Connotations
Vol. 4.3 (1994/95)

Melting Earth and Leaping Bulls: Shakespeare's Ovid and Arthur Golding

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Like other Elizabethans, Shakespeare would have known Ovid's myths from his grammar school study of the poet's work which primarily centred on the *Metamorphoses*.[1] He would also have been taught a variety of interpretations of Ovidian myths as well as a miscellany of related but un-Ovidian Graeco-Roman traditions. Gathered from works such as mythography manuals, emblem books, translations, the voluminous editorial notes in contemporary editions of Ovid's poems, philosophical tracts, educational works, and dictionaries, these appendages to myth reflect the eclectic and copious nature of sixteenth century culture.[2] And as is shown by his use of works like Abraham Fraunce's *The Third Part of the Countess of Pembroke's Yvychurch* (1593), the exegesis and traditions of myth remained of interest to the dramatist in later life.[3] It is unsurprising, then, to find material from an array of secondary texts mediating and colouring Ovidian myth in his work.[4]

A small but representative illustration is provided by Richard II's comparison of himself to Phaethon as he descends to kneel before Bolingbroke:

> Down, down I come like glist'ring Phaethon,
> Wanting the manage of unruly jades.
> (*Richard II* 3.3.177-78)[5]

As the king indulges his taste for grandiose, tragic roles, the allusion to the boy who set fire to the earth and fell when he no longer had the strength to control the horses of the chariot of the Sun, primarily derives from the Latin text of Ovid's poem where Phaethon is pictured as an ill fated, glamorous figure.[6] But a debt to Golding in these lines subtly mediates Ovid; the word Shakespeare uses to convey Phaethon's

brilliance, "glist'ring," is taken from the translation where it is used on several occasions but never applied to the boy himself. And its first and most striking use is when the Sun god voluntarily removes his own crown,

> putting off the bright and fierie beames
> That glistred rounde about his heade like cleare and golden streames (2.53-54)[7]

before embracing the mortal who will take his place, and, in Golding's words, "*usurpe* that name of right" (48, italics mine).[8] Soon his successor will cause chaos, blinded by "the glistring light" (231) so that all the earth "with flaming fire did glistre" (320), "*Bicause he wanted powre to rule*" the "charge" he took "in hand" (221, italics mine). Richard's apparently glamorous epithet for Phaethon, therefore, carries ominous connotations of impending disaster. And as the king kneels speaking "like a frantic man" (3.3.184) before Bolingbroke, the political moral Golding drew from the myth is echoing in the background:

> how the weaknesse and the want of wit in magistrate
> Confoundeth both his common weale and eeke his owne estate
> (*Epistle* 75-76)

Richard's reference to the horses as "unruly," a word which could carry the political meaning of "not amenable to government" (*OED*), also recalls the tradition that the uncontrollable horses pulling Phaethon's chariot represented the rebellious subjects who destroy the prince. Shakespeare could have known this from a number of sources,[9] but, given Richard's neurotic character and histrionic make up, Abraham Fraunce is the likeliest. In his interpretation of the myth, Fraunce not only sees Phaethon as a youthful "magistrate" ruined by his rebellious subjects, represented by the "fierce and outragious" horses, but also describes him as one of those who "by their owne wishes procured their owne confusion," and whose "ambitious conceit" served only "to comfort his destruction."[10]

Finally, the description of the horses of the Sun as "jades" is taken from an Elizabethan translator whose work Shakespeare knew well and who was himself so fascinated by the Phaethon story in Ovid that he repeatedly introduced it, often without the least justification, into his

translations of Seneca. In *Hercules Oetaeus*, John Studley once again shows his fondness for the story with a digression in the Chorus to Act Two where, as Phaethon loses control of the horses:

> While he from wonted wayes his *Jades* doth jaunce.
> Amonge straunge starres they pricking forward praunce,
> Enforcing them with Phoebus flames to frye,
> Whose roaming wheeles refuse the beaten rutt:
> Thus both himselfe, and all the Cristall skye
> In peril of the soulthring fyre he put. (Italics mine)[11]

