

## Arthur Golding and the Elizabethan Progress of Actaeon's Dogs

ANTHONY BRIAN TAYLOR

It was as the Elizabethan Age opened that Actaeon's dogs set foot in English for the first time with Arthur Golding's translation of *Metamorphoses*.<sup>1</sup> Golding's work reflects the impoverished poetic milieu of the fifteen sixties with its rough, earthy vocabulary, and inflexible, ungainly metre. It also reflects the limited contemporary response to Ovid; like other mid-Tudor Englishmen, Golding had little appreciation of Ovid as the pagan poet of the flesh—his interest is liable to pall rather quickly when faced by elaborate descriptions of beautiful youths by pools or nymphs in flight before gods. And in an era when English was in a "barbarous" state, struggling to establish itself as a literary language, Golding, as might be expected, conveys almost nothing of the wit and verbal brilliance with which Ovid's poem is presented. But give him a scene of action, Phaethon "reeling" in terror as he loses control of the "fierifoming Steedes" of the Sun, Cadmus "crashing the steele" between the teeth of the monstrous Snake of Mars, Achemenides "trembling like an aspen leaf" as the Cyclops savagely devours victims "yit more than half alive," and he is in his element.<sup>2</sup> His other great joy is the countryside; he has a real interest in country people, the way they speak and the way they live—anyone curious about life in a sixteenth-century cottage should turn to Book Eight of his translation and the story of Baucis and Philemon (802-902), and at times he can display a naturalist's eye, noting fine details like the "fine red string a crosse the joyntes" in a swan's webbed feet (2.468), or the delicacy and texture of the "shere and velume wings" with which bats "hover from the ground" (4.506).

He also has an Elizabethan's delight in hunting, an activity in which the two strengths of his work, the love of action and the love of the countryside, are happily married. His vivid and knowledgeable

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treatment of hare coursing (see 1.649-58 and 7.1010-21) is cited by those seeking authorities on the sport in the sixteenth century,<sup>3</sup> but it is his enthusiasm for the hunt itself that is paramount. An Essex man and member of a rich merchant family, whose sister had married the Earl of Oxford, an occasional courtier himself and friend of the great men of his time, Arthur Golding had doubtless ridden to hounds many a time.<sup>4</sup> And his version of the greatest hunting episode in *Metamorphoses*, the Actaeon story, was to stamp itself on the English imagination. There would be far more sophisticated translators of Ovid's poem who were much more alive to its style and quality than Golding but there was none, by reason of interest and temperament, who could have afforded the most celebrated pack of hounds in literature a more vigorous and memorable entry.

## I

The dogs first come into view when the "finders" pick up their transformed master's trail, and,

Blackfoote first of all  
And Stalker special good of sent began aloud to call. (3.245-46)<sup>5</sup>

Then "all the kennel" rapidly follow:

Spy, Eateal, Scaledcliffe, three good houndes comne all of *Arcas* kinde.  
Strong Kilbucke, currish Savage, Spring, and Hunter fresh of smell,  
And Lightfoote who to lead a chase did beare away the bell.  
Fierce Woodman hurte not long ago in hunting of a Bore  
And Shepeheird woot to follow sheepe and neate to fielde afore.  
And Laund a fell and eger bitch that had a Wolfe to Syre:  
Another brach calde Greedigut with two hir Puppies by hir.  
And Ladon gant as any Greewnd a hownd in *Sycion* bred,  
Blab, Fleetewood, Patch whose flecked skin with sundrie spots was spred:  
Wight, Bowman, Royster, beautie faire and white as winters snow,  
And Tawnie full of duskie haire that over all did grow,  
With lustie Ruffler passing all the residue there in strength,  
And Tempest best of footemanship in holding out at length.  
And Cole, and Swift, and little Wolfe, as wight as any other,  
Accompanide with a *Ciprian* hound that was his native brother,  
And Snatch amid whose forehead stode a starre as white as snowe,

The resdue being all as blacke and slicke as any Crowe,  
 And shaggie Ruggge with other twaine that had a Syre of Crete,  
 And dam of Sparta: Tone of them calld Jollyboy, a great  
 And large flewd hound: the tother Chorle who ever gnoorning went,  
 And Ringwood with a shyrlie loud mouth the which he freely spent  
 . . . . . (3.250-70)<sup>6</sup>

Ovid uses Greek names for the dogs, but Golding, who, like many another Elizabethan, had no great fondness for that language, uses the Latin explanations of the various names provided in Regius' notes, conveniently situated in the margins alongside the Latin text he was using.<sup>7</sup> Thus for example, inaccuracies in Regius are picked up: *Oribasus* means "mountain walker" or "mountain ranger" but Regius is misleading with "mountain climber" ("montes ascendens") and Golding follows with his dog, "Scalecliffe";<sup>8</sup> *Nebrophonos* is literally "Fawn-killer" but Regius is rather verbose and vague, defining the name as "killing fawns, stags and young wild animals" ("hinnulosque cervosque catulos interficiens"), and Golding consequently slightly mistranslates as "Kilbucke." The clumsiest name in Golding's list, "Eateal," is a direct echo of the words of Regius' explanation for *Pamphagus* (Voracious) as "omnia comedens," and once Golding gets a name wrong because working at speed, he only reads the beginning of Regius' note. *Laelaps* literally means "Hurricane" but Golding has mistranslated it as "Spring" because Regius begins his note discursively, "a velocitate atque impetu sic est appellata" before going on to explain that the name denotes a storm ("turbinem signat").

