English translations and its implications for the translated commentary were central concerns, not least because they raised an ancillary ethical question of the interventions likely to be needed to align the translated commentary with the new translated extracts and images.

As we saw in Chapter 3, the Francocentricity of *Naissance* emerged as a ‘critical point’ in all the evaluations of *Naissance*, including my own. None of the academic readers refers directly to the localised theoretical disputes which prompted Baridon to undertake the project. Their near absence in the new editorial preface confirmed their lack of relevance for the US market,⁵ and imposed an analogous

⁵ In my suggested revisions of the editor’s draft preface, I queried whether that omission was intentional.

change of perspective within the epilogue, as I shall show later in this chapter. The frame of reference within the core authorial commentary itself, however, is less obviously Francocentric. That said, Baridon's high intellectual expectations of his French readers create 'cultural blanks' (Report B), notably in terms of classical and literary allusions. These were considered likely to bewilder a US or UK student readership. The interventionist practices (glosses, adaptations, translator's notes) needed to compensate for these lacunae are indicative of the scholarly, as well as the linguistic and cultural, competences required of a translator. Rather surprisingly, however, the gap between the French scholarship cited in the authorial commentary and comparable Anglophone scholarship was not perceived as a major issue by either of the readers or by the editor, despite the importance of such warrants in English academic writing (Hyland, 1999; Bennett, 2012, pp.74-77). The provision of a short supplementary bibliography was suggested to remedy their absence, but, in practice, the references and notes generated by the translation were significantly more extensive and detailed than those of the source text. That increase of over 20% was attributable to the different citation and referencing conventions of the respective publishers (Sapiro, 2012b, p.98), but the impact of those discursive differences was not assessed by the academic evaluators of *Naissance*. My previous experience of translating *A History of the Gardens of Versailles* (2008a) had alerted me to the level of intervention likely to be needed, but a translator's report had not been requested by the publishers and the point passed unobserved by other members of the production team.

The readers' reports touch only briefly on the rhetoric and digressivity of *Naissance*. Their praise for Baridon's style falls short of the enthusiasm of the French reviewers and obituarists quoted in my first three chapters, but Reader A comments that his style is readable, accessible and in places 'extremely charming' while, in the view of Reader B, the 'idiosyncratic maxims' that pepper the text are 'refreshingly opinionated and striking [...] one of the rewards of reading Baridon'. If the book's 'potted histories' are unoriginal and have a 'retro textbook feel', they are compensated by the book's 'wonderful confident extension' which might be compromised if they were cut (Report B).

My own responses were more ambivalent. Like the readers (and like the editor), I admired Baridon's accessible prose and interdisciplinary agility, but his

subjectivist rhetoric of assertion and the bold use of boosters and emphatics to reinforce truth claims, which Reader B found appealing, seemed to me to undermine rather than support their credibility, an attitudinal stance apparent in Draft 2 of my translation. For the academic editor, by contrast, as we saw in Chapter 3, the chief obstacle was not the openly subjective, interpersonal tenor of Baridon's discourse, but the digressive 'meandering' structure of his contextual commentary.

The length of these 'meanders' can vary from short asides to several pages. Baridon was, as his widow put it, 'profondément pédagogue',⁶ and his delight in sharing information is manifest, particularly in the historical introductions to different sections. This can lead to redundancy, as the introduction to the section *Chrétiens et païens* demonstrates (see *Naissance*, pp.194-196 and Extract 2 below). Moreover, explicit connections with landscape history are often deferred, a 'point-late' narrative strategy apparent in Baridon's *avant-propos* and commonly found in French *essais* and classical dissertations (Siepmann, 2006, p.142). These features create unexplained discontinuities in the source text which run counter to the more communitarian, reader-oriented organisation of English academic discourse (Siepmann, 2006, p.142; Bennett, 2012, pp.64-65). Just as the new preface for the English translation aimed to prepare the reader for these structural patterns, so the most radical interventions and revisions within the authorial commentary reduced their impact by improving the articulation of the text and foregrounding connections with landscape. The editorial restructuring of the epilogue also creates a greater symmetry within the translation by realigning the concluding pages of the text with the landscape-focused objectives described in the new preface.

Although, for the most part, the 'critical points' raised by the different academic specialists expanded rather than challenged my own, their judgments had an additional validatory function. They identify what is needed to construct a translation which is both credible and relevant for its new readers, but (subject to agreement from the copyright holders) they also license interventions beyond the standard social expectations of a translator's remit. In this chapter, I discuss these collaborative interventions in relation to the layout, structure and rhetoric of the final translator's draft (D3) of the text.

⁶ A comment made in an interview, 30 November 2014.

Communicating the reading path: a dialogue between text and image

According to Adrian Frutiger (Osterer and Stamm, 2014, p.137): ‘Type is like a spoon: if I remember in the evening the shape of the spoon with which I ate my soup at lunch, then it was a bad spoon’. Good typography and design, in other words, support, but do not overwhelm, the effective functioning of a text. In a semiotic study of the design of English readers and source books since the 1930s, Jeff Bezemer and Gunther Kress (2010, pp.23-24) show that, among Anglophone publishers, there have been radical changes in the way such books are ‘pedagogized’. Quoted extracts no longer figure as separate literary entities but have become ‘pedagogic objects’, their reception mediated and regulated by the authorial discourse. Since the 1980s, the pattern of use of such textbooks has increasingly been signalled by typographical differentiation between the pedagogic objects themselves and the author’s presentation of them: the use of different typefaces and sizes, emboldening, underlining, italic, text boxes, background colour, and other visual devices.

Although *Naissance* is not directly comparable with a multimodal textbook of the kind described by Bezemer and Kress, Baridon’s ‘exhibits’ (pictorial and verbal) can usefully be considered as pedagogic objects, even if the guiding authorial commentary allows the reader greater interpretative freedom than might be expected in a reader or source book. More specifically, the reading path of *Naissance*, like that of an anthology, is discontinuous. Readers engage separately with its different components and they may choose not to follow the text’s chronological progression if only parts of it are relevant for their purposes. That discontinuity must be signalled typographically in the translation so that the dialogic interaction of the authorial commentary with the pictorial and verbal objects can be visually communicated and the text received as a meandering walk through historical landscapes with ‘viewpoints’ along the route.

The core business of Anglophone university publishers is the publication of academic texts and, as such, their book designs regulate and support knowledge production. Translators, like authors, are expected to observe conventions which facilitate text production but also standardise expectations in terms of the credibility and rigour of a text (Heim and Tymowski, 2006, pp.8 and 11-12). As I show in this chapter and in Chapter 5, cultural differences in the expectations of scholarly

apparatus impact significantly on the time and competences required of the academic translator, but easily accomplished formatting decisions can also be important interventions for the design of the book package.

Modifications to the presentation of the core text of the *Naissance* translation illustrate this point. The most crucial change was the easiest to implement. The quotations embedded in Baridon's text vary in length from a few lines to substantial extracts of several hundred words, though significance and length are not correlated. The use of text boxes and captions (typographical devices used very effectively by Laffont in Baridon's earlier *Jardins*) would have linked the translation visually to the subgenre of a source book and allowed readers to identify texts and images more easily than by using endnotes. However, those advantages were outweighed by the undesirable visual crowding which would have resulted from the large number of short quotations (van den Berg, Cornelissen and Roerdink, 2009, n.p.). Since flexibility within the publisher's guidelines allowed for the indentation of all but very brief quotations (no more than three lines long), standard indented blocks were the most practical way of differentiating between the verbal data and the authorial commentary. Together with correctly captioned images, inserted at the points in the commentary indicated by the author, that simple formatting change gives visual support to the dialogue between 'exhibits' and authorial commentary which is key to Baridon's methodology.

The interplay between text and image envisaged by the author, however, is no more likely to be achieved by Penn Press than by Actes Sud, a difficulty foreseen (and regretted) by Reader B. Anglophone university publishers commonly expect authors to supply images in the correct format, to insert photocopies, captions, and locations at the appropriate points in the text, to provide a list of figures, and to obtain the necessary permissions (University of Pennsylvania Press, 2018). In France, practice is more variable.⁷ As we noted in Chapter 3, Actes Sud sourced the illustrations used in the French text, but colour plates were included in a separate insert and the black-and-white images in the core text were of poor quality. The locations given in captions were inexact and there was no list of permissions. The art work could not, therefore, be re-used by the US press. Colour plates had already

⁷ In our discussions of the revised art work, Laurent Baridon confirmed that French publishers frequently source and provide illustrations.

been ruled out in the contract on financial grounds, but the unexpected costs of establishing a new art programme led the editors to ask me to negotiate with the copyright holders and reduce the 63 black-and-white images initially planned for the translation to a maximum of 50.

Image analysis is an increasingly useful tool in a translator's tool-kit (Tercedor-Sánchez and Abadía-Molina, 2005; Damaskinidis, 2016), and the translator of a multimodal text has to work with images to hand. That said, a translator's responsibility for the art work of a text, unlike that of an academic author, does not normally extend beyond the translation of captions and permissions, as Heim and Tymowski (2006, p.11) imply. While I could assess the consequences of omitting images within the translated commentary in terms of adapting the text, the ranking of their artistic and academic importance was beyond my subject competence, as well as ethically problematic. Decisions were therefore made jointly in a series of face-to-face and email exchanges with Baridon's widow (as copyright holder) and his son (as an art historian). We had previously drawn up a list of figures, locations and attributions and I had researched, corrected and rewritten captions in English. The final choice of images, therefore, was made by the family in the light of my comments on the adaptations which would be needed in the authorial commentary (Appendices 3 and 4).

This was an exercise in damage control, but collaborative decision-making and the complementarity between the linguistic and academic skills of the participants authorised these changes and minimised their impact on Baridon's intended sequencing. That said, the dialogue that he had sought between text and image, already diminished by the elimination of colour, was further reduced, while the interplay between pre- and post-Renaissance representations of landscape was entirely lost. Pre-Renaissance images were prioritised and a view of Versailles *en paysage*, together with works by Simon Bening, William Blake, Andy Goldsworthy and Ian Hamilton Finlay, were omitted from the new art programme. In the English translation, the lost images remain only as textual shadows rather than participants in the dialogue with the reader.

‘Ce style qui paraissait couler de source’: digressivity and direction

The likelihood of cuts in the core text had been discussed before the acquisition of translation rights. In the editor’s view: ‘Michel delighted in “faisant le tour d'un sujet”, not least in his dedication to extensive quotations!’⁸ English readers might get ‘lost’ in his digressive structure, while some of the ‘rather French background culture’ could be ‘eliminated or much compressed’.⁹ The translation, therefore, was from the outset expected to be shorter than the source text with a sharper focus on the history of landscape awareness.

The borderline between translation and rewriting is blurred and a ‘traducteur chevronné’ is sometimes trusted to rework the text (Frisani, McCoy Sapiro, 2014, pp.163-166) or to cut out ‘unnecessary dross’ (Milton, 2009, p.49). My two initial drafts took account of the readers’ reports and the editor’s concerns: I filled in ‘cultural blanks’, made numerous minor cuts and corrections, and clarified structure and articulation at paragraph and sentence levels. It had been planned that further adaptations would then be identified jointly by the editor and translator at the revision stage, a dual perspective ensuring that key points about landscape were not lost.¹⁰ In practice, however, the exuberant prolixity of Baridon’s style defied easy editing. Omission of complete sections would have disrupted the coherence of the chronological structure, while the chorographic, relational design of the discourse made heavy cutting within individual sections equally problematic. The historical commentary, as Baridon explains in the similarly structured *Jardins*, maps the lie of the land, giving the reader ‘une bonne connaissance du terrain’ and revealing the network of connections between different ways of representing landscape (Baridon, 1998, pp.11-12). As the editor ruefully concluded in relation to Part 1: ‘The section on Athenian theatre is a typical Michel meander; it’s not really useful, and leaves

⁸ Email from series editor to translator 27 July 2010.

⁹ Email from the series editor to the commissioning editor and translator dated 15 June 2010. In face-to-face discussions between Baridon’s heirs and the translator, their consent to possible cuts was obtained.

¹⁰ Most optional omissions in the draft translation (D2) submitted for editorial consideration occurred within the authorial preface or the epilogue and arose from cultural references unlikely to be understood by the Anglophone readers and insufficiently important to warrant a gloss or a note. These were largely subsumed under the editor’s revisions of the text. Other omissions were signalled to the editor in the draft translation for approval. Some phrases in Greek were omitted as being unlikely to be useful to target readers, but transliterations key to the subject matter, such as *skênê*, *ekphrasis*, *poikile*, were retained. I shall consider omissions and modifications imposed by English translations of Baridon’s ‘pièces à conviction’ in the next chapter.

"landscape" too far behind sometimes, but I see no way of shortening it and keeping his main point without a total rewriting'.¹¹

The initial translation strategy was thus modified at the revision stage, as we saw in Chapter 3. Instead of cuts, the new preface and the corresponding adaptations in the epilogue manage reader expectations, leaving the 'meanders' within the core commentary largely intact. Tables 1 and 2 below summarise the exchanges between the editor and translator (some as comments in the relevant drafts, some in emails) and classify amendments (excluding typographical errors) in the reworking of core text, preface and epilogue.

Table 1 Editorial queries and suggested revisions

Queries and suggested revisions	Frequency
Improved articulation at paragraph and sentence level	16
Suggested clarifications	8
Suggested additions and glosses	6
Rephrasing of draft translation	9
Minor amendments, corrections or additions to source text	6
Suggested omissions	4
Need to supplement references	4
Suggested deletion of culture-specific references	2
Information requested	2

Table 2 Translator's comments and queries

Queries and comments	Frequency
Omissions to be confirmed by editor	7 (6 accepted)
Additional information offered to editorial team	4
Queries on presentation of text	4
[New preface and Epilogue] additions (notes and missing information) stylistic amendments/suggestions/minor corrections	6
[New preface and revised epilogue] correction of mistranslation from French	1
Information requested	1

Baridon's commentary was heavily condensed in only one section, where its connection with landscape awareness is unacceptably deferred (see Extract 2 below). The most common interventions by both translator and editor improved the

¹¹ Revisions to draft translation, 1 September 2015.

articulation and clarity of the text at paragraph level, but stopped short of reordering the authorial discourse (see Extracts 1A and 1B below). In the epilogue, however, there is extensive editorial restructuring (see Extracts 3 A-D below, and Appendix 3 for the full text). The revised version tells the reader more directly where the book has taken them. Recursive allusions to the French *avant-propos* and to the ‘grand forum du paysage’ in Baridon’s epilogue are largely stripped out; the text is less digressive and is more closely aligned with the objectives described in the new preface. The examples below illustrate these different adaptive strategies.

As Dixon Hunt drily quotes, ‘by indirections, find directions out’.¹² Extracts 1A and 1B below illustrate a typical ‘meander’ in Baridon’s discourse, showing how his ‘point-late’ structure creates a disjunct between the contextual information and ways of representing the material world. These disjuncts occur too frequently in the commentary to justify the extensive restructuring which would be required to eliminate them altogether, but their impact can be mitigated by minor interventions designed to make the direction of the authorial exposition clearer to the reader.

Extracts IA and IB are taken from a section on illuminations and ivories in the Court of Charlemagne’s grandson Charles the Bald. The full text consists of five paragraphs centred on intellectual life at the court, followed by a further six analysing illustrations from the Utrecht Psalter, the *Codex aureus* of Saint Emmeram, and the cover ivories of the Prayer Book of Charles the Bald (see Appendix 3).

In the first paragraph of this section, we are told briefly of the kind of artefacts which will eventually be discussed, but the narrative then swerves abruptly to focus on Walafrid Strabo and John Scottus Eruigena, two luminaries at the court of Charles the Bald. It is not until paragraph 5 that Baridon begins to make the relevant connections with landscape, when he links Eruigena’s Neoplatonic cosmic vision to the Carolingian heritage, to new developments in science, and to the exodus of artists fleeing Byzantine iconoclasm.

The English translation respects the sequencing of paragraphs but improves the articulation between them, also removing or clarifying potential ambiguities. In the short introductory paragraph (Extract 1A below), a change in the fronting of the sentence (underlined) foregrounds the artefacts which will eventually be discussed.

¹² Comment on Draft 2, October 15 2015.

This draws attention away from the court of Charles the Bald to remind the reader of the landscape theme in line with the Anglophone preference for clear topic sentences at the start of paragraphs (Siepmann, 2006, p.142; Bennett, 2012, p.52).

Extract 1A <i>Naissance</i> , pp.275-276	Extract 1A Translation (Draft 2)
De l'époque de Charles le Chauve (823-875), petit-fils de Charlemagne, datent des œuvres très différentes mais surprenantes par leur audace. Elles témoignent du degré de raffinement qu'atteignaient les enluminures et les ivoires à la cour de ce prince.	<u>Very different, surprisingly bold works</u> date from the time of Charlemagne's grandson, Charles the Bald (823-875 CE). They demonstrate just how sophisticated illumination and ivory sculptures had become at that ruler's court.

That intervention, however, does not prepare the reader for the abrupt transition in the following paragraph which introduces scholars at Charles the Bald's Court (Extract 1B below)

Extract 1B <i>Naissance</i> , p. 276	Extract 1B Translation (Draft 2)
Il avait eu pour maître Walafrid Strabo, l'auteur du premier poème médiéval sur les travaux des jardins. L'imitation des classiques y est manifeste et le plus souvent heureuse. Mettant à profit les leçons d'un tel maître, Charles le Chauve fit appeler auprès de lui Jean Scot Erigène, un érudit doublé d'un philosophe, qui connaissait le grec et qui avait traduit le <i>De caelesti hierarchica</i> du Pseudo-Denys, ce qui le situe dans le courant platonicien issu du Timée. Dans son traité, le <i>De divisione naturae</i> , il a fait de Dieu le contemplateur de toutes choses dans leurs raisons éternelles et a construit ainsi un monde où les idées platoniciennes tiennent une place immuable. Cela lui valut l'accusation de panthéisme et il fut condamné à titre posthume en 1210, en même temps qu'Amaury de Bène dont la dépouille fut exhumée à cette occasion. <u>Esprit pénétrant et audacieux, il a contribué au réveil de l'esprit scientifique dans les universités médiévales. Pour lui, le monde entier est théophanie, révélation</u>	Walafrid Strabo, the author of the first medieval poem on tending a garden, was Charles the Bold's tutor. Strabo's poem clearly imitates the classics and, for the most part, very successfully. Charles the Bald learnt from the teaching of such a good tutor and brought John Scottus Eruigena to his court. <u>Eruigena was a scholar and a philosopher</u> , who knew Greek and had translated <i>De caelesti hierarchi</i> by Pseudo-Dionysius the Areopagite, and this places him in the Neoplatonic tradition inspired by the <i>Timaeus</i> . In his treatise, <i>De divisione naturae</i> , he conceptualised God as contemplating all things in their infinite causes, and constructed a world in which Platonic ideas are firmly inscribed. Because of this, he was accused of pantheism and was posthumously condemned in 1210, at the same time as Amalric de Bena, <u>whose body was exhumed and burnt.</u> <u>Eruigena* was a perceptive and bold thinker, who contributed to the revival of interest in scientific matters in</u>

de Dieu....	<u>the medieval universities</u> . He saw the whole world as a theophany, or a manifestation of God to man [...] *JDH: Suggest new para and then link it to the next?? (Comment: October 15)
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In the above extract, Baridon leaves a brief reference to the classically inspired hexameters of Walafrid Strabo’s *Liber de cultura hortorum* undeveloped, and the relationship between Eruigena’s Neoplatonist ideas and artistic representations of the natural world emerges only obliquely when the charge of pantheism is mentioned at the end of the second paragraph. In my initial draft, I once again shifted the emphasis away from Charles the Bald, in this instance by a sentence break, so that Eruigena, a *savant* unlikely to be familiar to target readers, becomes the subject of sentence 4. Similarly, by adding that Amalric de Bena’s body had been burnt after exhumation (a suggestion from the verifier), the gravity of a charge of pantheism (a doctrine very relevant to the place of humankind in the material world) was made explicit to readers who might not have been aware of its significance.

The final revised version of this section also takes account of the editor’s proposal to change the paragraph break, using the final sentence of paragraph 2 as the topic sentence of paragraph 3. This makes Eruigena’s innovatory, scientific thinking the focus of the following passage and prepares the reader to make a connection between the monistic doctrine of theophany and the global, cosmic vision to which Baridon alludes when he describes the vertiginous representation of the night sky in the Adoration of the Lamb, from the *Codex aureus* of St Emmeram of Regensburg.

Baridon’s ‘meandering’ is much more obvious in my second example (Extract 2 below). This passage occurs in the opening chapter of the second part of the volume and is the only place where the core authorial commentary has been heavily abridged. A short section (untitled in the source text but headed ‘Introduction’ in the translation) explains that landscape which had figured prominently in classical antiquity would enter the shadows in late antiquity to re-emerge in different phases and by different paths. The first chapter then begins with

a paragraph referring to the complex cultural exchanges between pagan and Christian worlds, but it is not until five paragraphs later that Baridon (2006, p.196) makes his main point: contrasting codes of ethics and visions of the world within the Empire imply different ways of representing nature and humanity’s place within it. The intervening 681 words are given over to an account of persecutions and religious uncertainty as paganism gave way to the new religion. This passage includes a substantial quotation from one of Pliny the Younger’s letters and a highly politicised aside on the dangers of disproportionate élitism. When Baridon finally returns to his main topic in paragraph 6, the editor comments: ‘It will test a reader’s patience to get this far without addressing this theme. I wonder whether a discreet abridgement of this part might be worth doing. It reads to me like a lecture course’.¹³ Moreover, since there is no link between the Pliny quotation and landscape awareness, Baridon’s reference to Pliny’s aesthetic awareness of landscape is unsupported and thus of little value.

In the revised version, therefore, I eliminated both the quotation and the aside, referring only briefly to Pliny, before returning to the full authorial narrative. The length of paragraphs 2, 3 and 4 was reduced by approximately 60% and their scope narrowed to a brief overview of late Antiquity, the Imperial Crisis and Christianisation before the barbarian invasions. This sharpens the focus of the text but sacrifices the interpersonality of the authorial discourse. Baridon’s interpolations and subjectivist assertions are integral to his rhetorical strategy and are key features of his distinctive authorial voice. However, if, as the editor suggests, the degree of redundancy and the tenor of the discourse are likely to alienate the Anglophone reader, the scholarly comparability which the translated text seeks to achieve will be compromised if the text is not abridged.

Extract 2 <i>Naissance</i> , p.195	Extract 2 Translation (Draft 2)	Abridged text (Draft 3) <i>Preceding paragraph in square brackets</i>
Pline le Jeune, alors légat de Bithynie, écrivait à Trajan : “En	In a letter to Trajan, Pliny the Younger, then a legate in Bithynia, wrote: In the meanwhile, the	[Under Tiberius and Nero, Christians had already been

¹³ Comment on Draft 2, 15 October 2015.

<p>attendant, voici la règle que j'ai suivie envers ceux qui m'étaient déferés comme chrétiens. Je leur ai demandé à eux-mêmes s'ils étaient chrétiens. A ceux qui avouaient je leur ai demandé une seconde et une troisième fois en les menaçant du supplice; ceux qui persévéraient, je les ai fait exécuter : quoi que signifiât leur aveu, j'étais sûr qu'il fallait du moins punir cet entêtement et cette obstination inflexible. D'ailleurs, ils affirmaient que toute leur faute, ou leur erreur, s'était bornée à avoir l'habitude de se réunir à jour fixe avant le lever du soleil, de chanter entre eux alternativement un hymne au Christ comme à un dieu, de s'engager par serment non pas à perpétrer quelque crime mais à ne commettre ni vol, ni brigandage, ni adultère, à ne pas manquer à la parole donnée, à ne pas nier un dépôt en justice”</p> <p>Ainsi, un écrivain délicat, <u>sensible aux beautés du paysage</u> et qui</p>	<p>method I have observed towards those who have been denounced to me as Christians is this: I interrogated them whether they were Christians; if they confessed it I repeated the question twice again, adding the threat of capital punishment; if they still persevered, I ordered them to be executed. For whatever the nature of their creed might be, I could at least feel no doubt that contumacy and inflexible obstinacy deserved chastisement. They affirmed, however, the whole of their guilt, or their error, was that they were in the habit of meeting on a certain fixed day before it was light, when they sang in alternate verses, a hymn to Christ, as to a god, and bound themselves by a solemn oath, not to any wicked deeds, but never to commit any fraud, theft, or adultery, never to falsify their word, nor deny a trust when they should be called upon to deliver it up.¹</p> <p>So Pliny, who was a sensitive writer, receptive to the beauties of landscape* and capable of describing his villas like an artist, could send innocent people to their death with the same feeling of a duty done as a general who has a spy executed. He</p>	<p>made scapegoats for defeats and calamities. Under the Antonines, when the Empire was flourishing, the persecution of Christians was institutionalised with the consent of the silent majority who always resisted anything new.] Even Pliny the Younger, who was a sensitive writer and capable of describing his villas like an artist, could, in his capacity as imperial legate, send innocent people to their death with the same feeling of duty done as a general who has a spy executed.</p>
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<p>parlait en artiste de ses villas, pouvait envoyer à la mort des innocents avec le même sentiment du devoir accompli qu'un général faisant exécuter un espion. Sans doute pensait-il éradiquer "une superstition déraisonnable et sans mesure", mais, et c'est une leçon que notre monde devrait méditer, à laisser s'accroître la distance entre les nantis qui cumulent fortune, pouvoir, culture, et les pauvres qui se contentent d'une pensée simple pourvu qu'elle leur offre un espoir, ou un rêve, qui les justifie et les rassemble, on compromet irrémédiablement l'équilibre des structures politiques.</p>	<p>doubtless felt that it was a means of eradicating a "depraved and excessive superstition".² But delicately balanced political structures will be irremediably compromised when a society condones a widening gap between the wealthy, powerful and cultured élite and the poor, who are content with a simple idea, if it offers them hope, or a dream, if it unites them in a justifiable cause. We would do well to remember this today.</p> <p>JDH *Difficult, but does the preceding quotation really advance the theme of nature here? (15 October 2015)</p>	
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1 Pliny, *To Trajan*, 10.96, in *Letters*, vol. 2, 403-405.

2 *Ibid.*, 405.

