

16th Century Schools.

Metamorphoses in Elizabethan
Poetry.

Metamorphoses in Elizabethan
Poetry.

Metamorphoses and
Translations in England.

Arthur Golding.

ARTHUR GOLDING'S TRANSLATION OF

OVID'S METAMORPHOSES.

(M.A. (English).)

E.M.D. Hovell.



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Ovid's Metamorphoses
in Sixteenth Century Schools.

Stories from the Metamorphoses in Elizabethan
and Jacobean Verse.

Stories from the Metamorphoses in Elizabethan
and Jacobean Drama.

European Translations of the Metamorphoses and
Ovidian Translations in England.

The Life and Works of Arthur Golding.

A Study of Golding's Version of the
Metamorphoses.

George Pettie's Indebtedness to Golding's Translation
of the Metamorphoses.

Shakespeare's Indebtedness to Golding's Translation
of the Metamorphoses.

Shakespeare's Indebtedness to Ovid's Metamorphoses and
the Versions he used.

Appendix A.

Appendix B.

The works of Publius Ovidius Naso were studied throughout the Middle Ages from the early days of Alcuin up to the days of the Renaissance, in the schools and universities of Europe. The beautiful stories were doubtlessly used for two purposes, to give the best examples of finished poetical phrases, and at the same time to furnish examples of wickedness, amply punished. The magnificent descriptions with their compressed neat and brilliantly witty lines would afford many patterns of polished rhetoric for the edification and emulation of Students. The study of the Latin poets was included in the Quadrivium and Trivium, Astronomy, Geometry, Arithmetic, Music, Grammar, Logic and Rhetoric, under the head of Rhetoric and Grammar, which had then a different meaning from its present restricted sense, comprising within it a scholarly acquaintance with the literature of the language together with the power of writing and speaking in it. Thus Rabanus Maurus the pupil of Alcuin, and later Archbishop of York defined Grammar, as the science of the rules of speaking and writing as well as the science of interpreting poets and historians. Latin was the principal subject of instruction in the Middle Ages, and the poets who wrote in that tongue were constantly being discussed. Hugo of Trimberg, the Master of a school at Bamberg, about 1250 says he taught Ovid with his pupils, Virgil, Horace, Ovid, Juvenal, Persius, Statius, Homerus Latinus, Boethius, Claudian, Sedulius Prudentius and others.

OXFORD IN SIXTEENTH CENTURY

Vittorino da Feltria **SCHOOLS** modified the old Trivium and Quadrivium style of education. One of his pupils an Italian Antonio Beccaria was secretary and translator to Humphrey Duke of Gloucester, the founder of Winchester School, which is in all probability modelled after the pattern of the School of Vittorino.

In the schools of Germany, France and the Netherlands, the famous brethren of the common life had great educational influence drawing thousands of students to partake of their classical learning, which they were the first to introduce into the Universities North of the Alps. Of course among their studies of poets, appeared a great deal of consideration of that prince of Roman story tellers, Ovidius Naso.

In fashionable circles in the fifteenth century, the production known as the "moralised Ovid" of Wallis held first place and favour, and one of the achievements of the Renaissance was to restore the old text to its superiority, in the affection of the great as well as that of the students of schools and Universities putting to flight this accumulation of stories.

The monastery schools must have studied Ovid before their breaking up in England during the sixteenth century for after the troublous days of upheaval, when things had begun to gain some established order, Ovid appears as the chief poetic author to be

number of his page 1 - during the first six
into three parts. The illustration is a caricature of
1500. The first illustration and the second
reference for the second case.

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whose highest class was the third. Platten taking the number of his class and - 1 - dividing the first class into three portions. In DeLanahan's curriculum of 1627, Ovid with Horace and Virgil were the prescribed authors for the highest class.

