

## Lively, Dynamic, but Hardly a Thing of “rhythmic beauty”: Arthur Golding’s Fourteeners\*

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In their response to “Arthur Golding and the Elizabethan Progress of Actaeon’s Dogs,” Charles Martindale and Sarah Annes Brown provide a useful perspective on Shakespeare’s use of Ovid, Golding, and the exegetic tradition with an attractive argument that the adventures of Falstaff in *The Merry Wives of Windsor* represent a “comic reworking of the story of Actaeon.”<sup>1</sup> When in a brief closing section they turn to Golding specifically, however, they make two surprising claims. They maintain his approach to Ovid’s poem is unorthodox, irreverent, and amusing; and then, taking issue with my general estimate of his metre as inflexible and ungainly, and asserting that “Golding is more than a wayward, if engaging, original—he is a poet,” they focus on examples of “rhythmic beauty” in his work (65). As it is my intention to deal with his approach to the *Metamorphoses* at length elsewhere, the question here is whether epithets such as “ungainly” and “lumbering” which have been applied to Golding’s fourteeners in the past, are mistaken, and whether the translator really does deserve to be acclaimed as a poet for his handling of his metre.

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More than most works, early Elizabethan verse translations need to be set against the background of their time. They were produced in the fifteen sixties and seventies when, in the opinion of men of taste and

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<sup>1</sup>Reference: Anthony Brian Taylor, “Arthur Golding and the Elizabethan Progress of Actaeon’s Dogs,” *Connotations* 1.3 (1991): 207-23; Charles Martindale and Sarah Annes Brown, “A Complementary Response to Anthony Brian Taylor,” *Connotations* 2.1 (1992): 58-68.

learning, "English poetry was in a sorry state,"<sup>2</sup> its general malaise reflected in a basic technique that consisted of "counting the number of syllables in a line," and the production of verse that had a dreary, "monotonous," rhythmic "regularity."<sup>3</sup> And to an observer like Ascham, there was no better example of the "barbarous and rude Ryming" by which the country was afflicted, than Golding's chosen metre, the fourteeners; it was a metre for "rash ignorant heads, which now can easely reckon vp fourteen sillabes, and easelie stumble on euery Ryme." Yet, although it was held in contempt in educated circles, the fourteeners, which had long been familiar to the "rude multitude"<sup>4</sup> through its association with ballads and hymns,<sup>5</sup> was enormously popular with English poets. A versatile metre, it was currently used, for example, in narrative, pastoral, contemplative, and love poetry. Its basic features can be seen in these lines from an example of one of the most popular lyrical genres of the day, the lover's complaint:

What cause, what reason moueth me: what fansy fills my brains  
 That you I minde of virgins al, whom Britan soile sustains  
 Bothe when to lady Mnemosynes dere daughters I resort,  
 And eke when I ye season slow deceaue, with glad disport:  
 What force, what power haue you so great, what charms have you late found,  
 To pluck, to draw, to rauish hartes, & stirre out of ther stownd?<sup>6</sup>

As is apparent here, it was written as a line of seven stresses (four and then three) with a rising (iambic) rhythm, a pronounced pause (caesura) after the eighth syllable, and strong end rhyme.<sup>7</sup> It had a propensity to decline into sing-song; to modern ears, it is also jarring because of its disrupted syntax, words and phrases being regularly displaced to ensure stresses falling on the required syllables or to secure end rhyme. Today such displacement seems very unnatural and rather chaotic but for mid-Tudor poets it represented a way of elevating their verses by imitating Latin syntax. In this passage, for example, while this is apparent in examples like "virgins *al*" and "seasons *slow*" where the adjective follows the noun, it also explains "to lady Mnemosynes dere daughters *I resort*" where the English word that corresponds to the nominative, and the verb are placed at the end, and also "when I *ye*

*season slow deceaue*" where what corresponds to the accusative is placed immediately before the verb.<sup>8</sup>

The fourteener was popular with translators like Golding for the practical reason that it was capacious enough to be regarded as the English equivalent of Latin hexameter.<sup>9</sup> But there were also idealistic considerations which related to the ethos of what is now often referred to as the translation "movement." The unprecedented spate of translations which constituted the main literary activity of the opening decades of the new queen's reign, was inspired by national pride. Englishmen had suddenly become aware that their country was lagging badly behind its European neighbours, and a small army of translators from all walks of life, set out to remedy the situation by making available to the many the learning that had been available only to the few.<sup>10</sup> They also set out to show that the English language, which was widely condemned as "barbarous" and "gross," was as capable of scaling the literary heights as French or Italian. And the verse translators of the classics, while subscribing wholeheartedly to this belief in their language, were equally determined to prove the capabilities of their despised English metres. It was in such circumstances that, as the Age began, the first of the translators, Thomas Phaer, introduced "a more cleane and compendious meeter, than heretofore hath commonly bene accustomed"<sup>11</sup> into the realms of epic poetry when he took up the traditional English fourteener to translate Vergil's *Aeneid* in 1558.