My third example is the revised epilogue (see Appendix 3 for full text). Here the editor's revisions are more sustained and complex, going well beyond the interventions expected of a translator and reflecting the functional shift between source and target texts. Adaptations in the draft translation of this section had included some reordering, expansion and clarification, as well as omissions or modifications of culture-specific references, but the editor had other more far-reaching concerns:

The conclusion seems to be very interesting, but somewhat rushed, as if in fact [Baridon] is trying to get beyond where he ends and to end with modernism: I wonder whether we are able to smooth over its jumps in

some way, or is that thrusting ourselves too much into the text? As someone who often reads a conclusion first (!), such a reader needs a little more help surely.¹⁴

The conclusion of a volume, like the introduction, is a key site where the book's relevance and value are communicated, so the editorial revisions to the epilogue are consonant with his 'rebranding' of the volume in the new preface. The 'jumps' in the text, which connect past, present and future representations of landscape in the West, take the reader back to the authorial *avant-propos* and obliquely contradict claims that landscape was 'invented' in the Renaissance. The revised epilogue, by contrast, reaffirms the function of the translation as a history of early landscape representation. These editorial revisions, however, are not signalled to the reader, as they were in the preface, and the editor-in-text intervenes overtly only in a footnote. This covert *mise en valeur* of the volume, therefore, raises an ethical issue. The new epilogue falls outside the conventional parameters for an academic translation and risks privileging the purpose of the translation over a commitment to Baridon's authorship (Pym, 2012, p.67). The editorial interventions construct academic comparability with the source text by telling new readers how they can expect to benefit from the translation, but that is achieved at the expense of respect for the totality of the authorial discourse. This creates a tension. The editor's dual commitment to both target readers and to the authorial discourse is reflected in his concern to minimise rewriting and to agree the text with both translator (whose moral responsibility it will become) and copyright holder.

The epilogue in both English and French versions is short (under 4,000 words) and revisions can be divided broadly into two categories: structural and theoretical. The source text version continues directly from the final pages of the core commentary, opening with an image of Pope Pius II in his Pienza gardens looking out over the Sienese countryside, but also, symbolically, looking towards the future. This is no accident. Pius II had written his own *Cosmografia*, modelled on Ptolemy, and he had an intellectual interest both in mapping the world and in reticulating a picture space to create an illusion of reality (Cosgrove, 1998, p.164).¹⁵ In the gardens of the Papal Palace at Pienza, which are designed like a picture on the

¹⁴ Comment by email, 17 October 2015.

¹⁵ For further details of the mathematical interests of Pius II, see Uwe Gellert (2000).

ground, scientific and artistic representations of nature converge, marking a key moment of transition in the history of landscape (Baridon, 1998, p.589).

In the source text, however, any such ideational formulation is deferred until paragraph 20 of the 31 paragraphs which make up the epilogue, again an example of Baridon’s preference for ‘point-late’ argumentation. In the translation, on the other hand, *logos* takes precedence over *pathos* (as was the case in the new preface). The epilogue begins with paragraphs 20 and 21 of the source text, before returning in paragraph 3 to the author’s opening paragraph (see Extracts 3A and 3B below). Despite this structural change, the new opening of the epilogue required only one minor addition (underlined below) to establish continuity with the final chapter of the core commentary. It takes readers directly to the point in history at which the ‘longue promenade’ comes to an end and restates the key question addressed in the book: whether or not an awareness of ‘landscape’ had come into being in the West before the term was applied to a genre of painting.

<p>Extract 3A Epilogue Paragraphs 20 and 21 <i>(Naissance, p.372)</i></p>	<p>Extract 3A Revised epilogue Paragraphs 1 and 2 Translation (Draft 3)</p>
<p>¶20 La vie intellectuelle de la Toscane du Trecento devenait ainsi un vaste carrefour où aboutissaient les voies ouvertes par le réveil intellectuel des universités médiévales et d’où rayonnaient celles qui allaient voir fleurir aux siècles suivants non seulement les sciences et les arts, mais les traités théoriques dont les académies nourriraient leurs travaux.</p> <p>¶21 On n’en était pas encore là au temps de Pétrarque, des frères Lorenzetti et du Conseil des Neuf en séance sous les fresques du Palazzo Pubblico de Sienne. C’est pourquoi la dernière question qui se pose en terminant cette longue promenade historique est de savoir si l’on est vraiment fondé à l’arrêter là, et à proclamer</p>	<p>¶1 The intellectual life of Tuscany in the Trecento thus became a major crossroads. The paths opened up by the awakening of the medieval universities led there, and from it new paths radiated. In the following centuries, they would lead not only to a flowering of the arts and sciences but also to the theoretical treatises which would underpin the work of the academies.</p> <p>¶2 That stage, however, had not yet been reached in the time of Petrarch, <u>Pius II</u>,* the Lorenzetti brothers, and the Council of Nine in session beneath the frescoes of the Palazzo Pubblico of Siena. That is why, before we come to the end of our long tour through history, we need to confront the question of whether we are justified in calling a halt at this point and declaring the advent of landscape, even before Dürer, Patinir and Giovanni Bellini had made landscape a recognised genre of painting by using a newly coined term for it and by adopting the linear perspective for which Brunelleschi had provided a theoretical grounding.</p>

<p>l'avènement du paysage avant que Dürer, Patinir ou Giovanni Bellini aient fait accrédi-ter ce nouveau genre pictural en se servant d'un mot alors nouveau et en utilisant la perspective linéaire telle que Brunelleschi l'avait théorisée.</p>	<p>*Editor's addition.</p>
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The greater emphasis on *logos* continued in the new paragraph 3 (Extract 3B below), where the text is expanded to explain what Baridon means by describing the Piccolomini gardens as a 'balcon' and confirming Laurent Baridon's view that the corresponding image in the previous chapter is key to the book.¹⁶ The increased specificity of the editorial text in relation to both gardens and the Sienese hills (see underlined text below), together with my elimination of the rhetorical 'oui' in the first paragraph, modifies the tenor of the authorial discourse, reduces its interpersonal dialogicity and brings out more clearly the theoretical link between landscape and ways of looking and seeing, a relationship also highlighted in the new editorial preface.

<p>Extract 3B Epilogue (<i>Naissance</i>, pp.367-374)</p>	<p>Extract 3B Epilogue Translation (Draft 2)</p>	<p>Revised epilogue Translation (Draft 3)</p>
<p>¶1 En quittant Pie II sur son balcon face à la campagne siennoise, on peut penser que <u>oui</u>, cet ami des humanistes, cet homme de science et de savoir avait vraiment appris des peintres et de Pétrarque à faire du visage de la campagne un véritable paysage [...]</p> <p>[...] les plans successifs de <i>crete</i> [...]</p>	<p>¶1 <u>As we leave Pius II on his balcony, looking out upon the Sienese countryside</u>, we may reflect that this friend of humanists, this man of science and scholarship, had indeed learned from painters and from Petrarch to look at the face of the countryside and see a landscape [...]</p> <p>[...] the successive planes of <i>crete</i>, which [...]</p>	<p>¶3 <u>Maybe Pius II in his garden, gazing out through its openings towards the Sienese countryside, or viewing it above from the <i>piano nobile</i></u>, this friend of humanists, this man of science and scholarship, had indeed learned from painters and from Petrarch to look at the face of the countryside and see a landscape [...]</p> <p>[...] the successive planes of <i>crete</i> (<u>also called <i>biancane</i>, or clay</u>)</p>

¹⁶ See Appendix 3. Without the interventions of Baridon and the editor in relation to the relevant text and image, I would not have appreciated the significance of the Piccolomini gardens.

		<u>hills) [...]</u>
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These initial adaptations set the tone for the other editorial revisions to the epilogue, which maintain a focus on ways of looking, seeing and representing landscape through history. Allusions to the theoretical disputes of the ‘grand forum’ are either clarified or eliminated so that the unexplained ‘jumps’ between past, present and future are smoothed out, as the editor proposed.

This editorial refocusing is most apparent in the reworked paragraphs 8-10 of the revised epilogue, the abridged text in paragraph 14 (see Extracts 3C and 3D below), and in the wholesale suppression of the final paragraph of the authorial epilogue.

Extract 3C Epilogue (<i>Naissance</i> , pp.367-374)	Extract 3C Epilogue Translation (Draft 2)	Revised epilogue Translation (Draft 3)
<p>¶6 Ceci nous renvoie à l’avant-propos de ce livre et aux thèses qui ont animé et animent toujours le grand forum du paysage. Si l’on admet que notre civilisation est pour l’essentiel gréco-chrétienne par la morale qu’elle professe, grecque par les sciences qu’elle cultive, alors on peut avancer qu’elle est paysagère à l’égal des autres et qu’elle l’est restée même pendant l’éclipse du haut Moyen Age. Il n’en est pas moins vrai, et le grand forum du paysage a bien mis la chose en lumière, que ni les Romains ni les Grecs n’avaient de terme propre pour désigner le paysage au sens où nous l’employons aujourd’hui. Ils se servaient de périphrases pour en évoquer l’image.</p>	<p>¶6 This brings us back to the introduction of this book and to the arguments that have inspired and continue to inspire the collective debate on landscape in France. If we agree that Western civilisation is essentially Greco-Christian (Christian in terms of its ethical values, Greek for the sciences that it promotes), then it is possible to argue that it has an awareness of landscape comparable with that of other cultures, and that this awareness remained even when it was eclipsed during the Early Middle Ages. At the same time, it is also true — and the debate on landscape has made that very clear — that neither the Romans nor the Greeks had a specific word to denote landscape in the sense in which we use it nowadays. Instead, they used periphrases to evoke the image of it. Must we then conclude that they did not know what landscape was?</p> <p>¶7 One response might be to</p>	<p>¶8 This returns us to the introduction of this book and to the arguments that have inspired and continue to inspire the collective debate on ‘landscape’ in France. If we agree that Western civilisation is essentially Greco-Christian (Christian in terms of its ethical values, Greek for the sciences that it promotes), then it is possible to argue that Western culture enjoyed an awareness of landscape comparable with that of other cultures, and that this awareness remained even when it was eclipsed during the Early Middle Ages. At the same time, it is also true that neither the Romans nor the Greeks had a specific word to denote landscape in the sense in which we use it nowadays. Instead, they used periphrases to evoke the image of it. Must we then conclude that they did not know what landscape was? <u>Or could they appreciate and accept such an experience without needing a word to</u></p>

<p><u>Doit-on en déduire qu'ils ne savaient pas ce que c'était?</u></p> <p>¶7 On pourrait répondre: <u>Faut-il un mot pour sentir l'être des choses?</u> A l'acte II, scène II de <i>Roméo et Juliette</i>, Juliette, songeant à Roméo, monologue dans le jardin des Capulet. Elle pense que tout serait si simple s'il ne portait pas un nom qui les sépare et elle ajoute :</p> <p style="padding-left: 40px;">Que met-on dans un nom? Ce que nous appelons une rose Sous un tout autre nom sentirait aussi bon.</p> <p>¶8 Les grands poètes se trompent rarement sur l'essentiel. On peut en croire Shakespeare. Il ne s'est pas servi du mot <i>landscape</i> – à la différence de certains de ses contemporains – et pourtant, il décrit admirablement, dans <i>Le Roi Lear</i>, la vue des plages du haut des falaises de Douvres. On peut aussi en croire Ovide et Virgile, Homère et Théocrite. Les citations qui en ont été données le prouvent.</p> <p>¶9 Il n'en est pas moins vrai que la fin du XVI^e siècle voit le mot s'installer solidement dans toutes les langues de l'Europe et qu'il y a des raisons à cela. Tous les dictionnaires concourent pour le faire</p>	<p>consider whether a word is needed to experience the Being of things? In <i>Romeo and Juliet</i>, the heroine tells Romeo that it is the name of Montague which keeps them apart. She goes on: What's in a name? /That which we call a rose/ By any other name would smell as sweet. (Act 2, Sc.1)</p> <p>¶8 Great poets are rarely wrong about essentials. We may trust Shakespeare here. He never used the term “landscape” — unlike some of his contemporaries — yet he admirably describes in <i>King Lear</i> the sight of the beaches from the high cliffs of Dover. Equally worthy of trust are Ovid and Virgil, Homer and Theocritus. The passages that we have quoted in this book are the proof of that.</p> <p>¶9 Nonetheless, it is certainly true that by the end of the sixteenth century a term for “landscape” was firmly established in every major</p>	<p><u>signal it?</u> Shakespeare's Juliet implies just that – “That which we call a rose / By any other name would smell as sweet”, so even if Shakespeare never uses the word “landscape” he still describes the sight of the beaches from the high cliffs of Dover in <i>King Lear</i>. Equally so are the passages quoted in this book from Ovid and Virgil, Homer and Theocritus. Poets can be trusted to get essential things right.</p> <p>¶9 Nonetheless, it is certainly true that by the end of the sixteenth century a term for “landscape” was firmly established in every major European language, and there was a very good reason for that. <u>All the dictionaries agree that the term was coined in artists' studios, taking the term from an administrative German-Flemish word to describe a countryside¹</u>, and thereafter landscape painting undoubtedly added depth and complexity to our view of nature by developing our awareness of it. Was this new awareness necessarily aesthetic by the very fact of its primary link with painting? Do we, therefore, need to be familiar with painters before we can understand what landscape is? If that is so, then the term has to be defined as an acquired cultural value.</p> <p>¶10 Every age, every society, has various judgments of what is beautiful, an avant-garde and a rear guard; consensual values progressively emerge and evolve. Aesthetic judgment is a child of the times. So Cézanne, referring to his much cherished and</p>
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<p>naître dans les ateliers d'artistes et la peinture de paysage a certainement approfondi le regard que l'homme portait sur la nature en éveillant la conscience qu'il en avait. Cette prise de conscience était-elle nécessairement esthétique du fait même de son rapport à la peinture?</p> <p>¶10 Ceci conduit à l'une des grandes questions soulevées par le forum du paysage. Faut-il connaître les peintres pour savoir ce qu'est le paysage ? Si oui, il faut définir ce terme comme une valeur culturelle acquise. Ce point de vue a été très brillamment défendu par des critiques contemporains qui se réclament du fameux mot de Cézanne sur le paysan qui allait vendre ses pommes de terre au marché et dont il disait : "Il n'avait jamais vu, ce que nous appelons vu, avec le cerveau, dans un ensemble, il n'avait jamais vu la Sainte-Victoire."</p>	<p>European language, and there was a very good reason for that. All the dictionaries agree that the term was coined in artists' studios, and landscape painting undoubtedly added depth and complexity to our view of nature by developing our awareness of it. Was this new awareness necessarily aesthetic by the very fact of its link with painting?</p> <p>¶10 That question leads on to one of the major issues raised in the debate on landscape. Do we need to be familiar with painters before we can understand what landscape is? If so, the term has to be defined as an acquired cultural value. That claim has been brilliantly upheld by contemporary critics, who cite Cézanne's famous remark about the peasant going to sell his potatoes in the market: "He had never seen, what we call 'seen', with the brain, and in its entirety, [Cézanne's beloved] Sainte-Victoire".²</p> <p>²Taken from a letter from Cézanne to Paul Gasquet, quoted in Roger, <i>La Théorie du paysage</i>, 448.</p>	<p>painted Mont Sainte-Victoire, remarked of a peasant going to sell his potatoes in the market, "He has never seen, what we call 'seen' with his brain, and in its entirety, Sainte-Victoire".² In other words, the whole landscape was not graspable to the peasant, preoccupied with his potatoes.</p> <p>¹The term seems originally to have been derived from "the old Frisian language" to mean "shoveled land", land thrown up against the sea. See John R Stilgoe, <i>What is Landscape?</i> (The MIT Press, 2015), 2; more generally, see also pp ix-xiv and his 'Introduction' pp.1-14. [Editor's note.]</p> <p>²Taken from a letter from Cézanne to Paul Gasquet, quoted in Roger, <i>La Théorie du paysage</i>, 448.</p>
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In Extract 3C above, only the first reference of four to the 'grand forum du paysage' in the source text is retained (in bold type), but key points in the debate are recontextualised for Anglophone readers. Baridon's dialogic treatment of whether a civilisation can be 'paysagère' when it lacks a word for landscape (paragraphs 6 and 7 of the source text) is crisply abridged in paragraph 8 of the reworked translation and the central question reformulated (underlined). In an important expansion and end-note (paragraph 9, underlined), where the intervention of the editor-in-text is

overt, an explanation and reference to John Stilgoe’s study of landscape terminology differentiates the etymology of the word ‘landscape’ in English from the ‘pays/paysage’ pairing in French. This, in turn, prepares the way for the following discussion about the status of different ways of seeing landscape. Here a similar distillation of key points occurs in the restructuring and abridgement of paragraph 10 above, and of paragraphs 16 and 17 in Extract 3D below.

<p align="center">Extract 3D Epilogue <i>(Naissance, pp.367-374)</i></p>	<p align="center">Extract 3D Epilogue Translation (Draft 2)</p>	<p align="center">Revised epilogue Translation (Draft 3)</p>
<p>¶16 Dans l’avant-propos de ce livre, des exemples célèbres ont été cités pour montrer que la géographie s’est fait une place parmi nos disciplines majeures grâce à des descriptions savantes mais pas nécessairement prosaïques, de paysages. Ce qui a été dit du monde antique et de la renaissance du paysage au XIVE siècle préfigure les travaux des savants du XIXe. Le paysage vivant, celui qui participe à la vie intellectuelle des sociétés, ne se place pas hors des atteintes du temps. Il y entre hardiment, il en accepte les charges. Les paysages du drame satyrique grec, tels qu’ils apparaissaient sur les décors peints pour capter les regards d’un grand public, devaient quelque chose à la perspective qui elle-même se réclamait de l’optique. De la scénographie sont nées les fresques de Pompéi et de l’Esquiline. Les peintres qui représentaient le monde comme Icare l’avait vu ne se sentaient pas coupés des géographes. Strabon en est la preuve. Il cite Homère et n’ignore pas les peintres dont il imite l’art dans ses descriptions de phénomènes</p>	<p>¶16 In the introduction to this book, we cited famous examples to demonstrate that geography earned a place among our major disciplines by means of descriptions of landscapes which are scholarly but not necessarily prosaic. What was said about the Ancient world and the rebirth of landscape in the 14th century prefigures the works of 19th-century scholars. “Living” landscape, the kind which plays a part in the intellectual life of societies is not outside the reach of time. It is located firmly within time, boldly accepting all the obligations that follow. The landscapes of Greek satyric drama, as they were depicted on painted backgrounds to capture the attention of the spectators, owed something to perspective, which, in turn, owed something to optics. Scenography led to the frescoes of Pompeii and the Esquiline Hill. The painters who represented the world as Icarus had seen it did not feel cut off from geographers. Strabo is proof of that. He quotes Homer and is not unaware of the painters whose art he</p>	<p>¶14 The introduction to this book demonstrated that geography earned a place among our major disciplines through descriptions of landscapes which are scholarly but not necessarily prosaic. Without geometry, there can be no optics, without optics no perspective, without perspective no scenography, without scenography no landscape. And moreover, it is through Ptolemy’s conceptualisation of optics, with colours presented as “passions of the eye”, that a theoretical explanation for aerial perspective was discovered, since the play between different shades suggested the depth of space. Strabo and Plutarch would have been surprised if anyone had said to them that their knowledge of mathematical geography played no part in their descriptions of meteorological phenomena. For both these writers, their task as scholars trying to describe the globe as a totality was not very removed from the concerns of surveyors, and their work also owed something to painters and poets. The</p>

<p>météorologiques.</p> <p>¶17 Les exemples cités permettent donc d’avancer que dans le monde antique les sciences exactes ont contribué à construire l’espace où s’est logé le paysage. Sans géométrie pas d’optique, sans optique pas de perspective, sans perspective pas de scénographie, sans scénographie pas de paysage. Et c’est encore par l’optique telle que la concevait Ptolémée, avec les couleurs présentées comme les “passions de l’œil”, que la perspective aérienne a trouvé son explication théorique, le jeu des teintes suggérant la profondeur de l’espace. Strabon et Plutarque eussent été bien surpris si on leur avait dit que leur connaissance de la géographie mathématique ne contribuait en rien à leurs descriptions des phénomènes météorologiques. Pour eux, le savant n’était pas si loin de l’arpenteur quand il tentait de décrire la totalité du globe et il associait les peintres et les poètes à son entreprise.</p>	<p>imitates in his descriptions of meteorological phenomena.</p> <p>¶17 Thus, the examples we have quoted allow us to argue that in Antiquity the exact sciences contributed to constructing the space in which landscape was inscribed. Without geometry, there can be no optics, without optics no perspective, without perspective no scenography, without scenography no landscape. And, moreover, it is through Ptolemy’s conceptualisation of optics, with colours presented as “passions of the eye”, that a theoretical explanation for aerial perspective was discovered, since the play between different shades suggested the depth of space. Strabo and Plutarch would have been amazed if anyone had said to them that their knowledge of mathematical geography played no part in their descriptions of meteorological phenomena. For them, scholars trying to describe the globe as a totality were not so far removed from surveyors, and they also involved the painters and poets in what they were doing.</p>	<p>landscapes of Greek satyric drama, as they were depicted on painted backgrounds to capture the attention of the spectators, owed something to perspective, which, in turn, owed something to optics. Scenography led to the frescoes of Pompeii and the Esquiline Hill. The painters who represented the world as Icarus had seen it did not feel cut off from geographers. Strabo is proof of that. He quotes Homer and was clearly aware of painters whose art he imitates in his descriptions of meteorological phenomena. Thus, the examples we have quoted allow us to argue that in Antiquity the exact sciences contributed to constructing the space in which landscape was inscribed.</p>
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The above extracts from the source text gently contest the views of French theorists who privileged the painter’s concept of *paysage* as ‘un point de vue intellectuel, une fiction, une abstraction [...] une image bloquée’ (Cueco, 1995, pp.169) over that of geographers, environmentalists and other people’s everyday lived experience. That *prise de position* is largely eclipsed in the revised epilogue, but key points of the debate are refracted and refocused in the English version.

Readers are invited to consider the broken etymology of the English term 'landscape' rather than that of the French 'paysage'. Cézanne's observation about an artist's way of seeing (an oblique reference to Cueco's article quoted above) remained at my suggestion, (Extract 3C, paragraph 10) but it was simplified and colourfully explained. Paragraph 14 (Extract 3D above) summarises the important intellectual parallels which Baridon sought to make between the physical sciences, art and literature in representing landscape. Those relationships are less contested in Anglophone research communities and the final paragraph of the author's epilogue (which reminds readers that today's ways of seeing and knowing are as provisional as those of their ancestors) is suppressed altogether. Thus, the focus of the translation is steadily maintained on past representations of landscape and the epilogue draws to a close at the dawn of the Venetian Renaissance, as the youngest of Giorgione's three philosophers gazes out toward wooded rocks with the tools of the geometer and the architect in his hands.

Dialogicity and truth claims: empathy and assertion

Baridon's 'show and tell' approach to interdisciplinary writing, as we saw in Chapters 2 and 3, relies on the construction of an authorial persona who steers, informs and interprets in an open-ended dialogue with the reader-in-text. The commentary shifts smoothly between formal and informal registers, its dialogicity and illocutionary force intensified by informal emphatic devices such as asides, interpolations, rhetorical questions, or epigrammatic assertions, which are common in popularising discourses (Chiavetta and Sciarrino, 2014, pp.xi-xii). Yet while the tenor is often conversational, *Naissance* is not 'light-hearted and breezy'; it is the work of a 'mature scholar' and aimed at a readership with 'strong intellectual commitments' (Report A). This apparent inconsistency creates a certain epistemological tension. Baridon's erudition and the empirical basis for his display of pictorial and textual evidence comes as no surprise in academic discourse, but truth claims buttressed by a rhetoric of assertion in which empathy and opinion replace argumentation are less common.

French reviewers, as we saw in Chapters 1 and 3, applaud the ease and literary elegance of Baridon's disciplinary boundary-crossing, but they are silent on his rhetorical boldness and willingness to court criticism by forthright expressions of

opinion. Reader B, however, perceptively comments on the ‘confident extension’ of *Naissance* and it is perhaps the same authorial self-assurance which leads to a series of ‘idiosyncratic maxims’, which Reader B judges ‘quirky’, ‘refreshingly opinionated’ and ‘one of the rewards of reading Baridon’. Baridon is not afraid to make unsupported statements, often intensified by memorable epigrammatic expression, a device which, as we saw in Chapter 1, is common in a French ‘essai’. Reader B quotes one example: ‘[...] l’homme est ainsi fait qu’il crée comme il respire [...]’ (*Naissance*, p.368). Another is: ‘Or, l’horizon marin c’est l’absolu du paysage, et le contempler en paix c’est le droit de tout homme’ (*Naissance*, p.15).

Such assertions are part of a broader rhetoric of affirmation in which Baridon advances his truth claims using a series of devices which invite assent by constructing a collective subjectivity. Rhetorical questions, implied or explicit, are particularly common.¹⁷ In places, he uses them to set up a series of conjectured arguments which are then countered (*Naissance*, pp.368, 369, 370 and 372-373). More often, however, they construct an inclusive dialogue in which the reader is directed towards consensus rather than persuaded by rational argumentation: ‘En quittant, Pie II sur son balcon [...] on peut penser que oui [...]’ (*Naissance*, p.367); ‘De même [Polybe] est sensible — et qui ne le serait? — à la beauté de la côte amalfitaine [...]’ (*Naissance*, p.103); ‘Qui n’a pas rêvé devant un des nombreux *Saint Jérôme dans le désert* qui prennent place sagement sur les murs de nos musées?’ (*Naissance*, p.208). Elsewhere shared knowledge, experiences and affective responses are confidently asserted: ‘Chacun sait qu’Alexandre le Grand parti de Macédoine, a étendu son empire de la Grèce jusqu’à l’Inde et de la Crimée jusqu’à l’Egypte’ (*Naissance*, p.87); ‘Qui a vu le soleil se coucher au large de Sorrente [...] appréciera [...]’ (*Naissance*, p.162); ‘Qui ne connaît pas Naples n’imaginera jamais [...]’ (*Naissance*, p.140). In places, we are even invited anachronistically to include figures from the past in these shared sentiments: ‘Virgile eût été bien surpris si [...]’ (*Naissance*, p.372); ‘Strabon et Plutarque eussent été bien surpris si [...]’ (*Naissance*, p.371).

¹⁷ There are 8 rhetorical questions in the *avant-propos*, 27 in the core authorial text and 11 in the epilogue, where their use is largely procataleptic. Those in the *avant-propos* are lost, but 25 are retained in the core commentary and only two are suppressed in the Epilogue. The dialogicity of the text is reduced but is still apparent.