Schircker-ath Jesuit Education. 1599, the studies for the school classes are set out, in the form known as "the Lower Grammar", the boys studied the rudiments and elementary knowledge of Syntax, some reading and writing in Greek and a little Greek grammar, while the books for discussion were selections from Cicero, the fables of Phaedrus and the "Lives" of Cornelius Nepos. In the "Middle Grammar", they read select epistles and narrations from the works of Cicero, the commentaries of Caesar, and some of the easier portions of Ovid. In Greek they studied the fables of Aesop and selected dialogues from Lucian. The Upper Grammar had more advanced authors, Cicero de Amicitia, de Senectute, and some of the easier orations of Ovid; select elegies and epistles, with excerpts from Catullus, Tibullus, Propertius and the Eclogues of Virgil, or the Georgics with the fifth and seventh books of the Aeneid. With regard to Ovid, students were warned in the "Ratio" against his more licentious works, and the Metamorphoses are included, though the ban on some parts was removed. It was directed that portions should be read especially those dealing with the account of primaeval chaos and the creation, with the four ages, the war with the giants, the deluge, the fall of Phaeton, the punishment of Nöobe for scorn of Latona and the reward conferred upon the hospitality of Philemon and Baucis towards the gods. This was a Catholic curriculum after the Reformation, which probably did not differ considerably from what was existing earlier in the century, unless that the earlier schools had greater freedom and a wider range of study.

Monroe in introduction to edition of Platter. In his school at Basel caused Ovid to be read by the boys in the upper half; in a letter of his to the City Councillors he makes mention of Ovid as being read in the fourth form. At the time of his death papers were found belonging to him which consisted of rough notes, showing the scheme of instruction carried on in his school. The study of the fourth class for the hours 1 - 2, is prescribed. "In the Metamorphoses of Ovid, one pointed out most diligently among other things, the tropes and the metres of the poet". When they recited Ovid, it was customary for the boys to give the declensions of the words they came across. Platter's school was much more divided up than that of Melancthon, whose highest class was the third, Platter making the number of his forms double by dividing the first class into three portions. In Melancthon's curriculum of 1527, Ovid with Cicero and Virgil were the prescribed authors for the highest class.

Thus the stories of Ovid were studied on the continent, and English Education was not much different, as there was a closer bond of relationship than now between the members of the educational commonwealth.

"Oxford Reformers" See Bohin.

The founder of St. Paul's School, Dean Colet, wrote to Erasmus on the subject of choosing a Master for the school, and in it he says:- "He (the schoolmaster) should have himself travelled through the whole circle of knowledge. . . he should have studied . . . among the poets Homer and Ovid," placing Ovid as the representative poet of the Latin tongue. Colet in his appeal for pure Latinity in his newly founded school does not specify what authors should be read, but it seems certain that the Metamorphoses was not a closed book to the sixteenth century schoolboy.

Ackermann Hist. of Schools.

The same holds good for the school at Harrow, for Lyon, the founder, in 1571 obtained letters patent from Elizabeth, recognising his institution, in which the best Latin poets were to be read. The teaching at Westminster School could not have been far different; the studies were much the same during the early part of the nineteenth century, as they were at the close of the Renaissance. That Ovid contributed to the moulding of the boys' thoughts, evidence is given in the Gentleman's Magazine for 1739, among some verses on Westminster School.

"Look cross the school, the third employs your sight
There Martial sings, there Justins works appear
And banished Ovid finds protection here.

From Ovid's tales transferr'd the fourth pursues
Books more sublimely penn'd, more noble views."