However, notwithstanding any deficiencies of method, Golding is well into the spirit of things from the start and Actaeon's dogs become notably more energetic and vivid in the pages of his work. He elaborates constantly; "Lightfoote" (*Pterelas*—"alatis sive alis impulsus") "did beare away the bell" for leading a chase, "Laund" (*Nape*—"terrae planities") becomes "a fell and eger bitch,"<sup>9</sup> and "Greedigut" (*Harpyia*—"rapax & Harpyiarum similis") a "brach," "Ladon" "gant as any Grewnd," and "Patch" (*Sticte*—"a colorum varietate nomen") a dog "whose flecked skin with sundrie spots was spread." When Ovid names two dogs after animals that would mean little to the English reader, Golding departs from the literal sense to supply the dogs with good English names; "Tigris" (*Tigress*—"Tigridi similis, quae est fera

velocissima") becomes "Bowman," a name evoking the English woodland,<sup>10</sup> and "Alce" (Elk—"similis Alce, ferae perniciosissimae") becomes "Royster," a word with riotous connotations of which Golding was rather fond.<sup>11</sup> For *vilis Asbolus atris* ("fulginem significat") Golding uses two of his favourite darker colours in "Tawnie full of duskie haire," and departs from Ovid again with *Lacon* ("a patria . . . Laconicus esset") rendered as the more canine "Iustie Ruffler." *Harpalos* ("rapax"), a dog with a white patch in the middle of his black forehead ("medio nigram frontem distinctus ab albo" 221) is much more clearly and attractively pictured in Golding who has him as,

Snatch amid whose forehead stode a starre as white as snowe,  
The resdue being all as blacke and slicke as any Crowe . . . (2.265-6)

Golding takes a slight liberty to get "shaggie Ruggie" for *Lachne* ("villos densitas vocatur"),<sup>12</sup> and leaves Ovid completely to introduce the memorable "Jollyboy, a great / And large flewd hound" for *Labros* ("vehemens . . . impetuosusque") and "Chorle who ever gnoorning went" for *Agriodus* ("agresti ac feroci dente"),<sup>13</sup> and deals notably with the final member of the pack, *acutae vocis Hylactor* ("latrator") as,

Ringwood with a shyrtle loud mouth the which he freely spent . . . (270)<sup>14</sup>

The dogs spill out over the page in Golding, with flecked, spotted, and glistening coats, and starred foreheads; they are white, cole-black, "tawnie," shaggie or large flewd. One can hear them "gnoorning" or crying out with "shyrtle loud mouth" and their noise echoes in such names as "Blab" (*Canache*—"strepitum significat . . . quod latratu omnia resonarent"), "Ruffler," "Chorle," and "Ringwood." Their frenetic energy and capricious activities are reflected in "Scalecliffe," "Snatch," "Spring," "Royster," and "Swift" (*Thous*—"velox dicitur"). They have the tang of the greenwood on them with "Kilbucke," "Woodman" (*Hylaeus*—"sylvestris"), "Shepeheird" (*Poemenis*—"pastorem significat"), "Hunter" (*Agre*—"venatio interpretatur"), "Fleetewood" (*Dromas*—"currens") and Bowman. And their number is slightly increased because, thoroughly enjoying himself, Golding translates one name twice.

"Leucon" (White—"album significat") comes immediately after "Tigris" and "Alce"; hence we have "Wight, Bowman, Royster," but then, in full flow, Golding decides to translate "Leucon" again and so introduces "[B]eautie faire and white as winters snow" (259), a handsome addition to the pack and a fitting reflection of the translator's pleasure in his task.

One meets the remaining members of the pack as the transformed Actaeon is brought to bay; after "This fellowes" "clyme" "Through thick and thin" to give chase, and, as "Their crie did ring through all the Wood" and the huntsmen "cheere" and "hallow," the end comes when,

First Slo did pinch him by the haunch, and next came Kildeere in,  
And Hylbred fastned on his shoulder, bote him through the skinne.  
These came forth later than the rest, but coasting thwart a hill,  
They did gainecope him as he came, and helde their Master still,  
Untill that all the rest came in, and fastned on him to.  
No part of him was free from wound . . . (280-5)<sup>15</sup>

Here Golding's expertise is apparent in the use of a series of technical terms: "Slo" (an imaginative variation on *Melanchaetes*—"iubam & pilos habens nigros") "did pinch him by the haunch" (280), and is joined by "Kildeere" (*Theridamas*—"feras domans") and "Hylbred" (*Oresitrophus*—"in montibus nutritus") who had got ahead of the rest of the pack by "coasting thwart a hill" (282) to "gainecope" their quarry (283).<sup>16</sup>

## II

In 1585 when translating Hadrianus Junius' popular compendium, *Nomenclator omnium rerum propria nomina variis linguis explicata*, John Higgins found a section dealing with names of dogs; it consisted of 37 names, the majority drawn from Ovid. But when translating it, his accuracy was not helped by the impression Golding had made upon him.<sup>17</sup> One finds "Alce" (Elk or Might), for instance, appearing not only as "Stout" which is accurate, but also as "royster" which is Golding's spirited mistranslation; similarly, one finds "Canache"

(Gnasher) as "Blab," and "Oribasus" (Mountain-ranger) as "Scalecliff." Indeed, so taken with Golding is Higgins that he picks up names he has noticed in the translation and applies them to the wrong dogs; "Labros" (Fury), for instance, becomes "Lightfoote," Golding's name for "Pterelas" (Winged), and "Lycisca" is translated correctly as "Woolfe," to which Higgins then adds as an alternative, "churle," recalling Golding's version of "Agriodos" (Fierce Tooth), and the same applies to the mistranslation of "Theron" ("Hunter") as "Kilbucke," Golding's "Nebrophonos" ("Fawn-killer").