Without any theoretical underpinning, such universalising claims seem strangely at odds with Baridon's historicist aesthetics, despite an authorial persona which licences expressions of opinion as well as fact. His contention that landscape consciousness in different civilisations is distinctive and generated from multiple sources would seem *prima facie* to contradict such essentialist pronouncements. He makes no explicit case for them, as Chris Fitter (1995, pp.10-25) does, for example, when he argues that the human animal has 'rooted perceptual drives' from which landscape consciousness can derive and against which comparability though time and space can be adduced.¹⁸ Since the moral responsibility for truth claims lies with the author, however, I had a deontological commitment as a translator to re-present them despite my own uneasiness about their validity. At the same time, if rhetorical differences between French and English in the construction of those truth claims undermined their plausibility in translation, then academic comparability between source text and target text could be compromised without a shift in the rhetorical strategy of the translation.¹⁹

Epistemic modality is an important tool in constructing academic credibility and 'hedging' devices, which ostensibly distinguish between fact and opinion, can be more powerful as a means of building confidence in truth claims than assertions or 'boosters' which do not (Hyland, 1998a; Bennett, 2012, pp.71-74). As Eva Thue Vold (2006) found in a cross-cultural study of epistemic modality, the use of 'hedging' strategies in English academic discourse is significantly more frequent than in French, even in very different disciplines. Her results confirm other studies showing that French scientific writing is more assertive and authoritative-sounding than English (Régent, 1994; Salager-Meyer, 2000; Salager-Meyer, Ariza and Pabón, 2007; Mullan, 2010). Although the stance of Baridon's authorial persona in *Naissance* is not confrontational, a corresponding shift in epistemic modality is apparent in the translation. The suppression of the authorial *avant-propos* reduces the perlocutionary force of the introduction and there is a similar diminution in the

¹⁸ Similarly, Martin Kemp (2000; 2006; 2016) argues for common structural intuitions in several studies of art and science which have affinities with Baridon's pluralistic approach. See also Geoffrey Lloyd (2004).

¹⁹ In an innovative response to Arthur Lovejoy's historiography, Baridon (Baridon and Lovejoy, 1991, pp.106-109) gives an indication of his theoretical position, acknowledging a debt to Piaget's genetic epistemology. This suggests that his construction of collective subjectivity in *Naissance* was a consciously popularising rhetorical device.

core text, when Baridon’s bold emphatics are replaced with more cautious assertive strategies. This shift occurs partly because parallel constructions of collective subjectivity would not be effective for US target readers, but also because my own attitudinal reservations about this popularising device were encoded in Draft 2 of the translation. Trine Dahl (2010, p.63) has argued that there is a place for idiosyncratic voices in constructing knowledge claims and the positive responses of both publisher’s readers and the academic editor to the confident individuality of Baridon’s authorial voice confirm her view. Accordingly, after raising my doubts with the editor, I revised my translations, consciously reassessing the balance between academic credibility and an evocation of Baridon’s distinctive voice in the translation in line with his comments. Even after that reappraisal, however, the epistemic modality of the translation remains noticeably different from that of the source text.

That rhetorical shift is less apparent in the translations of epigrammatic generalisations than in assertions which rely on the construction of a collective subjectivity, as the following examples show.

Table 3 Aphoristic Generalisations

Example	Source text	Translation (Draft 2)
1	L’histoire de la culture n’est pas une collection d’œuvres épinglées par des dates comme des papillons dans une vitrine. (p.338)	The history of culture cannot be charted in a series of works, labelled and dated like butterflies in a glass case.
2	[...] le regard que l’homme jette sur la nature n’est jamais naïf ou innocent [...] (p.292)	[...] the human vision of nature is never naïve or innocent.
3	Or, horizon marin c’est l’absolu du paysage, et le contempler en paix c’est <u>le droit de tout homme</u> . (p.15)	There is no purer landscape than the view across the sea to the horizon. It is the right of every human being to contemplate it undisturbed. <i>[omitted in new preface]</i>
4	<u>L’homme</u> est ainsi fait qu’il crée comme il respire [...]’ (p.368)	But human beings are constituted in such a way that creation is as natural as breathing [...].

The ‘idiosyncratic maxims’ in Table 3 above resemble the ‘idées-phrases’ common in the French ‘essai’ (see Chapter 1) and they are used to create aesthetic

engagement. They reinforce Baridon's claim that visual representations of the natural world characterise human Being in the world despite epistemological, spatial and temporal differences in their mental construction. In some cases, these pronouncements are linked by the co-text to specific contexts (Examples 1 and 2 above). In others, they are less clearly embedded and take the reader by surprise (Examples 3 and 4 above). Their concision, together with the use of figures of speech, such as hyperbole or simile, strengthens their impact and memorability. Some of those features could be retained in the translation (Examples 1 and 3 above). In many places, however, close formal correspondence was not possible, often because of cultural differences in the use of masculine generics.

Throughout *Naissance*, masculine generics ('l'homme', 'le lecteur', 'le spectateur') are ubiquitous, particularly in Baridon's universalising assertions about human societies and individuals. In the translation, these have been replaced by gender-neutral language except when they are an intertextual legacy of the past.²⁰ Gender asymmetries are much more visible in countries with grammatical gender languages than those with natural gender languages (Sczesny, Formanowicz and Moser, 2016, pp.2-3), and in France, hostility in intellectual circles towards political correctness as a form of Americanisation may have compounded resistance to the use of gender-inclusive language (Rollason, 2005, pp.39-41). Since the publication of Baridon's text in 2006, international guidelines on the use of gendered language have become widespread. Within the European Union, non-regulatory guidelines were issued in 2009 (although implementation is still patchy), but the use of gender-inclusive language has been mandatory since the 1970s among major Anglophone academic publishers, such as McGraw-Hill and MacMillan (Sczesny, Formanowicz and Moser, 2016, p.4). In academic communities, such normalising requirements take effect quickly. Accumulation of intellectual capital depends on publication and masculine generics have been in steady decline across the sector since the 1970s (Earp, 2012). Their retention in the translation would not only damage its academic credibility, but also misrepresent Baridon's authorial stance by failing to take account of cultural and temporal differences in the way gender is encoded in academic discourse. Although, in the core commentary overall, the substitution of

²⁰ Masculine generics occur in both source and target texts in translated quotations and their immediate co-text. Excluding such instances, I recorded 45 occurrences of 'l'homme' used generically in the authorial commentary.

gender-neutral terms has relatively little rhetorical impact, the epigrammatic force of some of Baridon's more striking assertions is noticeably reduced by the less concise or even periphrastic translations which it imposes (see Examples 3 and 4 above).

Loss of emphasis is, however, markedly greater in assertions which posit shared experience or opinion. Here, too, academic credibility explains most of these rhetorical shifts (see Tables 4, 5, and 6 below).

Table 4 Constructing Collective Subjectivity (Chacun)

Example	Source Text	Translation (Draft 2)
1	Chacun sait qu'Alexandre le Grand, parti de Macédoine, a étendu son empire de la Grèce jusqu'à l'Inde et de la Crimée jusqu'à l'Égypte. Chacun sait aussi que ce prodigieux capitaine [...] (p.87)	<u>It is well known</u> that after Alexander the Great left Macedonia, he extended his empire from Greece to India and from the Crimea to Egypt. [omission] This extraordinary leader [...]
2	Chacun sait que les idylles et les églogues sont les formes poétiques dont il se sert; chacun sait aussi qu'il chante les amours de bergers et de bergères plus enclins à la conversation galante et aux joutes musicales qu'aux réalités de l'élevage des ovins. (p.91)	<u>As we know</u> , the verse forms that he used were eclogues and idylls [omission] and his subjects were the love-songs of shepherds and shepherdesses, more interested in amorous exchanges and virtuoso pipe-playing than in the business of rearing sheep.
3	Chacun sait la quantité d'informations de tous ordres qu'[Hérodote] a amassée dans ses Histoires [...] (p.52)	The amount of information of all kinds which [Herodotus] amassed in his <i>Histories</i> <u>is well known</u> [...]
4	C'est aussi par un paysage que s'ouvre le <i>Roman de la Rose</i> qui est, comme chacun sait , l'œuvre de deux poètes [...] (p.331)	[...] The same is true of the <i>Roman de la Rose</i> (The Romance of the Rose), [omission] which was the work of two poets [...]
5	La régression a pu faire passer la curiosité intellectuelle pour un luxe inutile, et chacun peut voir [...] (pp.367-8)	[...] the cultural decline following the Barbarian invasions could have made intellectual curiosity seem like a pointless luxury. <u>As is clearly apparent</u> [...].

In Table 4 above, the phrase ‘Chacun sait’ (sometimes reinforced by anaphoric repetition as in Examples 1 and 2 above) is a rhetorical ‘booster’ which constructs a collective subjectivity based on shared knowledge or experience. It also establishes parity between author- and reader-in-text. However, as Reader B suggests, Baridon has high expectations of his readers’ prior knowledge and the use of a comparable ‘booster’ in English (‘everyone’ or ‘anyone’ knows) introduces a degree of hyperbolic exaggeration which may alienate less well-informed Anglophone readers and discredit rather than reinforce the claim. Without exception, my translations of ‘chacun sait/peut voir’ make a more cautious presumption of shared knowledge. In all but Example 2, they either depersonalise the assertion or reduce the level of reader–writer interaction. In Examples 1 and 2 the anaphoric intensifier is omitted altogether, while the use of impersonal constructions, such as ‘[it] is well known’, (see Examples 1, 3 and 5) affirms the reliability of the information, but weakens the interpersonal dimension, as does the replacement of ‘chacun’ by the first-person plural in Example 2. In Example 4, the phrase is omitted altogether. The *Roman de la Rose*, if it is known at all, is unlikely to be familiar to US or UK target reader groups and would make the assertion ineffective.

The twelve translations of the impersonal pronoun ‘Qui’ in Table 5 below are somewhat more varied.

Table 5 Constructing Collective Subjectivity (the impersonal ‘Qui’)

Example	Source Text	Translation (Draft 2) <i>(the final revisions of rhetorical devices are included in the relevant examples)</i>
1	Qui a vu le soleil se coucher au large de Sorrente en jetant ses derniers rayons sur les collines du littoral appréciera [...] (p.162)	<u>Anyone who has seen</u> the sun setting over the Bay of Naples with the last rays of light touching the hills behind the Sorrento coast <u>will appreciate</u> [...]
2	Mais qui dit Renaissance, dit renaissance de l’Antiquité gréco-romaine [...] (p.19)	However, the Renaissance cannot be dissociated from the renaissance of Greco-Roman antiquity [...]
3	Qui dit circuits commerciaux nouveaux pense évidemment aux places marchandes et	New trade routes clearly suggest markets and, more

	plus généralement aux villes. (p.295)	generally, towns.
4	Qui ne connaît pas Naples n’imaginera jamais [...] (p.140).	<u>Without having seen the</u> Bay of Naples, it is hard to imagine [...] [Anyone who has <u>not</u> seen the Bay of Naples <u>cannot</u> imagine]
5	Qui dit promenade pense paysage (p.332)	And walking always evokes a mental image of landscape.
6	Qui ne participe pas à ce progrès en exerçant sa raison se laisse “conduire en laisse” par l’autorité de la tradition au lieu de devenir une autorité par soi-même. (p.303)	<u>Whoever fails to exercise their reason</u> to that end will simply be led by traditional authority instead of becoming an authority in their own right.
7	Les luttes commencées au XIe siècle entre Henri IV et Urbain II – qui ne connaît l’expression “aller à Canossa”? – se poursuivirent aux XIIe et XIIIe siècles [...] (p.294)	The struggle which began in the eleventh century between Henri IV and Urban II [<u>omission</u>] continued in the twelfth and thirteenth centuries [...]
8	Ce qui était perceptible en France l’était tout autant et l’est toujours dans les îles Britanniques. Qui parcourt les longues plages du Northumberland dans la région de Lindisfarne sent immédiatement – Turner et Girtin ne s’y sont pas trompés – à quel point les édifices religieux ont fait de paysages marins l’image même de la quête solitaire et du recueillement. (p.253)	The same phenomenon was apparent, then and now, in the British Isles, just as much as in France. <u>Anyone visiting the long Northumberland beaches</u> near Lindisfarne is aware of this. As, later, [editorial addition] Turner and Girtin would understand so well, religious buildings could turn seascapes into images of the solitary spiritual quest and of contemplation.
9	Qui est capable d’écrire une telle phrase s’égale aux plus grands d’un seul trait de plume. (p.171)	In a phrase like that, with just a few strokes of the pen, Tacitus shows that he was one of the world’s greatest writers.
10	Qui n’pas rêvé devant un des nombreux <i>Saint Jérôme dans le désert</i> qui prennent place sagement sur les murs de nos musées? Le vieil homme est là, indifférent à la chaleur, penché sur ses lourds volumes [...] (p.208)	<i>Draft 2:</i> Standing in front of one of the many paintings of St Jerome in the desert which hang quietly in our galleries, <u>we gaze in wonder</u> at the old

		man, bent over his books, indifferent to the <i>Final version</i> [...] <u>who can resist gazing in wonder at</u> [...]?
11	De même, il est sensible– et qui ne le serait? – à la beauté de la côte amalfitaine [...] (p.103)	<i>Draft 2:</i> Similarly, he responds, <u>as most of us would</u> , to the beauties of the Amalfi coast [...] <i>Final version:</i> [...] <u>as who would not?</u> [...]
12	Qui croirait à lire ce texte que l’Empire était encore dans toute sa gloire? (p.174)	<i>Draft 2:</i> Reading this passage, it is hard to believe that the Empire was still at the height of its power. <i>Final version:</i> Reading this passage, <u>who would believe that</u> [...]

Like ‘chacun’, the impersonal ‘qui’ builds consensus, notably in relation to art, literature and landscape. Its elegant concision gives it an epigrammatic force which formal correspondence in an English translation cannot easily reproduce, especially when ‘qui’ occurs in a negation (Examples 4 and 10), or with intensifiers, such as the alliteration in Example 5. This loss of force is apparent in Examples 1-6. In Example 6, modulation of the verb allows the assertive force to be retained, but elsewhere the necessary expansion of the English translation reduces its impact. This led me in Examples 2-5 to prefer the economy of simple statements, notwithstanding the consequent loss of emphasis and dialogical engagement.

In other cases, the removal or attenuation of emphatics result from cultural deficits or from attentiveness to the articulation and clarity of the translation. References to the Bay of Naples and to the Amalfi coast in Examples 1, 4 and 11 are less likely to resonate with US student readers than with their French counterparts, while the reference to Canossa (Example 7) was suppressed altogether, after the editor confirmed that it was unlikely to be understood by target readers. In Example 2, a precautionary explicitation clarified the connection between Renaissance and Antiquity for the same reason. In Example 8, restructuring and a sentence break improved the articulation of the text and in Example 9, the generalising ‘qui’ was

omitted altogether, since the connection with Tacitus might not be clear to readers unfamiliar with the lapidary economy of his prose.

The above examples exemplify rhetorical ‘flattening’ (Chesterman, 2016, p.70), a tendency to standardise translated discourse also noted by André Lefevere (1992, p.107), Gideon Toury (1995, pp.267-274) and Antoine Berman (1999, p.60). That normalising phenomenon is most evident in my translation of Baridon’s vivid evocation of contemplating a painting of Saint Jerome in Example 10. Here the impersonal ‘qui’ is used in an arresting rhetorical question which opens a section on the desert landscapes of early monasticism. The combination of negation, hyperbole and personification makes it particularly difficult to reproduce with comparable elegance or force. In Draft 2 of my translation, the assertive force of this opening is much reduced by eliminating the rhetorical question, avoiding hyperbole and substituting the first-person plural for the more emphatic impersonal ‘qui’, on the basis that prospective readers might not empathise with the emotions described. My final revised version (see above), however, was consciously less conservative. Its affective force was increased by greater formal correspondence with the source text and reinforced the alliterative compression of ‘bent over his books’ in the earlier draft.

A similar rhetorical volte-face occurred in Examples 11 and 12 above and all these revisions were made after discussion of another rhetorical device with the editor. In Examples 1-3 in Table 6 below, all of which occur in the epilogue, Baridon uses a common popularising device and anachronistically attributes present-day emotions to historical figures, a practice long discredited in serious historical writing (Jardine, 2000, p.251).

Table 6 Generalising anachronisms

Examples	Source Text	Translation (Drafts 2 and 3)
1	Virgile eût été bien surpris si [...] (p.372)	Draft 2: Virgil would have been <u>very taken aback</u> if [...] Draft 3: Virgil would have been <u>rather taken aback</u> [...]
2	Strabon et Plutarque eussent été	Strabo and Plutarch <u>would have been</u>

	bien surpris si [...] (p.371)		<u>amazed</u> if [...] [intensifier omitted in the final version]
3	Le Barbare qui choquait les élites mérovingiennes en récitant des poèmes obscurs et le Normand qui se grisait d’histoires de sang et de tempêtes auraient été bien surpris [...] (p.369)		The Barbarians who shocked the Merovingian élites by reciting unknown poems, or the Norsemen who relished tales of bloodshed and tempests, <u>would have been astonished</u> [...]. [omitted in the final version].

The use of *pathos* is key to Baridon’s methodology, but the above assertions seemed to me to damage the academic credibility of the translation and I suggested to the editor that we eliminate them altogether. He did not entirely share my misgivings and urged me, as he had done elsewhere, not to lose the distinctive ‘flavour’ of Baridon’s mind.²¹ The editorial revisions of the epilogue omitted Examples 2 and 3 above and I reduced the force of Example 1 in the final version. With the editor’s advice in mind, however, I then reviewed comparable assertions elsewhere in the text. As the Examples in Table 5 show, however, the impact of my conscious revisions was limited even after scrutiny. The cultural gap between the knowledge and experience of the implied readers of source and target texts inhibited parallel constructions of collective subjectivity and the rhetoric of assertion in the translated text is markedly more cautious than that of the French version, diminishing its interpersonality and affective force.

²¹ Email from the translator to the academic editor: ‘Michel is given to comments like “The Barbarians would have been surprised if...” or “Virgil would have been astonished if...” These are rhetorical flourishes which to my mind work better in French than in English where they remind me of those irritating fillers that sports commentators use when they tell you what football players “must be thinking” as they’re about to kick a ball! Do you think it would be acceptable to tone those down a bit?’ (24 November 2015). In his response, the editor wrote: ‘I think your [...] point is well taken; I’ll accept what you have done, but that kind of phrasing does give a flavour of MB’s mind and you might leave one or two other flourishes!’ (26 November 2015). In Draft 2 of my translation, one opening paragraph reads ‘In our introduction we gave a broad overview [...]’ The editor commented ‘I really don’t like this “we”, surely very unlike Michel [...] In fact, I would cut this paragraph and go straight into next’. (31 August 2015). The verifier had made a similar point in his revisions (see Appendix 2, Sample 1).

Validation and value: a collaborative dynamic

The interplay between the different perspectives of human agents in the publishing team is complex. The publisher's readers did not intervene directly in text construction, but their analyses of 'critical points', together with those of the academic editor, allowed me to prioritise the discursive differences which needed to be addressed in the translated text. The impact of this type of interaction is especially clear when their judgments diverge from mine. Delaere, De Sutter and Plevoets (2012, p.221) claim that rhetorical 'flattening' is particularly evident in texts with a high level of editorial control, but in the *Naissance* translation, the reverse was true. All three academics and the verifier countered my own conservatism. As Andrew Chesterman (2016, pp.149-150) suggests, translators are not wholly constrained by regulatory norms; knowledge of dominant behaviours frees individuals to make judicious changes, find new solutions or fine-tune their translation strategies. My engagement with the different evaluative perspectives of landscape scholars had precisely that awareness-raising function. They led me to question my own positivistic assumptions about academic rigour and to acknowledge the academic validity of Baridon's subjectivist methodology and the affective power of his rhetoric. Greater self-awareness in that respect had only a limited effect on the *Naissance* translation, but will undoubtedly impact on my future translation practice, making me conscious of likely resistance to the use of affective language and rhetorical 'boosters' in my own academic writing.²²

The editor and family members in the translation team participated directly in text production and licensed a much greater level of intervention on my part than the translator's mandate alone would have allowed. The clarifications, omissions and structural changes which I made within my draft translation were much bolder than would have been the case if such changes had not been agreed in principle with the copyright holder beforehand and subsequently reviewed by the editor. Moreover, the reworking of the epilogue required a scholarly input which was beyond my subject competences and beyond the limits of the translator-function. The same was true for the selection of images in the revised art programme, which were authorised by the copyright holder and academically evaluated by Baridon's art historian son.

²² See also Chapter 2. Dixon Hunt, like James Elkins, had been a pioneer in calling for new ways of writing about gardens and landscape.

The added value of a bicultural, bilingual production network lies in the creation of a flexible and dynamic space of exchange. The near-synchronicity in collaborative exchanges between agents with different responsibilities in a global production network allows a holistic mode of text editing which liberates the translator as well as the text, licensing her to exceed the social limits of the translator-function and look towards the future rather than the past of the source text. As I shall show in Chapter 5, the academic networks which allow access to digitised resources create a similarly dynamic, bilingual and bicultural environment. The processes of information-gathering and disciplinary ‘language learning’ are also accelerated and multi-directional. Synchronous, on-screen interaction with images and the textual ‘voices’ of scholars and translators determines the wording of the text in a way which parallels the interaction with human agents described in this chapter. The construction of intertextual relations within an academic text is key to its scholarly credibility. It is in this aspect of text production where the specificity of the translator’s academic contribution as a knowledge-producer is most clearly demonstrable.

Chapter 5. Intertextual Voices

Every text is an intertext and any translation requires the construction of a new set of intertextual relations comparable with those in the source text. On that basis, Venuti (2009, p.158) argues that translation is a unique case of intertextuality. A translator must negotiate three different sets of intertextual relations: those that operate independently within the source and the translated texts, and those between the source and target texts. Studies of intertextuality and translation rightly posit the relationship between source and target texts as one of dynamic and irreducible difference (Hermans, 2003; Roux-Faucard, 2006; Farahzad, 2009; Venuti, 2009). They stress the transformative and interpretative character of translation, and by extension the autonomous status of translated texts and of translators as text producers. That repositioning has been liberating, not least in emphasising the endless repeatability of translation (Hermans, 2007b, pp.59-62) and in foregrounding readers as participants in meaning-construction. However, in a more recent study, Panagiotis Sakellariou (2015, pp.44-45) suggests that a predominantly text-based focus risks obscuring the fact that intertextual connectedness is ‘an epiphenomenon of social interaction’, imbricated within a complex network of social practices which include the interpretation and production of texts. It is from this wider optic that I want to approach intertextual connectedness in this chapter.

The intertextual complexity of *Naissance* makes it unusually challenging for the translator. Its interdisciplinarity and its abundant quotations and allusions create intricate webs of intertextual relations, which it is difficult to unravel and rebuild. Venuti (2009, p.164) points out that discourses of knowledge, whether translated or not, are ‘nodes of intertextuality’, where the textual voices of scholars (and translators) intersect and interact, reflecting the debates, methodologies and research trends of the academic system in which they are received. In Chapter 4, I showed how the tactical readings of different human agents impacted the construction of the translator’s voice. Each of the many translated intertexts in *Naissance* is a similarly collaborative product of multiple readings and sets of discursive practices. As Venuti (2009, p.164) surmises, the intertextuality of scholarly discourse is ‘more

than likely' to be culture- and language-specific, notwithstanding the internationalisation of scholarship. The readers' reports and the need for a new preface to the *Naissance* translation confirm that local specificity. Positioning an academic text intertextually in relation to its new institutional setting is key to its scholarly authority within the receiving community, yet the implications for translator competences in that respect are only partially acknowledged, as the sparse references to them made by Heim and Tymowski (2006) testify. In Chapters 3 and 4, I considered the collaborative 'rebranding' of the *Naissance* translation in terms of its generic form, methodology and relevance for Anglophone scholarship. The focus of this chapter is the translator's validatory responsibility for the conscious construction of two sets of intertextual relations within the translated text. The first are those covertly present or partially acknowledged within the authorial commentary; the second, are those which are overtly constitutive of the translation as quoted or cited extracts.

In this part of the translation process, I was the primary (though not the sole) human agent involved, but I follow Latour (2007), Littau (2016b) and Buzelin (2005) in arguing that materialities — whether spaces, objects, technical networks, or texts — are not inert channels or tools through which social interactions are accomplished, but have agentive power, actively shaping our perceptions, conditioning meaning-production and framing social practices of all kinds. Michael Cronin (2013, p.2) reminds us that a symbiosis between human agents and technē has always characterised translation practice, but the flexibility and speed of today's digital tools and the outputs which they permit have greatly increased the transformative potential of translation and the kind of projects that can be undertaken.¹

Within academic institutions, a parallel transformation has occurred in knowledge production and research agendas. New questions can be asked, new collaborative ways of working can be developed and new methodologies devised. Interdisciplinarity has also increased. A seminal study of the working practices of

¹ In addition to Cronin's study, Yves Gambier has appraised the transformative impact of the digital turn and concludes: 'The paradigm of equivalence, analytically viable for static texts and delimited territories, and as if the translation event was the fact of the only translator, is challenged by the dynamic and fluctuating content that passes fluidly from one production-consumption scenario to another' (Gambier, 2016, p.902). See also studies by Buzelin and Folaron (2007) and Mossop (2006).

interdisciplinary humanities scholars (also grounded in actor-network-theory) by Carole Palmer and Laura Neumann (2002) identified key features of the processes through which interdisciplinary scholars expand their knowledge base across disciplines and craft texts for new readerships. Since their survey appeared, the emergent research field of Digital Humanities has become increasingly complex and diverse (Raffaghelli, Cucchiara, Manganello and Persico, 2016), but further studies (Collins, Bulger and Meyer, 2012; Putnam, 2016) have shown that Palmer and Neumann's early findings about interdisciplinary information-gathering and writing practices remain valid. These studies offer a basis on which to argue that the methods used by an academic translator working across disciplinary boundaries run parallel in many key respects to those of interdisciplinary scholars. Although working in a bilingual environment, a translator has similar needs in terms of exploring unfamiliar disciplinary domains and acquiring the cognitive and semantic skills to construct a new and credible interdisciplinary text for a new readership.

I begin this chapter by discussing the information-gathering techniques which I used to assemble a collection of textual exhibits comparable with those in the source text and to 'learn the languages' needed to construct the commentary in which they are embedded. I focus initially on the covert intertextuality of the translated commentary and show how the voice of the translator-in-text emerges in an interactive process of textual 'bricolage' which parallels that manifest in the source text. The overt intertextual presence of Baridon's (largely translated) verbal data, however, raises additional questions. The interpretative gap between French and English versions of a common source text calls into question the status of translations as evidence of past landscape awareness and demonstrates their agentive power as textual interpretants. The textual voices of past translators and scholars are overtly constitutive of the translated discourse, interacting with the textual voice of the primary translator in the construction of a new, interpretatively independent discourse of knowledge.