After the days of Mulcaster and Ascham, the chief authorities on education are Brinsley and Hoole, two good Protestant school masters. Brinsley was the author of the "Ludus Litterarius", a book on the studies to be pursued in boys' schools, giving a list of school books. He says that after the boys have gained some command over grammatical elements, they may read Pueriles Confabulationculae, and a number of other such works as well as Aesop's Fables, Tully's Epistles, offices, De Amicitia, De Senectute and the paradoxes, and in poetry Ovid's de Tristibus, the Metamorphoses and Virgil. Some additional force is given to the allusion to Ovid, as Brinsley translated the first book of the Metamorphoses in 1618 which he dedicated to Lord Denny, containing full explanations and notes on the text, and bearing the title "Metamorphoses of Ovid, translated grammatically and also according to the propriety of our English tongue so farre as Grammar and the verse will well beare. In chapter 8, he says the book was written "chiefly for the good of Schools to

Quoted by
Baynes in
"What Shakes-
peare did at
School."

be used according to the directions in the Preface to the painefull school master, and more fully in the book called Ludus Litterarius, or the Grammar School." Many philological and grammatical notes are to be found in the margin, with full explanations of which the note on "Prometheus" is fairly typical. "Prometheus and Epimetheus are fained to have been brethren, sonnes of Japhet, as is said. Prometheus signifieth one who is wise following reason and so taketh advice before, or providing before, or as and heir consilium. Epimetheus one following sense and reason, foolish, taking counsell after the deed."

Charles Hoole's book, "New Discovery of the old art of teaching School" is much later in date, it came out in 1659, but the title page gives the idea that it was written twenty three years before, and Hoole gives a great many references to the system of education during his own boyhood, when he studied under a master, who had been a teacher at the school for fifty years. As schools did not then change their methods as frequently as they do at the present day, the system described by Hoole may be considered as typical of a hundred years earlier. In describing the studies of his fifth form he says "their afternoons were two days in Ovid's Metamorphoses and two days in Tullies offices, both of which they translated into English, they learned to scan and prove verses in Flores Poetarum and repeated their week's work on Fridays".

This, the custom of the fifth form of Retherham Grammar School, seems to have been an almost universal one

Carlisle in his "Endowed Grammar Schools" gives some additional facts as, in his description of the schools, he quotes a great many of the early documents belonging to them, which in many cases mention what course of study was to be followed by the school boys. All the chief classical writers are mentioned and Ovid does not by any means stand lowest in favour. He seems to have been the constant attendant upon fourth and fifth form boys, even as nowadays he is their occasional companion.

In the institutions of the Free Grammar School at East Retford in Nottinghamshire founded in 1552, there are directions as to the duties to be performed by the schoolmaster and among other things it runs "The said Schoolmaster or usher shall read and teach unto the third form of scholars within the same Grammar School, the King's Majesty's Latin Grammar, Virgil, Ovid and Tully's Epistles, copia Erasmi verborum et rerum."

At Wilton in Cheshire founded six years later, the books are mentioned, "Ovidii Metamorphoses, Terence,

Such was the fate of one story in Italy and in France it did not fare far differently.

During the fifteenth and sixteenth century, the time which convention has given the name of the Renaissance, all western Europe was undergoing a change. Fresh stories of literary wealth had been brought to light and sent upon their way to increase the powers for producing fresh work. The new classical influence was spreading in every direction, running together with the stream of mediæval thought and learning, neither predominating at the time of greatest importance.

Poems of classical temper are met side by side with romances and mediæval subjects, treated anew. No classical poet had themes more lovely in his storehouse than Ovid, especially in his *Metamorphoses*. This book of marvels had been translated into almost all the vernacular tongues of Western Europe and had a great inspiring force. The fate of the story of Venus and Adonis is fairly typical of that of a number of Ovidian themes. The sources of this legend are to be found in the **STORIES FROM THE METAMORPHOSES** "Lament for Adonis", a poem which was also translated by every country in which the classical thought had spread. Naturally its **IN ELIZABETHAN AND JACOBÆAN VERSE.** gathered a great deal of power and force.

