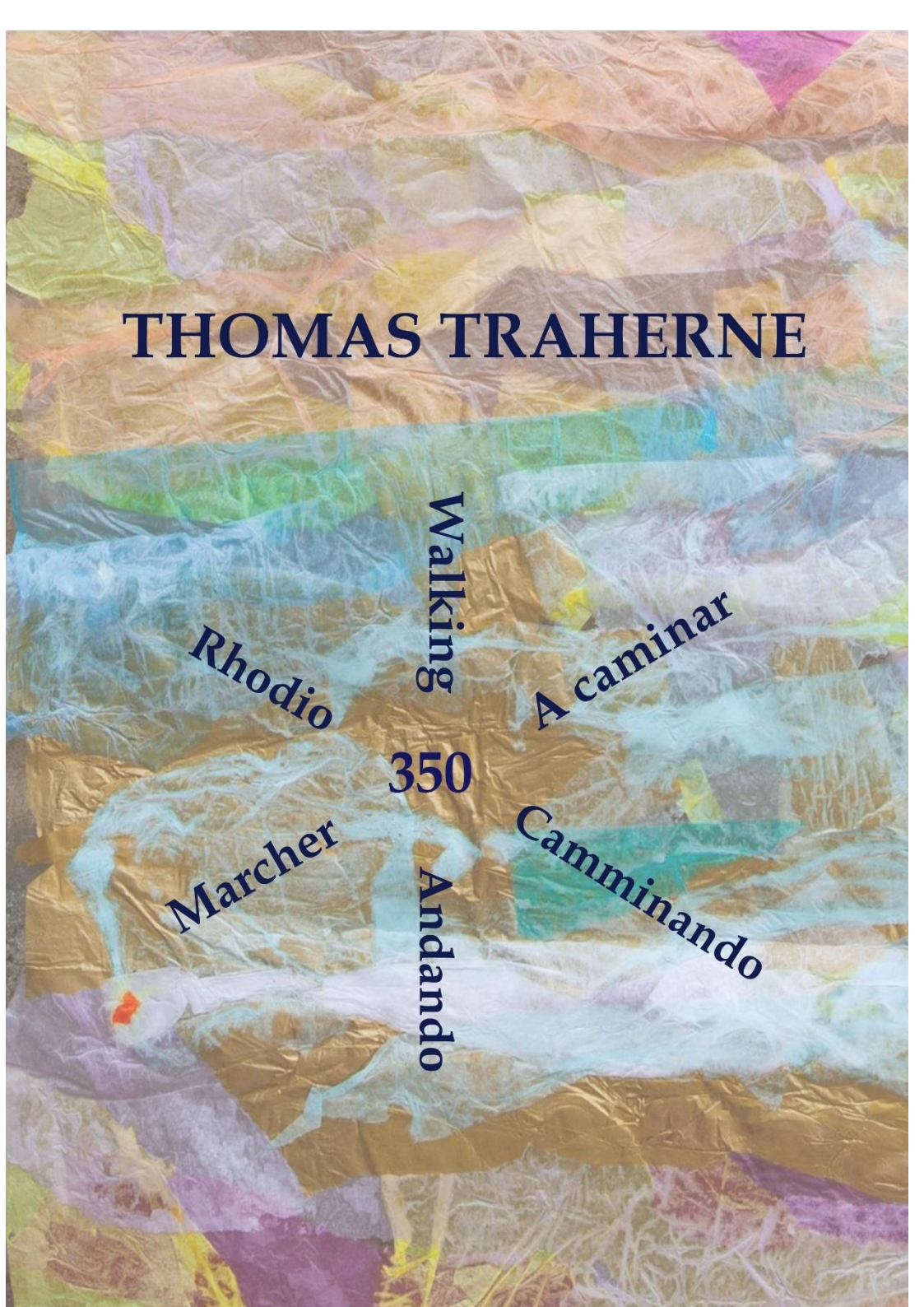




THOMAS TRAHERNE

Walking

A caminar

350

Camminando

Andando

Marcher

Rhodio

Walking

Thomas Traherne



Thomas Traherne 350
Creative Translation Workshop
Oxford, 21 October 2024

The Variety of Languages is a Marvellous Ornament and
Beauty to the World.