Interdisciplinary voices: exploring and information-gathering

Bruno Latour (1987, pp.219-220) describes the acquisition of knowledge as a 'cycle of accumulation', a process of bringing back, recording, moving, and combining information which allows the production of new knowledge. The greater the

mobility of data (in space and time), the faster the rate at which knowledge proliferates and increases in volume. The metaphor of travelling in time and space which is central to his description recalls the analogies between metaphors of translation and metaphors of interdisciplinarity that I noted in Chapter 2. It comes as no surprise, therefore, that Palmer and Neumann (2002, pp.106-109) divide the construction of interdisciplinary knowledge into two phases: 'exploration' and 'translation'. In the exploration phase, an interdisciplinary researcher quarries unfamiliar disciplinary discourses to assimilate and 'anchor' a hybrid knowledge base. In the translation phase, the knowledge and linguistic competences that have been acquired are deployed to craft new interdisciplinary discourses.

The first 'exploratory' stage is characterised by interdisciplinary 'grazing' (rapid scanning, browsing, eclectic reading) and citation-chaining (using references in one text to lead to others). An interdisciplinary writer has to master unfamiliar concepts, acquire new vocabulary, find basic explanations and clarifications, and seek information from those who have specialist expertise (Palmer and Neumann, 2002, p.108). Digitised resources and print sources are complementary. The internet has not effaced the importance of situated resources, even if the balance has shifted rapidly since Palmer and Neumann's study (Collins, Bulger and Meyer, 2012; Putnam, 2016). While there is considerable overlap between interdisciplinary 'exploration' and the practices of more discipline-based humanities researchers, there is greater heterogeneity in the sources consulted and in the ways in which individuals interact with them. Like other scholars, interdisciplinary academics make use of standard resources to locate information (catalogues, bibliographies, citations, footnotes, databases, reviews etc.), but they use a 'scattergun' approach with higher levels of grazing and citation-chaining (Talja, Vakkari, Fry and Wouters, 2007, pp.1675-1676). The speedy scanning of materials is also likely to be more extensive. Alongside specialised scholarly studies, sources are eclectic: primers, textbooks, canonical scholarly works, and introductory discipline-based resources which explain terminology and key concepts (Palmer and Neumann, 2002, pp.102-106). Interdisciplinary scholars also make greater use of interpersonal networking, and rate colleagues as their 'most valued and effective authoritative sources' (Palmer and Neumann, 2002, p.104).

In the fifteen years since Palmer and Neumann's study appeared, the explosion of digitised resources and the dynamic complexity of Big Data have continued to change and expand academic research agendas and working practices. Translation practice and translation research have undergone a parallel transformation. However, the 'digital turn' tends to evoke the potential of specialised techniques and tools in global, multilingual projects, and it is easy to overlook its importance as a means of 'finding, and finding out' in smaller-scale, more traditional contexts (Putnam, 2016, p.378). Baridon's sources were often abstruse and many were unobtainable in the UK. Despite the continuities between working in a print-based analogue environment and the use of digital technologies (Collins *et al.*, 2012, p.78), if I had not had access to digitised resources of all kinds, the costs (whether in time or travel) of working bilingually in situated spaces, such as libraries, museums, galleries or archives in France and the UK, would have inhibited the production of the *Naissance* translation. As Putnam (2016, p.379) argues, the ongoing need for different kinds of information-gathering in historical research should not blind us to the impact of digitised and text-searchable resources on individual working practices.

A glance at the bibliography of Baridon's text is enough to confirm Palmer and Neumann's observations about the variety of sources consulted by interdisciplinary scholars. Alongside specialised studies, Baridon cites a wide range of source books, textbooks, broad historical surveys, thematic overviews, and canonical works. Digitised text-searchable resources were much more limited at the start of the millennium than they are today and Baridon's remarkable collection of data was amassed largely from print sources. He used the resources of Paris libraries and the Université de Bourgogne to supplement his own well-stocked bookshelves and a lifetime's collection of research data. His criteria for specifying images or for choosing the translations from which he quotes, however, can only be inferred from his notes and bibliography. For translations of canonical works, he uses a mixture of specialised academic translations and well-respected commercial collections, such as Gallimard's *Bibliothèque de la Pléiade*, which is marketed as a providing 'éditions de référence' (Éditions Gallimard, 2016). However, for less widely available materials (early scientific texts, translations from ancient documents or inscriptions), he garners his quotations from a range of secondary sources, such as source books or

anthologies, which include the translated extracts. Other sources of information consulted or cited in the authorial commentary are similarly wide-ranging (Baridon, 2006, p.399). As we saw in Chapters 2 and 3, Baridon's objective is curatorial rather than theoretical and he devotes little space to positioning his text in relation to the most advanced French scholarship. Citations of secondary sources (other than those from which he drew his quotations) are correspondingly sparse, but indicate that he drew readily on reputable synoptic overviews with a long shelf-life, such as René Taton's monumental *Histoire générale des sciences* (1957), Émile Bréhier's *Histoire de la philosophie* (1968) or Alastair Crombie's *Augustine to Galileo* (1959).

The Penn Press readers, however, consider Baridon's underlying scholarship sound. He was 'generally well-aware' of relevant recent research where necessary (Report A), and his bibliography includes key French studies not cited within the text and others published after his research was completed (Baridon, 2006, p.399). In that respect, his sources follow the structural shifts in his commentary. Intertextual references are more extensive, up-to-date and specialised in detailed analyses of figures or texts than in passages of historical narrative where he relies on the reader's trust in his scholarly authority. Citations are used primarily to support or supply information about Baridon's 'exhibits' rather than to buttress an argument (Erikson and Erlandson, 2014, pp.633-634). Where information is not contested, it seems probable that pragmatic considerations trumped the rhetorical functions of up-to-date intertextual warrants in demonstrating the academic credibility of his volume (Hellqvist, 2009, pp.312-313).

The challenge of finding a comparable range of sources for the English translation was daunting and was compounded by inconsistencies in Baridon's citation and referencing practice. As Sapiro (2012b, p.98) points out, such inconsistencies do not simply arise from personal idiosyncrasy or carelessness, but from differences between French and US publishing practices. In the authorial peritext, sources for information or marked quotations were frequently omitted, incomplete, and occasionally inaccurate.² Even in the case of stable, canonical texts, such as Virgil, Pliny or Homer, standard textual divisions and line references were

² Omission of sources for marked quotations occurred frequently, but almost always when they occurred in a 'bricolage' of short fragments or phrases integrated with Baridon's commentary. These were often taken from a different but unspecified paragraph or section of a volume already quoted, but I could not always locate them. As is demonstrated in the examples below, many additional references were supplied in the translation.

not always supplied, while full details of books or journal articles were often lacking in the bibliography, a characteristic not uncommon in French academic writing (Carter-Thomas and Rowley-Jolivet, 2013, p.15). In some cases, errors perpetuated those in Baridon's sources.

The translator's peritext, by contrast, was regulated by the conventions imposed by the US publisher. Many of the texts cited by Baridon were not held in UK libraries and, without web-searches and the granularity afforded by fully text-searchable digitised collections, it is unlikely that the referencing in the translation could have met the US publisher's standards. A 21.3% increase in the number of end-notes in the translation of *Naissance* by comparison with the source text gives some indication of the extent of the translator's interventions in that regard.

As I noted in Chapter 4, Baridon's presentation of 'exhibits' in a historical landscape shifts seamlessly between different semantic fields without disturbing the inclusive, interpersonal tenor of his discourse. The disciplinary fluidity of this 'saga du paysage' (Brunon, 2007, p.7) and the variety and range of intertextual sources from which it is constructed give rise to two different but related 'critical points' in terms of information-gathering. The translator must source and reference reliable English translations of Baridon's verbal data, but also locate the materials needed to construct a translated commentary that matches Baridon's in its readability, range, and erudition. A translated interdisciplinary text is no less vulnerable to charges of error or lack of rigour than any other interdisciplinary study and a translator, like an academic author, must acquire the knowledge and skills to persuade readers from different disciplinary communities of the credibility of the translated discourse. Although the designated author is held responsible for truth claims, the translator is assumed to have the cognitive and semantic skills to articulate these fairly and accurately in line with the culture-specific discourse conventions of the receiving culture.³ My own trajectory as an academic and translator prepared me for translating historical and literary narratives, but the conjunction of those relatively familiar discourses with those of art historians and historians of science proved more challenging. Working bilingually, I had to 'explore' and 'translate', in exactly the way described by Palmer and Neumann, as a means of understanding and

³ See, for example, Heim and Tymowski (2006, pp.1-4) and the competences specified in the *National Occupational Standards in Translation* (CILT, 2007). Articles on science in translation in a volume edited by Olohan and Salama-Carr (2011) also confirm that point.

communicating unfamiliar concepts, choosing appropriate terminology from unfamiliar lexicons, and verifying salient details, such as the translation of the names of places and people, titles of books and pictures, and the details of biographies or historical events.

For the purposes of this study, the intertextual relations consciously constructed within the translation can thus be divided into three categories. The first are intertexts cited within both source and target texts. The second, which I call 'veiled' intertexts, are constituted by English-language texts which are covertly present in the translated text or marked only by partial acknowledgment within the text and endnotes. The third are overtly marked quotations, an intertextual category incautiously deemed by Hatim (2006, p.44) to be 'straightforward'. Any academic translation is likely to include a new set of marked intertexts in the form of citations, overt allusions or direct quotations. Since *Naissance* is unusually complex in its preponderance of translated quotations, I discuss these separately.

The sources for the *Naissance* translation were as eclectic as those used by the author: specialised texts, journals, translations, introductory textbooks, source books, historical overviews and encyclopaedias. Although my information-gathering techniques, by comparison with those available to Baridon, reflected the shifting balance between digitised and site-specific resources, situated resources of all kinds remained important. Availability and access are not, moreover, synonymous. Much has been done to democratise knowledge (new and old) and digital libraries, such as Hathitrust or Gallica, are invaluable in that respect. However, unrestricted public access to knowledge produced with public funds is still a utopian aspiration, despite pressure to adopt different funding models (Darnton, 2013; 2014). Suresh Canagarajah (2002, pp.5-6) has pointed out the technological and financial disadvantages faced by scholars who live and work outside major Western economies, but comparable constraints apply to academic translators who do not belong to a good research library. My membership of a UK academic institution and the restricted networks, facilities and resources to which it gave access were as important as open-source repositories. The intertextual relations of the translation are embedded in the discursive practices of Anglophone academic communities, but their construction was also dependent on the materialities which conditioned and controlled research techniques and text production. As I show later in this chapter,

changing modes of textual interaction framed my decision-making and orchestrated the production of textual voices in the translated commentary.

In her *Institutions de physique*, the marquise du Châtelet, an eighteenth-century translator-scholar, compared knowledge to a building constructed over time and surpassing the capacities of any single individual (Du Châtelet, 1740, p.12). Such a teleological simile may now be suspect, but it captures the fact that knowledge production is communitarian and dynamic, sustained by relations of trust in the scholarship of others. Knowledge is local as well as global; it is produced differently within different knowledge communities and it does not develop uniformly, especially across linguistic and cultural boundaries. If, therefore, advances in scholarship within the receiving community are not reflected intertextually within a translation, its academic credibility and rigour will be called into question.

That issue is to some extent anticipated in the readers' reports which establish scholarly reliability as an overriding criterion, both in selecting English translations of Baridon's *pièces à conviction* and in the cognitive understanding and associated lexicon needed to construct the translated commentary. Keyword searches of different web-enabled resources (books, journals, abstracts, websites, snippet views, image banks, databases, library catalogues) were my starting point in the bilingual process of grazing, citation-chaining and cross-referencing, which I used to locate marked quotations, to identify and assess alternative translations, and to seek information from up-to-date scholarly sources. In some instances, web-based searches alone were adequate; in others, they reached an impasse which could only be avoided by using the UK libraries' network to access restricted, or print-based and site-specific resources.

The practical challenges were greatest in compiling a comparable English-language corpus of quotations (see summary in Appendix 5). Often, as Baridon must also have found, there was little or no choice between different translations. Retranslation has always been an expensive business. Many texts, particularly those from late antiquity and the early Church Fathers, were available only in a single translation, sometimes dating back to the nineteenth century, often reprinted, revised or abridged in multiple later editions. These, however, were copyright-free and widely available in open-source libraries, notably those owned by Christian

institutions. In other cases, such as the *Huainanzi* discussed later in this chapter, a text-searchable version of an old translation was a first step to locating the source of a quotation in more recent translations, which were often available only from research libraries. In a few cases, too, no full published English translation of a text existed and partial translations had to be sought in secondary sources. The complete works of the sixth-century poet Venantius Fortunatus, for example, have not been translated into English, but citation-chaining led me first to a snippet view of Michael Robert's translation of extracts quoted by Baridon and then to his monograph *The Humblest Sparrow* (Roberts, 2009), held as a print-based volume in Bristol University library.

In the case of canonical texts, where several reliable scholarly translations of a work would have been functionally adequate, availability and cost were pertinent to my selection; the holdings of Bristol University library often constrained and directed my choice. In the case of unstable source texts or rarely translated works, however, recent scholarship was the primary criterion. R.G. Skinner's edition of translated extracts from Victor Hugo's poems *Dieu* and *La fin de Satan* (2014), for example, had to be ordered on interlibrary loan. Age and quality, moreover, are not necessarily correlated. If a source text is stable, older translations can be as fit for purpose as later ones, especially as interpretative compatibility (or lack of it) between the English translation and its French counterpart was a consideration which ranked alongside reliable scholarship. It would be hard to surpass Sister Agnes Way's elegant and scholarly translations of St Basil's letters, first published in the 1950s, even if they were not also the most recent (Basilius, 1951-1955). By the same token, in the case of canonical Greek and Roman texts, I drew on the large and widely available Loeb collection, now also published in their digital library. Translations in the collection are not necessarily recent, but they are scholarly and the degree of formal resemblance to the source text is relatively high. As parallel texts, they are designed partly to allow semi-linguaged readers to follow a source text more easily and this tends to reduce the interpretative gap between French and English versions of the same extract. Direct access to the source text can be an additional advantage for some readers. Conversely, although, like Baridon, I made use of reputable paperback series, such as OUP's Oxford World's Classics, which are attentive to the latest scholarship, I avoided budget series (such as Wordsworth

editions or the now defunct Penguin Popular Classics) which rely on cheap reprints. I also excluded translations carried out for Penguin Classics before 1964. E.V. Rieu, the founding editor, pugnaciously prioritised readability over scholarship (Rieu and Phillips, 1955) and was sometimes inattentive to the academic credentials of his translators.

Although similar research techniques were needed to research the commentary, the patterns of use were rather different in each case. One experienced freelance copy editor commented: ‘The French do always seem to assume a much higher level of foreknowledge in their readership. We American editors are always inserting first names of people and adding little glosses to identify people and explain events’.⁴ Baridon’s expectations of his French readers, as the publisher’s readers suggest, were high. He does not specify, for example, that Augustin Thierry was a nineteenth-century historian; he refers to Jean de Joinville, a chronicler of the Crusades, and to the Franco-British painter Philip James de Louthenbourg only by their last names, and he assumes that his readers will be familiar with the rhetors of Alexandria and with the mathematics of Eratosthenes of Cyrene. As I noted in the introduction, translations can be stalled, if they fail to address the twin perceptions that French historical discourse is both too erudite and too careless. A translator’s cultural, academic and linguistic expertise places her in a better position to address lacunae than non-specialised copy editors, but the extent of such interventions, the research needed to accomplish them and their impact on translation quality are, to date, insufficiently acknowledged.⁵

Throughout the translation of *Naissance*, details of all kinds had to be verified and the text expanded to include an explanatory gloss or a translator’s note. This was a more complex process than at first appears. In the case of proper names, for example, Baridon consistently uses Gallicised forms, a less common practice in English, especially with classical authors where a form closer to Latin or Greek is often preferred: Ammien Marcellin, for example, becomes Ammianus Marcellinus in English, and Callimaque is Callimachus. Usage, however, can change over time. Saint Denys l’Aréopagite, for instance, is now more usually Dionysius the Pseudo-Areopagite or Dionysius the Areopagite, rather than St Denys the Areopagite. The

⁴ Personal email of 23 March 2017.

⁵ Heim and Tymowski (2006, p.11), for example, enjoin translators to add only an ‘unobtrusive word or two’.

diversity agenda has also had an impact and, as I suggested in Chapter 4, more markedly so than in the US and the UK than in France. It is increasingly common in current English academic writing to replace appropriative Latinised forms, such as ‘Avicenna’ and ‘Averroes’, for example, by ‘half-way house’ transcriptions (Ibn-Sīnā and Ibn-Rushd respectively). Jim Al-Khalili (2010, p.xxiii) comments: ‘I believe there is no excuse not to refer to people by their correct Arabic or Persian names rather than the Latin derivation that has been passed on to us’. That said, practice in respect of modernising proper names is variable and an initial search often revealed discrepancies in English usage as well as French. That imposes careful cross-checking of electronic and print sources, and occasionally informal consultation with specialist colleagues. John Pecham, the author of *Perspectiva Communis*, a thirteenth-century treatise on optics, for example, is also known as ‘Peckham’ or ‘Peacham’. In Draft 2 of the translation, I opted for ‘Pecham’, following the example of the Oxford Dictionary of National Biography (Oxford University Press, 2018). The series editor, however, recommended ‘Peacham’, as the most recognisable spelling, and his greater experience and knowledge of the target readership prevailed.

These iterative processes of information-gathering were needed throughout the translation in contexts as different as optics, numerology, scenography, and Anglo-Saxon riddles, where lexically and cognitively, my decision-making was conditioned by the sources consulted. In some cases, intertextual sources illuminated the context of the discussion in the source text. I needed to understand Boethius’s emphasis on the rational, scientific dimension of music and its relationship to the beauty of harmonic proportion, for example, before I could translate the relevant passage (Baridon, 2006, pp.233-234). In other instances, textual interaction was much more direct. My translations from a chapter by Roland Martin on urban grid plans in ancient Greece (*Naissance*, pp.50-51) owed much to an English translation of a related study by the same author available in Bristol University library (Lloyd, Müller and Martin, 1974).

My search techniques, however, did not always yield answers. In such instances, as Palmer and Neumann suggest, I relied on networking. In one brief comment, for example, Baridon writes: ‘[James Joyce] a retrouvé [...] la force poétique de ce lâchez-tout de l’imagination qu’est le ‘Wild Irish’, l’irlandisme

débridé qui se sert de l'hermétisme pour rendre aux impressions sensibles toute leur force première' (Baridon, 2006, pp.261-262). The reference is puzzling. The author of *Ulysses* is more often associated with urban spaces rather than the remote West of Ireland (Begnall, 2002, p.xv) and he was an internationalist who dissociated himself from the Gaelic revival (Owens, 1992, p.80). Online searches revealed no firm allusions or citations linking Joyce and the 'Wild Irish', but confirmed the centrality of the Irish cultural heritage in Joyce's work. A colleague and Joyce specialist, whom I then consulted, suggested referring readers to a short story in *Dubliners*. The translation now reads: '[...] capturing the poetic vigour and unbridled imagination of the primitive 'Wild Irish' and using hermetical techniques to rediscover the raw power of sense experience [...]. It is glossed in a translator's note: 'Joyce's complex relationship with the Irish cultural tradition and the rural West is perhaps clearest in *The Dead*, the final story in *Dubliners*'.

The exploratory and fact-finding techniques described above solve the problem of what Thompson Klein (2005, p.67) calls interdisciplinary 'scatter', but the intertextual complexity of the sources consulted is only partially reflected in the scholarly peritext. As Tim Hitchcock (2013, p.12) pertinently observes: 'I have yet to see a piece of academic history that is explicit about its reliance on keyword search and electronic sources. As editors and authors, we accept and write footnotes that misrepresent the research process'. Hitchcock (2013, p.18) argues that current systems of referencing and validation fail to make online research processes transparent, since the printed academic text is still the 'gold standard' of history writing. This is partly because web-based sources of information are increasingly varied and ownership of important digitised resources, such as the Christian Classics Ethereal Library (CCEL), often lies outside or on the margins of academic institutions. Although such resources are *de facto* interactants in knowledge production, they are not necessarily 'authorised' or acknowledged within academic communities. They cannot, therefore, be overtly cited in the academic text without jeopardising its scholarly credibility.

An obvious example of such a resource in the *Naissance* translation is Bill Thayer's remarkable LacusCurtius web-site (Thayer, 2018), which is dedicated to Ancient Roman antiquity. It contains many digitised classical Latin texts and their translations, largely transcribed from out-of-copyright parallel texts in the Loeb

series. It is markedly more user-friendly than the publisher's own digital library. Thayer's site is hosted by the University of Chicago, but it is the initiative of an individual otherwise lacking in formal scholarly credentials as a classical scholar. It was my preferred starting point for locating quotations from classical authors, but its contribution is unacknowledged in the text itself. Quotations traced through that site were subsequently verified and (as Hitchcock surmised) referenced either to print sources or to digitised versions in stable repositories such as Hathitrust. Not only is a resource potentially useful to others eclipsed in the translated text, but the rhizome-like processes of translation construction are hidden from view.

Other intertextual actants, however, are similarly veiled or occluded in the translated text. Traces of the bilingual dialogue between the translator and the textual voices of distant scholars and translators are omnipresent in the translated discourse but are only partially acknowledged in the translator's peritext. In the next section, I take an exemplary extract from *Naissance* and follow the different phases of 'exploration' and 'translation' in text construction, showing how the voice of the translator-in-text emerges through an iterative, interactive process of textual 'bricolage'.

From 'exploration' to 'translation': scholarly voices in the translated text

The substitution of the new editorial preface means that the reader first encounters the voice of the translator-in-text in an introduction to the first (and longest) section of the volume, entitled 'The Ancient World'. The opening paragraphs remind us briefly that the purpose of the book is to trace the emergence of our present-day concept of landscape and recalls Baridon's definition of 'landscape' as a vision of nature, created when our mind transcends the 'segment of space' before our eyes and 'endows [it] with global meaning and affective power'.

In the sentences which follow, however, Baridon goes on to explore that vision, not by any justificatory, logical explanation, but by an imagined evocation of our 'early ancestors' faced with the spectacle of nature. The rhetorical crescendo and balanced antitheses in his description are worthy of Tacitus or Gibbon.

<p style="text-align: center;">Extract 1 <i>Naissance</i>, p, 19</p>	<p style="text-align: center;">Extract 1 Translation (Drafts 2 and 3)</p>
<p>Nos lointains ancêtres étaient émus, exaltés, terrorisés peut-être, par la profondeur du ciel où leurs yeux erraient pour finalement se perdre. Dans les étendues vierges qui les entouraient, la nature leur paraissait plus proche mais non moins redoutable; ils en dépendaient directement pour vivre et promenaient sur elle le regard du guetteur : de ses colères, ils avaient tout à craindre, de ses faveurs, peu à espérer. En peuplant de leurs dieux les montagnes, les forêts et les rivières, ils leur donnaient un visage façonné par l'expérience de générations successives. Le paysage, c'était la mémoire de la tribu.</p>	<p>Our early ancestors were moved, uplifted, perhaps even terror-stricken, as their gaze was lost in the infinite depths of the skies above them. Surrounded as they were by vast reaches of unexplored space, they felt closer to the natural world, but were no less fearful of it: they depended directly on nature for their survival, but were constantly on their guard against it. They had everything to fear from its wrath and little to hope for from its bounty. They made the mountains, forests and rivers the dwelling-places of their gods and, consequently, the face of nature was shaped by the experience of successive generations. Landscape was, in short, tribal memory.</p>

As he develops this theme, Baridon (2006, p.19) links primitive cosmology, when landscape was 'in limbo' [dans les limbes] to creation myths. The depiction of humanity in a primal landscape, he claims, is common to all primitive peoples. This is a more important point than might at first appear, since it sets Baridon's study of Western landscape sensibility within a wider philosophical context. His underlying premise is that an affective awareness of humanity's place in the natural world is characteristic of human Being and apparent in all civilisations (Baridon, 2006, p.19).

As evidence of this claim, Baridon parallels the primal landscape of the Daoist creation myth with the opening verses of Genesis,⁶ implicitly emphasising commonalities between them and calling into question Berque's categorical distinction between a 'société à pays' and a 'société à paysage' where the aesthetic

⁶ 'In the beginning, God created the heavens and the earth. Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters' (Gen.1:1-2).

dimension of landscape is conceptualised and articulated (Berque, 1989, p.19).⁷ At this point, the tenor of Baridon's discourse changes. He switches abruptly from his evocation of the depths of space to an unvarnished, semantically demanding account of Daoist cosmogenesis:

En Chine, par exemple, plusieurs textes de la tradition taoïste la plus ancienne décrivent “un grand amas confus, indéfini, qu'on appelle le grand commencement (T'ai che)” ou encore “une immense brume sans forme”, des “ténèbres”, une “immensité immobile et silencieuse dont on ne saurait dire d'où elle provenait”. Dans cet état d'indistinction (T'ai sou) apparaissent des fluides et des corps. Les plus subtils montent au ciel et composent les astres, les plus lourds descendent et deviennent la terre, tandis que les souffles médians forment l'homme. Ainsi l'homme naît de la matière qui s'est diversifiée dans le paysage des origines (Baridon, 2006, p.20).

This short paragraph exemplifies two related challenges in constructing scholarly comparability between source and target texts, both of which occur throughout the text. The first arises from the cultural differences in the citation and referencing practices described above. The second relates to the conceptual understanding and linguistic competences needed to construct a credible, scholarly discourse.

In the first sentence of the above extract, a reference to ‘plusieurs textes de la tradition taoïste la plus ancienne’ (ll.1-2) is the only indication of Baridon's sources for the brief marked quotations integrated into his commentary, and for the information he gives. Nor can any work of reference on which he might have drawn be inferred from the bibliography. Such minimal referencing is a pattern which recurs frequently throughout the authorial commentary where passages of text are openly constructed from a ‘bricolage’ of short phrases. Anglophone academic publishers, however, require authors to verify quoted extracts, reference their evidence base in end-notes, and include works consulted and cited in a bibliography. Without intervention from the translator to provide that intertextual scaffolding, the academic rigour and scholarly merit of the translation would be in doubt.