Higgins' list is vivid testimony to the impact of Golding upon his contemporaries, and the translator's influence was to widen considerably when John Rider published *Bibliotheca Scholastica* in 1589, the dictionary that was to supercede Thomas Cooper's *Thesaurus*. Incredible though it may seem, for the "nomina canorum" near the end of the work, Rider took over Higgins' list, inaccuracies, mistranslations and all; so once again one finds "Labros" as "Lightfoote," "Theron" as "Kilbucke," "Oribasus" as "Scalecliffe," and "Lycisca" as "churle." Rider omitted one dog ("Poemenis"—"Shepherd") and made one change in the list, a change expressive of his own fondness for Golding. For "Hylactor" ("Barker") which Higgins had translated as "Ringer, chanter or barker," he substituted "Ringwood," thus increasing the debt to the translator.<sup>18</sup> Ensconced after 1589 in the dictionaries used by generations of schoolboys, Golding's dogs thus pass down into the seventeenth century.

Elsewhere, their popularity was supplemented by their appearing in subsequent translations of *Metamorphoses*. In 1593, in *Amintas Dale*, the "fables" of which are all, with one exception, translated from Ovid's poem, when dealing with the Actaeon episode, Abraham Fraunce follows Golding with, among others, distinctive names like "Killbucke," "Spy," "Snatch," "Lightfoote," "Kildeare" and "Ringwood."<sup>19</sup> And when Golding's translation was finally superceded in the early seventeenth century by George Sandys' version, one finds "Blab," "Churle," "Kill-deare," "Light-foot," "Royster," "(shag-haired) Rug," "Spie," and the inevitable "Ringwood" (See Book 3, 222-48).<sup>20</sup>

Meanwhile the pack had spread out and found their way into various levels of society. Their appearance in ballads is testified by

"Mad Tom" or "New Mad Tom of Bedlam" which contains among its verses,

Poor Tom is very dry—  
 A little drink for charity!  
 Hark! I hear Actaeon's hounds!  
 The huntsmen whoop and hallowe;  
 "Ringwood, Royster, Bowman, Jowler,"  
 All the chase now follow.<sup>21</sup>

This was first noted by Anders and subsequently examined by Baldwin,<sup>22</sup> who surprisingly does not recognise three of the dogs as Golding's, "Ringwood" and the quite distinctive "Royster" and "Bowman." And what is interesting about these dogs is that "Bowman" does not appear in the dictionaries or translations so clearly Golding's dogs did not depend on these for their popularity. Indeed, they seem to have been known to the high and the low in the kingdom; for instance, Sir John Harington, Elizabeth's godson, in his account of table talk after a hunt in *The Metamorphosis of Ajax* (1596), writes:

. . . and you are rehearsing at dinner what great sporte you have had: in the middest of your sweet meates, in comes Melampus, or Ringwood, that sang the base that morning.<sup>23</sup>

Baldwin assumes this refers to an actual hunt and draws the conclusion that "Ringwood . . . is not said to be Actaeon's dog" (431), an inexplicable aberration on his part because, of course, "Melampus" (Blackfoot) is the first of Actaeon's dogs in the Latin text ("primique Melampus . . . / . . . Spartana gente Melampus" iii.206-8), and "Ringwood" the last of the pack in Golding's translation.

Finally, in the last year of the Elizabethan Age, "Ringwood" appears in the work of that most classical of dramatists, Ben Jonson. In his entertainment, "A Satyre" (1603), when the huntsman is presenting the prince with the "instruments / Of his wild and Sylvan trade," these lines occur,

Better not Actaeon had,  
 The bow was Phoebes, and the horne  
 By Orion often worne:  
 The dog of Sparta breed, and good,

As can ring within a wood;  
 Thence his name is: you shall try  
 How he hunteth instantly. (214-20)<sup>24</sup>

The hunting dog named "Ringwood" and the mention of Actaeon, is not, I think, evidence that Jonson had been reading Golding.<sup>25</sup> Rather that by this time the most famous dog in Golding's pack had become so familiar that even the learned Ben knew of it, although his reference is unfortunately accompanied by a heavily didactic explanation of the name that would not have been out of place in the mouth of Holofernes.

### III

Just how impressed was Golding's most famous reader with his spirited "englyshing" of Actaeon's hounds? With his Warwickshire background and familiarity with the hunt, in the normal run of things, Shakespeare had his own preferences when it came to naming hounds as is amply demonstrated by "Merriman," "Clowder," "Silver," "Bellman," and "Echo" (*The Taming of The Shrew*, "The Induction," 14-24), "Mountain," "Silver" (again), Fury, and "Tyrant" (*The Tempest* 4.1.254-55), "Sowter" (*Twelfth Night* 2.5.121), "Holdfast" (*Henry V* 2.3.48), "Brabber" (*Troilus and Cressida* 5.1.101), and "Lady" (*Henry IV*, Pt. 1, 3.1.232 and *King Lear* 1.4.111). But when he thinks of hunting scenes in the classical world or of Actaeon, the case is different, and in the course of his work, he is to recall five members of Golding's pack, Jollyboy, Tawnie, Stalker, Blackfoot, and Ringwood.