For either we our selvs, or some other for us must be
able to interpret Languages, before we can know the
Wisdom and the Beauty of other Nations.

Thomas Traherne
Commentaries of Heaven, 'Babel'



The manuscript of Thomas Traherne's poem 'Walking', showing the first four stanzas. It is in the hand of Traherne's younger brother, Philip, copied after Thomas's death from an original which is now lost. Philip was apparently preparing a collection of Thomas's poems entitled 'Poems of Felicitie' for publication, but the project never came to fruition.

(British Library, Burney MS 392)



133 X
134

(111)

Walking.

To walk abroad is not with Eys,
But Thoughts, ~~to see~~ Fields to see & prize;
Els may the silent Feet,
Like Logs of Wood,
Mov up & down, & see no Good,
Nor Joy nor Glory meet.

Ev'n Carts & Wheels their place do change,
But cannot see; tho very strange
The Glory that is by:

Dead Puppets may
Mov in the bright & glorious Day,
Yet not behold the Sky.

And are not Men than they more blind,
Who having Eys yet never find
The Bliss in which they mov:
Like Statues dead
They up & down are carried,
Yet neither see nor lov.

133 X
135

To walk is by a Thought to go;
To mov in Spirit to & fro;
To mind the Good we see;
To taste the Sweet;
Observing all the things we meet
How choice & rich they be. To

Walking

To *walk* abroad is, not with Eys,
But Thoughts, the Fields to see & prize;
Els may the silent Feet,
Like Logs of Wood,
Mov up & down, & see no Good,
Nor Joy nor Glory meet.

Ev'n Carts & Wheels their place do change,
But cannot see; tho very strange
The Glory that is by:
Dead Puppets may
Mov in the bright & glorious Day,
Yet not behold the Sky.

And are not Men than they more blind,
Who having Eys yet never find
The Bliss in which they mov:
Like Statues dead
They up & down are carried,
Yet neither see nor lov.

To *walk* is by a Thought to go;
To mov in Spirit to & fro;
To mind the Good we see;
To taste the Sweet;
Observing all the things we meet
How choice & rich they be.

To note the Beauty of the Day,
And golden Fields of Corn survey;
Admire each pretty Flow'r
With its sweet Smell;
To prais their Maker, & to tell
The Marks of His Great Pow'r.

To fly abroad like active Bees,
Among the Hedges & the Trees,
To cull the Dew that lies
On evry Blade,
From evry Blossom; till we lade
Our *Minds*, as they their *Thighs*.

Observ those rich & glorious things,
The Rivers, Meadows, Woods, & Springs,
The fructifying Sun;
To note from far
The Rising of each Twinkling Star
For us his Race to run.

A little Child these well perceivs,
Who, tumbling in green Grass and Leavs,
May Rich as Kings be thought:
But there's a Sight
Which perfect Manhood may delight,
To w^{ch} we shall be brought.

While in those pleasant Paths we talk
'Tis *that* tow'rds w^{ch} at last we walk;
For we may by degrees
Wisely proceed
Pleasures of Lov & Prais to heed,
From viewing Herbs & Trees.

The first printed text of 'Walking', from Thomas Traherne, *Poems of Felicity*, ed. H. I. Bell (Oxford, 1910). In transferring the manuscript text to print, the textual editor has had to make some of the same decisions as the translator about punctuation, capitalization, and layout.



Opposite: Traherne 'Walking' collage, created by students of Brasenose College, Oxford for the Traherne 350 commemoration.