The distinction between the author's truth claims and the evidence for them is one which Heim and Tymowski (2006, p.8) fail to unravel when they warn

⁷ Commonalities do not imply sameness. In *Jardins*, where there are lengthy sections on China, Korea and Japan, Baridon's appreciation of difference in the ‘climats de sensibilités’ of these ‘paysages à shanshui’ is plain (Baridon, 1998, pp.348-510).

translators not to correct perceived ‘errors’ in a source text. What exactly constitutes an ‘error’ on the part of the author? Can cultural differences in the degree of transparency expected in the presentation of evidence be construed as such? And what of cultural differences in the perceived currency of that evidence? Knowledge production is not static, as Heim and Tymowski seem to imply, and discursive practices change, sometimes quite rapidly. The above extract exemplifies the complexity of the questions and challenges which confront academic translators, but also demonstrates the opportunities to find creative solutions which new technologies make possible.

Baridon’s short quotations in the above extract were the starting point for my exploration of possible translations and sources of information in English. Google.fr yielded several snippet views of texts containing phrases directly comparable with Baridon’s marked quotations, probably taken from the same translation or revised versions of it. The closest to Baridon’s text was in Fernand Comte’s *Dieu et Darwin* (2008). That supplied a partial source for the phrases quoted (underlined below):

Le monde n’était qu’un grand amas confus, indéfini, qu’on appelle le Grand Commencement, dit le Houai-Nan Tseu [sic], écrit chinois du II^e siècle avant J-C. Au moment où le Ciel et la Terre n’existaient pas régnait une grande brume sans forme : quelle ténèbres! quelle immensité immobile et silencieuse dont on ne saurait dire d’où elle provenait (ch VII) (Comte, 2008, n.p).

A snippet view from a second text contained a quotation which partly replicated Comte’s, but continued beyond the latter’s final sentence, as follows:

Deux divinités naquirent alors dans cette confusion, l’une réglant la marche du Ciel, l’autre aménageant la Terre [...] le dur et le mou se parfirent mutuellement, et les dix mille êtres prirent formes. Les fluides les plus grossiers devinrent les reptiles, les fluides les plus subtils devinrent les hommes (*Huainanzi*, chap. 7 cité par Kaltenmark, 1959, p.456) (Quoted in Legué-Dupont, 2013, p.299).

The above extracts confirm that the *Huainanzi* was a likely source for marked quotations in Baridon’s text but not for the information in the rest of the paragraph. Evan Morgan (1933) had translated part of the *Huainanzi* and his version was available in a digitised, text-searchable format. Cross-checking with a more recent print-based source book by Wing-Tsit Chan (1969, p.305), however, revealed that his translation was ‘incomplete and inaccurate’. This was confirmed in a generous snippet view of a recent scholarly translation of the *Huainanzi*, which in

line with modern practice uses the pinyin rather than the Wade-Giles romanisation system. Chapter 7 opens as follows:

Of old, in the time before there was Heaven and Earth:
There were only images and no forms.
All was obscure and dark,
vague and unclear,
shapeless and formless,
and no one knows its gateway (Liu and Major, 2012, p.75).

These lines echo Baridon's references to formlessness ('brume sans forme'), darkness ('ténèbres'), and a silence with no known origin '[une immensité] silencieuse dont on ne saurait dire d'où elle provenait'. They do not, however, mention the Great Beginning ('Grand Beginning' occurs elsewhere in the Major translation). Nor do they have the specificity of 'brume' and 'immensité', terms which are directly associated with landscape, space, and visual contemplation of the cosmos.

A translation closer to Baridon's first quotation ('un grand amas confus, indéfini, qu'on appelle le Grand Commencement') can be found in one of a series of extracts translated by Chan and included in her source book on Chinese philosophy, first published in 1963. Like Baridon, Chan uses the Wade-Giles romanisation system and her version reads: 'Before heaven and earth took shape, there was only undifferentiated formlessness. Therefore it was called the great beginning' (Chan, 1969, p.307). In a different extract, her text reads '[The Earth] was empty, quiet, desolate and dark. There was nothing' (Chan, 1969, p.306). Elsewhere, she has:

That which was clear and light drifted up to become heaven, and that which was heavy and turbid solidified to become earth [...] When the cold force of yin accumulated, water was produced and the essence of the material force of water became the moon. The excess of the essence of the sun and the moon became the stars and planets (Chan, 1969, pp.307-308).

Chan's translations, however, do not include a reference to the origins of human life and Major's translation of Chapter 7 has no obvious 'equivalent' of the 'souffle médian' (1.8) to which Baridon refers. The Major edition reads 'The myriad things thereupon took shape/The turbid vital energy became creatures/The refined vital energy became humans' (Liu and Major, 2010, p.240).

Though these different translations all relate to the phrases quoted in Baridon's commentary, the resemblance is not sufficient to integrate them into the

text of the translation with appropriate references. Nor can the *Huainanzi* (or *Huainan Tzu* to use the Wade-Giles transcription) be cited confidently as the source of all the information given in this paragraph, especially as Chan notes that Huainan Tzu's ideas were 'no more than a reiteration of Lao Tzu and Chang Tzu' (Chan, 1969, p.305).

Presenting a re-translation from the French as a marked quotation from an unidentifiable Daoist text runs counter to professional guidelines (Heim and Tymowski, 2006, p.12) and would compromise the scholarly value of the authorial discourse as Report A confirms. Without a source for the quoted fragments or for the information in the paragraph, my solution was to translate the text without the quotation marks and add a translator's note at the end of the paragraph, referring the reader to an appropriate English-language source. Neither Chan nor Major provides more than a brief summary of Daoist cosmogenesis, but an article by David Yu (1981) on the creation myth in classical Taoism (*sic*) gives an excellent overview and draws on a wide range of sources from 403 BCE-265 CE. Yu includes his own translations of relevant quotations from the *Huainanzi* and (crucially) a passage from Lieh Tzu which describes the first manifestation of 'breath' and the transformative relationship between breath and the formation of substance (Yu, 1981, p.484). Since his account corroborates and expands Baridon's brief paragraph, I added a translator's note, citing the Yu article as a source 'for a contextualised account of chaos and cosmogenesis in classical Daoism'. The rendering of source language terms and proper names, however, varies in English sources and the French transliterations given in *Naissance* do not resemble those used by Yu, Chan or Major. I therefore omitted them altogether. Except in references, I also replaced the Wade-Giles 'Taoist' with the pinyin 'Daoist' in line with current scholarly practice in the UK and US.⁸

In different ways, however, the 'voices' in three of the English texts cited above are detectable in the construction of the translation, although only one is overtly acknowledged. Conceptually, Yu's overview was the most important for the translation:

⁸ Both forms can still commonly be found in English-language texts and in French, where 'Taoisme' is used in relatively recent works by the distinguished sinologists, Claude Larre and Charles Leblanc. However, Major's translation of the *Huainanzi* uses Dao and it is also the preferred form in the *Stanford Encyclopaedia of Philosophy* and in the *Encyclopaedia Britannica*.

Creation is something positive; it means the production of things. Then when man/woman is created, it means the creation of civilization. But according to the myth of Chaos, the positive is derived from the negative. With respect to cosmology and ontology, the Chaos myth favors the negative as the primordial (Yu, 1981, p.485).

A passage from Lei Tzu, which Yu quotes, clarifies this transformative process:

But if all that has shape was born from the Shapeless, from what were Heaven and Earth born? I answer: there was a Primal Change (T'ai-iY), there was a Primal Commencement (T'ai-ch'uZ), there were Primal Beginnings (t'ai-shihaa), there was a Primal Material (T'ai-suab). The Primal Change preceded the manifestation of breath (ch'iac). The Primal commencement was the beginning of breath (Yu, 1981, p.484).

Both French and English translations of the fragments quoted by Baridon convey the emergence of form from formlessness, but negation is more apparent in the lexical choices of the English translators, which emphasise what is *not*, rather than what *is* ('in the time before there was Heaven and Earth/ Before heaven and earth took shape'; 'formless/ness'; 'shapeless/ness'). The French translations, by contrast, include lexis which is more suggestive of space and matter ('immensité immobile'; 'amas confus'; 'brume'), albeit alongside negative phrases such as 'sans forme', 'indéfini'. The French lexicon is also more reminiscent of the text of Genesis which Baridon quotes earlier in the same chapter: 'Lorsque Dieu commença la création du ciel, la terre était déserte et vide; et la ténèbre à la surface de l'abîme [...] (Gen.1: 1-2).

Following the French translation of the *Huainanzi*, I therefore retain 'mass' for 'amas' and 'mist' for 'brume', since these convey the image of a primal landscape which Baridon evokes. However, I have incorporated or adapted elements from the English-language translations which, in line with Yu's article, emphasise the negative from which the positive emerges: 'shapeless' for 'confus', 'measureless' for 'immense' and 'undifferentiated formlessness' for 'cet état d'indistinction'. Similarly, on the basis of Yu's commentary, I have retained the metaphor of 'breath' in the source text but clarified it by adding 'transformative' and rendering 'médian' as 'between the two'. My translation, thus, reads:

In China, for example, several of the most ancient classical Daoist texts describe a shapeless, limitless mass, which is called the Grand Beginning, or, alternatively, a measureless, formless mist, a darkness or a motionless, silent vastness. Liquids and substances gradually take shape within this undifferentiated formlessness. The most rarefied of these rise

to the heavens to form the heavenly bodies, the most substantial sink to become the earth. Between the two, the transformative breath forms the human creature. So humanity was created from the diversification of matter in the primal landscape.

Translator's note: For a contextualised account of the cosmic theme of chaos in Classical Daoism, see David C. Yu, "The Creation Myth and its Symbolism in Classical Taoism", *Philosophy East and West*, 31. 4 (October 1981), 479-500.

It is always possible to 'traduire autrement' (Ricoeur, 2004a, p.20). My rendering of the above extract would have been significantly different without the textual 'bricolage' allowed by the chaining of information and cross-checking in both printed and digitised texts. Intertextually, the voices of unidentified French translators also resonate in my translation, but the discovery of a partial source for Baridon's information in snippet views of French texts, led me to Morgan's translation, then to Chan's source book, Major's recent translation of the *Huainanzi*, and to Yu's illuminating article. My translations of 'amas confus', 'état d'indistinction' and 'immensité' would not have emphasised negation to the same extent, nor would I have intervened to substitute pinyin (now the official system in China) for the older Wade-Giles system of romanisation. In an English academic translation, the scholarly value and credibility of authorial truth claims will be assessed partly by the transparency and quality of the supporting evidence and the language in which those claims are expressed. This extract shows how lexical and conceptual comparability with reputable scholarship in English was constructed in the translation to sustain the authorial claims about landscape and tribal memory. The accelerated dynamic produced by web-enabled searching increased interactions with verbal texts of different kinds (online and print-based) in both French and English. Cognitively and lexically, the complexity of that interactive, bilingual environment impacted directly on my translation choices in a way analogous to collaborative exchanges with human agents. Unlike the textual voice of the academic editor in the substitute preface, these covert textual voices cannot independently 'authorise' Baridon's truth claims, but they allow the 'lines of vision' of the source text to be brought into alignment with those of Anglophone scholars so that the intertextual criteria for academic credibility can be met. Moreover, that process of realignment takes account of advances in scholarship, the discovery of errors, or changing discursive practices in the receiving culture. As I noted in

Chapter 2, interdisciplinary research is vulnerable to error and ‘encyclopaedic’ surveys do not have the narrow focus of leading-edge research. Translational adaptations in *Naissance* included corrections of minor errors, more substantive changes, where the information used in the source text had been overtaken by later scholarship, and modifications which reflect evolving discourse conventions in US academic publishing.⁹ These different interventions illustrate the transformative and prospective nature of the translation process and the status of the translated text as an independent contribution to knowledge. They also foreground the dual ethical responsibility of an academic translator. As a proactive participant in the construction of a new discourse of knowledge, she has a responsibility not *knowingly* to mislead or misinform the reader, as well as a deontological responsibility to re-present the authorial discourse. From an ethical perspective, therefore, I would argue that the translator has an obligation to act as a *responsible* reporter, intervening as an authorial proxy in the belief that the ‘best interests’ of both reader and designated author are served by this form of dynamic knowledge exchange, provided that it is duly signalled to the holders of the authorial copyright and the commissioners of the translation.

In the examples above, the ‘interventions’ of texts as interactants in the construction of the translator’s textual voice were consciously initiated and mediated by the translator. In the case of Baridon’s images and verbal intertexts, however, my decision-making was more reactive and constrained. Although different members of the translation team locate, select and insert these data, Baridon’s ‘items of evidence’ (verbal and pictorial) are directly constitutive of the new text. They

⁹ In the source text, for example, Jean-Antoine Gros’s *Bonaparte on the Bridge at Arcole* is wrongly attributed to David (Baridon, 2006, p.36). More significantly an extract accurately quoted by Baridon from the introduction to F. Wagner’s volume, *Les Poèmes mythologiques de l’Edda* (1936, p.9) did not, according to a modern Icelandic specialist, correspond to the currently accepted version of *The Story of Burnt Njals*. Her response to my query reads: ‘No, there is nothing specific in this quote that squares directly with Njals saga. But [...] Njals saga is among other things about the transition from paganism to Christianity. This episode (if the chapter marking is the same as in Old Norse) is about the introduction of Christianity into law in Iceland. I think that’s probably why he chose 105 as reference’. (Email of 16 September 2015). Wagner was described by one French reviewer as ‘l’un de nos rares et bons spécialistes en philologie scandinave’ (Bertrang, 1930, p.986) and Baridon’s trust in his accuracy was justified. But Icelandic sagas have been constructed from multiple sources and research is ongoing, so the absence of this extract from current versions of the text is unsurprising. The complexity of the textual research can be judged from the details given by the leaders of the Variance of *Njals Saga* project at the Arni Magnússon Institute for Icelandic Studies (Óskarsdóttir, 2012).

function as independent interpretants, constructing a new intertextual dialogue with the translator and with readers of the translation.

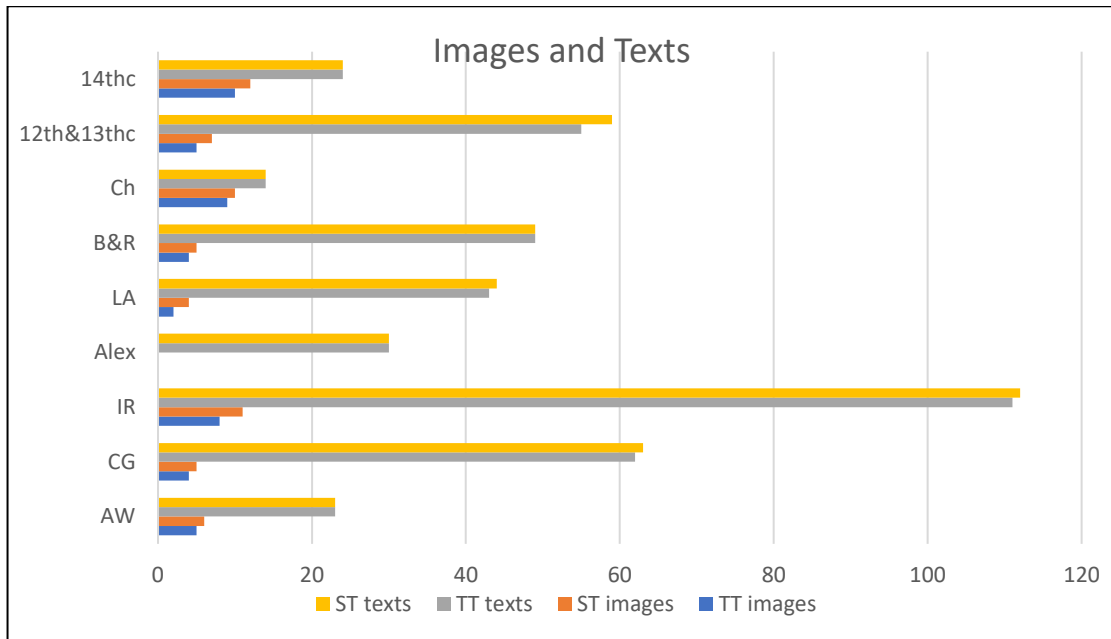
Voices from the past: intertexts and images as translation producers

Baridon's historical 'promenade' takes us first to the reign of Rameses II (1304-1235 BCE) and ends with Brunelleschi and Pius II in the early fifteenth century. As we saw in Chapter 2, the design (if not the realisation) of the text creates a complex dialogue between commentary, quotations and images, revealing and contextualising the relations between the parallel realms of the visual and the verbal. The construction of the translation, therefore, involves a doubling of these interactions; an initial engagement with the verbal intertexts and pictorial data of the source text which is subsequently paralleled by an analogous interaction with the new data in the construction of a comparable tripartite dialogue in the translation.

In terms of translating the core authorial discourse, my own interactions with the figures and plates in the source text played a limited, though not negligible, part in text construction. As I explained in Chapter 4, the primary responsibility for the art work lies with other translation producers. Quantitatively, in both source and target texts, moreover, verbal data (over 400 identifiable quotations) far exceed the 73 images in the source text and the 50 now planned for the translation (see Table 7 below and Appendix 5). The even balance which Baridon sought between text and image was, moreover, disturbed in the source text by the separation of the colour plates from the text and the poor reproduction, croppings and contrast control of the black-and-white figures. Although the translation respects Baridon's curatorial sequencing of his evidence more fully than the source text, the reduction by almost a third of the images and the absence of colour nonetheless increases the predominance of text over image in the translation, as is clear from Table 7 below.¹⁰

¹⁰ In Baridon's *Versailles* and in his prize-winning *L'eau dans les jardins d'Europe*, the art work was specially commissioned. The interaction between reader, text and image which he sought to create is more clearly illustrated in those volumes than in his two cheaply produced academic volumes (*Histoire des jardins de Versailles* and *Naissance*).

Table 7 Sequence of Images and Texts



Key: AW=the Ancient World; CG=Classical Greece; IR=Imperial Rome; Alex=Alexandria and the Roman heritage; LA=Late Antiquity; B&R=Rome and Barbarian cultures; Ch=Charlemagne and the Ottonian Empire; c=century.

It was in my translations of Baridon’s ekphrastic descriptions and analyses of his pictorial data that interaction with images was most productive. Although, lexically and cognitively, I relied primarily on text-based sources in these passages (possibly in part because of the dominant status of text in my own academic habitus), my decision-making was also informed by interaction with digitised images available in various online repositories. The synchronicity afforded by working on a split screen narrowed the physical distance between text and image during the translation process and allowed a dialogue between them that was difficult to achieve using a print-based medium. The necessary interpretative gap between Baridon’s ekphrastic ‘translations’ and an ‘absent’ (or poorly reproduced) image (Shapiro, 2007, pp.13-14) could, thus, be more readily understood. In the lunette mosaic of Abel and Melchizidek in Ravenna’s San Vitale Basilica, for example, Baridon describes: ‘les nuances de vert et la présence des nuages [qui] font passer l’horizon juste au-dessus de l’autel, laissant la hutte se détacher sur le ciel’ [the different shades of green and the presence of clouds [which] position the horizon just above the altar, leaving the shelter and the church clearly outlined

against the sky] (Baridon, 2006, p.241). With a colour image alongside the text as I translated, I could study the mosaicist's use of line and colour to create depth and to meld the spheres of the human and divine (key points in Baridon's analysis). My choices of 'position the horizon just above' and of 'shelter' (underlined above) were determined by that on-screen interaction between text and image.

A further extract illustrates the cognitive impact of that interactive dialogue. It is taken from a section explaining two-dimensional representation in ancient Egyptian painting, which Baridon illustrates with a painting from the tomb of Nebamun at Thebes (Figure 3 below). A combination of key-word searching and browsing (in websites and snippet views of a variety of texts on Egyptian art) gave me access to comparable textual explanations in English, but it was Baridon's chosen image, enhanced on a split screen, which allowed me to grasp the principle fully and translate the penultimate sentence confidently (see text underlined below).

Extract 2 <i>Naissance</i> , pp.26-27	Extract 2 Translation (Draft 3)
Dans le cas de scènes plus vastes et plus diversifiées, on avait recours au découpage de l'espace en bandes rectangulaires. Ces bandes étaient utilisées comme le fond et les parois d'une boîte rectangulaire mise à plat en découpant ses arêtes. Les objets et les personnages de la bande supérieure se retrouvaient alors en élévation, debout dans une position normale; ceux des bandes latérales se retrouvaient couchés horizontalement; <u>ceux de la bande inférieure apparaissaient soit la tête en bas, soit redressés. Seul le fond de la boîte était vu en plan.</u> On combinait ainsi plan et élévation	For larger, more diverse scenes, space could be divided into rectangular sections. These sections were used as if they were the bottom and sides of a flattened rectangular box, cut along the edges. Objects and figures in the upper section would then be upright in a normal position; those in the side sections would lie horizontally and <u>those in the bottom section appeared either upside down or the right way up. Only the base of the box was seen on a plane.</u> Plane and elevation were thus combined



Figure 3: Tomb Chapel of Nebamun at Thebes.

By comparison with the impact of images, however, intertextual quotations played a much greater and more direct role in text production, making the reconstruction of the intertextual relations of the translated text particularly complex.¹¹ The substitution of English translations created a new dialogue between the voice of the translator-in-text and a multiplicity of other translatorial voices, often remote in space and time, but no less audible in the *Naissance* translation than my own as its designated translator.

A translation ceases to be a translation when it is socially ‘authorised’ as having the status of an original text, as can happen in some institutional contexts (Hermans, 2007a, pp.3-11; 2007b, pp.57-59). This apparent paradox is a reminder

¹¹ Even allusions and citations not directly quoted were recontextualised. At the editor’s suggestion, references to French historians or other figures significant for art, garden or landscape history were retained in the core text only if their names were likely to have international resonance, as was the case for Pierre Grimal or Agnès Rouveret. Elsewhere, they were cited, appearing in the end-notes and the bibliography. Marked quotations from scholarly studies were retained in the core text. I translated them myself only if no published English version was available.

that the architextual, generic positioning of a ‘translation’ is socially constructed at a given point in time within a given social system. The designation of a text as a ‘translation’ links it metatextually with an anterior source text — or ‘prototext’ to use the term reprised by Hermans (2007a, p.7) and Farahzad (2009, p.127) from Popovič — but also intertextually with other translations of the same prototext, to which they have an analogous (but far from identical) metatextual relationship. Each of these metatexts (itself a node of intertextuality) relates to the prototext in line with a specific set of communicative practices deemed to constitute ‘translation’ in the system to which it belongs. The irreducible interpretative gap between a translation and its prototext is greater between different versions of the same prototext and is further widened if the social and cultural conditions in which the respective translations are realised and received are very different. As I noted earlier, materialities constrained the choice of translations (both in the source text and the translation), so that underlying systemic cultural and linguistic differences were compounded by aleatory factors which increased the interpretative distance between correlated translations. French and English translations seldom dated from the same period, were not necessarily based on the same version of a source text, and were potentially commissioned for publications with different objectives or markets. Comparability between the source and target collections of verbal intertexts, therefore, required recognisable correspondence between the available French and English translations. For the most part, that was achieved. But the English intertextual quotations do not function as inert substitutes *either* for the prototext to which they are linked *or* for their French counterparts. Instead, they act autonomously as textual interpretants, constraining the translator’s decision-making and directly mediating the tripartite dialogue with the reader in the translated text.

The designation of a text as a ‘translation’ overtly signals its intertextual relationship to an earlier ‘source text’. Paradoxically, however, designation as a ‘source text’ tends to *occlude* intertextuality by suggesting monolithic stability and coherence. No text is static. *Naissance* draws on many ‘texts’ which are themselves intertextual palimpsests, constructed from different sources and modified by communities of scholars over time in a process of exegesis and exchange in which interlingual translations play an important part.¹² The extracts from the Egyptian

¹² See this chapter, note 9.

Book of the Dead discussed in *Naissance* (pp.22-25) illustrate this intertextual dynamic particularly well.

Despite its title, the *Book of the Dead* is not a ‘book’ at all. It is a corpus of about 200 formulae (sometimes called ‘spells’) for securing eternal life after death. These were used and adapted by individuals in Egypt’s ruling élite to suit their individual preferences. The formulae have been collated, sequenced and translated by scholars working from multiple sources (papyrus rolls, amulets, shrouds or tomb walls), which span almost two millennia from c. 1600 BCE to 100 CE. Egyptian papyri do not have a title page; the *Book of the Dead* was a nineteenth-century designation given by Richard Lepsius to his first modern collection of the formulae and retained thereafter in other collections. It is now an accepted title.¹³ English-language versions, including the recent scholarly edition quoted in the *Naissance* translation, have drawn heavily on the translations of the Egyptologist Ernest Wallis Budge based on the Papyrus of Ani, one of the longest and best preserved of the papyri, which he had acquired for the British Museum (Von Dassow, Wasserman and Faulkner, 2008, p.20). Other translations, however, are assembled from different sources, although Wallis Budge (1895, pp.ix-lxiv) makes clear in his introduction that scholarly exchanges between French and Anglophone communities were extensive from the beginning. As Paul Ricoeur (2004b, p.40) notes, the notion of ‘equivalence’, so deeply-rooted in Western translation practice, arises from a progressive, centuries-old accretion of linguistic exchanges, translations and retranslations, which create an illusion of identity. That process of linguistic sedimentation is discernible in the cross-referencing through time between different French and English translations of the *Book of the Dead* and is reflected in the extracts which are quoted in the *Naissance* translation.

At the time of my first draft of the translation, the Dover reprint of Wallis Budge’s translation was available in a searchable format, which was a major advantage in locating a passage from a non-standard ‘text’ with no agreed divisions, versions of proper names or other key identifiers which might figure in an index. However, Wallis Budge’s translations and his divisions of his text into ‘chapters’ have been overtaken by the work of later scholars. His version is also judged

¹³ An account of the different sources for the ‘book’ and the gradual piecing together of the formulae into a numbered sequence is available on the *Digital Egypt for Universities* (2000) web-site.