Sidney Lee
"Venus and
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Ludovico Dolce, who was one of the chief translators of the *Metamorphoses* into Italian was in every way a great follower of Classical learning, both Greek and Latin, as his translation of the tragedies of Euripides go to show. He, in addition wrote many original poems of a Classical kind and among them, "La Favola d'adone", which appeared in 1545. Dolce followed Ovid very closely and at times even slavishly, but he somewhat altered the original story, as he made Jove contrive Adonis' death, at the entreaty of Juno, who through some cause of jealousy sought to bring harm upon Venus. The second poem on the same subject appeared in 1550, "L'Adone", by Metello Giovanni Tarchagnola which was published in Venice. This work avoids Dolce's digressions and is superior to that performance both in passionate utterance and picturesque expression. A friend of Dolce's, Girolamo Parabosco, an organist at St. Mark's Venice, who made a reputation as a writer of madrigals, brought out a second "Favola d' Adone" in 1561, in which he confined himself only to Venus' passion and Adonis' death. More Ovidian matter appeared in the time of Luigi Grote, called Ciecco d' Hadria, published at Venice 1577, and in "L'adone idillio di Ettore Martinegro", which came out in 1614. The magnificent voluptuous epic "L'Adone" in twenty cantos the work of Giovanni Battista Marino, was not completed until 1623.

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Before 1574, Jean Passerat had written a short poem of 134 lines entitled "Adonis ou la chasse du Sanglier," while in 1579, Gabriel le Breton made the story the basis of a tragedy called "Adonis", which was designed to be an allegorical epic on the death of Charles the ninth of France.

In Spain, the influence of Dolce had spread, calling forth imitations. Eight years after the publication of "La Favola d'Adone" Don Diego Hurtado de Mendoza produced a Spanish poem called "Fabula de Adonis" after the manner of Ludovico Dolce.

An attractive poem in short metre on the same subject appeared in the "Cancionero Jeneral" of Amberes, which came out in 1557, while between the years 1550 and 1609, Juan de la Cueva wrote his "Llanto de Venus eu la muerte de Adonis". At about the same time Juan de Arguijo, who died in 1629, a friend of Lope de Vega's wrote a somewhat stilted sonnet on "Venus eu la muerte de Adonis", possibly instigated thereto by the work of Lope de Vega, who greatly developed the beautiful old legend, in his tragedy entitled "Adonis y Venus". Thus one story had spread through Europe, and in England it had a similar career, culminating in the best known English Ovidian poem the "Venus and Adonis" of Shakespeare.

Elizabethan prose and poetry are very often overloaded with classical colouring and allusion, making a very rich tapestry, almost too gorgeous. No poet contributed more than did Ovid. Greene and the other prose writers in their Euphuistic productions are ever working in classical allusions, and they cull whole sentences from George Pettie's Palace of Pleasure, a work which has much Ovidian inspiration in it, being embellished freely with all kinds of classical stories. Since the stule had become fashionable it was worked upon and greatly elaborated. In the "Petite Pallace" we have "He plainly proves himself to proceed of the progeny of that traitor Aeneas, who wrought the confusion of the good Queen Dido, who succoured him in his distress. It is evident he is engendered of Jason's race, who disloyally forsook Medea that made him win the Golden Fleece. He is descended of the stock of Demophon, who through his faithless dealing forced Phyllis to hang herself! He seems of the seed of Theseus who left Ariadne in the deserts to be devoured." Such is the description attached to a false husband.

Grosart.
p.92.

In the "Tritameron of love," the same parade of knowledge is put upon the action of a lover "Dido had ended her golden days with joy in Gall and Carthage, Phillis had never desperately procured her own death,

Copy in B.N.

Ariadne had not miserably died in solitary deserts. Medea had reigned royally as Queen of Colchos". Euphuistic diction was well filled out with allusions, and poetry also suffered the same influence. These references had of course been made during all the Mediaeval period but in 1557, in Tottel's Miscellany, Ovidian allusions occur in true Elizabethan manner. Grimald writes in a poem called "The lover asketh pardon of his dere, for fleeing from her".