This passage occurs as the Chorus, taking up a familiar theme in Seneca, laments the dangers attending kings "every time the sunne at West goes downe, / They looke another man should clayme the Crowne"; the poor man to whom "Fortune hath bequeath'de a slender share," can drink at leisure from a "woodden dishe" while a king who sups from the "goulden cup,"

> . . . ever as hee liftes his head and drynkes,
> The rebelles Knyfe is at his throate hee thinkes.[12]

And moments before he makes the Phaethon comparison, Richard, his mind filled with "sad stories of the death of kings," had expressed his desire to exchange his "gorgeous palace for a hermitage," and his willingness to give "My figured goblets for a dish of wood" (3.3.149).

Richard's Phaethon allusion thus reflects the dramatist's awareness of the price that the king, Bolingbroke, and England will have to pay for the surrender of the crown. And its rich, dense language is redolent of deposition, rebellion, and disaster because Shakespeare is characteristically drawing on a range of secondary works to mediate and colour Ovidian myth. And as he does in this example, Arthur Golding often features prominently among such secondary texts; Shakespeare knew the translation well and it offered its own quite distinctive interpretation of the *Metamorphoses*. But besides contributing, along with other works, to the rich and complex texture of Shakespeare's Ovid, there were also occasions, as two examples will show, when it suited the dramatist's purpose for Golding alone to mediate Ovidian material.

a) The Melting Earth

Subscribing to the belief that the Bible was the inspiration for the *Metamorphoses*,[13] Golding, as he explains at some length in the *Epistle* to his translation, attached particular importance to the Pythagorean Sermon in Book Fifteen; in his view, Ovid's philosophical summation of the ever changing world of his poem contained important "shadowy" and "veiled" Christian doctrine.[14] When he comes to translate it, however, committed as ever to the sense of each line of Ovid's text, he characteristically refrains from explicit or interjected comment on its content; but it is also characteristic that he cannot resist occasionally, implicitly pointing the reader in the direction of its real, hidden meaning. There is no system or pattern to these "pointers"; indeed, their being intermittently scattered through his text on a random, ad hoc basis is also, unfortunately, characteristic of Golding who, working at speed, rarely paused to think things through.[15] Thus, for example, after conveying the picture of life passing endlessly between birds, animals, men, plants, and faithfully rendering expressions like "*Omnia mutantur, nihil interit*" (xv.165; "All things doo chaunge. But sure nothing dooth perrish" 15.183), Golding deliberately mistranslates "*omnis . . . vagans formatur imago*" (xv.178). This literally means "everything is formed with a changing or wandering nature," but from being a phrase which takes the reader to the heart of the pagan philosophy being expounded, it suddenly becomes the very different and very Christian sentiment "every shape is made too passe away" (15.198). This occurs in the midst of a discussion of transmigration where it is not only totally out of place but positively subversive. And some time later, after further description of universal change, time and renewal, when Ovid concludes that in this world all moments and actions are renewed and repeated ("*momentaque cuncta novantur*" xv.185), Golding again exercises Christian licence. Translating as "Eche twincling of an eye / Dooth chaunge" (15.205-06), he implicitly invites the reader to compare Ovid's world of constant change to the very different scenario of the Last Day when "we shall all bee changed / In a moment, in the twinkling of an eie" (1 Corinthians 15.51-52).[16]

Later in the Sermon, when Ovid, after describing change in the seasons of the year and in man's life, tells how the elements themselves mutate upwards,[17] the same instincts are at play. Ovid's text reads:

> Alta petunt, Aer atque Aere purior ignis.
> Quae quamquam spatio distant, tamen omnia fiunt
> Ex ipsis, & ipsa cadunt, resolutaque tellus
> In liquidas rarescit aquas, tenuatus in auras,
> Aeraque humor abit, demptoque quoque pondere, rursus
> In superos aer tenuissimus emicat ignes. (xv.243-47)

and this becomes:

> The other cowple Aire and Fyre the purer of the twayne
> Mount up, and nought can keepe them downe. And though there doo remayne
> A space betweene eche one of them: yit every thing is made
> Of themsame fowre, and intoo them at length ageine doo fade.
> The earth resolving leysurely dooth melt too water sheere,
> The water fyned turnes too aire. The aire eeke purged cleere
> From grossenesse, spyreth up aloft, and there becommeth fyre.
> (15.266-72)[18]

What has aroused Golding's christianising instinct here is the prospect of a form of earthly life being refined and purified before rising up irresistibly to heaven in a final, fiery form. And in his version, this process begins with the biblical image of the melting earth. Ovid had written that the earth "rarefied" into water ("*tellus / In liquidas rarescit aquas*" xv.244-45), an image which particularly impressed later distinguished English translators of the *Metamorphoses*.[19] But Golding forfeits the sense of refinement in the Latin verb, opting instead for "The earth . . . dooth *melt too* water sheere" (15.270, italics mine). This recalls examples such as Amos 9:5 where, having created "his globe of elements in the earth," in order to punish the wicked, "the Lord God of hostes shal touche the land, and it shal *melt away* . . . & shall rise wholy like a flood"; or Psalm 46 where, against the backcloth of a changing world—"thogh the earth be moved, and thogh mountaines fall into the middes of the sea," the power of the Almighty is such that when "the nations raged, & the kingdomes were moved, God thundred, & the *earth melted*" (italics mine).[20]

Elizabethan writers were fond of the Pythagorean Sermon and Shakespeare, who, like Spenser, knew it in both the original Latin and in the translation, was particularly attracted by Golding's image of the melting earth.[21] He uses it on several occasions to signify the passing of time and universal change: there is the ailing Henry IV's wish,

> O God, that one might read the book of fate,
> And see the revolution of the times
> Make mountains level, and the continent,
> Weary of solid firmness, *melt itself*
> Into the sea . . . . (2 *Henry IV* 3.1.44-48, italics mine)

This echoes not only the theme of the Pythagorean Sermon but also details like how "mountaynes hygh" are made "levell ground" (291-92) or have "intoo sea beene worne" (293). And in *Troilus and Cressida*, Ulysses in his speech on degree, states that were discord to prevail,

> Each thing *melts*
> In mere oppugnancy; the bounded waters
> Should lift their bosoms higher than the shores,
> And make a sop of all this solid globe . . . . (1.3.110-13, italics mine)[22]

But more intriguing is his use of the image of the melting earth to depict changes not in the outside world but in man himself. Thus with Rome at his mercy, Coriolanus confesses at the approach of his mother, wife, and son, as they come to plead for clemency, that,

> I *melt*, and am not
> Of stronger earth than others.
> (*Coriolanus* 5.3.28-29, italics mine)

Primarily, he is confessing that the difference on which he has based his proud life, is now lost, and like other men, he is not constant. Yet in his weakness, and he presumably dissolves into tears, Coriolanus is paradoxically also becoming richer for a process of refinement has begun in him.

And, of course, the image is used again in the play in which the refinement of the elements is a major theme, most notably in Antony's magnificent opening declaration of love for Cleopatra:

> Let Rome in Tiber *melt*, and the wide arch
> Of ranged empire fall. Here is my *space*,
> Kingdoms are clay. Our dungy earth alike
> Feeds beast as man. The nobleness of life
> Is to do thus; when such a mutual pair
> And such a *twain* can do't—in which I bind
> On pain of punishment the world to weet
> We stand up peerless.
> (*Antony and Cleopatra* 1.1.35-42, italics mine)