‘virtually unreadable’ because its essential counterpart (a facsimile of the scroll itself) was not reproduced with the translation (Von Dassow, Wasserman and Faulkner, 2008, p.9). The hieroglyphic text of the Ani papyrus was also of uneven quality, and in the eyes of Ogden Goelet, Budge’s translation fell ‘far short of modern standards’ (Von Dassow, Wasserman and Faulkner, 2008, p.9). My skills in bilingual grazing and citation-chaining were less highly developed in the early stages of the translation and I initially failed to locate passages corresponding to the extracts quoted by Baridon from the more recent French version by Paul Barguet (1967). In Draft 1 of the translation, therefore, I retranslated the French extracts from the *Book of the Dead* (and some quotations from other sources in this section) and I added a translator’s note to the first extract (see below) explaining my strategy:

Trans. note: There are several different English-language versions of the *Book of the Dead* and other ancient Egyptian texts quoted in this chapter. The author has used authoritative French versions in the source text and, wherever possible, a similarly reliable English translation has been reproduced. In some places, however, direct translation from the French has been necessary to preserve the consistency and coherence of the author’s argument. This will be noted in the text and details of a comparable English translation will be given in the bibliography.

There is now a broad international consensus over, for example, the numbering of formulae in different ‘chapters’ of the *Book of the Dead*, even if research is far from complete (*Digital Egypt for Universities*, 2000). When I came to revise Draft 1 of my translation, my search techniques had become more sophisticated and I was able to locate relevant extracts in the 1972 Faulkner translation. Faulkner had created an ‘ideal text’ compiled from multiple sources and it was the core translation used in the recent Von Dassow and Wasserman edition (2008, p.9). Barguet’s French translation, quoted in the extract below, dates from 1967, a few years before Faulkner’s 1972 version, and there was sufficient consonance between the two to identify comparable passages. As a close comparison between the two translations shows, however, the degree of resemblance between them falls short of the parity that equivalence is often assumed to imply.

<p align="center">Extract 3 <i>Naissance</i>, p.22 (Barguet translation)</p>	<p align="center">Extract 3 Translation: Draft 2 (Von Dassow, Wasserman and Faulkner translation, Plate 20)</p>	<p align="center">Extract 3 <i>Translation: Draft 1</i> (My retranslation of Barguet)</p>
<p>O disque, maître de rayonnement, qui te lèves à l’horizon chaque jour, puisses-tu briller devant l’Osiris N. Il t’adore à l’aube et il te rend hommage le soir; que l’âme de l’Osiris N. monte avec toi au ciel; qu’elle parte dans la barque du jour et qu’elle aborde dans la barque de la nuit; qu’elle se joigne aux étoiles infatigables dans le ciel.</p>	<p>O Sun-disk, Lord of the Sunbeams, who shines forth from the horizon every day; may you shine in the face of [name of the departed], for he worships you in the morning, he propitiates you in the evening. May the soul of [the departed] go up with you to the sky, may he travel in the day-Bark, may he moor in the Night-bark, may he mix with the Unwearying Stars in the sky.</p> <p>[James Wasserman and Eva Dassow, eds. <i>The Egyptian Book of the Dead: The Book of Going forth by Day</i>, 2nd edn (San Francisco: Chronicle Books, 1998), Plate 20.]</p>	<p>O sun-disk, master of radiance, who rises from the horizon each day, may you shine on the face of Osiris [name]. He worships you at dawn and pays homage to you in the evening; may the spirit of Osiris [name] ascend with you to the heavens, departing on the bark of day and coming to shore in the bark of night. May his spirit be joined with the untiring stars in the skies.</p>

Baridon’s commentary on the above extract is accompanied by an illustration from the tomb of Ramses VII, showing the Book of the Day and the Book of the Night cosmology; this is described simply in Baridon’s caption as the ‘la voûte du ciel’ and it focuses on a detail, showing the ‘Unwearying Stars’ or ‘poussière d’étoiles’ to use Baridon’s more lyrical metaphor. Although the image interacts well with both French and English extracts, the commentary itself is somewhat less well supported by the Faulkner translation (as also by my retranslation) than by Barguet’s version. Baridon prefaces the quotation with the comment: ‘Dans un pays en grande partie désertique, où le soleil apparaît et disparaît brusquement dans toute sa gloire, la vie et la mort s’identifient avec une vision de la nature qui passe sans transition du jour éblouissant à la nuit franche où brille une poussière d’étoiles’ (Baridon, 2006,

p.22). Barguet's translation apostrophises the sun ('O disque [...] qui te lèves') and stresses its effulgence ('maître du rayonnement') as well as its sudden appearance above the horizon ('qui te lèves à l'horizon'). It thus captures the abrupt transition from darkness to light to which Baridon alludes, whereas Faulkner's 'Lord of the Sunbeams' and 'shines forth' do not. Moreover, Barguet's use of the second-person singular and the connotations of 'maître' and 'hommage' intensify the personification of the sun and suggest earthly as well as divine power. Faulkner's 'Lord' and 'propitiation', by contrast, accentuate the religious dimension (as does my own use of 'heavens' for 'ciel'). Baridon's reference to 'gloire' and use of 'éblouissant', however, resonate strongly with Barguet's lexical choices. Both irresistibly evoke the solar imagery associated with Louis XIV. That association, moreover, fits well with the emphasis on the power of light which is thematically important throughout *Naissance* and was omnipresent in Baridon's analysis of the Versailles gardens.

The interpretative gap between the French and English translations in the above example is paralleled to a greater or lesser degree throughout the *Naissance* translation. Minor adaptations and interventions were often needed, sometimes to accommodate the new quotation, sometimes to meet the expectations of Anglophone academic readers. In the above example, for instance, the name 'Ani' appears in the published English translation and 'Osiris N.' in the French, reflecting the fact that the individual papyrus scrolls on which the respective translations were based carried the proper name of the person for whom it was intended. Without an explanatory note, the reader is likely to be puzzled by this apparently random proper name, as the editor pointed out in his comments on the draft translation.¹⁴ A translator's note seemed unnecessary in this case; a simpler solution was a minor adaptation replacing 'Ani' with '[name of the departed]' within the quotation itself.

Such unobtrusive interventions could also be used to clarify detail and correct minor errors. As I noted above, interdisciplinary scholars use a range of secondary sources and, in Baridon's case, anthologies or thematic collections provided many of his quotations. Such collections were often the source for the parallel English quotations, particularly in the case of ancient or esoteric texts and

¹⁴ Editorial comment on the draft version: 'What is ANI? The French mentions Osiris, and the next page refers to him perplexingly' (D2, 31 August 2015).

those taken from inscriptions, papyri or archival documents. Where an English source was more recent than the French, it was sometimes possible to supplement or correct information in the source text. Thanks to Miriam Lichtheim’s anthology of ancient Egyptian texts (1973), for example, I was able to identify a quotation (unattributed in *Naissance*) as an extract from *The Dispute between a Man and his Ba* (Baridon, 2006, p.24). But primers and source books in English are likely to have similar lacunae. A recent, reputable American textbook, for example, provided a usable translation of an important inscription from the wall of a tomb (Lazzari and Schlesier, 2016, p.25). Details of the monument, however, were no more precise than those given in the source text (Baridon, 2006, p.24).

More radical adaptations of Baridon’s text were caused largely by the absence (or inadequacy) of available English translations, particularly in the case of more abstruse source texts. The section below on William of Conches’s humanistic return to the empirical sciences was particularly problematic. Unlike a quotation wrongly attributed to *Njal’s Saga* which could be omitted without significantly undermining Baridon’s commentary,¹⁵ the short section on William of Conches was too important to suppress, but was heavily dependent on quotations which Baridon had taken from an anthology unavailable in the UK. The English translation of his twelfth-century *De philosophia mundi* is still in preparation, other text-searchable sources were few and far between, and a manual search of the *Dragmaticon* (William of Conches, 1997) was only partially successful. Retranslation from the French was the least acceptable option, so in this example, the text was abridged and adapted. I added some information to explain the context (italicised) and it was supported by a brief quotation, partially comparable with that in the source text (in bold type). For the quotation from *De philosophia mundi*, by contrast, I used my own translation from the Latin (underlined).

Extract 4 <i>Naissance</i> , pp.306-307	Extract 4 Translation (Draft 3)
1 Guillaume de Conches connaissait bien ce genre d’adversaire. Il en parle dans son traité Le Dialogue de philosophie (Dragmaticon philosophiae) : “ Mais comme ces contradicteurs ignorent les forces de la	William of Conches was well used to this kind of opposition, <i>and he responds to William of St- Thierry’s accusation that he was a physicus who dared to speak of the physice of God and the soul:</i> “ But modern

¹⁵ See this chapter, n.9.

~~nature, ils refusent, afin d'avoir tout le monde comme allié de leur ignorance, que quelqu'un d'autre sonde ces lois, en voulant que nous croyions sans chercher de risques, comme des campagnards, afin que s'accomplisse la parole du prophète : «Le prêtre sera comme le peuple»²~~

2 “Croire sans chercher de risques”, le mot est admirable et il dit l'éternel dilemme de l'intellectuel de bonne volonté. Il n'est pas facile de chercher la vérité hors des voies de la facilité; il n'est pas facile non plus de rompre avec ceux qui choisissent d'y demeurer et qu'on ne méprise pas pour autant.

3 Connaître “les forces de la nature”, pour Guillaume de Conches, c'est d'abord l'observer, et l'observation requiert que le philosophe se fie à ses sens. De là une étude physiologique des sens qui laisse penser que la dissection ne lui était pas inconnue puisqu'il décrit le trajet des nerfs et la nature des humeurs de l'œil. L'homme étant, selon Guillaume de Conches, “un être vivant, visible, doué de raison, sensible, mortel”, il peut comprendre la nature et le fonctionnement des phénomènes physiques par l'exercice de sa raison. Rejetant de ce fait le surnaturel, il explique le monde tel que nous le voyons par des faits d'expérience et, croyant sincère, il parvient à concilier la physique et le récit de la Genèse. “Lorsque la Sainte Ecriture dit : «Il divisa les eaux qui sont au-dessous du firmament de celles qui s'étendent au-dessus», elle appelle l'air firmament parce qu'il affermit et tempère les créatures terrestres. Au-dessus de l'air se trouvent les eaux en suspens dans les nuages à l'état de vapeur, comme on le verra plus loin. Elles sont séparées des eaux qui sont au-dessous de l'air. C'est de la même façon qu'il faut expliquer : «Il établit le firmament au milieu des eaux», même si nous pensons que cela a été dit plus allégoriquement que littéralement.”

priests do not want us to inquire into anything that isn't in the Scriptures, only to believe simply like peasants.”¹

For William of Conches, the first step towards knowledge of the forces of nature was observation of them, and that required a philosopher to trust the experience of the senses. A physiological study of the senses was logically the next step and it seems likely that some form of dissection was practised, since William of Conches describes the paths of nerves and the humours of the eye. Since he also believed that man is a “rational and mortal animal made up of body and soul”,² he can understand the nature and operation of physical phenomena by the exercise of reason. This implies *de facto* a rejection of the supernatural, and he explains the visible world by the facts of experience and as a sincere believer in the story of Genesis: When, however the divine Scriptures say: “So God made the firmament and separated the water under the firmament from the water above it”, he calls the air “firmament” because it supports and controls earthly creatures. Above the air are waters suspended as vapour in the clouds, as we shall see later. They are separated from the waters which are below the air. In the same way, we must explain “established a firmament to separate the waters” although we believe this to be allegorical rather than literally true.³

¹ Quoted in Edward Grant, *God and Reason in the Middle Ages* (Cambridge: Cambridge University Press, 2001),74. See also, William of Conches, *A Dialogue on Natural Philosophy (Dragmaticon Philosophiae)*,

	<p>Translation of the New Latin Critical Text, trans. and ed. Italo Ronca and Matthew Curr, <i>Notre Dame Texts in Medieval Culture</i> (Notre Dame, Indiana: University of Notre Dame Press, 1997), 177-178. An English translation of <i>De philosophia mundi</i> is in preparation but there is currently no full version available.</p> <p>² William of Conches, <i>A Dialogue on Natural Philosophy</i>, 6.7, 134.</p> <p>³ William of Conches, <i>De philosophia mundi</i>, 3, <i>Migne Patrologia Latina</i>, 172, Col. 0085C. (My translation).</p>
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Comparison of source and target texts in the above extract shows a change in the dialogue between the author-in-text, reader and quotation. In paragraph 2 of the source text, the phrase ‘croire sans chercher de risques’, taken from the preceding sentence, triggers an authorial invitation to the reader-in-text to share a reflection on the dilemma of the intellectual. The English quotation, however, makes no mention of the dangers of bold and speculative thinking. Without that articulation at paragraph level, a parallel disruption in the translated version would entail a loss of coherence. In this instance (as was the case with the abridged commentary on Pliny the Younger discussed in Chapter 4), Baridon’s aside has less to do with landscape than with a delight in making unexpected connections between past and present. The rhetorical ‘flattening’ caused by omitting the aside, therefore, seemed preferable to an apparently gratuitous interpolation.

For the most part, adaptations imposed by differences between French and English follow patterns comparable with those illustrated in the above extracts. In some places, particularly in the case of canonical texts, where there was a choice between translations, it was possible to limit the interpretative gap. My own version of the Latin quotation in Extract 4 above, for example, was consciously harmonised with the French translation. More rarely, an English translation enhanced the textual dialogue with the authorial commentary. In Extract 5 below, the metrical form and alliterative sonorities of Michael Alexander’s verse translation of *Beowulf* (1973) respond directly to Baridon’s commentary in a way that its French counterpart does not. Baridon’s rhythmic ‘martèlement’ (1.6) is audible in the aspirated ‘[...] hard in by headland/ Harnessed warriors’ of Alexander’s version, while the ‘surprenante netteté’ produced by the sudden clearing of the sky in Baridon’s description is

answered by Alexander’s limpid, alliterative ‘shimmer of cliffs, sheer fells behind’, which has a resonance that Quéval’s more discursive version ‘les voyageurs virent briller les falaises de la côte avec ses montagnes abruptes’ does not produce.

<p>Extract 5 <i>Naissance</i>, pp.253-254 (Authorial commentary)</p>	<p>Extract 5 Alexander translation</p>	<p>Extract 5 Quéval translation</p>
<p>Sa métrique ne repose pas sur le décompte des syllabes mais sur les accents toniques des mots, ce qui accentue le <u>martèlement d’une rythmique faite pour la déclamation</u>. Ce martèlement est d’autant plus puissant qu’il s’appuie sur une syntaxe de juxtaposition où des blocs de mots s’entrechoquent en faisant flamber des images dans l’œil mental du lecteur. Leur impact est brutal et voulu tel, tant par leurs évocations souvent sanglantes que par les aperçus qu’elles offrent sur un monde de tempêtes, de nuées et de froid. <u>Rares sont les moments où l’on aperçoit les côtes à la faveur d’une éclaircie. Mais quand on les voit, c’est avec une surprise nette.</u></p>	<p>Time running on, she rode the waves now, <u>hard in by headland.</u> <u>Harnessed warriors</u> stepped on her stem; setting tide churned Sea with sand, soldiers carried bright mail-coats to the mast’s foot, war-gear, well-wrought; willingly they shoved her out, thorough-braced craft, on the craved voyage.</p> <p>Away she went over a wavy ocean, boat like a bird, breaking seas, wind-whetted, white throated, till the curved prow had ploughed so far -the sun standing right on the second day- that they might see land loom on the skyline <u>then the shimmer of cliffs, sheer fells behind.</u> <u>Reaching capes.</u></p> <p><i>Beowulf</i>, 4, lines 211-223</p>	<p>Le temps passa; le vaisseau était sur les vagues, la barque à l’abri de la falaise. Les guerriers, bien prêts à se battre, montèrent à bord par la proue. Les courants venus de l’océan creusaient des remous près du sable; les hommes transportèrent dans le sein du navire des armures brillantes, superbes tenues de guerre; les héros, les guerriers partant pour une aventure ardemment désirée poussèrent au large le vaisseau de bois à la coque solidement assemblée. Alors, refoulant de sa proue la mer écumante, semblable à l’oiseau, il s’en alla sur les vagues déferlantes, le vent pressant sa course si bien qu’au second jour sa proue courbe avait fait tant de chemin que <u>les voyageurs virent briller les falaises de la côte avec ses montagnes abruptes et ses hardis promontoires.</u></p>

If the Alexander translation shows how interpretative harmony was sometimes greater in the English text than in the French, elsewhere discordant interpretations had to be reconciled. A clear example of this occurs in an important section on Ausonius, a fourth-century Roman rhetor from Burdigala (Bordeaux). Baridon quotes extensively from Max Jasinski’s translation of Ausonius’s poem

Mosella (Ausone, 1935) to illustrate the way in which the poet constructs a series of riverside ‘paysages’ with ‘a genuine feeling for nature quite unlike and superior to what one finds in most ancient compositions of this kind’ (Pavlovskis-Petit, 2000, p.90).

At the time of the final revision (Draft 3) of the translation, Deborah Warren’s new version of *Mosella* (Ausonius, 2017) had not been published. The only complete, readily available translation of the poem was by Hugh Evelyn-White (Ausonius, 1919) in the Loeb parallel text collection. Among later translations, a self-published version by David Parsons (2003) lacked the imprimatur of a reputable academic publisher; extracts translated by Frederick Brittain in 1962 for Penguin did not correspond with those quoted by Baridon, and E.H. Blakeney’s 1933 version, although a full translation, was less scholarly than that of Evelyn-White (E.H.A., 1933). Evelyn-White’s translation was, thus, the version, used in Draft 3. Even if it was a ‘pedestrian trot’ (Pavlovskis-Petit, 2000, p.90) and jarringly archaic to the ear of a modern reader, it was soundly based.

In one key passage, however, Evelyn-White’s interpretation differs sharply from that of Jasinski. The poet describes the roofs of a villa high on a hillside, which catch the sun above the mists swirling over the water below (ll.333-336), and Baridon comments on ‘le contraste habilement noté entre les brumes du fleuve et les toits restés brillants sur les hauteurs’ (Baridon, 2006, p.204). Jasinski’s French translation supports this observation: ‘Une autre [maison] appuyée sur des crêtes, regarde glisser à ses pieds le fleuve déjà couvert de brumes. Rappellerai-je les atriiums voisins des prairies vertes et les toits brillants [nitantia] posés sur d’innombrables colonnes’. Evelyn-White, however, reads ‘nitantia’ as ‘trim’ rather than ‘gleaming’ or ‘shining’ and his version makes nonsense of Baridon’s commentary: ‘this [villa] perched upon the ridge’s topmost crest, looks down with prospect just bedimmed in haze upon the stream which slides below. What need to make mention of [the] courts [of the villas] set beside verdant meadows, of their trim roofs resting upon countless pillars?’.

Both Glare’s (2012) and Lewis and Short’s (1879) Latin dictionaries confirm that either reading is possible. In Draft 3 of the translation, before Warren’s version had appeared, I, therefore, made my own assessment of the Latin and substituted

‘gleaming’ for ‘trim’. The co-text made Jasinski’s reading more plausible than Evelyn-White’s and I added a translator’s note explaining my intervention.

In her new translation of the poem, however, Warren’s reading of ‘nitantia’ as ‘shining’ confirms Jasinski’s (Ausonius, 2017, p.27). She adds in her prefatory comments that her version is ‘hewed quite strictly to the Latin lines’ and is couched in ‘idiomatic contemporary English’ (Ausonius, 2017, pp.16-17). As such, it is more accessible to today’s readers than Evelyn-White’s. That advantage, together with the concordance between Warren’s interpretation and Jasinski’s, makes the substitution of her translation desirable if the publication schedule allows. At the same time, however, Warren’s translation also poses interpretative problems. The high degree of formal correspondence between Evelyn-White’s translation and the Latin text allows the reader to appreciate more fully the lexis available to the poet than the streamlined blank verse of Warren’s new translation. His use of ‘picture’ and ‘gracious prospect’ in translating ‘speciem’ and ‘blando [...] visu’ (ll.18-19), for example, avoids the anachronistic choice of ‘paysage’ and ‘landscape’ made by both Jasinski and Warren in their translations of the same lines. Although Baridon, rather surprisingly, does not draw his readers’ attention to that anachronism, in a later extract from *Mosella* he inserts a phrase from the Latin text, ‘speculatio terris’ (l.326), alongside Jasinski’s translation (‘[heureuse] perspective’). Whereas the formal correspondence of Evelyn-White’s rendering of the phrase as ‘[rich] outlook’ [enjoys the lands]’ allows the same device to be used, Deborah Warren’s reworking as ‘riches that its view enjoys as its own lands’ might confuse the reader. Thus, the addition of a note, giving Evelyn-White’s suggested versions will still be desirable if the substitution of the Warren translation is feasible.

This example, which is paralleled by many others in the *Naissance* translation, not only shows the interpretative power of translated texts, but also demonstrates their role in the dynamic process of knowledge production. History, like translation, is interpretative and recursive. Traces of the past can only be viewed and interpreted from the situated perspectives of the historian and of the translator. Translated documents are an indispensable tool in constructing interpretations and reinterpretations of the past, as the textual history of the *Book of the Dead* so clearly illustrates. Yet, even today, when the subjectivity of the historian is recognised and a ‘pairing of testimony with a heuristics of evidential proof’ (Ricoeur, 2004c, p.169) is a

methodological given, the subject position of the translator and the full interpretative power of translated texts are often passed over (Footitt and Kelly, 2012, pp.1-2). The two readers' reports on *Naissance*, for example, comment on the importance of scholarly rigour in the selection of English translations, but are silent on their interpretative status as evidence of landscape sensibility and on the role played by translation in the transformation of ideas through time.¹⁶

According to Robert Darnton (2009, p.6): 'it should be possible for the historian to [...] tease meaning from documents by relating them to the surrounding world of significance, passing from text to context and back again until he has cleared a way through a foreign mental world'. The verbal evidence in *Naissance* is filtered almost entirely through the lens of translated texts, yet only rarely do we glimpse the contexts in which these translators operated and the means they used to reach the 'foreign mental world' of the past. Yet, as the next section shows, when that evidence is available (or can be inferred), it allows a better understanding of the situatedness of those translators, their lines of vision and their interpretative stance.

The lineaments of landscape: a 'foreign mental world'

The textual voices of many translators are heard in *Naissance*. All the participants in the construction of those texts, however, occupied a subject position which included the term 'landscape' as a signifier of an artistic genre, and of 'a segment of space which our eye encompasses and endows with global meaning and affective power', to use Baridon's definition. How far, then, can texts produced by translators for whom the term 'landscape' is an inescapable mental construct be adduced as evidence of landscape awareness in communities who had no comparable signifier? Even if the terms 'landscape' or 'paysage' do not appear in their translations, how far does an *ex post facto* conceptual awareness of landscape/*paysage* among post-Renaissance translators impact the interpretative gap between the source and target texts and call into question the validity of Baridon's assemblage of verbal evidence? And how do we understand and interpret inter- and intra-lingual conceptual change in time and space?

As Augustin Berque (2013, p.20) points out, arguments about the 'birth' of landscape ultimately reach an impasse, since there are no objective witnesses who can

¹⁶ For a related discussion from a memory studies perspective, see Brownlie (2013).

compare cosmographies independently of ethnocentric bias or anachronism. According to Berque (2013, p.20), however, the concept of landscape necessitates a lexicon integrating landscapes created by the gaze (garden art or painting) and our embodied, affective relationship with the environment itself. If, as he argues, we cannot theorise landscape without a word which allows us to conceptualise it, can we, by extension, construe 'landscape' or 'paysage' as 'equivalents' in translations from languages which have no such term? If our subject position does not allow us to avoid ethnocentric anachronism, to what extent can we minimise and 'reactivate', as Baridon suggests, past evidence of comparable aesthetic responses?

It is unfortunate from my own (equally situated) perspective that Baridon does not directly address the interpretative impact of translation in this context. Berque's uncompromising position recalls a translator's paradoxical yearning for an illusory *tertium comparationis* in the face of the inescapable dialogic plurality of translation (Ricoeur, 2004a, p.14; 2004b, p.40). Baridon obliquely touches on that point when he tells us: 'Le langage s'énonce dans le temps' (Baridon, 2006, p.25) and claims that the ancient Egyptians had the signifiers necessary to evoke the 'linéaments' of a landscape. He cites 'champ', 'fleuve', 'rive', 'étang', and 'firmament' as examples (Baridon, 2006, p.30), although he ignores the fact that those signifiers are themselves equivalences constructed by translators. But that comment is a useful indication of his stance; it implies that if we are to adduce landscape sensibility from pre-Renaissance texts, then the disparate linguistic elements must be *organised* co-textually and contextually by the writer in such a way as to create a representation of what we might now recognise as a 'landscape', even if that signifier did not then exist.

From that perspective, translations in *Naissance* which include the word 'landscape' or 'paysage' are particularly instructive. Each of those interpretative choices has been made on the basis of an equivalence which has been 'cherchée, travaillée, présumée' (Ricoeur, 2004b, p.40), constructed over time on the basis of multiple and dynamic translatorial exchanges. Just as the historian interprets the past by an iterative passage between text and context, the iterative process of decontextualizing and recontextualising a text through scholarly translations and retranslations has a similar interpretative impact. If, therefore, 'paysage' or 'landscape' is proposed as an equivalent in scholarly translations of texts written before the entry of the word into Western lexicons, that choice strengthens, though it

cannot prove, Baridon's contention that there can be alignment (though not identity) between different ways of receiving, knowing and representing the relationship between humankind and the environment. I shall explore this possibility by considering two examples: the first, a series of extracts from a letter by Pliny the Younger, and the second, extracts from Vitruvius's *De architectura*. Both texts are key documents for landscape historians.