The result can be illustrated by the opening lines of his version of the Laocoon episode:

For as by chaunce that time a priest to Neptune chosen new,  
 Laocoon a mighty bull on the offring altar slew:  
 Behold from Tenedos aloofe in calme seas through the deepe  
 (I quake to tell) two serpents great with foldings great do sweepe.  
 And side by side in dragons wise, to shore their way they make.  
 Their heads above the stream they hold, their fiered manes they shake.  
 The salt sea waves before them fast they shoven, and after trailes  
 Their ugly backes, and long in links behind them drag their tailes.

(2.199-206)<sup>12</sup>

Phaer's metrical strategy is to make the fourteener a strong, stately line; he does so by scrupulously observing its natural imperatives, the heavy,

regular beat, the pause after the eighth syllable, and end rhyme, and by slowing its pace by placing the majority of stresses on long vowels as in:

And *side* / by *side* / in dra/gons *wise*, // to *shore* / their *way* / they *make*.  
 Their *heads* / *above* / the *stream* / they *hold*, // their *fi*/red *manes* / they *shake*.

Given his fondness for long vowels, a preponderantly monosyllabic vocabulary, in which “d’s,” “k’s,” and hard “g’s,” and “c’s” feature prominently, and frequent repetition enhance the desired effect. And as we see in this passage, he often supplements the slow pace of his fourteeners by strengthening end rhyme with periodic punctuation. With the focus very much upon the individual line, therefore, enjambement is used sparingly; its incidence in this passage is above average but it is characteristic of Phaer that on the first occasion he impedes one line’s running on into the other with parenthesis, “(I quake to tell),” and on the second, having referred to the snakes driving the waves “before them *fast*,” he is not concerned with rhythmic “flow” but with slowing his lines down with a succession of long stressed vowels, “and after *trailes*,” “and *long* in links *behind* them drag their *tailes*.” His vocabulary is reasonably dignified for his day,<sup>13</sup> and a desire for dignity underlies his moderate use of alliteration.<sup>14</sup>

And to elevate the metre, as might be expected, he imitates Latin syntax. When the Elizabethans were taught to write Latin, they were trained to use both “grammatical or natural order” and “artificial or Rhetoricall order.”<sup>15</sup> Although based on Cicero, the more elegant “artificial order” was specifically recommended for writing Latin verse.<sup>16</sup> Normally mid-Tudor poets imitated elements of both to give the occasional touch of elevation to their poetry—placing adjectives after nouns, for instance, was “natural,” but placing object words immediately before verbs was “artificial.” Where Phaer is different is that, while he does not entirely refrain from imitating “natural order,” he is intent on heavy and consistent imitation of “artificial or Rhetoricall order.” The first of its rules or “Precepts,” for example, was that “The oblique cases (that is all besides the Nominative and the Vocative) are commonly placed in the beginning, the Nominative case in the midst, the Verbe

in the ende" as, for example, in "*Munitissimam hostium civitatem Caesar occupavit.*"<sup>17</sup> This syntactical pattern is a constant feature of Phaer's translation; he regularly places what corresponds to "oblique cases" in the beginning, to the nominative "in the midst," with the verb at the end. In this passage, for instance, we have half-lines like "The salt sea waves before them fast they shoven" or "Their heads above the stream they hold," or lines like,

And side by side in dragons wise, to shore their way they make.

Other precepts of "artificial order" explain other regular features in Phaer such as why adverbs and adverbial phrases are placed directly before "the Verbe or Participle which they declare" as in "Some storme them *headlong* drive" (2.523) or "His arrowes on his shoulders *clattring* hanges" (4.161) or "the deare *with bounsing leapes do flie*" (4.164). And subsidiary rules like "the word governed" appearing immediately before "the words governing" explain why words that would be in the accusative case in Latin appear directly before the verb as in "Then first the cruell feare *mee* caught" (2.564) or "Who shall *us* leade?" (3.95) or "hee *his fathers minde* obeyed" (4.256). By repeatedly writing English as if it were an inflected language and "placing words after the manner of the purest Latinists" in the "order of Tully," Phaer thus adds strange syntax to the slow, stately pace of his fourteeners in his attempt to give them "epic" elevation.