And it is not only a matter of a single image here for, as is indicated by the italicised words, the passage from Golding cited above is an important subtext for the speech, underlying its structure and giving complex richness to its language.[23] Here, too, the image of earth melting into water begins a process of refinement, a purging process in which the lovers, too, will be free from "grossenesse." And while at one level, the word "twain" has associations with marriage,[24] at another, in the context of a speech dealing with the refining of earthly life, it echoes the "twayne" of Golding's passage and signifies the two superior elements, "Aire and Fyre." Shakespeare is thus associating Antony and Cleopatra with air and fire from the beginning, yet like the speech, magnificent though it is, this identification has at this stage an air of unreality about it. Cleopatra's teasing comment on the speech, "Excellent falsehood" (40), is not without truth; its unreal, fanciful nature is reflected in the debt to the hyperbole of love poetry, most patently in the closing lines where the world is pictured as being at their beck and call and punishable as if it were their servant. And for Antony, at this point, of course, kingdoms are not "clay," he does indeed care about Rome and empire, and Cleopatra is not his "space" in the absolute sense he implies.

The irony is that the speech is prophetic of Antony's fate, the play's action translating what has been amorous fancy into reality: "the wide arch / Of rang'd empire" does indeed fall for him, and caught and degraded in the "toils" of the real world, more and more Cleopatra becomes his only "space." Yet when their politically disastrous love has shamed him, the paradox of the play is that it is also revealed as glorious and transcendent. And once again, in the play's finale, as in its beginning, we have an implicit picture of the mutating and ascending elements.[25] This time, however, the lovers' refinement is not simply

in fancy; nor is the process truncated, ending with their merely standing up "peerless" on the "dungy" earth. Beginning with Cleopatra's memorable expression at the death of Antony:

> O see, my women:
> The crown o' th' earth doth *melt*.
> (4.16.64-6, italics mine)

the queen herself rises above the "drosse" of earthly life, as the elements do in Golding, and prepares to follow her "man of men" and "mount up" to heaven, declaring as she approaches her own death:

> I am fire and air; my other elements
> I give to baser life . . . . (5.2.284-85)

The profundity and mystery of Shakespeare's great lovers, therefore, derives in some part from Ovid's "Pythagoreanism" as it was mediated by Arthur Golding. Like the Pythagoras of Book Fifteen of the *Metamorphoses*, "though distant from the Goddes," in their complex love, Antony and Cleopatra come "neere / To them in mynd" (15.69-70) and see "the things which nature dooth too fleshly eyes denye" (71); like Pythagoras, too, they finally resolve "too leave the earth," "this grosser place," and "in the clowdes too flye" (164-65) and to spend their time,

> looking downe from heaven on men that wander heere and there . . . (167)

b) Leaping Bulls

In the final scene of *Much Ado About Nothing*, when he meets the Prince and Claudio for the first time since their estrangement, Benedick's sombre, "February face" prompts Claudio to remark:

> I think he thinks upon the savage bull. (5.4.43)

This recalls the Prince's earlier reference to the proverbial "'In time the savage bull doth bear the yoke'" (1.1.241-42), the inference being that

Benedick is preoccupied with marriage and gloomy because it is the fate of husbands to wear horns. And Claudio continues:

> Tush, fear not, man, we'll tip thy horns with gold,
> And all Europa shall rejoice at thee
> As once Europa did at lusty Jove
> When he would play the noble beast in love.

to which Benedick replies:

> Bull Jove, sir, had an amiable low,
> And some such strange bull leap'd your father's cow
> And got a calf in that same noble feat
> Much like to you, for you have just his bleat.
> (5.4.42-50)

Such witty, bawdy banter is to be expected among courtiers, but notwithstanding the lightness of its tone and the fact that it comes only moments before the play's happy and harmonious finale, within the overall context of Shakespeare's "dark" comedy, it is disconcerting. Based on the premise that women are inevitably adulterous in marriage, Claudio's mockery of Benedick includes the startling image of a woman relishing the prospect of a divine bull making love to her, Europa, the daughter of King Agenor, rejoicing as "lusty Jove" in the bovine shape he has assumed, prepares to "play the noble beast in love." And Benedick, taking his cue from this, fashions his insulting riposte with the even more outlandish image of a woman, the Countess who is Claudio's mother, giving birth after copulating with "some strange bull," an image recalling the story of the Cretan queen, Pasiphae, and another "savage bull."[26] Jocular though this interchange is, it is also an uncomfortable reminder of the play's icy, misogynistic undercurrent, its imagery of high born women satisfying their sexual appetites with cattle recalling the comparison of their sex with "pamper'd animals / That rage in savage sensuality" (4.1.60-61).