Baridon may not explicitly address the interpretative gap between a translation and a source text, but he does not allow the reader to ignore it altogether. In places, as we saw in the previous example from *Mosella*, he includes phrases or words from source texts in italics within the translated quotations. There are two particularly important examples of this technique in the description of a villa in one of Pliny the Younger's letters to Domitius Apollonaris (Baridon, 2006, pp.164-166).¹⁷ In the first, Pliny uses the phrase 'regionis forma pulcherrima', a reading which is not contested in any modern edition. The collocation between 'regio' (for which equivalences in both Glare's and Lewis and Short's dictionaries include 'line', 'limit', 'boundary', 'tract' or 'region' and, in Gaffiot's Latin-French dictionary, 'ligne', 'frontière', 'contrée', 'territoire' and 'pays') and 'pulcher' (the primary definition of which is 'beau' and 'beautiful' in Gaffiot, Glare, and Lewis and Short, respectively) has excited much debate among landscape historians, since it suggests an aesthetic response to a segment of space. Anne-Marie Guillemin, Baridon's chosen French translator, makes this association in rendering the phrase 'le pays est très beau' (Pline le Jeune, 1969), as do the two English translators, whose versions in the Loeb series I considered using. An eighteenth-century translation by William Melmoth, extensively revised and updated in 1915 by W.M.L. Hutchinson for the Loeb series, reads: 'The aspect of the country is the most beautiful possible' (Pliny, 1927). This rendering evokes the human gaze, by offering 'aspect' for 'forma' (given by Glare and by Lewis and Short as 'appearance', 'shape' and 'figure'). That emphasis on appearance is echoed in a recent monograph on mountain aesthetics by William Barton (2017, p.100), who translates the same phrase as 'the appearance of the area is most beautiful', and also in John, Earl of Orrery's eighteenth-century translation: 'the face of the countryside is extremely beautiful' (Pliny the Younger, 1751, p.340). By contrast, Betty Radice's translation,

¹⁷ Book 1.5.6 in most standard editions.

also in the Loeb series, but initially published in Penguin Classics in 1963, offers a simple ‘domesticated’ version: ‘the countryside is very beautiful’ (Pliny, 1969, p.339). Crucially, all these translators follow the ‘equivalence’ given in the dictionaries of the terms ‘beautiful/beau’ for ‘pulcher’. Berque (2001, n.p., n.22), however, renders the phrase ‘la contrée est superbe’. The choice of ‘contrée’, from the Vulgar Latin ‘contrata’, given in the *TLFi* as equivalent of ‘régio’(sic), includes the sense of the human gaze since it is defined as ‘pays en face de (celui qui regarde)’, but Berque avoids the aesthetic association which the choice of ‘beau’ would imply. He claims elsewhere that it cannot be ascribed to Pliny (Berque, 2013, p.31). Instead, he chooses ‘superbe’ which derives, not from ‘pulcher’, but from the Latin ‘superbus’. When used in a positive sense, ‘superbus’ can signify dominance and hence, grandeur and magnificence (of position), as do ‘superbe’ in French and ‘superb’ in English. However, the root of ‘pulcher’, according to Lewis and Short, is ‘polire’, akin to ‘parere’ and ‘apparere’, and associated with a bright or shining appearance. That is the term which figures in the Pliny text. Moreover, Berque accompanies his somewhat perverse rendering by speculating that ‘la langue latine, pour dire « paysage », aurait pu en composer un équivalent tel que *regiforma* mais on n’y trouve rien de tel’ (Berque, 2001, n.p., n.22). Since those terms are closely collocated in that key phrase from Pliny, his argument seems uncharacteristically picayune.

Baridon’s second intervention occurs in the same letter where he inserts two further Latin phrases: ‘*neque enim terras tibi, sed formam aliquam ad eximiam pulchritudinem pictam videberis cernere*’ and ‘*ea varietate, ea descriptione [quocumque inciderint oculi, reficientur]*’. He quotes from Guillemin who proposes ‘bien un tableau de paysage d’une grande beauté’ for ‘formam [...] pulchritudinem pictam’, thus associating the explicitly aesthetic dimension of landscape as a genre of painting with the view of ‘lands’ (‘terras’). He also offers ‘cette variété, cette heureuse disposition’ for ‘*ea varietate, ea descriptione*’, conveying the related sense of an organised and aesthetic composition of disparate elements.

Like Guillemin, most English translators also use the term ‘landscape’ and all use the term ‘beauty’ or ‘beauties’. In the Earl of Orrery’s early version, ‘landskip’ clearly signifies landscape painting: ‘you could scarce believe you were looking upon a real country, but a landskip drawn with all the beauties imaginable’,

and his choice of ‘representation’ for ‘descriptione’ continues that association: ‘with so charming a representation and such a variety of agreeable objects’ (Pliny the Younger, 1751, p.341). In Radice’s translation, by contrast, ‘landscape’ signifies the visible features of an area of land, an anachronistic reading according to Berque (2013, p.31). As was the case in the previous extract, her version has a markedly lower degree of formal correspondence with the source text than the Melmoth/Hutchinson version. For the phrases in question, she proposes: ‘[It is a great pleasure to look down on the countryside from the mountain], for the view seems to be a painted scene of unusual beauty rather than a real landscape’, following this with ‘the harmony to be found in this variety refreshes the eye wherever it turns’ (Pliny, 1969, p.341). Barton’s modern version is semantically more circumspect and avoids the anachronistic ‘landscape’: ‘[You would get a lot of pleasure if you were to look on this layout of the region from the mountain.] For you would not think you were looking at the earth, but instead at some painted form of outstanding beauty: wherever the eyes fall they are refreshed by its variety and its representation’ (Barton, 2017, p.101). By comparison with both these renderings, Melmoth/Hutchinson is wordy and archaic, but the term ‘landscape’ is more clearly associated with an artistic genre than in the Radice version. Like Barton’s and Orrery’s translation, Melmoth/Hutchinson retains a sense of the gaze and outward appearance. He also emphasises an organised and regulated ensemble of different elements. His translation reads: ‘[You would be most agreeably entertained by taking a view of the face of this country from the mountains]; you would imagine that not a real but a painted landscape lay before you, drawn with the most exquisite beauty and exactness’. It continues: ‘such an harmonious and regular variety charms the eye which way soever it throws itself’ (Pliny, 1927, p.31).

Baridon’s strategy of visually juxtaposing source and target texts within the quoted extract alerts readers to their intertextual relationship and invites reflection on the interpretative gap between the Latin text and the translation. Since the same issue around anachronistic recontextualisation occurs in the English translation, I followed Baridon’s lead in inserting the Latin alongside the French. However, his assumption that readers could engage independently with the Latin text presupposes a level of linguistic and academic competence that relatively few readers of the

English translation are likely to possess. Such a strategy seemed unlikely to succeed in the translation without supplementary intervention from the translator.

The choice between translations for the Pliny extracts was problematic. The inclusion of Latin phrases indicated that a close formal correspondence between the English and the Latin would best allow readers to evaluate Pliny's lexicon as a vehicle of landscape representation. Barton's careful translations combine readability with a high level of formal correspondence and respond better than all the others to that criterion, but they had not appeared when Draft 3 was completed. Moreover, Baridon quotes extensively from Pliny's letters, whereas Barton translated selected extracts for the purposes of another study, so his volume would not give the reader access to the full translation of the letter nor to the other extracts in *Naissance*. The two parallel texts in the Loeb series, however, are readily available in libraries (situated and digital) and give readers easy, searchable access to both source text and translation, an additional desideratum. Radice's version superseded that of Melmoth/Hutchinson and its elegant readability meets the dominant expectations of today's readers better than the wordy archaism of the latter. However, the Radice translation does not have a sufficiently high level of formal correspondence with the Latin to interact effectively with Baridon's commentary where the link between beauty, variety and an organised ensemble — natural or artistic — is particularly important (Baridon, 2006, p.165). The Melmoth/Hutchinson version, though far from ideal, was readily available and, on balance, functionally preferable to Radice's in this context.

A detailed peritextual appraisal of possible translations and their interaction with the authorial commentary would exceed the translator's brief and doubtless try the patience of both editor and reader. Yet, the likelihood that readers might question the archaism of the Melmoth/Hutchinson translation prompted me to supplement the translated text with additional contextual information. I therefore added two translator's notes, explaining briefly the choice of translation and citing a survey by Luisa Bonesio (2013) of the controversies surrounding the Pliny texts (See Draft 3, Appendix 3). If the publisher's schedule permits, Barton's versions of the key phrases will also be added in a note.

My second example is an extract from Book 5.6 of Vitruvius's *De architectura*. It has been frequently discussed by landscape historians in mainland

Europe but such debates have aroused relatively little interest among Anglophone communities (della Dora, 2013, p.689). Baridon quotes the passage twice in *Naissance*, once in relation to stage sets and perspective in Greek theatre, and a second time, juxtaposed with other extracts, in a key discussion of landscape painting in Rome (Baridon, 2006, pp.74-75 and 118-119). In the section quoted, Vitruvius describes Hellenistic stage painting and in modern editions, the Latin reads: ‘satyricae vero ornantur arboribus speluncis montibus reliquisque agrestibus rebus in topeodis [or in some readings ‘topeodi’] speciem deformatis’. Rather surprisingly, however, given that Baridon describes it as a ‘pièce du dossier [...] essentielle’ (Baridon, 2006, p.74), the Latin text is not inserted alongside Choisy’s French translation: ‘évoquant l’apparence des paysages’ (Vitruve, 1909).

For ‘topeodis’ in that key final phrase, Choisy assumes a reference to painted landscapes, but Ingrid Rowland in her 1999 English translation uses ‘landscape’ in the singular not the plural, designating the visible features of an area of land: ‘Satyric sets are ornamented with trees, caves, mountains, and all the other rustic features, fashioned to have the appearance of landscape’ (Vitruvius, 1999, p.70). Frank Granger’s version gives a similar interpretation: ‘designed to imitate landscape’ (Vitruvius, 1931, p.289). In an earlier 1914 translation, however, Morris Hickey Morgan, like the French translator, refers directly to landscape painting when he suggests ‘delineated in landscape style’ (Vitruvius, 1914, p.157).

As was the case with the Berque and Barton translations of Pliny, the specialised perspectives of the individual scholar are detectable in other versions of this phrase, but all include the word ‘landscape’. Barton (2017, p.117) stresses the organisation of space in his rendering (‘in the appearance of designed landscape’), using landscape in the singular, as do Rowland and Noble Howe. The classicist, C. O. Brink (1995, p.272), in an article on Horace and the evidence for satyr drama, however, preserves the sense of ‘topia’ as an ornamental garden motif, translating it as ‘an ornamental landscape scene’. Only Joseph Gwilt’s version ‘in imitation of nature’ (Vitruvius, 1874, p.114) omits the word ‘landscape’ altogether, possibly because he drew heavily on earlier French and Italian translations that were based on different versions of the source text (Vitruvius, 1874, p.ix).

The term ‘topeodes’ is one of the hellenisms imported by Vitruvius into Latin, a compound of ‘place’ and ‘image’ (Moreno, 2010, p.131). Readings have

varied through time, not least because the establishment of a stable source text was challenging. In his translation, Granger recorded over 1,000 emendations and cautioned that the work of collating them was ‘far from complete’. He also comments that Vitruvius was ‘strangely absent’ from English classical scholarship (Granger, 1935, p.337). Valentin Rose’s nineteenth-century edition of the Latin text lists multiple variants from which he chooses ‘in topiarii speciem deformatis’, noting ‘topeodi’ only as an alternative reading alongside ‘in topiari (operis)’ and ‘deformati’ as a further variant (Vitruvius, 1867, p.119). Rose’s preferred text is clearly in line with that used by William Newton, the earliest English translator, whose version reads ‘represented in topiarian work’ (Vitruvius, 1791, p.11). By 1931, however, Granger (Vitruvius, 1934, p.103), working from the Harleian manuscript and collaborating with more than 40 colleagues from across Europe and the US, opted for the reading ‘topeodi’, adding in a cross reference to the related extract in Book 7 that ‘topeodi speciem’ ‘precisely corresponds’ with the term ‘landscape’. There has also been uncertainty about the syntax of the phrase, with ‘deformatis’ as an alternative to ‘deformati’ given in an emendation by a sixteenth-century translator (Brink 1995, pp.272-273).

Since Vitruvius was ‘concept-building’ in his latinisation of Greek terms, it is not surprising that ‘topeodes’ and related terms have been differently interpreted (and contested) by scholars and translators, notably in France (Malaspina, 2013, p.265). Emilio Bosazzi (2000, p.35) proposes, for example, ‘aspetti della natura’ in his study of the terminology of *De architectura*. The classical philologist and garden historian, Pierre Grimal, on the other hand, suggests that ‘topeodes’ derives from ‘topion’ and is synonymous with ‘topiaria opera’, while Jean-Michel Croisille offers a more inclusive definition (‘l’on peut traduire simplement par “paysage”, voire par “tableau paysagiste”’) (Malaspina, 2013, p.265).¹⁸ Modern English and French dictionaries are only of limited help. The term is not listed at all in Gaffiot’s or in Lewis and Short’s Latin dictionaries, nor does it appear in Georges and Colonghi’s late nineteenth-century Latin-Italian dictionary (1896). It does, however, figure in the online Olivetti Latin-to-French dictionary (Olivetti and Olivetti, 2003), which gives as definitions ‘peinture’ and ‘tableau qui représente un paysage’. In Glare’s

¹⁸ Ermanno Malaspina (2013, p.265) offers a comprehensive account of different possibilities. I have chosen the interpretations most pertinent to this discussion.

dictionary, however, the nominalised definition ‘landscape scenery’ suggests a broader signification, close to Granger’s translation and in line with Croisille’s interpretation. However, given that the equivalence listed in all the dictionaries would seem to be inferred from Vitruvius’s description of stage sets for satyr drama (the sole source listed for the term by Glare), there is a circularity in these definitions. By comparison with the translation of ‘pulcherrima’ in the Pliny extract, therefore, equivalence cannot be presumed with the same level of confidence.

Given the complex etymology of the word ‘topia’ to which ‘topeodes’ is related, this uncertainty is not surprising. ‘Topia’ is another ‘curious Latin neologism forged on a Greek root’ (della Dora, 2013, p.693). Della Dora lists two interpretative strands, one from ‘topion’, or ‘little place’, a derivative of ‘topós/pl. topia’, and the second from Cicero’s use of ‘topiarius’ (gardener) and ‘topiaria’, (ornamental gardening). ‘Topia’, according to the latter derivation, are vegetal sculptures and the word derives from ‘topeíon’ and the small ropes (topía) used by gardeners to train and shape plants. The Hellenistic art of gardening and also the painting of *topia* migrated to Rome where both flourished and went on developing (della Dora, 2013, pp.691-692). The perplexity of translators in the face of these different interpretative possibilities can perhaps be gauged from Jean Martin’s 1547 rendering which explicates rather than translates the term, as a means of reconstructing ‘un vocabulaire de l’ornement, étranger à la pratique médiévale’ (Lemerle, 2005, n.p.). His source text probably resembled Rose’s reading (‘topiarii speciem deformatis’) and Martin conjectures that the stage was ‘ornée d’Arbres, Cavernes, Montagnes, Rochiers, et pareilles choses rurales, formées d’Ozier entrelassé en manière de paniers ou de clayes, [twigs] et couvert dessus ainsi qu’il est requis’ (Vitruve, 1547, n.p.). This translation would seem to suggest the construction of objects rather than scene painting: the one-point perspective illustration of the text (see Figure 4 below) shows latticed cabins and trees.



*Figure 4 La scène satyrique: Vitruve, V.
Image reproduced with the permission of T.R. Woolridge*

In the choice of a translation for the Pliny extracts discussed above, there was clear convergence between both French and English dictionaries in the range of significations listed for the key terms: ‘regio’, ‘pulcher’, ‘forma’, ‘descriptio’. Moreover, the Latin source text was not contested. That relative consensus licensed my preference for an old translation which interacted well with Baridon’s commentary. The complex textual and lexicographical history of *De architectura*, on the other hand, precluded the use of any but the most recent scholarly translation available in English. The base text for the 1999 Rowland and Noble Howe translation had been carefully collated to take account of multiple emendations and modern scholarship (Millette, 2000, n.p.). The two translators combined expertise in

architecture and classical languages and their translation is judged as ‘*the* new standard English translation [...] readable, erudite’ (Packer, 2001, p.506).

When Baridon refers to Choisy’s translation from Book 5 of *De architectura* a second time, however, he relates it to a long discussion of a different, equally important, passage from Vitruvius, taken from Book 7, in which the latter describes wall-painting in buildings. In this extract, Baridon quotes a recent translation by B. Liou and M. Zuinghedau (Vitruve, 1995). Here, too, the translators use the term ‘paysages’. The key phrase (underlined) in the Latin text reads: ambulationibus vero propter spatia longitudinis varietatibus topiorum ornarent a certis locorum proprietatibus imagines exprimentes [pinguntur enim portus, promunturia, litora, flumina, fontes, euripi, fana, luci, montes, pecora, pastores].¹⁹ The French translators render this as ‘dans les promenades ils peignaient des paysages qui représentaient différents sites’, and in this extract the word ‘paysages’ is linked (as was the case with Choisy’s translation) to ‘landscape’ as a genre of painting (Vitruve, 1995, pp.206-209). Rowland and Noble Howe, however, connect images and sites: ‘they adorned their walkways [...] with varieties of landscape, creating images from the known characteristics of various places’ (Vitruvius, 1999, p.91).

According to Baridon, this sentence is a ‘phrase [...] essentielle’ (Baridon, 2006, p.118). Exceptionally, he comments directly on alternative translations, referring readers to Agnès Rouveret’s version in an endnote (Baridon, 2006, p.382, n.183) and quoting Grimal’s alternative rendering in his own commentary. Grimal keeps ‘topia’ as a loan word and his translation clarifies the term: ‘On en vint à orner les promenades [...] de diverses sortes de *topia*, représentant des images tirées des caractères propres de [certains] sites’ (Grimal, 1984, p.94). Baridon then goes on to expand on Grimal’s claim that Vitruvius’s emphasis on characteristics of individual sites demonstrates the influence of the stoics on his work.

If the English quotation and commentary are to interact successfully in this passage, then some indication of Grimal’s interpretation must be given, since the Rowland and Noble Howe ‘varieties of landscape’ is ambiguous. Retranslation of the Grimal extract would widen the interpretative gap and a footnote would not be sufficient. There was no alternative but to adapt the text. My text, therefore, reads:

¹⁹ This is the Latin version used by Granger, but the reading ‘topiorum’ is not contested.

In a translation of the passage quoted above, the garden historian Pierre Grimal, retains the Latin term 'topia', where the English translator has used 'varieties of landscape'. Grimal explains that 'topia' is a decorative image deriving from the characteristics of each site and argues that it demonstrates the influence of the Stoics on Vitruvius.

In the light of della Dora's contention that the significations of 'topia' and related terms have not been widely discussed in Anglophone circles, some additional contextual information also seemed desirable. In a translator's note, I offered her translation of 'varietate topiorum' as 'varieties of landscape decorations' (della Dora, 2013, p.693), cross-referencing that to a later note, highlighting Berque's insistence that 'topia' refers only to decorative motifs and to my earlier footnote on 'topeodes' in the passage from Book 5:

The Latin text reads 'satyricae [scenae] vero ornantur arboribus speluncis montibus reliquisque agrestibus rebus in topeodi speciem deformati'. 'Topeodes' is a Greek compound introduced into Latin by Vitruvius and rendered variously as 'landscape', 'landscapes' or 'designed landscapes' in modern English translations. Its etymology, like that of other terms related to the Latin topia is complex and contested. See Veronica della Dora, "Topia: Landscape before Linear Perspective", *Annals of the Association of American Geographers*, 103.3 (2013), 688-709. See also n. 242 and n. 244 below.

Intertextual voices: research communities

As I noted earlier in this chapter, the interpretative status of translation as historical evidence was not discussed in any detail by the author of the text or by the specialists who assessed the potential value of a translation. This lack of awareness is commonplace in academic texts, as Venuti (2017, p.6) and Footitt and Kelly (2012, p.2) confirm, and it arises in part from the constraints imposed by the translator-function. Since the phenomenon of landscape consciousness in the West is central to *Naissance*, the question of the interpretative status of translations and the extent to which the subject position of their translators is inscribed within each of their texts is undoubtedly relevant to Baridon's discussion. Each (re)-translation quoted in *Naissance* is a (re)-contextualisation, positioning a past text (with its own intertextual dynamic) within a new intertextual landscape. Even in the few illustrations cited above, it is possible to detect the expanding signification of the word 'landscape' in the mindscapes of Anglophone scholars and translators and to identify a more restricted and contested use of 'paysage(s)' among their French

counterparts. Baridon's vast, heterogeneous assemblage of texts affords little interpretative consistency whether in the source text or in the translation. Many alternative translations, potentially more pertinent to Baridon's discussion, undoubtedly remained undiscovered by either author or translator. Pragmatic considerations (availability, time, distance, online tools and repositories, and cost) governed my interactions with resources of all kinds (print-based and digital). Doubtless, the same was true for the author. How far does that contingent, kaleidoscopic variety call into question the validity of Baridon's corpus of texts as evidence of landscape consciousness?

A translator's expertise in constructing comparability between the source and target texts placed me in a better position than other translation producers to gauge the interpretative gap between the French and English sets of translated data and to assess its impact on the authorial truth claims. There is a tension, however, between the limits of the discursive freedom accorded by translatorship and the critical insights which a translator can potentially offer. Penn Press suggested a short translator's preface in this instance, but it is not routinely expected.²⁰ Any extended exploration of translated texts as a 'reactivation' of the past in my preface would conflict with the expectation that a translator re-presents but does not evaluate the authorial discourse. Heim and Tymowski (2006, p.8) sanction explanatory comments from the translator, but warn against critical interventions, while Rodica Dimitriu (2009, p.194) reports that translators' prefaces became even less common after the first half of the twentieth century. Yet, as my examples in this chapter show, the temporality of translations and their microhistories disrupt any notion of linearity, if translated evidence is used to trace the history of a concept.²¹ In the translator's preface, therefore, I invite the reader to reflect on the interpretative power of translators and translations, but stop short of engaging proactively in critical discussion:

This translation is not the work of one translator but of many. The voices of scores of translators, far apart in space and time, are audible alongside my own in the hundreds of quotations collected in Michel Baridon's encyclopaedic survey of pre-Renaissance representations of landscape. These English translators, however, like their French counterparts, have one thing in common which sets them apart from the authors and texts which they have translated. Their mental construction of 'landscape'

²⁰ A translator's preface was not proposed for *A History of the Gardens of Versailles* (2008a).

²¹ For further discussion of this point, see Alexandra Lianeri (2014).

postdates the entry of 'landskip' (later 'landscape') into English as a signifier of a genre of painting. Over time, 'landscape' as a concept has become so much a part of our everyday consciousness that some translators, especially more recently, have chosen it as an 'equivalent' in their translation of an ancient text, even if it is, strictly speaking, an anachronism. Translators work with resemblance not sameness. In this volume, however, Baridon sets out to discover whether the 'lineaments of landscape' can be discerned in verbal representations of the natural world, composed from a lexicon without a word denoting an aesthetic response to a segment of space. My choice of translations in compiling a comparable corpus of texts was, therefore, conditioned by the dictates of that objective (see Appendix 3 for the full preface).

According to Ricoeur (2004a, pp.14-15), the impetus to translate is maintained by the perceived insufficiency of existing translations and the limitless possibilities for retranslation. One might make the same comment about reinterpretations of the past, in which translations play a vital part. Equivalence is constructed in a process of continuing exchange and a specific translation, like an edition of its source text, resembles a 'snapshot' fixed in time and space. The polyphonic, intertextual dialogue in the *Naissance* translation is different from that of the source text. It reflects the incommensurability between the concepts of *paysage* and landscape and the interpretative gap between different translations and their source texts, each one a product of a different translation network within a different discourse community. Yet, in all but a few cases, notwithstanding those irreducible differences, I found English translations of Baridon's 'pièces à convictions' which interacted satisfactorily with the authorial commentary. The comparability between the two corpora testifies to the process of 'sedimentation' which makes 'equivalence' in interlingual translation a reality. But how far the unending, iterative oscillation between text and context and back again in the act of translation can help us understand the landscape awareness of earlier civilisations is a question which deserves more attention than it receives in either the French or the English version of *Naissance*. It is a question, moreover, that as a translator, I could help to answer by engaging in the kind of transdisciplinary historical debate to which, as Christopher Rundle (2011; 2012; 2014) and Alexandra Lianeri (2014) have shown, practising translators potentially have much to contribute.

Conclusion

Beating the bounds: the scope and limits of translatorship

Penn Press is generous to its translators. Their names figure boldly on the front cover — in smaller print and below those of authors, but nonetheless clearly visible. Such a positive affirmation of the translator's function as a co-producer of an academic text is still an exception rather than a rule. The aim of this case-study was to challenge the current marginalisation of translation within the cycle of knowledge production, but not on the basis that 'translatorship' should be equated with 'authorship'. I have sought instead to show how an academic translator interacts with other textual and human agents to co-produce a new, culturally hybrid text which makes a distinctive, independent contribution to scholarship *as a translation*. The binary opposition between 'translatorship' and 'authorship', which is still inscribed in current UK institutional policies, masks the complexity of the different agentive interactions which are integrated in the production of an academic translation and eclipses the bilingual and bicultural specificity of the translator's role as a co-producer of a new discourse of knowledge.

It is for that reason that I have placed as much emphasis in this study on the limits imposed by the translator-function as on the academic competences needed by the primary translator. Since the social and moral responsibilities conventionally attributed to the 'translator' of an academic text do not correspond to the participation of flesh-and-blood translators in today's dynamic networks of text production, the need to establish the assumed limits of the translator-function was a preliminary to exploring 'multiple translatorship' and the contribution to scholarship made by the collaborative production of translated texts.

My focus on the interactive nature of the translation process distances my analysis from other studies (largely of literary translation) which emphasise the 'authorial' role of the translator and the autonomy of the translated text. The social positioning of the translator as 'non-author' of academic discourse cannot be ignored, since it currently excludes translators from the cycle of knowledge

production. An academic text, whether or not it is intertextually designated as a 'translation', must be independently validated as a worthy contribution to knowledge within the receiving system, a complex process extending well beyond the generation of the text itself. The assumed social and contractual responsibility of a designated 'translator', however, is limited to the re-presentation of the authorial truth claims. She is thus exempted from any moral responsibility for their scholarly validity or distinction and cannot, in her capacity as a translator (as opposed to independent scholar), legitimate or 'authorise' those claims. It is that implicit denial of *all* validatory responsibility for the authorial discourse that has positioned the translator within the UK and US academic system as a reproducer rather than a co-producer of knowledge. In fact, as this study shows, any such clear-cut distinction occludes a vital dimension of the translator's role. A re-presentation of the authorial truth claims cannot serve to endorse their scholarly validity, but it *can* seriously undermine their plausibility. If the translated text is not aligned with the discourse conventions of distinguished scholarship in the receiving system, its academic rigour and credibility will be in doubt (Heim and Tymowski, 2006, pp.7-10). The distinctive bilingual and bicultural competences of the translator are, therefore, needed to establish the *potential* academic authority of the translated discourse, whereas it falls to the relevant academic gatekeepers to assess and legitimate its academic distinction and relevance for a new readership. There is, moreover, a parallel demarcation between the validatory responsibility of academic gate-keepers who commission (and endorse) a translation and that of the designated author (or copyright holder). Neither translators nor editors can ethically 'authorise' adaptations which they know or believe to have a significant impact on the truth claims of the text, since those are the moral responsibility of the designated author.