Phaer's "epic" fourteeners with their "artificial order," heavy beat, and relentlessly regular features, sound stiff and unnatural to modern ears. But to his contemporaries, still decades away from the music of Spenser, Marlowe and Shakespeare, and accustomed to thin poetic fare, they were a revelation; in their view, lines like,

Behold from Tenedos aloofe in calme seas through the deepe  
(I quake to tell) two serpents great with foldings great do sweepe.

showed how Vergil's "haughty verse" had obtained even "greater grace" "in foreign foot,"<sup>18</sup> and in the opinion of one of his later admirers, in

the fourteeners of Phaer's *Aeneid*, English poetry had achieved "the verye maiesty of a ryght Heroicall verse."<sup>19</sup>

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When Arthur Golding took up the fourteener to translate what his contemporaries saw as the second great Latin epic poem, although he must have been very conscious of Phaer, his basic approach was different. It can be illustrated by a somewhat similar passage which occurs when Cadmus' followers, newly arrived in Boetia, go to find water and accidentally disturb the monstrous Snake of Mars with dire consequences:

No sooner had the Tirian folke set foote within this thicke  
 And queachie plot, and deped downe their bucket in the well,  
 But that to buscle in his den began this Serpent fell,  
 And peering with a marble head right horribly to hisse.  
 The Tirians let their pitchers slip for sodaine feare of this,  
 And waxing pale as any clay, like folke amazde and flaight,  
 Stoode trembling like an Aspen leafe. The speckled serpent straight  
 Comes trailing out in waving linkes, and knottie rolles of scales,  
 And bending into bunchie boughts his bodie forth he hales.  
 And lifting up above the wast himselfe unto the Skie,  
 He overlooketh all the wood, as huge and big welnie  
 As is the Snake that in the heaven about the Nordren pole  
 Devides the Beares. He makes no stay but deales his dreadfull dole  
 Among the Tirians. Whether they did take them to their tooles,  
 Or to their heeles, or that their feare did make them stand like fooles,  
 And helpe themselves by none of both: he snapt up some alive,  
 And swept in others with his taile, and some he did deprive  
 Of life with ranknesse of his breath, and other some againe  
 He stings and poysons unto death till all at last were slaine.

(3.40-58)<sup>20</sup>

The pattern is set by the opening four lines. The casual, fluid sound produced by the opening couplet in which the Tyrians are performing an everyday task, is the result of the fact that the fourteener's natural imperatives have been disregarded. In the first line, the caesura is dispensed with, in the second, it is varied; and enjambement is used to de-emphasize rhyme and alleviate the iambic beat. This contrasts with

lines 2 and 4 where, as the serpent is awakened in its lair and its head emerges as it peers about, the lines become regular with a heavy, firm beat, a caesura after the eighth syllable accentuated by inverted syntax, and strong end rhyme. The rest of the passage confirms this initial pattern, and also Golding's preference for longish sentences in which small clusters of fourteeners sweep to a focal point. Where in Phaer, then, the focus is very much on the weight and cadence of each line, in Golding, the key unit is the sentence; this means the features and pace of the fourteeners are shaped more by the sense, and there is greater allowance for the inflexion and intonation of speech. But if Golding's basic approach to the fourteener is markedly different from Phaer's, when he wants to strike the necessary "epic" note on this, as on many another occasion in his work, it is on Phaer's strong line with its strange syntax, heavy beat, slow pace, and regular features, that he has his eyes. Thus, allowing for his greater partiality for alliteration, when the tension mounts in this passage, we find him following Phaer by placing the majority of stresses on long vowels, and imitating "artificial order," in lines like,

And *bend*/ing in/to *bunch*/ie *boughts* // his *bod*/ie *forth* / he *hales*.

or,

And *peer*/ing with / a *marb*/le *head*/ right *horr*/ibly / to *hisse*.

While there is nothing startlingly innovative about Golding's basic metrical strategy,<sup>21</sup> it does incorporate Phaer's strong line into a more flexible approach. However, if the encounter of the Tyrians with the Snake of Mars reveals Golding's more sensible attitude in this respect, it also reveals his metrical deficiencies. The quality of his fourteeners, for instance, is subject to sudden variation. This is illustrated by the climax of the passage which after promising to be exciting, proves curiously disappointing; once the snake has moved into explosive action with "he *snap*t up some alive, / And *swept* in others with his *tail*," Golding's lines immediately lose momentum, declining into awkwardness and wordiness as they continue,

and some he did deprive  
Of life with rankenesse of his breath, and other some againe  
He stings and poysons unto death till all at last were slaine.

The translator's tendency to pack out his lines with verbiage is also in evidence; here we have two of his repetitive adjectival doublets ("thicke and queachie," "amazde and flaight"), three pleonastic "did's" ("Whether they did take them to their tooles," "feare did make them stand," "some he did deprive"), and a redundant half line ("And helpe themselves by none of both"). And, like the Snake of Mars amongst the Tyrians, the fault that will inflict the most serious damage on his fourteeners also raises its ugly head as words clatter against each other as Golding maneuvres to accommodate rhyme in the passage's clumsiest line:

And lifting up above the wast himselfe unto the Skie, . . . .