"If woods I seek, comes to my thought Adone"

"In gardens if I walk, Narcissus there

I spy, and Hyacints with weeping chere."

"Here I behold dame Ceres yep in flight

Here bee methynk, black Plutoes steed in flights".

These subtle touches, calling up as they do beautiful legends of old, add a background of pleasure to the poem. Definite Ovidian stories had taken hold as poems in the same book, for among the "Songs and Sonets" of "uncertain authors" there appears "The Tale of Pigmalion with conclusion upon the beautye of his love", which is written in the same metre as Phaer's translation of the Aeneid, published in 1558.

"In Grece sometime there dwelt a man of worthy fame
To grave in stone his connyng was: Pigmalion was

his name

To make his name endure, when death had him bereft

He thought it good, of his owne hand some filed work
were left".

However the poet merely describes the image and does not speak of its transformation, but finishes in a compliment to his love.

"My dere, alas since I you love, what wonder is
it than?

In whom hath nature set the glory of her name.

And brake her mould, in great dispayre, your like
she could not frame."

In the poem "The lover praieth his service to be accepted and his defaults pardoned," the story appears of "Procryn that some tyme served Cephalus". The poet does not mention the jealous suspicions of Procris, but attributes her actions to pure love.

"So busily love in her hedde it walketh

That she to sene him may her not restrayne."

and he draws comparison between himself and Procryn to
"And if that me misfall

By negligence or els for lacke of witte
That of your mercy you do pardon it,

And thinke that love made Procryn shake the leaves
When with unright she slayne was in the greves."

These poems were used to point out similarities of fate, but a purely Ovidian poem was not published in English until 1560, when "The fable of Ovid tretting of Narcissus translated out of Latin into English metre, with a moral

Copy in B.M. Hackette, to be sold in "Canynge Street". This booky has been attributed to Thomas Howell, and has a decidedly moral tendency. On the title page the note is he struck. Lycoun, and that preservation awaits the just, he br "God resysteth the proud in every place in praise of wi But unto the humble he giveth his grace yonger peopl Therefor trust not to riches, beuti nor strengthen even All these be vayne and shal consume at length". The address of the "Printer to the Book" carries on the theme. synfollous and crabbell vice". His end on earth is f "Go lyttle Booke, doothy Indevoure it to have the mynd To all estates that vyce doeth refuse, i bewtyful", and his In the Maye be learned how to percevre's is lyke Synne to abhore vertue to use

Corsar Coll-
ectanea.

The The wyse the aucthour will excuseled "The Booke of Peby cause be invayeth against synne and pryde, Who causeth many a one parilously to slyde." In the May the wyse learne vertue indede and her train o In the May the stronge manne of hymselfe know, and Pleas In the Maye the ryche manne of hymselfe reed How to gather hys ryches, or them to bestowe Wyth most worthy matter in the doeth showe Who seketh in the for profyt and gayne Of excellent matter some shall attayne."

Rousse
introd. to
Golding Met
Copy in
Bodleian.

The poem which consists of 192 lines only, is a very close translation of the Ovidian original, the poem four cannot escape being pleasing from its subject, its versification however is not its strong point, the rather monotonous long ballad metre being somewhat startling at first. The description of the famous well is perhaps the finest portion.

"A sprynge there was so fayre that stremes like lines do treate of amorous love sylver had which the autho Which nether shepards happe to fynde, nor gotes syllabic couplets, and cannot that upward gadation, as it Uppon the rocky hyls, nor other kynde of beste not unlik With flashyng feete to foule the same, or trouble are fairly characteristic lines at the leste

Wherein themselves to bathe, no byrds had made, Who for her comely featur repare exoall, Nor leffe had fallen from any tree, the water to So straight a body and appeare

About the which the grounde had made some herbes Were he to spend againe to growe n shoure". And eke "the trees had kept the sunne from comynge small Poessie, gathered partly downe to lowe."