And if the source for the passage is examined, its disconcerting implications are underscored. It is based on a favourite passage for Elizabethan writers, Arachne's tapestry in Book Six of the *Metamorphoses*,[27] and again Shakespeare is using Golding to mediate Ovid.

Arachne's tapestry begins by revealing Jove deceiving Europa "in shape of Bull," and then assuming a series of other forms with Asterie, Leda, Antiope, Alcmena, Danae, Aegina, Mnemosyne, and Proserpine. But the dramatist has selected details not from the escapades of "Bull Jove" himself but the god with whom Arachne next deals:

> She also made Neptunus *leaping* by
> Upon a Maide of Aeolus race *in likenesse of a Bull,*
> And in the streame Enipeus shape begetting on a trull
> The Giants Othe and Ephialt, and in the shape of Ram
> *Begetting one Theophane Bisalties ympe with Lam,*
> And in a *lustie* Stalions shape she made him covering there
> Dame Ceres with the yellow lockes . . . (6.141-47, italics mine)[28]

Here we have the "lustie" god in the shape of a "leaping" bull, and the procreation of bleating young animals. But incidental verbal echoes are far less important than the meaning Golding sees in this revelation of the erotic escapades of the pagan gods.

The girl intended the pictures she wove into her tapestry as a revelation of the degeneration and debauchery to which gods could be reduced by lust. For the Renaissance, however, her tapestry took on a range of meanings: it could be interpreted scientifically as the mixture of the higher and lower elements that created all life;[29] its features could be read as spiritual allegory, "Danae may represent mans soule, and Iupiters golden showre, the celestiall grace and influence";[30] and even if a moral reading was adopted, as Spenser's treatment of the motif in the House of Busyrane shows,[31] the richness and profusion of the scene tempers any narrow condemnation. The views of Golding, however, were extreme and exceptional; a passionate Calvinist, he regarded the flesh as "a sinke of sinne and cage of unclennesse," and in the Preface to his translation, in the course of expounding a narrow, moralistic reading of Ovid's poem, he is especially outraged by this passage. Who,

> . . . seeing Jove (whom heathen folke doo arme with triple fyre)
> In shape of Eagle, bull or swan too winne his foule desyre? (33-34)

he asks, "would take him for a God?" The answer he arrives at is that the deities depicted by Arachne are not gods at all but allegorical figures for men whose nature is so prone to vice that they habitually sink to

the level of "brutishe beasts" for lust. And in a passage that immediately follows in which he identifies different classes of his own society with different gods, he specifically identifies Jove with "all states of princely port" (59), using the allegory to launch an attack on aristocratic excesses.

As his romantic comedy draws to its end, therefore, Shakespeare is thinking of an erotic Ovidian tapestry which significantly became a spider's web when its creator met her eventual fate, and which for Golding, was an illustration of the depravity of the flesh and of the deceitful, degrading, and lustful nature of love for princes. One is led to reflect not only on the irony of an apparently casual phrase like the "noble *beast* in love," but also on what deceit and degradation love *almost* proved for the princely faction in the play. Returned from the wars where they had covered themselves in glory, when they involve themselves in love, Don Pedro and his companions are all but overthrown. An ironic undertone is also added to the moment when Don Pedro singles Hero out in the masked revel:

> DON PEDRO My visor is Philemon's roof. Within the house is Jove.
> HERO Why then your visor should be thatched.
> DON PEDRO Speak low if you speak love. (2.1.88-91)

This is a charming moment, recalling from Golding the gods and Philemon and Baucis.[32] But this Jove in the person of a prince, has come to earth and is humbling himself not to receive homely entertainment and tribute, but to involve himself in love by initiating the affair between Claudio and Hero. And as he does so, appearance and reality are confused for the first but by no means the last time in the play. Moreover, although the affair eventually ends happily, from the outset love involves him and his companions in a *web* of deceit and humiliation. There are the immediate suspicions of broken trust followed by actual treachery; the young men are involved in degrading squabbles with old men and in the similarly demeaning and potentially deadly quarrels among themselves; and all the while, as their situation deteriorates, they have before them at least the illusion that love is no more than "savage sensuality."