Syntactical clumsiness is the major fault of Golding's fourteeners; to be found on every page of his Ovid, it constantly makes them ungainly. It stems from two causes. Examples of the first, the struggle to accommodate rhyme, to which reference has already been made, thread the work; here, for instance, is a couplet in which the translator is obliged to add a final meaningless rhyming word,

Next rose up helmes with fethered crests, and then the Poldrens bright,  
Successively the Curets whole, and all the armor *right* (3.122-23)

and here lines where he has had to corrupt a verbal form,

The mariage that her selfe had made the Goddesse blessed so,  
That when the Moone with fulsum lyght nyne tymes her course *had go*  
(10.321-22)

and here is an example where he is reduced to writing nonsense,

Bothe her folke and people ran agayne  
Through all the woodes. And ever as they went, *they sent their eyes*  
*Before them* . . . . (14.474-76, italics mine)





with verbiage. Almost as constant a fault as syntactical distortion, this breeds an habitual dependence on pleonastic "do's" and "did's," countless infinitives of the "for to be," "for to keep," "for to make" variety, tautologous adjectival doublets such as "huge and big," "grim and feerce," meaningless line-fillers such as "ywis," "and eke," "welnie" and "besides," and needless repetition of every conceivable kind.<sup>24</sup>

And if his fourteeners constantly splutter and stumble, they are in an even more parlous state when sudden lapses in his concentration occur, as happens from time to time. On such occasions, situations arise in which his lines, no longer shaped or controlled by the sense, decline into sing-song, as in:

Too her made many woovers sute: all which shee did eschew.  
And going too the salt Sea nymphes (too whom shee was ryght deere)  
She vaunted, too how many men shee gave the slippe that yeere.  
(13.871-73)

Even worse, perhaps, are occasions when Golding seems to forget he is writing verse at all and rhythm drains away: one of many examples is:

The thing yee Romans seeke for heere, yee should have sought more ny  
Your countrye. Yea and neerer home go seeke it now. Not I  
*Apollo*, but *Apollo*s sonne is hee that must redresse  
Your sorrowes. Take your journey with good handsell of successe,  
And fetch my sonne among you. (15.714-18)

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To focus on Golding's shortcomings in this way, however, is to risk pitching one's overall estimate of his work too low. If his metre flags badly when interest or inspiration lapses, generally he finds Ovid's poem inspiring. And if his metre is constantly plagued by ungainly syntax and verbiage, despite its faults it is lively and spirited. Even in passages where his metrical flaws are very apparent, Golding is able by virtue of his sheer dramatic zest to achieve some quite remarkable results. Consider, for example, the entry of Tisiphone, risen from hell to inflict madness on Ino and Athamas:

The sonne withdrew him, *Athamas* and eke his wife were cast  
 With ougly sightes in such a feare, that out of doores agast  
 They would have fled. There stooede the Fiend, and stopt their passage out,  
 And splaying forth hir filthie armes beknit with Snakes about,  
 Did tosse and wave hir hatefull heade. The swarme of scaled snakes  
 Did make an irksome noyse to heare as she hir tresses shakes.  
 About hir shoulders some did craule: some trayling downe hir brest  
 Did hisse and spit out poyson greene, and spirt with tongues infest.  
 (4.603-10)<sup>25</sup>

The strange reflexive verb and the ugliness of the syntax as Golding engages in his unending struggle for rhyme in the first two and a half lines are forgotten the moment the Fury appears; here is a magnificent, small *tour de force* which makes it easy to understand Shakespeare's recalling the moment in *Othello* and Marlowe's doing so in *Edward II*.<sup>26</sup> And in the impressive lines on her snakes, one hardly notices the increasing word-fillers or the Latinate inversion of nouns and adjectives in the final line.

As we see here, Golding's imperfect fourteeners are sustained by a graphic and dramatic talent. This runs deep into his translation, and is liable to surface in any scene involving activity and movement. At one level, it shows itself in a response to natural vivacity which, while it may lack any sophistication or depth, is nonetheless infectious; here, for example, is Latona changing some peasants into frogs:

Hir wish did take effect with speede:  
 For underneath the water they delight to be in deede.  
 Now dive they to the bottome downe, now up their heades they pop,  
 Another while with sprawling legs they swim upon the top.  
 And oftentimes upon the bankes they have a mind to stond,  
 And oftentimes from thence againe to leape into the Pond. (6.472-77)<sup>27</sup>

And vivaciousness is also occasionally in evidence in the translation's rare highspots where for fleeting moments, Golding's fourteeners almost leave their faults behind. Here, for example, is the bustling scene where her nymphs attend the goddess Diana after hunting:

. . . *Crocale* more cunning than the rest,  
 Did trusse hir tresses handsomly which hung behind undrest.