Walking

To Walk abroad with Eyes
But Thoughts ^{The Fields} ^{to see in}
Like Logs of Wood ^{Prize}
Move, up and down, and see no good
Nor Joy nor Glory meet

Even Carts and Wheels
their place change
But cannot see the very Strange
The Glory that is by
Dead Puppets many
Move in the Bright ^{glorious}
and Day
Yet not Behold the Sky

French

Marcher

Il n'est nul besoin de voir, pour marcher à la découverte du monde,
Mais d'esprit, pour saisir le paysage à la ronde;
Sans quoi, les pieds foulant le sol, silencieux,
Sont comme deux bouts de bois,
De bas en haut, ignorant tout de la beauté qui les entoure,
Sans rencontrer ni joie, ni rien de merveilleux.

Comme les chariots et les voitures qui, roulant,
Ne voient rien, étonnamment
Des merveilles qui leur font face:
Ainsi que des marionnettes sans vie
Peuvent avancer dans une journée ensoleillée
Sans lever la tête au ciel, hélas.

Et sont les hommes encore moins capable de voir,
Qui ont des yeux mais ne vont jamais percevoir
La beauté du monde qui les entoure:
Comme des statues sans vie
Portées là et ici,
Sans jamais vraiment voir ou s'émouvoir.

Marcher, c'est aller par l'esprit;
Se mouvoir par la pensée, là et ici;
C'est réfléchir sur la beauté du monde;

Gouter à la douceur du temps;
Observer toutes les choses se présentant
Voir oh combien spéciales et précieuses elles sont.



Se promener à l'étranger, à l'aveugle
Mais avec l'esprit, pour voir les champs et les apprécier,
Simón, le silence des pieds
Similaire aux buches de bois
Voyageant de haut en bas, voyant aucune valeur,
Ni la joie ni la Gloire se croise

Même quand les charrettes et les roues avancent,
Leur champ de vision de l'environnement
des Marionnettes sans Cordes,
Voient la Luminosité du jour
exombré dans l'ombre.

Chinese

Translation 1: To the Form of New Poetry

跨界限的不是眼睛，
是思想，識見的寶境；
縱使步步為營，
穩如圓木，
不過徒受上下之苦
難見善與光明。

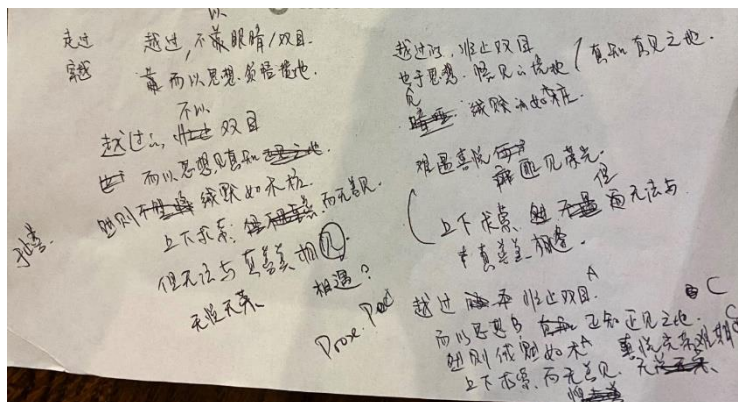
Translation 2: To the Form of *Paifu*

余徙異境，不倩瞻視，
稟神智，照妍蚩。
惜慎行之不足，
縱穩如椽，
俯仰枉歷，善不得傳，
樂並華光遁矣。

Translator's Note

The source text has 9 stanzas in iambic meter. Each stanza has 40 syllables with an 8-8-6-4-8-6 structure, following an AABCCB rhyme scheme. I translated the first stanza to the form of New poetry (xinshi, 新詩) and then to the form of Couplet Rhapsody (paifu, 俳賦), a form of Classical Chinese poetry that used to flourish together with the Sywan-yan Poetry (xuanyan shi, 玄言詩, Chinese metaphysical poetry) in the Six Dynasties Period (220–589 C.E.).