In the hunting scene in *A Midsummer Night's Dream*, Hippolyta occasions Theseus' description of his own hounds when she recalls,

I was with Hercules and Cadmus once  
 When in a wood of Crete they bayed the bear  
 With hounds of Sparta . . . . (4.1.111-13)<sup>26</sup>

She may well have known Hercules but she never was in the company of Cadmus; the founder of Thebes was of an earlier, quite different era and consequently had no legendary association with either



Hippolyta or Hercules. But Cadmus, and also Crete and Sparta, are introduced here because Shakespeare, his thoughts on the hunt in the classical world and a splendid pack of hounds, is recalling the Actaeon story from Golding. Actaeon was Cadmus' nephew, his story one of a series of episodes illustrating Juno's savage punishment of the House of Thebes; when he is transformed in Golding, the panicstricken boy's first thought is, "What should he doe? turne home againe to *Cadmus* and the *Queene*?" (3.242),<sup>27</sup> and immediately his hounds appear, headed by "Blackfoote" and "Stalker," "The latter was a hound of *Crete*, the other was of *Sparta*" (2.247). There is also Theseus' description of his hounds,

My hounds are bred out of the *Spartan kind*,  
 So *flewed*, so *sanded*; and their heads are hung  
 With ears that sweep away the morning dew,  
 Crook-kneed, and *dewlapped* like *Thessalian bulls*,  
 Slow in pursuit, but matched in mouth like bells,  
 Each under each. A cry more tuneable  
 Was never *holla'd* to nor *cheered* with horn  
 In *Crete*, in *Sparta*, nor in *Thessaly* . . . . (118-25)

Shakespeare has Golding's phraseology in mind; in the translation, the main pack is headed by "*houndes . . . of Arcas kinde*" (250), and the huntsmen also "*hallow*" and "*cheere* their houndes / With wonted noyse" (292-3). And there are shades of "Jollyboy" the "great / And large *flew'd* hound" who had a "*dam of Sparta*," and possibly also of "Tawnie," in the physical characteristics and colouring of Theseus' dogs. In addition, their being "*dewlapped* like *Thessalian bulls*" is a recall of a line from one of Shakespeare's favourite episodes in the translation, the story of Jason and Medea. In this when Jason tames the fire-breathing bulls, "Their dangling *Dewlaps* with his hand he coyd unfearfully."<sup>28</sup> But Shakespeare is mistaken in his epithet; the bulls are from Colchis which is in Asia—it is Jason who is from *Thessaly*, a country in north-eastern Greece.<sup>29</sup> But having mistakenly introduced *Thessaly*, Shakespeare keeps it in, adding it, without any justification, to *Crete* and *Sparta* as a place famous for its dogs.<sup>30</sup>

Elsewhere in his work, when he is thinking of Actaeon specifically, Shakespeare recalls three more members of Golding's pack, who by virtue of their positions, naturally catch a reader's eye. The best known

reference is to Ringwood, the last of the main pack, and comes in *The Merry Wives of Windsor* when Pistol, warning Ford that Falstaff has designs upon his wife, advises him in his own inimitable way to take action or be cuckolded:

Prevent,  
Or go thou like *Sir Actaeon*, he,  
With *Ringwood* at thy heels. (2.1.112-14)

It is not only the presence of "Ringwood" and "Actaeon" here that shows Shakespeare is thinking of Golding; it is also the reference to "Sir Actaeon." At the very moment that Actaeon received "A payre of lively olde Harts hornes upon his sprinckled head" (230), the fate of which Pistol is warning Ford, Golding, who consistently identifies the characters of *Metamorphoses* with the various ranks of his own society, gives him a knighthood; Diana sprinkling his face and head ("vultumque virilem / Perfudit" iii.189-90) becomes "[she] Besprinckled all the heade and face of *the unluckie Knight*" (3.225). Hence the appearance of "Sir Actaeon" in Pistol's lines.

The second reference is to "Stalker"; it is less obvious but also comes from Pistol. In the argument over Nym's supposed pursuit of the Hostess, Pistol's fondness for canine terminology, which can even extend to philosophy—"Hope is a curtal dog" (*The Merry Wives of Windsor* 2.1.105), first makes itself apparent in a magnanimous gesture of reconciliation: "thy forefoot to me give" (2.1.65). But when Nym, that "base tike," "prickeared cur," and "egregious dog," persists with threats to cut his throat, there is a memorable display of Pistolian French and one more resounding canine image:

*Couple a gorge!*  
That is the word. I thee defy again.  
O hound of Crete, think'st thou my spouse to get?  
(*Henry V* 2.1.70-2)

As we have seen from the hunting scene in *A Midsummer Night's Dream*, Shakespeare associated Crete with hunting hounds, and Pistol is here characteristically addressing Nym, in his pursuit of Nell Quickly, as if he were a Cretan hound in pursuit of its prey. Moreover, the dramatist is thinking of one particular Cretan hound who was "special good of sent" (3.246), for he is quoting Golding's description

of "Stalker," one of the leaders of Actaeon's pack, as the "hound of Crete" (247).<sup>31</sup>

In *Othello*, the strand of imagery associating Iago with a dog culminates in Lodovico's fierce rebuke as the play draws to a close, "O Spartan dog / More fell than anguish, hunger, or the sea" (5.2.372-73). The image has been identified with the only true Spartan dog in Actaeon's pack, the dog who with "Stalker," led to the chase to destroy its master, "Blackfoote." And it is apt because Spartan dogs were known for their audacity and ferocity in the hunt,<sup>32</sup> and because animals with black markings traditionally delighted in blood.<sup>33</sup> Moreover, the description of the "Spartan dog" as "fell" shows that Shakespeare is thinking of Golding. The translator was fond of the adjective, and uses it twice describing Actaeon's pack; there is "Laund a fell and eager bitch," but, more significantly, it is used at the death when Actaeon perishes through "His dogges fell deedes" (300) ("canum fera facta suorum" iii.248) and they "With greedie teeth and griping pawes their Lord in peeces dragge" (302) ("Dilacerant . . . dominum" 250). Underlying this particular reference, too, is a rich nexus of traditions, with which Shakespeare would have been familiar: Actaeon's dogs were associated with murderers, traitors, parasites, as well as with servants who turn on their masters;<sup>34</sup> they were also seen as a warning to good men not to confer their favours on evildoers because, doing so, they risk honour, sanity, and their very lives, and are led into cruelty, lust, and crime.<sup>35</sup> But perhaps the most pertinent tradition is the most familiar in which Actaeon, after "beholding sensible and corporall bewty, figured by Diana," was torn apart by the dogs who represented "his own affections, and perturbations";<sup>36</sup> Iago, in the shape of the aptly named "Spartan dog," "Blackfoot," is, at one level, the vicious and treacherous embodiment of the basest passions and desires in his *black* master, who was also an intruder who had dared to behold "the divine Desdemona."