As *Much Ado About Nothing* finally breaks free from its dark mood and moves towards its end, with Golding's acerbic Ovid in mind,

Shakespeare is recalling the monstrous vision of love and of women glimpsed earlier in the play. His doing so does not puncture the happy mood of the final denouement, of course, but it does show his continued awareness of the potentially sinister nature of love and of women. And shortly after writing this "dark" comedy, when the chill fell on his imagination, this vision of love and women as monstrous and depraved was to become a central feature of his work in the great tragedies. The archetypal figure of the prince in the dramatist's work will reject love with deep seated loathing; and whereas savage denunciations of women are transient and illusory in *Much Ado*, they take on a frightening permanence and reality in the sexually voracious "Centaurs" of Lear's agonised world.

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NOTES

[1]At Eton, Winchester, and Westminster, for instance, Elizabethan schoolboys first encountered Ovidian myth in the fourth or fifth form, where they began a study which, besides the *Metamorphoses*, involved the *Fasti*, *Tristia*, and the *Heroides*; see T. W. Baldwin, *Shakspere's Small Latine & Lesse Greeke*, 2 vols. (Urbana: U of Illinois P, 1944) 1: 339 ff.

[2]Baldwin, for instance, refers to the use of the most popular of the mythography manuals, Natalis Comes' *Mythologiae*, and of the emblem books, Alciati's *Emblemata*, in the grammar school (1: 421 and 436).

[3]Fraunce's work consists of a series of loose translations of episodes from the *Metamorphoses*, each followed by a recital of "their auncient descriptions and philosophicall explications." For recent examples of Shakespeare's use of Fraunce, see my "O brave new world: Abraham Fraunce and *The Tempest*," *ELN* 23 (1986): 18-23, and "Two Notes on Shakespeare and the Translators", *RES* 38 (1987): 523-26.

[4]For valuable recent work on Shakespeare and Ovid, see William Carrol, *The Metamorphoses of Shakespearean Comedy* (Princeton: Princeton UP, 1985); L. Barkan, *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism* (New Haven: Yale UP, 1986); and Jonathan Bate, *Shakespeare and Ovid* (Oxford: Clarendon, 1993).

[5]Reference is to *The Complete Oxford Shakespeare*, ed. S. Wells and G. Taylor (Oxford: OUP, 1987).

[6]The final word on Phaethon in the Latin text, for instance, is a tribute to his daring; it comes in his epitaph which reads, "Hic situs est Phaethon currus auriga paterni / Quem si non tenuit, magnis tamen excidit ausis" (ii.327-28; "Here lies Phaethon, the driver of his father's chariot, who, if he did not succeed, nevertheless dared great things"). Reference is to a standard sixteenth century edition of Ovid's poem containing the notes of Regius and Micyllus, *Metamorphoseon Pub, Ovidii Nasonis* (Venice, 1545).

[7]Reference is to *The xv Bookes of P.Ovidius Naso, entytuled Metamorphosis, translated oute of Latin into English meeter, by Arthur Golding Gentleman* (London, 1567), ed. W. H. D. Rouse (London, 1904; rpt. Centaur Press, 1961).

[8]In its ironic undertones, "glist'ring" compares with the debt to Golding in that other well known reference to the Phaethon myth where in her impatience for Romeo's arrival, Juliet refers to the boy as a "waggoner":

> Gallop apace, you fiery footed steeds,
> Towards Phoebus' lodging. Such a *waggoner*
> As Phaeton would whip you to the west
> And bring in cloudy night immediately. (3.2.1-4)

The word recalls the precise moment of the boy's death in the translation where, with the world in flames, Jove takes action:

> 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 . . . (2.293-95, italics mine)

Like Phaethon, Romeo and Juliet will be struck down at the high point of their young lives.