And yet hir owne hung waving still. Then *Niphe* nete and cleene  
 With *Hiale* glistring like the grash in beautie fresh and sheene,  
 And *Rhanis* clearer of hir skin than are the rainie drops,  
 And little bibling *Phyale*, and *Pseke* that pretie Mops,  
 Powrde water into vessels large to washe their Ladie with.  
 (3.198-204)<sup>28</sup>

But when Golding is at his best, it is more liable to be his response to the powerful and violent drama in Ovid's text that is more to the fore; this is nowhere more apparent than in what is arguably the best moment in the work, when Jove takes action against Phaethon to save the world from destruction:

Then with a dreadfull thunderclap up to his eare he bent  
 His fist, and at the Wagoner a flash of lightning sent,  
 Which strake his bodie from the life and threw it over wheele  
 And so with fire he quenched fire. The Steedes did also reele  
 Upon their knees, and starting up sprang violently, one here,  
 And there another, that they brast in pieces all their gere.  
 They threw the Collars from their neckes, and breaking quite a sunder  
 The Trace and Harness, flang away: here lay the bridles: yonder  
 The Extree plucked from the Naves: and in another place  
 The shevered spokes of broken wheeles: and so at every pace  
 The pieces of the Chariot torne lay strowed here and there.  
 (2.393-403)<sup>29</sup>

Neither of these passages is quite perfect and yet metre and sense are so in harmony that it is niggardly to focus on their slight blemishes. What one carries away is a sense of charming vitality from the one and of sheer dynamic power from the other. If this was the metrical norm, his Ovid would be a hugely enjoyable work, but as always with Golding, the metrical terrain is filled with bumps, dips, and hollows. Moments before the lines on Jove taking action, for example, his fourteeners, sadly blemished by repetition and verbiage, had lapsed into sing-song,<sup>30</sup> and the lines immediately preceding the charming scene of Diana and her nymphs are rather wooden.<sup>31</sup>

Golding's Ovid is thus an unsophisticated and powerful response to the *Metamorphoses* encased in rough and uneven metre and produced in an impoverished poetic landscape. It is the faults that bestrew his

fourteeners that make any extensive reading of his translation an uncomfortable experience. The work's metrical deficiency also does much to explain why Shakespearean critics, often exercising less patience than they should, have been so quick to throw up their hands in horror, even dismissing it on one occasion as "clownish."<sup>32</sup> And it accounts for that extraordinary feature of the most distinguished assessment of the work so far where Gordon Braden, in the face of his fourteeners' obvious and frustrating imperfections, produces conjectural revisions of Golding's lines.<sup>33</sup> The comments of the distinguished modern poet who was himself a considerable admirer of the translation, are relevant and illustrative:

I imagine Golding has rarely been read from cover to cover. The reason for this, at least in my own case, is metrical. Even if one is careful not to tub-thump, and reads Golding's huge, looping "fourteeners" for "sense and syntax" . . . even then one trips; often the form seems like some arbitrary and wayward hurdle, rather than the very backbone of what is being said. One longs to change rhyme-words, cut superfluous filler-words, and reduce Golding to paragraphs.<sup>34</sup>

It comes as a surprise, therefore, to find Martindale and Brown focusing on the "rhythmic beauty" of Golding's metre. Of course, there are occasional moments of metrical smoothness in his Ovid, but with his proneness to syntactical ungainliness and constant tendency to pack out his lines with verbiage, they tend to be very small moments rarely extending beyond half a dozen lines. The Cyclop's song celebrating Galatea's beauty on which Martindale and Brown set such store, "More whyght thou art then Primrose leaf my Lady *Galatee*," really should be set more firmly in context. It is a very rare example in which Golding is picking up the simple and heavy parallelism of the corresponding lines in the Latin text. Indeed, if one ventures beyond the lines they quote, one finds that, as Polyphemus continues, now deploring the nymph for her obdurate nature, Golding persists so relentlessly with the same heavy patterning for twelve more lines, that the passage becomes, in Gordon Braden's view, "numbingly straightforward"<sup>35</sup> with a long succession of lines like,

More proud than Peacocke praysd, more feerce than fyre and more extreme:  
 More rough than Breers, more cruell than the new delivered Beare, . . . .  
 (13.945-46)

But the issue is not with any one particular example; it is with the very misleading impression created when a claim that Golding is a poet is supported by focusing on the "rhythmic beauty" of his fourteeners.

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### NOTES

<sup>1</sup>Unfortunately, not all the evidence they produce is convincing. For example, they construe Pistol's response to his master, "Let vultures gripe thy guts" (1.3.81), as his wishing "Falstaff as bloody an end as Actaeon." But vultures are, of course, carrion birds and this is not a reference to a bloody death but a traditional punishment after death in the classical underworld. Pistol, who is fond of infernal imagery, is here recalling the plight of the giant, Titius, whose "bowels feede a Grype" or vulture (Golding 4.566) in hell because of his lechery. Given Falstaff's own huge size and the nature of his designs on Mistress Page and Mistress Ford, this is a particularly apt curse. (Quotation of Golding throughout is from *The .xv. Bookes of P. Ouidius Naso, entytuled Metamorphosis, translated oute of Latin into English meeter, by Arthur Golding Gentleman* [London, 1567], ed. W. H. D. Rouse [1904; London: Centaur P, 1961].)

<sup>2</sup>Derek Attridge, *Well Weighed Syllables: Elizabethan Verse in Classical Metres* (Cambridge: CUP, 1974) 92.