After the poem follows the longest portion of the book, namely "The moralisation of the Fable in Ovid of Narcissus" which occupies 118 verses of seven lines.

This poetical essay follows in good mediaeval style. The author who speaks of his "umblenes" mentions many of the most famous stories and gives to them a virtuous explanation. To show that God punishes for sin, he quotes Lycaon, and that preservation awaits the just, he brings up Pyrrha, Daphne's case is cited in praise of virginity. "Pheton" is "a good warning to yongest people that a proude harte cometh to confucio". Samson even is brought in to show "no man oughte to truste Gall-his owne strength" while Narcissus shows the evil of "disdeynfullness and crabell vice". His end on earth is full of instruction that "Better is it to have the mynd garnished in vertue than a folysh bodi bewtyful", and his transformation teaches that "Mannes lyfe is lyke a flowere."

Corser Coll-
ectanea.

Thomas Hacket brought out a book called "The Booke of Perymus and Thesbe" in 1562. Barnabe Googe in his "Cupido conquered", which appeared in the following year, mentions Diana and her train of nymphs, Ismenis, Hyale, Nipha, Phyle, Rhanis and Plecas,

"These Pryncely Nymphes accompanied
Diana in her Baynes
Whyle as in shape of Stagge poore wretch
Acteon had his paynes."

and also the story of Hippolitus, step-son of Phaedra. In 1585, Arthur Golding's translation of the first four books of the metamorphoses appeared, and earlier in the same year Thomas Peend's "Pleasant Fable of Herma-phroditus and Salmacis," came out making mention of another translation that was in progress, probably Golding's.

Rouse
introd. to
Golding Mets.
Copy in
Bodleian.

The poem begins with the declaration "My wanton lines do treate of amorous love", a theme which the author carries on to the end. It is made up of decasyllabic couplets, and cannot be called a translation, it as it is too diffuse, it is really an Ovidian poem, not unlike Gresham's "Picture of Incest". The following are fairly characteristic lines,

"Within this brook, a beauteous Nymph did dwell,
Who for her comely feature did excell,
So faire she was, of such a pleasing grace,
So straight a body and so sweet a face,

That Jupiter would revell in her bowre
Were he to spend againe his golden shoure".
Gascoigne's "Hundreth sundrie Flowres bounde up in one small Poesie, gathered partly (by translation) in the fyne outlandish Gardins of Euripedes, Ovid, Petrarke, Ariosto and others" was published in 1575, and contains poems of Ovidian temper rather than of Ovidian subject.

The Elizabethans were decidedly fond of collecting poems of well known authors and gathering them together in a single volume, and in these productions, Ovidian influence is to be met with.

An allusion to the Acteon and Diana story occurs in a poem said to be by M. Bew, which is included in "The Paradyse of dainty devises written for the most part by M. Edwards", a collection of poems bearing the date 1576, and which was included in the "Gorgeous Gallery" of 1578.

"I would to God I were Acteon, that Diana did
To walk the woods unknown whereas my lady lies.
Gascoigne whose celebrated "Steele Glas" appeared in 1576, was a follower of Ovid, and an admirer in especial of the Philomel story. A certain N.R. in his verses of commendation affixed to this publication, alludes to various classical poets

"In Elegies and wanton love writ laies,
Sance peere were Naso and Tibullus deemde"

And ends "But Gascoigne doth, in every vaine indite".

The moralising Ovid and the satirical Gascoigne are linked together in a preface signed I.D. which says

"If poets olde deserven prayse by paynting out

Ut tamen accosuit natus, patrie aright

The frutes of vice, as Ovid doth and many no that

Mistake blanditie puerilibus wright

Compare By learned skill of many things."

Gascoigne himself mentions Ovid's wanton verse and in his poems "The lover encouraged by former examples" he says:

"Well let there passe and thinke on Nasoes name

Whose skilful verse dyd flowe in learned style".