[9]See, for example, Alciati's *Emblema LVL*, "In temerarios" (*Emblemata Cum Commentariis*, ed. S. Orgel [New York: Garland, 1976] 264), or Georgius Sabinus, *Metamorphosis Seu Fabulae Poeticae* (Frankfurt, 1589), ed. S. Orgel (New York: Garland, 1976) 55-57.

[10]For Fraunce's interpretation of Phaethon, see *The Golden Book of the Leaden Gods: The Third Part of the Countess of Pembrokes Yvychurch entituled Amintas Dale: The Fountaine of Ancient Fiction*, ed. S. Orgel (New York: Garland, 1976) 35^{r}-37^{r}.

[11]Reference is to *Seneca His Tenne Tragedies* edited by Thomas Newton (1581), ed. in 2 vols. by Charles Whibley with an Introduction by T. S. Eliot, vol. 2 (London: Constable, 1927) 217.

[12]*Seneca His Tenne Tragedies* 216.

[13]See the *Epistle* where the translator discusses the long held belief that Ovid had taken the "first foundation of his woorke from Moyses wryghtings" (340 ff.). For a discussion of the tradition that Moses pre-dated classical literature and was the source of all the wisdom of the ancients, see D. C. Allen, *Mysteriously Meant* (Baltimore: Johns Hopkins UP, 1970) 5 ff.

[14]See the *Epistle* 22-66.

[15]For evidence of his working at speed and the carelessness that consequently blemishes the translation, see my discussion of his metre ("Lively, Dynamic, but Hardly a Thing of 'rhythmic beauty': Arthur Golding's Fourteeners," *Connotations* 2 [1992]: 205-22) and of his translation of Actaeon's dogs ("Arthur Golding and the Elizabethan Progress of Actaeon's Dogs," *Connotations* 1 [1991]: 207-23).

[16]Three lines later, Golding also contributes to the random Christian colouring of his translation of the Sermon, describing how the *"daystarre* cleere and bright" banishes the darkness at dawn (209); as readers of the Geneva Bible would know, the "worde of the Prophetes" is "as unto a lyght that shineth in a darke place, until the day dawne, and the dayestarre arise in your hearts," which a marginal note identifies "Meaning Christe the sunne of iustice, by his Gospel" (2 Peter 1:19, italics mine; reference is to *The Geneva Bible: A Facsimile of the 1560 Edition* [Madison: U of Wisconsin P, 1969]).

[17]Although presented as Pythagoras' Sermon to Numa (xv.75-478), the sermon does not represent anything like the philosopher's teachings; in fact, apart from the doctrine of transmigration, it owes very little to Pythagoras. For example, the flow of life from one form to another derives from Heraclitus, the nature of the elements from Stoic philosophy. The "Pythagorean" sermon is actually a fabric of diverse philosophical materials woven together by Ovid to provide a suitably profound finale for his poem. For a discussion of the various philosophies involved, see P. de Lacy, "Philosophical Doctrine and Poetic Technique in Ovid," *Classical Journal* 43 (1947): 153-61.

[18]"The earth resolving leysurely" in these lines means resolving "slowly," not "at its leisure"; the word was not used in that sense until the seventeenth century (*OED*).

[19]Cf. George Sandys, "Earth to Water rarifies . . .," and John Dryden, "Earth rarefies to dew . . ." (15.374). Reference is to *Ovids Metamorphosis Englished, Mythologiz'd, and Represented in Figures* (1632), ed. S. Orgel (New York: Garland, 1976) and *Ovid: Translated by Dryden, Pope, Congreve, Addison and Others* (London: A. J. Valpy, 1833).

[20]In fact, there is a small cluster of images with biblical associations in these lines: in response to "Who shal abide the day of his coming?" Christ is pictured as "a *purging* fyre" to "trye and *fine*" men (Malachi 3:2-3); in Psalm 107 the watery elements "*mount up* to heaven" (26); in Isaiah "we all do fade like a leafe" (64:6); and in 2 Peter, as a prelude to the general ascent into heaven on the Last Day, "the elements shall melte" (3:10).