Twentieth-century readers, confronted by Golding's Ovid, an early Elizabethan work which has consistently been read out of the context of its time, and overreacting to its superficial awkwardness and clumsiness, have had a very low opinion of it, dismissing it as a second-rate, stop-gap work which Shakespeare did not like but was

forced to use by circumstance. Hence the "myth" that his and other Elizabethan writers' familiarity with the work resulted from its being used and memorized in the Elizabethan grammar school; this persists despite the proven use of Golding by George Gascoigne (b. 1542) and Barnabe Rich (b. 1543), writers whose schooldays were well behind them when the translation was first published,<sup>37</sup> and despite its total impracticality in terms of contemporary schoolroom practice. There is also the shaky thesis that only a writer with "small Latine," like Shakespeare, would have needed to use Golding's translation; and this lingers despite the mounting evidence that the translation was used by highly Latinate, university-educated men like Marlowe and Edmund Spenser, who, it now appears, was second only to Shakespeare in his use of Golding.<sup>38</sup> And then there is the well entrenched but totally mistaken tradition that, because Shakespeare shared the modern reader's irritation with Golding, he took the opportunity to give the translator his satirical come-uppance in the Ovidian burlesque at the end of *A Midsummer Night's Dream*.<sup>39</sup>

This brief survey of the progress of Actaeon's dogs through the Elizabethan Age affords a glimpse of the very different perspective Shakespeare and his contemporaries had on Golding's Ovid. The appearance of the translator's dogs in a ballad, the writings of an aristocrat, an encyclopaedic work, a translation, an entertainment by Jonson, as well as in Shakespeare, suggests that, contrary to the modern view, it was a popular work that was well thought of and widely-read in the Elizabethan Age.

Swansea Institute of Higher Education

## NOTES

<sup>1</sup>Golding published the first four books of his translation in 1565, the complete version in 1567. The dogs do not appear in the earliest English "translation" of *Metamorphoses* by William Caxton (1480); this is a version of Colard Mansion's redaction of the *Ovide moralisé* in which, in medieval style, Caxton provides only brief prose abstracts of the myths in Ovid's poem before moralizing them.

<sup>2</sup>For Phaethon, see 2.1-415, Cadmus 3.33-107, and Achemenides 14.195-258. Reference is to *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; rpt. London: Centaur P, 1961). For detailed discussion of Golding's qualities and the background to his work, see my forthcoming book, *Shakespeare's Ovid and Arthur Golding*.

<sup>3</sup>The description of coursing in Book 7, for example, is cited with approval by A. Forbes Sieveking who notes that Golding makes "full use of the terms of the art." ("Coursing, Fowling, Angling," *Shakespeare's England: An Account of the Life and Manners of his Age*, 2 vols. [Oxford: Clarendon P, 1917] 2:369.)

<sup>4</sup>For Goldings's life, see L. T. Golding, *An Elizabethan Puritan: Arthur Golding the Translator of Ovid's Metamorphoses and also of John Calvin's Sermons* (New York: R. R. Smith, 1937).

<sup>5</sup>. . . primusque Melampus / Ichnobatesque sagax latratu signa dederunt" (iii.206-7). Quotation of *Metamorphoses* is from a standard sixteenth century edition containing the notes of Regius and Micyllus, *Metamorphoseon Pub. Ovidii Nasonis* (Venice, 1545).

<sup>6</sup>Pamphagus, & Dorceus, & Oribasus, Arcades omnes,  
Nebrophonosque valens, & trux cum Laelape, Theron,  
Et pedibus Pterelas, & naribus utilis Agre,  
Hylaeusque ferox nuper percussus ab apro,  
Deque lupo concepta Nape, pecudesque secuta  
Poemenis, & natis comitata Harpya duobus,  
Et substricta gerens Sicyonius ilia Ladon,  
Et Dromas, & Canache, Sticteque & Tigris, & Alce.  
Et niveis Leucon, & villis Asbolus atris,  
Praevalidusque Lacon, & cursu fortis Aello,  
Et Thous, & Cyprio velox cum fratre Lycisca,  
Et nigram medio frontem distinctus ab albo  
Harpalos, & Melaneus, hirsutaque corpore Lachne,  
Et patre Dictaeo, sed matre Laconide nati  
Labros, & Aglaodos, & acutae vocis Hylactor . . . . (210-24)