My first translation to the form of New Poetry rhymes in Mandarin Chinese and follows the AABCCB scheme in the 8-8-6-4-8-6 structure. My other one to the form of Couplet Rhapsody sounds better in Cantonese, following the AABCCB scheme in a slightly-adjusted 8 (4+4)-6 (3+3)-6-4-8(4+4)-6 structure (according to the Couplet Rhapsody rules).



Spanish

Andando campos muy adentro
 Sin pensamientos (del camino)
 Jamás tendremos el encuentro
 Del resplandor de lo divino

Es para	To walk is by a Thought to go; A	es para venir	para caminar en mente; A
	To mov in Spirit to and fro; A		a moverse en alma aquí y allá
	To mind the Good we see; B		Para cuidar el puro que vemos;
	To taste the Sweet; C		para conocer lo dulce;
	Observing all the things we meet C		Para observar todos que encontramos
	How choice and rich they be. B		que selecto y rico estén.
[...]			

A caminar el para venir mente	Para caminar es para venir en mente, para moverse en alma aquí y allá; para cuidar el puro que vemos para conocer lo dulce; observando todos las cosas que encontramos que selecto y rico estén.
-------------------------------------	---

caminar al aire libre no es con los ojos,
 sino con pensamientos, los campos para ver y apreciar;
 de lo contrario, los pies silenciosos, como troncos de
 madera, se moveran arriba y abajo y no veran ningun bien
 ni encontraran ni alegria ni gloria

Andando (Walking)

Andar en el extranjero es, no con los ojos,
Pero Pensamientos, los campos a ver y apreciar a todos;
Si no que los pies sin ruido,
Como troncos de madera,
Suben y bajan, y no ven lo bueno afuera,
Ni Alegría ni Gloria se encuentran a pesar de su pedido.

Incluso Carros y Ruedas su lugar si cambia,
Pero no pueden ver; aunque muy extraño sea
La Gloria que está alrededor:
Las marionetas muertas pueden
Moverse en el día brillante y glorioso donde nunca duermen,
Pero sin contemplar ni el cielo ni una flor.

Y no son los hombres mas ciegos que ellos,
Que teniendo ojos, no encuentran nunca lejos
La dicha en que mueven:
Como las estátuas muertas
Ellos arriba y abajo son llevadas
Pero ni ven ni aman como deben.

Andar es ir con el Pensamiento;
Moverse en Espíritu de un lado a otro;
Tener en cuenta lo bueno que estamos viendo;
A probar el dulce que comeremos;
Observando todas las cosas que conocemos
Como opción y ricas están siendo.

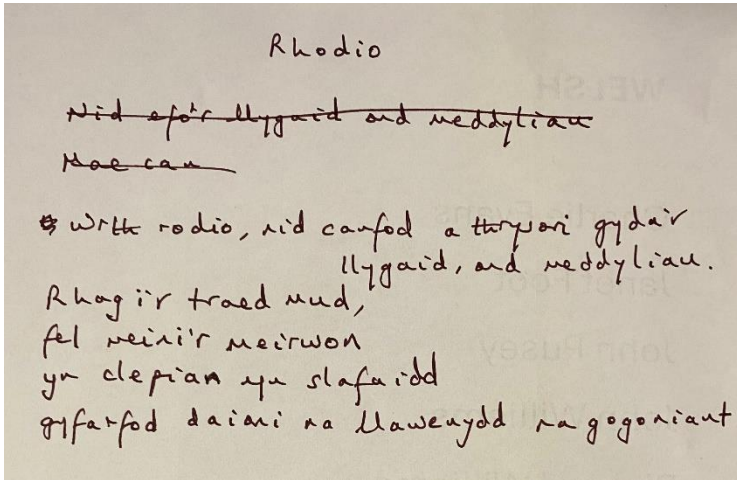
Thomas Traherne : Walking 21/10/24
 Literal translation :