[21]For Spenser's use of Golding's version of the Pythagorean Sermon, see Brents Stirling, "Two Notes on the Philosophy of Mutabilitie," *MLN* 50 (1935): 154-55, and my "Spenser and Arthur Golding," *N&Q* 32 (1985): 18-21.

[22]Like the New Arden editor, Kenneth Palmer, I here follow the Q reading (see *Troilus and Cressida* [London: Methuen, 1982] 129); the Oxford editors prefer the F reading of "Each thing *meets*."

[23]In the translation, Golding's passage is also prefaced by an account of the way the earth provides food for man, beast and bird, and a declamation of its "filthye drosse" (15.216; "terrae . . . contagia," xv.195); and it is followed by a denunciation of "tyme, the eater up of things" (257), which leads into a disquisition on the transience of empires including "The Citie Roome" on "the banke of Tyber" (476).

[24]Cf. "For this cause shall a man leave father and mother, and shall cleave to his wife, and they *twain* shall be one flesh" (Mt 19:5, italics mine).

[25]An interesting variation on the motif had also been used earlier when, hearing of Antony's marriage to Octavia, and believing herself betrayed, the embittered Cleopatra wishes for universal degeneration: "Melt Egypt into Nile! and kindly creatures / Turn all to serpents!" (2.5.78-79).

[26]Ovid's lines on Pasiphae and her "savage bull" read: "te vere coniuge digna est / Quae torvum ligno decepit adultera taurum / Discordem utero fetum tulit (*Met.* viii.131-33; "A worthy wife for you is the adulteress who deceived the savage bull with that wooden structure and bore a hybrid child in her womb").

[27]As the *Anatomy of Absurditie* (1589) shows, however, Elizabethan writers were often shaky when it came to matters of detail in such mythological set pieces; Nashe is discussing the perversity and inconsistency of women:

> What shall I say? They have more shifts than Iove had sundry shapes, who in the shape of a Satyre inveigled Antiope; tooke Amphitrios forme, when on

> Alcmena he begat Hercules; to Danae he came in a showre of gold; to Io like a Heyfer; to Aegine like a flame; to Mnemosyne like a Sheephearde; to Proserpina like a Serpent; to Pasiphae like a Bull; to the Nimph Nonacris in the likeness of Apollo. (*The Works of Thomas Nashe*, 5 vols., ed. R. B. McKerrow [1904-10], reprint ed. F. P. Wilson, vol. 3 [Oxford: OUP, 1958] 312)

Jove never was associated with Proserpina "like a Serpent," nor with Pasiphae as a bull, and there was no "Nimph Nonacris." "Nonacria" was Arcadia and Nashe is confusing one of Jove's other victims, Callisto, with her place of origin; she is introduced into the *Metamorphoses* as an Arcadian maiden ("virgine Nonacrina," ii.409) and Jove seduces her disguised not as Apollo but as the goddess upon whom she attends, Diana.

[28]Ovid's text reads,

> Te quoque mutatum torvo Neptune iuvenco
> Virgine in Aeolia posuit. tu visus Enipeus
> Gignis Aloidas, aries Bisaltida fallis.
> Et te flava comas frugum mitissima mater
> Sensit equum . . . . (vi.115-19)

("You also, Neptune, she pictured, changed to a savage bull with the Aeolian virgin. As Enipeus, you beget the Aloidae, deceive Bisaltis as a ram. And the golden haired and most gentle mother of the corn knew you as a horse . . . .")

[29]See Sabinus, for example, 191[r].

[30]Abraham Fraunce 36[r].

[31]See *The Faerie Queene* 3.11.30-45.

[32]Golding writes of Philemon and Baucis' cottage that "The roofe therof was thatched with straw and fennish reede" (8.806), and Don Pedro's line not only echoes the translation but is also a fourteener which is Golding's metre.