<sup>7</sup>His text was an edition of *Metamorphoses* containing the notes and commentaries of Raphael Regius, which Golding constantly uses, and Jacob Micyllus, a distinguished Greek scholar, which he rarely uses. His lack of partiality for Micyllus and for Greek is illustrated here by "Ladon." Regius provides no explanation of the name, remarking only that this is a river in Arcadia and that dogs were sometimes named after rivers, and Golding follows with the colourless name of "Ladon." But the dog's name is explained by Micyllus whose brief supplementary note explains that it derives from "ladomai," the Greek for "to take, seize or catch." A name based on the Greek verb such as "Catcher" would have suited his purposes but Golding clearly did not even bother to read the note. There is also "Labros" (iii.224), which is Greek for gluttonous, greedy, or forceful; this becomes "Jollyboy, a great and large flewd hound" (3.268); the name bears no relation to the Greek but part of the modifier, "large flewd," strongly suggests Golding has confused the Greek "labros" with the Latin "labrosus" (having large lips). For discussion of "Labros," see T. W. Baldwin, "The Pedigree of Theseus' Pups: *Midsummer Night's Dream* IV, 1, 123-30," *ShJW* (1968): 111, and Niall Rudd, "Pyramus and Thisbe in Shakespeare and Ovid," *Creative Imitation and Latin Literature*, eds. D. West and T. Woodman (Cambridge: CUP, 1979) 175.

<sup>8</sup>In *Mythologiae*, first published in 1551, Natalis Comes, also explaining each of the dogs' names in Latin, translates this correctly as "montevagus" ("mountain-wanderer"), but in this matter, as in others, there is no sign of Golding's having consulted Comes. (Quotation is from *Mythologiae* [Venice, 1567], ed. S. Orgel [New York: Garland, 1976] 200v.) In the discussion that follows Regius' Latin explanations appear in parenthesis after the Greek names; where English names

appear, they are from the Loeb edition of *Metamorphoses* by F. J. Miller, 2 vols. (Cambridge, MA: Harvard UP, 1916; rpt. 1960) 1:138-39; italics throughout the article are my own.

<sup>9</sup>Golding here uses an old word for "pasture," but was also doubtlessly aware that a "laund" was also a kind of hunting dog; in *Country Contentments* (London, 1615), Gervase Markham, discussing the qualities of hounds, refers to "The black hound, the / black *laund* . . ." (Quotation is from the De Capo Press edition, [Amsterdam, 1973] 4-5.)

<sup>10</sup>The evocative "Bowman" could also represent an anglicisation of one of the oldest hound-names in Western literature; in the earliest work on hunting by an Englishman, *The Art of Hunting* by William Twici, huntsman to Edward II, there is a passage in which two dogs are named: "and if one of the hounds finds by himself where it [the hare] has been, if he has a name 'Beaumon,' for 'Richer,' (say) 'Hark to Beaumon the valiant, for he thinks to find the coward with the short tail'" (25). The name passed down into English as *Turberville's Booke of Hunting* (London, 1576) shows; the reference is to a stag hunt: ". . . and if he find that it be right let him blow with his horne, and afterwards halow unto that hounde naming him, as to say, *Hyke a Talbot* or *Hyke a Beaumont Hyke Hyke, to him, to him, &c.*" (112). Twici's work, which is in French, is one of the two tracts from which Juliana, sister of Lord Berners, prioress of the nunnery at Sopewell, compiled the celebrated *Book of St. Ibens* (ca. 1481). (Quotation from Twici is from *The Art of Hunting or Three Hunting Mss.*, trans. H. Dryden [London, 1844; rpt. Northampton: William Mark, 1908] 19.)

<sup>11</sup>"Alces" means the elk in Latin but it is Greek for might or power; thus one finds the dog as "robusta" in Comes. But finding "Tigris" and "Alce" side by side, Golding would have identified them with two exotic animals because initially Regius, with the Latin in mind, wrongly identifies the dog, his note reading "similis Alce, ferae perniciosissimae, de qua Plinius, Septentrio fert & equorum greges ferorum, sicut asinorum Asia & India. Praeterea Alcen ni proceritas auris & cervicis distinguat, iumento similem." It is only as an afterthought that he makes the correct identification, "alce etiam robur potentiaque dicitur," which is reinforced in parenthesis by the more scholarly Micyllus—"(*quae etymologia proximior ac verior videtur*)." "Roister," on the other hand, simply means a ruffian, although one with breeding, as the anonymous writer of *The Institucion of a Gentleman* (London, 1555), points out: "The like differens (if any be) is betwene a Royster, and a Ruffian. For the poore serving man when he playeth the varlet is called a Ruffian, or a Ruffynlye knave, but the gentleman when he useth the like corrupte qualities is called a Roister, by a more smoothe name, though in effecte their dedes be al one" (Biiir).

<sup>12</sup>A "rug" was the "shaggy breed of dog" (OED) referred to in Macbeth's interview with the murderers: "Ay, in the catalogue ye go for men, / As hounds and greyhounds, mongrels, spaniels, curs, / Shoughs, water-rugs, and demi-wolves are clept / All by the name of dogs" (3.1.93-96).

<sup>13</sup>The Latin text actually reads "Aglaodos" (literally "White Tooth") which Regius defines as "splendidos et nitentes habens dentes" but he notes the alternative name for the dog, often found in texts, "Agriodus," and clearly Golding has preferred this; hence his "gnoorring" or constantly growling "Choorle."

<sup>14</sup>Golding is here using common hunting parlance: in a *Short Treatise of Hunting* (London, 1591), for example, Sir Thomas Cockaine points out that "the houndes will spend their mouthes verie lustely" (D2v). (Quotation is from the Roxburghe Club edition [London, 1897].)