A Andar en el extranjero es, no con los
 ojos,
 A Sin embargo ^{los} Pensamientos, los campos
 a ver y apreciar los pelirrojos
 B Si no las pies silenciosas,
 C Como troncos de madera,
 C Suben y bajen, y no ven la Buena,
 B Ni la Alegria ni Gloria encontrarse
 (son peligrosos)

Incluso carros y ruedas su lugar cambia,
 Pero no pueden ver aunque muy extraño

To Walk abroad is not with Eyes
 But Thoughts The Fields
 Like Logs of Wood to see and Prize
 Move up and down and see no good
 Nor Joy nor Glory meet

Welsh



Rhodio

Wrth rodio, nid canfod a thrysori'r caeau gyda'r llygaid ond meddyliau;

Rhag i'r traed mud fel meini'r meirwon

Yn clepian yn slafaidd

Gyfarfod na Daioni, na Llawenydd na Gogoniant.

Mae hyd yn oed cerbydau ac olwynion yn newid lle

Ond yn methu gweld ; er yn rhyfedd iawn

Y Gogoniant sydd gerllaw:

Gall pypedau meirwon symud yn y disglair a gogoneddus

Ddydd

Ond methu darganfod y Wybren.

Bengali

THE OXFORD TRAHERNE

QTE The Queen's College
Translation Exchange

Translation Workshop

about transport - just like translation

Walking

those balances for the comparison - we will

delivered gratification?

A To walk abroad is, not with Eys,
B But Thoughts, the Fields to see and prize,
C Els may the silent Feet,
D Like Logs of Wood,
E Mov up and down, and see no Good,
F Nor Joy nor Glory meet.

inward instead space, not physical

vivid image which isn't intellectually coherent

unpredicably capital letters

Ev'n Carts and Wheels their place do change,
But cannot see; tho very strange
The Glory that is by:
Dead Puppets may
Mov in the bright and glorious Day,
Yet not behold the Sky.

what is it to be fully alive?

And are not Men than they more blind,
Who having Eys yet never find
The Bliss in which they mov:
Like Statues dead
They up and down are carried,
Yet neither see nor lov.

To walk is by a Thought to go;
To mov in Spirit to and fro;
To mind the Good we see;
To taste the Sweet;
Observing all the things we meet
How choice and rich they be.

[...]

capable of form?
unformed?

বিক্ষেপ

চোখ
বিদেশে যাঁচা, ~~জান~~
দিয়ে নয়,
কিন্তু চিত্রা,
দেখার আর মার্গ,
নাই নইনে হয়তো
নীচের দা,
কাঠের লনের স্রোতা,
ও সোঁর নিচ নরে,
আর কোনো
ভালো দেখেনা,

স্বরা সুতুল হয়তো
নরে,
উজ্জ্বল আর অবিচ্ছিন্ন
দিবে,
তোবুও আকাশ দেখেনা
দেখেনা।

Italian

Camminando

Camminare all'aperto non è questione di occhi,
ma di pensieri che sanno vedere ed apprezzare i campi;
altrimenti i piedi, silenziosi,
come pezzi di legno
andrebbero avanti e indietro senza cogliere nulla di valido,
né incontrare gioia o splendore.