<sup>3</sup>See Attridge 91-92. It was the "monotonous regularity" of the poetry of the sixties and seventies that led to Gascoigne's celebrated complaint that "we vse none other order but a foote of two sillables, wherof the first is depressed or made short, and the second is eleuate or made long; and that sound or scanning continueth throughout the verse. . . . And surely I can lament that wee are fallen into such a playne and simple manner of wryting, that there is none other foote vsed but one" ("Certayne Notes of Instruction" [1575], rpt. in *Elizabethan Critical Essays*, ed. G. Gregory Smith, vol. 1 [Oxford: OUP, 1904] 50).

<sup>4</sup>Roger Ascham, *The Schoolmaster, Elizabethan Critical Essays*, vol. 1, 30-31. (For a general review of the attitude of educated and scholarly Elizabethans to the impoverished state of English verse, see Attridge 89-113.)

<sup>5</sup>For a useful history of the origins and use of the fourteener or "Septenary," see Jakob Schipper, *A History of English Versification* (Oxford: OUP, 1910) 192-204, and George Saintsbury, *A History of English Prosody*, vol. 1 (London: Macmillan, 1906) 247-54 and 323-24.

<sup>6</sup>"To maistres D. A.," *Songes and Sonnettes (Tottels Miscellany) 1557* (Leeds: The Scholar P, 1966) s.p. Other examples of the fourteener are:

Ah fie of fawning freends, whose eyes attentive bee,  
To watch and ward for lukers sake, with cap and bended knee:  
Would God I had not knowne, their sweete and sugered speach,  
Then had my greefe the lesser bin, experience mee doth teach.

("A gloze of fawning freendship" in *A Gorgious Gallery of Gallant Inventions*)

Wherewith beneath her pap (alas) into her breast she strake,  
Saying thus will I die for him, that thus dyed for my sake:  
The purple Skarlet streames downe ran, & shee her close doth lay  
Unto her love him kissing still, as life did pine away.

("The History of Pyramus and Thisbe" in *A Gorgious Gallery*)

and,

Not he, whom poets old have feigned to live in heaven high  
Embracing boys (O filthy thing) in beastly lechery;  
Nor Juno, she (that wrinkled jade) that queen of skies is called;  
Nor sullen Saturn, churlish chuff, with scalp of canker bald;  
Nor fuming fool, with fiery face, that moves the fighter's mind;  
Nor Venus she (that wanton wench) that guides the shooter blind,  
Can thee defend . . . (97-102)

(Barnabe Googe, "The Eighth Eglog")

(Reference is to *A Gorgious Gallery of Gallant Inventions*, ed. D. E. L. Crane [Menston, Yorkshire: The Scholar P, 1972], and to Barnabe Googe, *Eclogues, Epitaphs, and Sonnets* [1563], ed. Judith M. Kennedy [Toronto: U of Toronto P, 1989].)

<sup>7</sup>The fourteener also often featured heavy alliteration and internal rhyme. In referring to the rhythm of the fourteener as iambic below, its pause as a caesura, and to enjambement, I follow the example of Osborne Bennett Hardison in *Prosody and Purpose in the English Renaissance* (Baltimore: The Johns Hopkins UP, 1989).

<sup>8</sup>See the discussion of Latin syntax in the section on Phaer's fourteeners below. The affectation of Latin syntax was among Gascoigne's targets in "Certayne Notes of Instruction" where he advised poets that "You shall do very well to vse your verse after thenglishe phrase, and not after the maner of other languages"; he goes on to use nouns preceding adjectives as a specific example (Smith I:53).

<sup>9</sup>As Hardison explains: "A line of dactylic hexameter has a theoretical maximum of seventeen syllables (the last foot is always two rather than three syllables), but the norm is lower because of the substitution of spondees for dactyls. A fourteener has, on the average, about the same number of syllables" (*Prosody and Purpose* 198).

<sup>10</sup>For the translation "movement," see, for example, Richard Foster Jones, *The Triumph of the English Language* (Oxford: OUP, 1953); Henry Burrows Lathrop, *Translations from the Classics into English from Caxton to Chapman 1477-1620* (1933; New York: Octagon Books, 1967); and F. O. Matthiessen, *Translation: An Elizabethan Art* (Cambridge, MA: Harvard UP, 1931).

<sup>11</sup>"Maister Phaers Conclusion to his interpretation of the Aeneidos of Virgill," *The Aeneid of Thomas Phaer and Thomas Twyne: A Critical Edition*, ed. S. Lally (New York: Garland P, 1987) 296 (reference will be to this edition).