There has been debate about whether "Ringwood" originates with Golding. In *The Diary of Master William Silence: A Study of Shakespeare and of Elizabethan Sport* (London, 1897), D. H. Madden notes that "Ringwood was the name of a running hound, from the time of Xenophon," citing the inclusion of 'Yleus' in the latter's *Cynegeticon* (52), but this name only means "barker" which makes it the equivalent not of Golding's "Ringwood" but of Ovid's "Hylactor." Nonetheless, no doubt the Greeks had a name for a hunting dog that was very like "Ringwood" and the Romans too; and it is possible that the name was in circulation in England before 1565, although no example of it has ever been produced before Golding. On the other hand, Golding was fond of "compounding" (forming new words from two existing English monosyllables) and "Ringwood" may well be one of the resonant names he coined in this way along with others such as "Fleetewood." T. W. Baldwin, who subscribes to the theory that "Ringwood" was a common name for a hunting dog, may have unwittingly pointed to Golding's source; in the course of his discussion, he cites Cooper's inclusion of Seneca's "remugit nemus latratu" as "*The wodde ryngeth with the crie of houndes*" under 'latrare' (*Shaksperes Small Latine & Lesse Greeke*, 2 vols. [Urbana: U of Illinois P, 1944] 2:431). Golding was unusually dependent on Cooper, consulting the dictionary constantly as he worked on his translation, and there is evidence that he had this phrase in mind for when the dogs close on the transformed Actaeon, he writes that "*Their crie did ring through all the Wood*" (279). It may well be, then, that the literary genetics of "Ringwood," who, as the last of the pack, inevitably catches the reader's eye, are in Cooper.

There can be no certainty in such matters, but what we can be sure of is that, whatever his precise pedigree, once "Ringwood" appeared in Actaeon's pack in his Ovid, as evidence produced below makes clear, for the Elizabethans he became Golding's dog.

<sup>15</sup>Prima Melanchaetes in tergo vulnera fecit  
Proxima Theridamas Oresitrophus haesit in harmo.  
Tardius exierant, sed per compendia montis  
Praecipitata via est, dominum retentibus illis,  
Caetera turba coit, confertque in corpore dentes.  
Iam loca vulneribus desunt . . . (232-37)

<sup>16</sup>"Coping" and "pinching" as terms for hounds attacking and biting a cornered stag occur in Shakespeare; see, for example, *Henry VI*, Pt. 1, 4.2.49, and *Venus and Adonis* 886. Crossing or thwarting was not a practice of which huntsmen approved; in Cockaine's view, for example, "by crossing, thwarting, or running wide" hounds "prove evill" (Dv).

<sup>17</sup>Junius' work was first published in 1555 and was very popular in the sixteenth century; there were editions, for example, in Antwerp in 1557, 1567, 1576, and 1583, and in Frankfurt in 1591 and 1596. Higgins' debt to Golding is identified but not analyzed by D. T. Starnes in "Acteon's Dogs," *Names* 3 (1955): 19-25. (Quotation is from *The Nomenclator or Remembrancer of Adrianus Junius Physician*. Englished by John Higgins [London, 1585].)

<sup>18</sup>Quotation from Rider is from *Bibliotheca Scholastica* (London, 1589). Golding's dogs continue to appear in dictionaries in the seventeenth century; they are included in the revision of Rider's *Bibliotheca* by Francis Holyoke (London, 1606, 1612, 1617, 1626, 1627, 1633, 1640, 1648, and 1659), and thereafter in Francis Gouldman's *A Copious Dictionary in Three Parts* (London, 1664) and Thomas Gouldman's *A Large Dictionary in Three Parts* (London, 1677).

<sup>19</sup>Fraunce preserves the Greek in his translation of the Actaeon myth but uses Golding in the commentary where he translates the dogs' names. See *The Golden Booke 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) 43r.

<sup>20</sup>Quotation is from *Ovids Metamorphosis Englished, Mythologiz'd, and Represented in Figures* (1632), ed. S. Orgel (New York: Garland, 1976).

<sup>21</sup>H. R. D. Anders, *Shakespeare's Books* (Berlin: Reimer, 1904) 24. The ballad is undated and could have been Jacobean for a dog called "Jowler" achieved fame as a favourite hound of James I; this does not affect my argument which is to illustrate the popularity of Golding's dogs at different levels of society.

<sup>22</sup>Anders 24-25; Baldwin, *Small Latine* 2:430-31.

<sup>23</sup>A *New Discourse of a Stale Subject, Called The Metamorphosis of Ajax* (1596), ed. E. S. Donno (London: RKP, 1962) 110. As his reference to "Master Golding translating *Ovids Metamorphosis*," in his defence of translation in the *Preface* to his own translation of *Orlando Furioso* (1591), shows, Harington knew and valued Golding. (The *Preface* reprinted as "A Brief Apology for Poetry" in *Elizabethan Critical Essays*, ed. G. Gregory Smith, 2 vols. [Oxford: OUP, 1904] 2:196.)

<sup>24</sup>Quotation is from *Ben Jonson*, eds. C. H. Herford and P. and E. Simpson, vol. 7 (Oxford: Clarendon P, 1941; rpt. 1963).

<sup>25</sup>This conclusion is based on my own reading of Jonson, and, more significantly, on the total absence of mention of Golding in the annotations of Herford and the Simpsons. (Evelyn Simpson, it will be recalled, was expert in early Elizabethan translation from studies of the translators of Seneca in the fifteen sixties, made under her maiden name of Spearing; see *The Elizabethan Translations of Seneca's Tragedies* [Cambridge: Heffer, 1912] 30 ff., and *Studley's Translations of Seneca's Agamemnon and Medea* [Louvain: Uystpruyst, 1913] ix-xi.)

<sup>26</sup>Quotation from Shakespeare is from *The Complete Oxford Shakespeare*, eds. S. Wells and G. Taylor (Oxford: OUP, 1987).