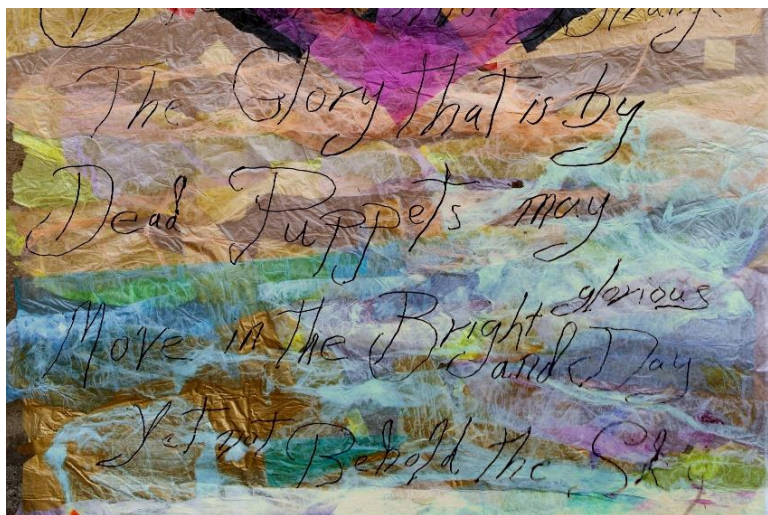
Persino i carri e le ruote cambiano posizione,
eppure non vedono — per quanto sembri strano —
la magnificenza che li circonda;
morte marionette
si muovono nel giorno raggiante e luminoso
senza mai ammirare il cielo.

E non sono forse più ciechi di loro quegli uomini
che, pur avendo occhi, non incontrano mai
la felicità nel mondo in cui si aggirano?
Come statue senza vita
vanno su e giù,
senza mai vedere né amare.

Camminare è procedere con un pensiero;
muoversi nello spirito, avanti e indietro;
accogliere il bene che vediamo,
gustarne la dolcezza;

osservare ogni cosa che incontriamo
e stimarne il valore e la ricchezza.

Notare la bellezza del giorno,
scrutare i campi di grano dorati;
ammirare ogni fiore grazioso
e il suo dolce profumo;
lodare il loro Creatore e riconoscere
i segni del suo grande potere.



Pashto

Pashto Translation

پښتو ترجمه :

په جهان کې گرځېدل په سترگو نه دي
په افکارو چې گرځيې دا سفر دی
چې سفر دي د لیدو او د پښو په سترګو
چې د ذهن خوشحالي او روښنایي پرې حامل نشي
سفر دی

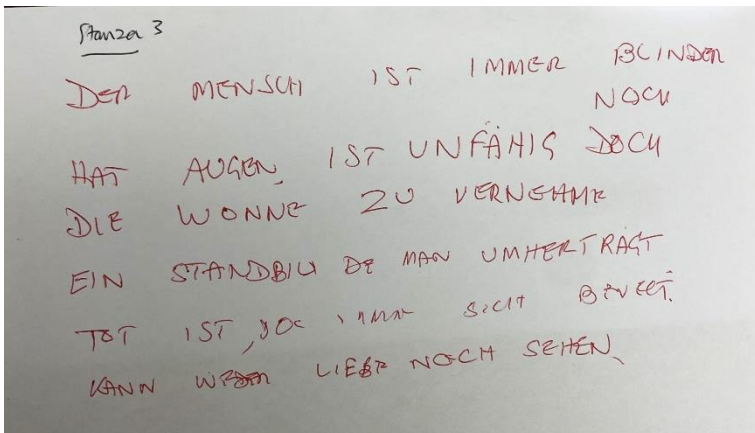
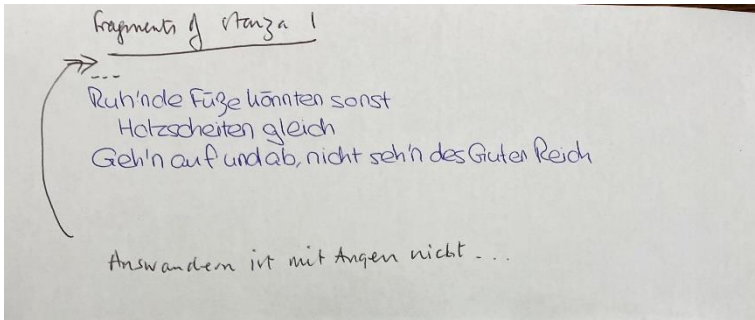
Dari

ترجمه دری :

گر بگردی در جهان هر چند
گر نبود ذهنت با پاها همزننگ
نیایی متاعی زان سفر بی درنگ
بدان این جهان دارد هزاره گنج

Translator's note: For the Pashto translation, I used a form of poetry known as Ghazal, which is significant in Pashto culture. The Dari translation follows the regular poetic format.