These moral and functional distinctions are crucial. In practice, however, the boundaries between them are porous: the validation, as well as the construction, of a translated text is a responsibility shared between the members of a production network. Editors, translators, designers, marketers and authors have always collaborated in that respect, but today's flexible and multidirectional production networks permit a more dynamic and holistic integration of their different functional responsibilities than was previously the case. This in turn maximises collaborative

interaction, allows the limits of translatorship to be extended and further empowers the translator as a pro-active co-producer of new knowledge.

The constraints of the translator-function are clearly apparent in the processes surrounding the translation commission in which the translator's contribution is likely to be minimal or non-existent. Any translation 'event' is localised and *sui generis*, but it can nonetheless be set in the wider context of local and global networks of knowledge. As I show in Chapter 1, interpersonal and professional affinities between individual scholars, editors and publishers (and their shared network capital) are the most important determinants in the choice of a title for translation, since academic gate-keepers legitimate and control knowledge production. However, as Frisani, McCoy and Sapiro (2014, p.158) conjecture, links within the same interpersonal and professional networks are likely to account for the involvement of translators, though the nature of their participation (if any) in the commissioning process remains shadowy. Experienced translators can play a significant role as *passeurs* within those networks (Frisani, McCoy and Sapiro, 2014, pp.163-164), but overall the exclusion of translators from mainstream knowledge production limits their opportunities to initiate or promote translation projects. Although Heim and Tymowski (2006, pp.1-2) suggest that their translation guidelines may be 'of interest' to translators, they explain that they were designed primarily to allow 'those who commission and/or edit translations' to understand the 'complex and intellectually challenging' task of translating in the social sciences. There is clearly no expectation that translators will participate formally in the proposal or evaluation of a translation project, although the involvement of the translator at an early stage is desirable (Heim and Tymowski, 2006, p.7). This is a missed opportunity. A translator's evaluative reading of a text complements those of subject specialists by bringing a different set of academic and linguistic skills to bear. Whereas the task of academic gatekeepers is prospective in that they assess the future value and relevance of the scholarship for a different discourse community, the translator's emphasis is transformative. Its primary focus is the construction of academic comparability between source and target text. Chapters 2 and 3 of this study show how a translator's report might have signalled contrasting expectations of academic authors in the French and US publishing sectors and evaluated their impact. Difficulties with the art work of *Naissance* and the insufficiency (by

Anglophone standards) of the scholarly apparatus could have been identified before the acquisition of translation rights. Crucially, too, the interpretative power of translated quotations and their status as evidence of landscape awareness would not have passed unremarked. A translator's assessment of a translation proposal, in other words, does not replicate or compete with those of subject specialists. It clarifies and explains discursive, epistemological and conceptual difference. Taken with other pre-commission assessments, it would add significantly to an evaluative discussion of criteria for a successful translation.

The inclusivity of today's global production networks not only brings together different translation producers with different competences, it creates an environment which fosters dialogue between them. The precise configuration of translation networks and the rhizome-like interactions within them vary, but the multidirectional, bilingual (and potentially multilingual) milieu in which translations can now be produced accelerates and synchronises collaborative decision-making throughout the production process. Synergetic interactions between different human agents with different functional and moral responsibilities allow a mode of text production which licenses transformative interventions beyond the current social and intertextual expectations of translated discourse. Within the *Naissance* production network, human agents with authorial, editorial and translatorial responsibilities were connected before the acquisition of translation rights, and throughout the translation process. Although, as I suggest above, an earlier evaluative input from the translator would have been desirable, the readers' reports contributed to a wider collaborative discussion of possible approaches and text production was interactively negotiated from the outset. The inclusion of the author (or, in the case of *Naissance*, the copyright holder and another family member) within such global networks permits revisions which can go beyond those needed to acculturate the source text. Authorial truth claims can be modified and can take account of new scholarship. This extends the transformative creativity of 'translation' and allows it to reflect more accurately the communitarian dynamic of knowledge production.

The interventions of the human participants in a translation network reflect their different functions as text producers and it is their collective input which creates the conditions favourable to the production of a culturally hybrid text. In

Naissance, for example, an innovative and ‘very French’ (Report A) textual structure and a dialogic rhetoric of persuasion were melded with the conventions of English academic discourse. That fusion, however, could not be accomplished solely by the translator. If the author had been a ‘brand-name’ in Anglophone circles, discursive alterity *might* have been more readily accepted. However, as Chapter 2 demonstrates, Baridon’s symbolic capital in France was not matched in Anglophone circles and a re-presentation of his authorial *avant-propos* positioned the text intertextually (and conceptually) only within the localised debates of the French academic community. Although publication in a prestigious landscape history series partially legitimates an author’s scholarship, in the case of *Naissance*, the scholarly ‘re-branding’ of the author’s unfamiliar methodology and frame of reference was accomplished primarily by the academic editor, acting by agreement with the copyright holders, as a proxy in the ‘best interests’ of the author. The new preface and the revised epilogue (discussed in Chapters 3 and 4) were collaboratively constructed, but the validatory voice of the editor-in-text replaced that of the author/translator to introduce the author and affirm the distinction of his scholarship. An apparently appropriative rewriting was, in fact, a device to reorient the angle of vision of prospective readers and persuade them to accept the discursive otherness of the author’s ‘show-and-tell’ methodology and the dialogic digressivity of his intellectual style. Thanks to the advocacy of the new preface, Anglophone readers, like their French counterparts, can visualise the translation as a historical ‘promenade’ in a textual landscape, capturing the tension in landscape studies between the human subject as a material being within the landscape and as a detached observer of it.

Structurally, rhetorically and ideologically, the editorial rewriting of the author’s preface to *Naissance* fully meets the expectations of academic discourse in the receiving community, but it serves to endorse the scholarly authority of a text which does not. As such, it illustrates the crucial function of academic gatekeepers as agents of change in the promotion of innovation and intellectual diversity within the receiving community. The translator is no less a partner in managing epistemic and cultural otherness, but contributes differently, acting, textually and interpersonally, as an intermediary between the worlds of two discourse communities. As I show in Chapter 3, the new editorial preface of *Naissance* was

prompted by my signalling to the editorial team the difficulties posed by the contextual specificity of the authorial *avant-propos*. My draft translation was the springboard for the collaborative production of the new preface and ensured that the frame of reference of the source text was not wholly eclipsed. Similarly, my negotiations with the copyright holders and editors about adaptations to the text, the title of the translation, the revised art programme, and an appropriate cover illustration for the translation, were the means of building consensus for change within the production team. The fast, multidirectional exchanges allowed by new technologies accelerated that collective decision-making process and ‘authorised’ the radical revisions of the draft translation which optimised its epistemological hybridity and liberated its innovatory potential.

The translator as knowledge-producer

So far, I have sought to position the translator as ‘non-author’ and to stress the collaborative co-dependency of different human agents in the production network. It is equally important, however, to emphasise the transformative, interpretative independence of the translator as an academic writer. Academic translators are not academic authors, but they produce academic discourse. If a text is favourably assessed as worthy of translation, its evaluators assume that a translation will have comparable scholarly authority and value in the eyes of its new readers. Epitextually and in the editorial peritext, the translation is ‘authorised’ through the prestige of the publisher and symbolic capital of other academic gatekeepers. However, in the core authorial text and scholarly supplements, its perceived merit depends on the translator’s competence in producing discourse which achieves consilience between the epistemic and rhetorical otherness of the source text and the discursive criteria for academic rigour and credibility in the receiving community. If those criteria are not met, publication may well be aborted, even at a late stage (Sapiro, 2014c, p.42). That key validatory dimension of the translator-function is currently misunderstood, since the distinctive cognitive and discursive academic competences which a translator brings to knowledge production are misleadingly opposed to those needed by an academic author.

A translator’s decision-making is only partly conscious and the subject position of the individual is necessarily inscribed within the translated discourse. At

the same time, the voice of the translator-in-text, like that of a designated author, is not produced solely by the primary translator. The criteria against which translation quality are measured do not simply mirror standardising discourse conventions, they are also case-specific. The (equally situated) evaluative perspectives of different translation producers coalesce in the identification of discursive differences which would militate against a favourable reception of the text. Chapter 4 of this study illustrates that process. Within the *Naissance* production network, the voices of human agents (readers, verifier, and editors) raised my awareness and changed my own reading of the source text. That, in turn, guided my conscious choices and authorised interventions beyond the expectations of translatorship. In the corrections, revisions and reworking of the draft translation files, moreover, the textual interventions of other translation producers are constitutive of the translated discourse, even if, as the designated translator, I take moral responsibility for their amendments.

Flesh-and-blood translation producers are not, however, the sole intervenients in the construction of the translator's textual voice, as I demonstrate in Chapter 5. The intertextual voices of authors, scholars and translators are equally audible in the translated text. In *Naissance*, their presence is overtly signalled in the compilation of quoted extracts which form the verbal evidence base for Baridon's truth claims, but their voices are also covertly orchestrated in the voice of the translator-in-text. These textual interactants (and the tools and technical networks which give access to them) are determinants in text construction, but they also confer authority on the voice of the translator-in-text. On the one hand, they allow the translation to meet the readers' intertextual expectations of credible and rigorous academic discourse. On the other, they serve as intertextual warrants, which support the editorial endorsement of the author's scholarship.

Academic translators, like academic authors, must learn the language(s) and discourse conventions of the academic communities for whom their texts are intended. The growing interdisciplinarity of academic research increases epistemological and rhetorical complexity intra- as well as extra-lingually. All academic writers who cross disciplinary boundaries need to find ways of acquiring the cognitive and linguistic skills that are needed to conjugate different, sometimes conflicting, disciplinary discourses and 'translate' between them to produce credible

academic discourse. Translators face comparable challenges but in a bilingual and bicultural context. The production of a credible academic text on landscape, translated or not, would be impossible without a knowledge and understanding of the history of perspective and of the ways in which landscape design, art and architecture interact with optics, geometry and *technē*. Translators, in other words, draw on the same networks and resources as academic authors working in the same field to locate, evaluate and process the information they need. The resources and research techniques which I used to explore unfamiliar domains and concepts and to learn different disciplinary ‘languages’ mirrored those used by other interdisciplinary writers, but they were differently deployed. I worked in a bilingual environment and my objective as a knowledge-producer was to optimise academic comparability between the source and target texts.

Comparability is not sameness. It emphasises differences as well as resemblances, an important distinction lost in the conventional authorship/translatorship binary and the social expectations of the translator-function. In their *Guidelines*, for example, Heim and Tymowski (2006, pp.1 and 8) emphasise, on the one hand, the complex, epistemic and discursive *creativity* of a translation and the importance of its academic ‘plausibility’. On the other hand, they assert the unassailable authority of the source text by forbidding the translator to ‘correct’ perceived errors in the text or to address ‘retroactively’ politically incorrect language (Heim and Tymowski, 2006, pp.9-10). Their metaphor of steering a course between Scylla and Charybdis (Heim and Tymowski, 2006, p.8) suggests that translation is an exercise in damage limitation. The concept of textual comparability, by contrast, assumes that difference and resemblance co-exist, emphasising the transformative hybridity of a new text which bears the distinctive genetic imprint of its dual heritage.

That forward-looking orientation is particularly important for academic translation. All academic texts contribute intertextually to the production of future discourses of knowledge. Their academic credibility, if not their interpretative distinction, is based on the reliability of the information and evidence which they contain and on their intertextual relationship with the scholarship, methodologies and research agendas of the communities they serve. Since a translation postdates the production, if not the publication, of the source text, its currency can be

compromised if it is not anchored within up-to-date scholarship in the receiving community or if it consciously reproduces errors which have emerged as knowledge advances. Academic translators have a duty to their readers as well as to the source text. In this respect, Heim and Tymowski's stricture that translators should not 'correct' texts stems from a regard for the moral responsibility of the designated author rather than from the practice of flesh-and-blood translators as co-producers of new knowledge. By extension, it underrates the scale and complexity of the validity interventions which are needed to construct the intertextual relations of the translation. Academic translators, as Chapters 4 and 5 demonstrate, cannot ignore the temporal gap between source and target text. If the translation does not reflect the impact of advances in scholarship, whether in terms of new information or of changing discourse conventions, the credibility of the authorial truth claims will be unfairly damaged. Heim and Tymowski's suggestion that an academic translator should not impose retrospective political correctness, for example, would lead to an exaggerated perception of gender-bias in translations from gendered languages in which the use of gender-neutral language has been shown to develop more slowly than in English.

A similarly interventionist strategy is required in the peritextual scholarly apparatus. The transparency of evidential sources is an important criterion of scholarly rigour in English-language texts. The intertextual positioning of an academic text and the provision of appropriate intertextual warrants are, therefore, key to a successful translation. New technologies have transformed the landscape of Anglophone academic publishing and publishers' expectations of academic authors have increased. As in-house editorial support for authors has declined, responsibilities which might at one time have been divided between author and publisher have devolved on the author. Across the sector, authors take responsibility for the accuracy and completeness of scholarly supplements and for their presentation in line with the required house style. Unless art work is separately commissioned, authors also provide figures and illustrations in a carefully specified format, with descriptive copy and often with photocopies inserted at the relevant points of the text. They also obtain and list any necessary permissions. In France, where academic publishing is not dominated by powerful university presses, expectations vary and requirements are less standardised across the sector. These

different and evolving practices leave Anglophone translators in a much more ambiguous position than Heim and Tymowski allow. Sapiro (2012b, p.98) confirms that US editors often perceive French scholarly apparatus as inadequate by Anglophone criteria, but Heim and Tymowski (2006, p.8) state that translators should limit their corrections to ‘minor errors on the order of spelling mistakes in toponyms’. That dismissive advice misrepresents the transformative complexity of the construction of intertextual relations in a translated text and ignores a key validity dimension of the translator function.

As a critical anthology of (largely translated) texts, *Naissance* is atypical of titles chosen for translation, but it illustrates the extent of the independent research competences and academic skills needed by translators. Many extracts quoted in *Naissance* were far from mainstream and Baridon, like other interdisciplinary writers (including myself), drew on secondary as well as primary sources to locate them. Given that his sources were often inaccessible in the UK and that his referencing (and that of his secondary sources) was often incomplete by Anglophone standards, the complex, bilingual citation-chaining and cross-referencing techniques which were needed to identify comparable translations often started with web-enabled searches for a proper name or place, or a single keyword for which potential ‘equivalents’ were limited. It is testimony to the role of translation as an international vector of knowledge that there was sufficient resemblance between French and English translations to assemble a comparable collection of English quotations in the *Naissance* translation.

That said, although the intertextual relationship between the French and English versions of the same ‘source’ text enabled each to be designated as a ‘translation’, the degree of resemblance between them varied. The illustrative examples discussed in Chapter 5 show how each translation or retranslation (itself a textual hybrid) reflects the situational specificity and discursive practices of the translation producers. The resemblance between French and English extracts could sometimes be optimised by the choice of translation, but alternative translations were not always available and in (rare) instances the source text had not been translated into English at all. French and English translated extracts commonly dated from different periods and were embedded in the scholarship and translation conventions of their time. Source texts, especially those constituted from multiple

documents or other sources, are not static. Translations can be invalidated (or the resemblance between them) diminished, by new discoveries and advances in scholarship. In such instances, comparability between the French version of *Naissance* and the English translation was not based solely on textual resemblance. Conceptually, lexically and intertextually, the interplay between translated intertexts and the authorial commentary had to conform with reliable and up-to-date scholarship in Anglophone communities. However strong the resemblances between the French and English intertextual quotations proved to be, the textual ‘voices’ of those distant translators created a new dialogue with the reader. So, too, did the intertextual voices of other scholars whose studies I consulted. Like the voices of past translators, they modified my tactical reading of the authorial commentary, impacted the wording of the text, and imposed interventions within the translated commentary.

Those complex interactions with text-based resources (and the tools and technologies that allow access to them) were as important as those between human agents in the construction of the ‘plausible’ academic discourse required by Heim and Tymowski (2006, p.8). The accelerated research practices afforded by new networks of knowledge extend the limits of the translator-function by enabling the translator to take a more transformative, forward-looking role, notably in the conscious crafting of the intertextual relations of the translation. That, in turn, permits a more dynamic integration between the scholarship of source and target communities and supports a process of epistemological hybridisation which increases the authority of the translated text and optimises its independent innovatory contribution to scholarship.

***Kairos* and collaboration**

‘The way we see things is affected by what we know or what we believe’ (Berger, 1972, p.8). The French version of *Naissance* starts from the premise that there is a necessary connection between ways of knowing the world and ways in which we see and represent it. Knowledge and the discourses through which it is communicated change through time and space. That, in turn, changes the way in which we see the world. The French version of *Naissance* (though not the English) concludes with a metaphor of suspension points in space and time (Baridon, 2006, p.374). The author

reminds his readers that knowledge goes on changing and we cannot guess how future generations will know, see and represent the material world of which they are a part.

Textually and intertextually, the French and English versions of *Naissance* are discursively and epistemologically different and those differences are reflected in the representations of *paysage* and landscape within them. But the resemblance between the two texts is sufficiently strong for the English volume to be ‘rebranded’ as a ‘translation’ of the French by a prestigious US university press. The meaning, value and function of a translated text, however, are generated through the situated, social event of its production (Sakellariou, 2015, p.44), to which that intertextual relationship is only one contributory factor. The English version of *Naissance* was consciously and collaboratively constructed as a textual hybrid, a discourse compatible with the needs and textual practices of the receiving academic community but enriched by the bicultural, bilingual dynamic of its production. Discursive features of the source text deemed likely to mystify or alienate Anglophone readers were ‘hosted’ peritextually and within the core discourse by an adaptive and openly interventionist strategy. Intertextually, the translation was repositioned within the scholarship of the receiving community and aligned with the discourse conventions of Anglophone academic publishing. Baridon’s innovative curatorial methodology, his dialogic rhetoric of persuasion and the meandering, irregular contours of his textual landscape were integrated within a text which combined structural, intertextual and rhetorical features of both English and French academic writing. If Baridon’s ways of seeing and knowing are reoriented towards those of Anglophone readers, theirs are also reoriented towards his. In the translated text, the ‘hang’ of Baridon’s exhibition and the cornucopia of texts and images within it are comparable in scope and originality with the source text, even though the textual and pictorial data in the English text interpret the world differently and create a different textual dialogue with the author/translator-in-text and with the reader. As a cultural and epistemological hybrid, the translation does not chart a path between Scylla and Charybdis; it ventures into undiscovered waters and opens up new angles of vision on the world

The current funding model for academic translation within the UK and US does not recognise the innovatory power of that bicultural, bilingual dynamic. Its

focus on the retrospective intertextual relationship between a 'translation' and a 'source text' positions a translated text as a conduit for existing knowledge, implicitly denying the distinctive contribution made by its textual hybridity. Ken Hyland (2015, p.48) admits, for example, that conformity with a single set of discourse conventions in academic writing can stifle 'variety and innovation', but complains in the same sentence that translation is 'often unable to capture the nuances intended by authors'. Leaving aside the vexed question of an author's 'intentions', his comments illustrate the current institutional denial of the epistemological and discursive specificity of translated academic discourse.

The symbiotic relationship between academic publishing and institutional knowledge production in the UK and US has conventionally allocated to publishers the costs of validating and disseminating new knowledge, whereas the financial responsibility for producing it is borne by academic institutions. Since translations are classified as reproducing existing knowledge, the costs and risks have, to date, been borne by publishers. In her extensive projects, Sapiro (2012c; 2014d) has shown that the cost of paying translators is the principal deterrent for publishers, even if subsidies are available. Many publishers cannot match the rates recommended by professional associations and those rates often do not reflect the time and academic competences required to produce high quality work (Frisani, McCoy and Sapiro, 2014, pp.166-167). This study has shown how new technologies can increase the viability of complex and exciting translation projects, but the reductions in time and travel costs which make new projects feasible are likely to be counterbalanced by the challenges of the task. Leading-edge scholarship is generated within the academic institutions to which scholars belong and is dependent on the resources and networks to which that institutional membership gives access. The current exclusion of translations as a measure of scholarly output denies their power to act upon and change discourses of knowledge in the receiving community. Except in cases where translations have an independent exegetic value, the intellectual capital of academics is not increased by their production, despite the cognitive, linguistic and critical academic competences required by translators. The current funding model has led to a continuing decline in English translations of French scholarship in the humanities and social sciences. In the present financial climate, there is little prospect of reversing that trend, unless institutional perceptions change.

Given the inexorable rise of English as the prevalent academic language, some might argue that the demise of translation would be no great loss. But there is every reason for translation to flourish *alongside* an academic *lingua franca*. Both promote the international circulation of knowledge effectively, but the distinctive contribution of translation, especially into English, arises from the intellectual, linguistic and discursive diversity of the milieu in which it is produced. A translated text offers new, unexpected perceptions and interpretations which promote creativity and act as a counterweight to the rhetorical and epistemological standardisation which arises within a monolithic knowledge economy. Landscape studies, like many other interdisciplinary fields, respond to societal imperatives which are simultaneously global and local. Stakeholders operate within different academic, social and political contexts and an openness to different ways of producing and communicating knowledge is vital to achieve exchange between them. Networks of knowledge production connect and interact across disciplinary, institutional, regional and national boundaries; the *Naissance* translation is just one example of research which is produced in a very specific local context, but is also relevant and valuable in others. New discoveries and new ways of construing knowledge generate new research questions and new ways of answering them in different academic, transdisciplinary and institutional contexts. But if that cross-fertilisation is to happen, the interpersonal and professional links which promote such knowledge exchange need to be fostered and maintained, not least to counter the growing foreign language deficit in Anglophone communities.

New global technologies are transforming the way in which knowledge is funded, produced and disseminated, notably through the diversification and internationalisation of collaborative networks. These different modes and models of knowledge production create a 'kairotic' moment for academic translation, a timeliness and a time for a revalorisation of the translator's role as a co-producer of knowledge alongside other scholars and academic authors. The synchronous, holistic integration of academic and translatorial competences in global production networks positions translators fully within the cycle of knowledge production. Such networks are increasingly flexible and can be configured to ensure that the needs of specific projects are met, both in terms of human and non-human interactants within them. The role potentially played by international institutional partnerships and

collaborative production networks in promoting academic translation has been highlighted by Marcella Frisani (2014), and is exemplified by the international ARTFL *Encyclopédie* initiative which subsumes a collaborative translation project managed by the University of Michigan (Michigan Press, n.d.) within a much wider research network.

Mainstreaming translation, however, does not necessarily mainstream translators. The ‘non-authorship’ of the translator-function is a precondition for the distinctive contribution made by translators as co-producers of culturally hybrid texts, but that specificity can only be fully appreciated, if knowledge production is conceptualised as a communitarian and international enterprise to which translators contribute independently *as translators*. Modern linguists have an important part to play in bringing about that conceptual change, especially in a climate where the growing language deficit in the UK and US and the Anglophone bias of citation-tracking tools militate against the discovery of foreign-language scholarship. As the signatories of *Translation as Research: A Manifesto* (2015, n.5) point out: ‘translation as an academic activity is unusual in that it frequently serves subjects, disciplines and readerships outside its academic home territory’. The same applies more broadly to other scholarship in modern languages. In stark counterpoint to the overall decline in language recruitment in the UK, translation programmes have gained in status and popularity and Translation Studies have become an established interdisciplinary field within higher education (McLaughlin, 2014). In other comparable fields, such as health sciences or education, professional practice is nationally regulated, so that theory and practice are formally integrated in teaching and research. That is difficult in Translation Studies, since the accreditation of translators is not mandatory and partnerships between universities and other accrediting bodies, although common, are established on an individual basis. Despite the publication of MLA guidelines (2011) for evaluating translation as scholarship and despite pressure from groups of academics, the tension between theory and practice in Translation Studies across Anglophone communities has not yet been fully resolved (Venuti, 2017, pp.4-7). In the UK, as Robin Nelson (2013, p.5) points out, the reluctance to recognise practice *as* research is, in part, a legacy of a longstanding institutional tendency to privilege theory over practice. It is apparent in the failure to recognise translations fully as an

academic output, despite the fact that translation practice both contributes to knowledge and generates knowledge about translation itself.

This project has shown how the working practices and the competences required of academic translators are changing in the digital age, but it has wider implications. It also calls into question the current social assumptions about ‘translatorship’ in an academic context. These no longer reflect the interactive and transformative potential of academic translation and the correspondingly greater academic and interpretative contribution that translators can make. Echoing through history, the textual voices of past translators in *Naissance* demonstrate their role as interpretants in the production of historical knowledge. Comparison of the French and English translations of Baridon’s textual data provides clear evidence of the process of sedimentation through which interlingual ‘equivalence’ is constructed. This, in turn, illuminates the different ways in which the twin concepts of landscape and *paysage* have evolved and will continue to expand as translators interpret and reinterpret texts from the past. The ‘making’ of the English version of *Naissance* illustrates the agentive power of translated texts in constructing our historical narratives and begs further research questions that a practitioner-researcher is well placed to answer. Recent studies, such as those by Lianeri (2014), Rundle (2011; 2012; 2014), Olohan (2014) and Zwischenberger (2017), have explored the possibility of mutually enriching transdisciplinary dialogue between translation scholars and those in other disciplines. This project creates one such possibility: a multilingual investigation of diachronic concept-building through the prism of landscape historiography could provide just such transdisciplinary insights. Modern linguists and translation scholars operate internationally in networks of knowledge production which touch many different academic fields, as my own involvement in garden and landscape history illustrates. These connections create opportunities for translators and collaborative translation projects to be imbricated within wider research agendas. Such initiatives simultaneously generate new translations and potentially contribute to research in Translation Studies and in other related fields. In the rapidly changing landscape of knowledge production, the kinds of translation projects that can be undertaken will expand and the competences needed by academic translators will continue to evolve. These competences are transferable. Research and writing skills are needed by any practising translator. So, too, are the

interpersonal skills needed to work in global production networks. Subject to the development of appropriate protocols, participation in real-time collaborative translation projects can allow students of translation to develop these skills, but also to recognise, respect and 'host' cultural and discursive difference. As such, they offer an excellent platform for training translators and a much-needed means of integrating theory and practice within the field (Risku, 2016; Price, 2017). In a review of Modern Foreign Languages provision in England, Michael Worton (2009) highlighted the need for modern linguists in Higher Education to persuade their own institutions of the importance of language provision. Academic translation is an excellent showcase for the distinctive impact which linguists can have in promoting innovation and intellectual diversity. But theory and practice can only be fully integrated in that way if the academic status of the practitioner-researcher and of translated texts as evidence of scholarly output are fully acknowledged at institutional level.

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