<sup>12</sup>Vergil's text reads:

Laocoon, ductus Neptuno sorte sacerdos,  
solemnis taurum ingentem mactabat ad aras.  
ecce autem gemini a Tenedo tranquilla per alta  
(horresco referens) immensis orbibus angues  
incumbunt pelago pariterque per litora tendunt:  
pectora quorum inter fluctus arrecta iubaeque  
sanguineae superant undas; pars cetera pontum  
pone legit sinuatque immensa volumine terga. (ii.201-09)

(Reference is to the Loeb edition, *Virgil*, ed. and trans. H. Rushton Fairclough, 2 vols. [Cambridge, MA: Harvard UP, 1965].)

<sup>13</sup>While Phaer occasionally uses words like "shoven" or "shog" which strike modern readers as coarse and undignified, he is a model of linguistic decorum in comparison with a translator like John Studley in whose translations of Seneca, it is not unusual to find lines like this description of Cerberus in the underworld:

On Cerber black the Tartar Tike the sonne did shine with awe,  
And he with steaming Goggle eyes hath glyed upon the soone:

(*Hercules Cetaeus*, *Seneca His Tenne Tragedies*, ed. Thomas Newton [1581], with an introd. by T. S. Eliot, vol. 2 [New York: AMS Press, 1967] 194). (For discussion of the language policy of the early Elizabethan translators, see my forthcoming book, *Shakespeare's Ovid and Arthur Golding*.)

<sup>14</sup>Golding, as we see in a line like, "And bending into bunchie boughts his bodie forth he haies," which is quoted below had a greater partiality for alliteration than Phaer, while the young translators of Seneca in the sixties were quite carried away with the device and in their work, one moves into an alliterative world of "Goblines grimme" and "pipling puffed."

<sup>15</sup>For details, see the Latin section, "Brevissima Institutio," in William Lily's *Short Introduction of Grammar*, ed. Vincent J. Flynn, rpt. of the 1567 ed. (Delmar, NY: Scholars' Facsimiles & Reprints, 1945), and John Brinsley, *Ludus Literarius or the Grammar Schoole*, ed. E. T. Campagnac (Liverpool: Liverpool UP, 1917) 158-65; for discussion, see T. W. Baldwin, *William Shakspeare's Small Latine & Lesse Greeke*, vol. 2 (Urbana: U of Illinois P, 1944) 256-70.

<sup>16</sup>Brinsley's view is that "the making of a verse, is nothing but the turning of words forth of the Grammatical order, into the Rhetoricall, in some kinds of metre; which we call verses" (192).

<sup>17</sup>"Grammatical order" would read "*Caesar occupavit civitatem munitissimam hostium.*" (All examples and "precepts" are taken from Brinsley 158-62.)

<sup>18</sup>Barnabe Googe, "An Epitaph on Maister Thomas Phaer," s.p.

<sup>19</sup>William Webbe, "A Discourse of English Poetrie" (1586) (Smith I:256).

<sup>20</sup>The relevant passage in Ovid reads:

Quem postquam Tyria lucum de gente profecti,  
Infausto tetigere gradu, demissaque in undas  
Urna dedit sonitum, longo caput extulit antro  
Caeruleus serpens, horrendaque sibila misit.  
Effluxere undamque manibus, sanguisque reliquit  
Corpus, & attonitos subitus tremor occupat artus.  
Ille volubilibus, squammosos nexibus orbes  
Torquet, & immenso saltu sinuatur in arcum.



At media plus parte leves erectus in auras  
 Despecit omne nemus, tantoque est corpore, quanto  
 Si totum spectes, geminas qui separat Arctos.  
 Nec mora Phoenicas, sive illi tela parabant,  
 Sive fugam, sive ipse timor prohibebat utrumque,  
 Occupat hos morsu, longis complexibus illos,  
 Hos necat afflatu, funesta tabe veneni. (iii.35-49)

(Quotation of *Metamorphoses* is from a standard sixteenth century edition containing the notes of Regius and Micyllus, *Metamorphoseon Pub. Ovidii Nasonis* [Venice, 1547].)

<sup>21</sup>Focusing on the sentence as the key unit was by no means unusual; consider an example from Googe:

But wonder more may Britain great, where Phaer did flourish late,  
 And barren tongue with sweet accord reduced to such estate  
 That Virgil's verse hath greater grace in foreign foot obtained  
 Than in his own, who whilst he lived each other poet stained.  
 ("An Epitaph on Maister Thomas Phaer")

<sup>22</sup>Cf. Talia quaerenti iam non hirsutus amictu,  
 Iam suus, & spinis conserto tegmine nullis  
 Fatur Achaemenides . . . (xiv.165-67)

<sup>23</sup>Cf. Sed certe sonitusque pedum terrebat, & ingens  
 Crinales vittas afflabat anhelitus oris.  
 Fessa labore fugae, fer opem, deprendimur, inquam,  
 Armigerae Diana tuae, cui saepe dedisti  
 Ferre tuas arcus inclusaque tela pharetra. (v.616-20)

<sup>24</sup>Mid-Tudor poets regularly found the fourteener too capacious, of course, but Golding's lines are unusually wordy and his "devices" and the frequent repetition in his lines very noticeable.