German



Arabic

السيرة الخارج ليس بالحيون ،
 لا بالأفكار ، الحقول التي يجب رؤيتها وتقديرها
 ولا قد تظل الأقدام الصامتة ،
 كأنها قطع خشب ،
 تتحرك صعوداً وهبوطاً ، لا ترى طيراً ،
 ولا تلتقي بالفرح أو الحزن .

سحق الحريات والعلاقات تغير مكانها ،
 لكن لا ترى ، رخص غريبة الأمر
 العجيب الذي يمر بجانبها
 قد تشرك الدهر الغنية
 من اليوم المشرق العجيب
 ومع ذلك لا ترى السماء

وهل يكون البشر أكثر بحث منهم
 من لهم النعمت لكنهم لا يبدون
 السعادة التي يتحركون بها ؛
 كتمثيل مينة
 تتحلم الحياة صعوداً ونزولاً
 لكنهم لا يرون ولا يحسون

العسر يكون بالفكر للذهاب
 الحركة بالروح ذهناً وإيماناً
 لتذكر الخير الذي نراه
 لتتوقف الحكمة
 مراعاة كل الأشياء التي نلتقي بها
 مدى إختيارها وعناها

Thomas Traherne

Thomas Traherne was born in Hereford in about 1637, the son of a master shoemaker, and his writings vividly re-create his childhood experiences. He was admitted to Brasenose College, Oxford, in 1653, and in 1657 was presented to the tiny rural living of Credenhill in Herefordshire. Credenhill was the setting for the composition of almost all his extant works, and Traherne remained there until early 1674, when he moved to Teddington, Middlesex, to become a domestic chaplain to Sir Orlando Bridgeman, former Lord Keeper of the Great Seal. He died a few months later, and was buried at Teddington on 10 October 1674.

During his lifetime, Traherne completed for publication only the polemical *Roman Forgeries* (1673) and *Christian Ethicks* (1675), a treatise on virtue. But he is chiefly known today through the dramatic discoveries made during the twentieth century, and still continuing, of his unpublished manuscript writings, which have disclosed him as a writer of great originality and spiritual beauty.

Traherne's writing is characterized by an intense and radiant vision of felicity, a desire to reconcile opposites, and a belief in the unlimited human potential to reflect the image of God.

His works include poetry, *Centuries of Meditations*, *Select Meditations*, *Commentaries of Heaven*, and the *Kingdom of God*.

The Traherne Creative Translation Workshop formed part of Traherne 350, a week of events held in Oxford, UK, to commemorate the 350th anniversary of the death of the poet and spiritual writer Thomas Traherne (c.1637-1674). Traherne 350 was organized by the Oxford Traherne edition in collaboration with Brasenose College, Oxford. The translation workshop was run by Dr Charlotte Ryland of The Queen's College Translation Exchange, with contributions by Gwyneth Lewis, former National Poet of Wales, and Professor Ana Elena González-Treviño (UNAM-UK and KCL), translator of Traherne's *Centuries* into Spanish.

The translations were mainly produced collaboratively in the course of the workshop, and are unattributed. Later versions were subsequently submitted by Janet Foot, Megan Jones, Lucy Ladret, Erika Qian Liang, and Erminia Passannanti. Translations have also been contributed by Ahmad Abu El Hawa, Abdul Rahman Daudzai, and Jonathan Machado, students from Dr Cynthia Saenz-Weinand's literature class at Northern Virginia Community College, where a mirror event was held.

For further information, see:

<https://oxfordtraherne.web.ox.ac.uk/>

<https://www.queens.ox.ac.uk/research-at-queens/translation-exchange/>