<sup>27</sup>In Ovid, there is no reference to Cadmus, Actaeon wondering if he should return to the royal palace—"quid faciat? repetatne domum & regalia tecta" (iii.204).

<sup>28</sup>Shakespeare had also recalled this line at the opening of this scene where Titania "coys" the monstrous head of the transformed Bottom (4.1.2) just as Jason "coyd" the head of the monstrous bulls.

<sup>29</sup>In the Arden edition of *A Midsummer Night's Dream* (London: Methuen, 1979; rpt. with corrections, 1983), the editor, Harold Brooks, notes the debt to Golding in the line but does not remark Shakespeare's confusion of Jason's place of origin with that of the bulls, and refers to "Thessalian bulls" in Seneca's *Hippolytus*. But the relevant lines in Seneca refer to the Thessalian herd ("Thessali . . . pecoris" 296), identified in Studley's translation as "Admetus Heirdes." (Reference is to Seneca, *Tragedies I*, ed. F. J. Miller [Cambridge, MA: Harvard UP, 1917; rpt. 1979].)

<sup>30</sup>For incidental discussion of places famous for hounds in classical times, in an Elizabethan work, see John Caius, *De Canibus Britannicis* (London, 1570); for useful discussion in a modern work, A. J. Butler, *Sport in Classic Times* (London: Ernest Benn, 1930) 46 and 56.

<sup>31</sup>The Arden editor cites Dover Wilson, who, responsive to Pistol's partiality for canine imagery, picked up the hunting motif but referred to the wrong dog in Golding, quoting "And shaggie Rugge with other twaine that had a syre of Crete" (267); the play's latest editor, Gary Taylor, actually gets to the right dog, Stalker, quotes Golding's description of it, but, despite Shakespeare's known



association of Crete and hunting hounds, inexplicably turns away, preferring, for some reason, the Pauline proverb, "All Cretans are liars" (*Titus* 1:12); see *Henry V* (Oxford: OUP, 1982) 126. (Reference is to the Arden edition by J. H. Walter [London: Methuen, 1954; rpt. 1987] 34.)

<sup>32</sup>Of the other dogs, both "Jollyboy" und "Chorle," for instance, had a Spartan mother but their "Syre" was "of Crete." In *Hippolytus* Seneca notes that Spartan dogs need to be severely restrained for they are a breed noted for their boldness and eagerness for prey: "at Spartanos (genus est audax / avidumque ferae) nodo cautus / propiore liga" (353-7). For the identification of Lodovico's "Spartan dog" with "Blackfoot," see, for example, Jonathan Bate, "Ovid and the Mature Tragedies: *Metamorphoses* in *Othello* and *King Lear*," *ShS* 41 (1989): 137. The link with Golding's dogs has not been made.

<sup>33</sup>The black hound, the black laund, or the liver hewd . . . are the best for the string or lyam, for they doe delight most in blood" (*Country Contentments* 4).

<sup>34</sup>See Alciati's *Emblema* LII which features Actaeon and is titled, "In receptatores sicariorum" ("On those who harbour murderers"); in his notes, Minos traces the association of the dogs with traitors and parasites back to Greek times. For the dogs as treacherous servants, see, for example, the notes of Henricus Glareanus often added at the end of Book Three in Regius-Micyllus editions, or Sandys 100. (Reference to Alciati is to *Emblemata*, ed. S. Orgel [New York: Garland, 1976].)

<sup>35</sup>See Natalis Comes, *Mythologiae* 201r.

<sup>36</sup>Quotation is from Abraham Fraunce's interpretation in *Amintas Dale* 43r. Another interesting example of this tradition in English, is provided by Geoffrey Whitney's emblem, "*Voluptas aerumosa*," explaining Actaeon as a figure for men who behave like "brutishe beastes," "And as his houndes, soe their affections base, / Shall them devoure . . ." (Reference is to *Whitney's Choice of Emblems*, ed. H. Green [London, 1866].) Besides the moral tradition where Actaeon's hounds represent the *base* passions, there is, of course, the tradition in love poetry where the lover is the "hart" hunted by his passions and desires; this can be traced back at least as far as Petrarch and is used by Shakespeare in *Twelfth Night*, where, as Orsino proclaims the effect of his first setting eyes on Olivia, we have another echo of Arthur Golding's dogs: "That instant was I turned into a hart, / And my desires like *fell* and cruel hounds, / E'er since pursue me" (1.1.20-2).

<sup>37</sup>For Gascoigne's use of the translation, see D. T. Starnes, "Literary Features of Renaissance Dictionaries," *SP* 37 (1940): 26-50; for that of Rich, T. M. Cranfill (ed.), *Rich's Farewell to the Military Profession* (Austin: U of Texas P, 1959) 198, 199, and 327.

<sup>38</sup>See my "Spenser and Golding," *N&Q* 230 (1985): 18-21, "Spenser and Golding: Further Debts in *The Faerie Queene*," 231 (1986): 342-45, "Debts to Golding in Spenser's *Minor Poems*," 231 (1986): 345-47, and "*The Faerie Queene* Bk.1 and Golding's Translation of *Metamorphoses*," 232 (1987): 197-99; and M. M. Wills in "Marlowe's Role in Borrowed Lines," *PMLA* 52 (1937): 902-5, and my "Notes on Marlowe and Golding," *N&Q*, 232 (1987): 191-93.

<sup>39</sup>See my "Golding's Ovid, Shakespeare's 'Small Latine,' and the Real Object of Mockery in 'Pyramus and Thisbe,'" *ShS* 42 (1990): 53-64.