<sup>25</sup>Cf. Solque locum fugit, monstris exterrita coniunx,  
 Territus est Athamas, tectoque exire parabant.  
 Obstitit infelix aditumque obsedit Erinnyes,  
 Nexaque vipereis distendens brachia nodis  
 Caeseriem excussit, motae sonuere colubrae,  
 Pars iacent humeris, pars circum, pectora lapsae  
 Sibila dant, saniemque vomunt, linguis coruscant. (iv.488-94)

<sup>26</sup>See my "Notes on Marlowe and Golding," *NQ* 232 (1987): 191-93; and "Shakespeare and Golding," *NQ* 236 (1991): 492-99.

<sup>27</sup>Cf. Eveniunt optata Deae, iuvat esse sub undis,  
 Et modo tota cava summergere membra palude,  
 Nunc proferre caput, summo modo gurgite nare.  
 Saepe super ripam stagni consistere, saepe  
 In gelidos resilire lacus . . . (vi.370-74)

Golding's translation of these lines illustrates both the vivacity of his work, and also the severely limited nature of his response to Ovid's poetry. At this point, Ovid is presenting the weird spectacle of people behaving in a very strange fashion, delighting, for example, in submerging their limbs entirely in filthy marsh water ("iuvat . . . tota cava summergere membra palude"). It is not until the very end of the passage, after the changes in their bodies have been described, that we are told the exact nature of the metamorphosis in the final word of the final line, "Limosoque

novae saliunt in gurgite *ranae*' (381, italics mine). In Golding, by contrast, Ovid's weird spectacle has disappeared without trace; the peasants are clearly frogs from the very first. Consequently, the mystery of metamorphosis which is at the heart of Ovid's poem with its complex, often unpleasant connotations, and paradoxical sense of life both ending and being created, has been entirely lost. Golding who seems generally oblivious to his poetry, also captures almost nothing of Ovid's brilliant style in his translation; like other early Elizabethan translators, what he gives us is the narrative, and what makes him outstanding in his day is that he does so graphically and dramatically.

<sup>28</sup>Cf. . . . nam doctior illis  
 Ismenis Crocale sparsos per colla capillos  
 Colligit in nodum, quamvis erat ipsa solutis.  
 Excipiunt laticem Nipheque, Hyaleque, Rhanisque,  
 Et Psecas, & Phiale, funduntque capacibus urnis. (iii.168-72)

(Martindale and Brown rightly suggest that Diana's attendants in this scene "do not seem worlds away from Titania's fairy followers" [66]. For a full discussion on Golding's influence on Shakespeare's fairy world, see my book, *Shakespeare's Ovid and Arthur Golding*, to be published shortly.)

<sup>29</sup>Cf. Intonat, & dextra libratum fulmen ab aure  
 Misit in aurigam, pariterque animaque rotisque  
 Exuit, & saevis campesceuit ignibus ignes.  
 Consternantur equi et in saltu in contraria facto  
 Colla iugo eripiunt, abruptaque lora relinquunt,  
 Illic frena iacent, illic temone revulsus  
 Axis, in hac radii fractarum parte rotarum  
 Sparsa sunt late laceri vestigia currus. (ii.311-18)

<sup>30</sup>Jove takes action as the Earth finishes speaking:  
 When ended was this piteous plaint, the Earth did hold hir peace:  
 She could no lenger dure the heate but was compelde to cease.  
 Into hir bosome by and by she shrunke hir cinged heade  
 More nearer to the Stygian caves, and ghostes of persones deade. (2.383-86)

<sup>31</sup>The preceding lines read:  
 She tooke hir quiver and hir bow the which she had unbent,  
 And eke hir Javelin to a Nymph that served that intent.  
 Another Nymph to take hir clothes among hir traine she chose,  
 Two losde hir buskins from hir legges and pulled of hir hose. (3.194-97)

<sup>32</sup>The epithet is E. I. Fripp's (*Shakespeare Studies: Biographical and Literary* [Oxford, OUP, 1930] 98); his extreme assessment of the translation is condoned by the authoritative figure of T. W. Baldwin who was of the opinion that "Fripp does not think any more highly of Golding's translation than he ought" (*On the Literary Genetics of Shakespeare's Poems and Sonnets* [Urbana: U of Illinois P, 1950] 99). Elsewhere specific irritation with Golding's metrical imperfections surfaces in comments like Dover Wilson's emphatic assertion that Shakespeare "did not . . . like Golding's verse" ("Shakespeare's 'Small Latin'—How Much?" *ShS* 10 [1957]: 18).

<sup>33</sup>See "Golding's Ovid" in *The Classics and English Renaissance Poetry: Three Case Studies* (New Haven: Yale UP, 1978) 28 and 36.

<sup>34</sup>Robert Lowell, "The Muses Won't Help Twice," *Kenyon Review* 17 (1955): 319.

<sup>35</sup>Braden 29.