In his "praise of his mistres" his commendation includes "as Thisbye true," but the Philomel legend has sunk deep into the soul of the poet; he makes mention of it in "A strange passion of a lover", and the "Steele Glas" opens with an invocation to the Nightingale.

"O Phylomene, then helpe me now to chaunt

And if dead beastes or living byrdes have ghosts,

Which can conceive the cause of carefull mone,

When wrong triumphs, and right is overtrodde,

Then help me now, O byrd of gentle bloud."

"The complaynt of Philomene" was also published in 1576, and has a dedicatory epistle in which Gascoigne mentions that he started a poem on Philomel, some "twelve or thirtene yeares past", but had left off his copy and turned to his "De profundis". The introduction is somewhat in Chaucerian style except that an April evening takes the place of the famous May morning.

1. "In praise of rare beauty"
2. See above.

upon the real story, while the epilogue is an exhortation, "In sweet April, the messenger to May, when were
 When hoonie drops do melt in golden showres,
 When every byrde, records hir lovers lay, themes
 from And western windes do foster forth our flowres,
 Gallan Late in an even, I walked out alone with divers
 daynt To heare the descant of the Nightingale." to
 This complaint of "Philomene" is occupied for the most
 part with an account of the notes of her song. Ovid yet
 of Poes "Tereu, Tereu, and thus she gan to plaine, This be
 Most pitecusly, which made my hart to greeve, cry of
 Perseu Hir second note was fy, fy, fy, fy, fy." is a
 The real story of "Philomela" of which this is but a
 prologue and evidently is the early song alluded to by
 Gascoigne is written in ballad metre, 6.6.8.6., This
 is the story that Philomel in earthly form appearing to
 him in a vision tells of her woes. ice of the lovers is
 here "For he that well can Nasoes verses notes her
 girdle Shall finde my words to be no fained thing".
 The story, except in the exclamatory passages, follows
 its original very closely, as for Mets: Vl. 620. effect,
 but "Ad matrem veniebat Itys. Quid possit ab illo
 Admonita est: oculisque tuens immitibus. "Ah quain
 Es similis patri" dixit. Nec plura locuta,
 Triste parat facinus; tacitaque exaestuat via.
 Ut tamen accessit natus, matrique salutem
 Attulit et parvis adduxit colla lacertis; loco
 Mistaque blanditiis puerilibus oscula junxit"
 Compare: "Hir little sonne came leaping in on him
 Which Itys had to name. ly lay
 She kist his face, whose colour fresh, is spent
 Whose presence, could not please ay".
 This appear For (vewing well his face) be connected
 with Shakespe Ah wretch (quoth she) how like he growes
 in Clement Unto his fathers grace. Pleasant Delights"
 1584, which is called "A New Sonet of Pyramus and Thisbe"
 to the time And therewithal Resolvdeier", a poem with
 which it ha A rare revenge in deede meeting place in
 both poems Whereon to thinke (withouten words) n is not
 very poetic My woful hart doth bleede. tale with an
 invocation at the beginning, and in it Pyramus kills
 the lion. And when the lad lookt upal for a classical
 tale. And cheerefully did smile,
 "Then And hung about his mother's necke,
 With easie weight therewhile.
 He thrust the point, and life did vade
 And kist (as children use)
 Then His angrie mothers cheeke."
 With pleasure great

An addition to the Ovidian story is the long
 discourse on the notes of the nightingale, which follows

upon the real story, while the epilogue is an exhortation, comparable to the moral discourses which were connected with the legend in mediaeval days.

The next publication containing within it, themes from the Metamorphoses, was "A Gorgious Gallery of Gallant Inventions, garnished and decked with divers dayntie devises, right delicate and delightfull, to recreate eche modest mind withall" printed in 1578.

1. "In
praise of
rare beauty".
2. See
above.

It not only contains an (1) allusion to "Ovid yet of Poets prince" to (2) Acteon and to Pyramus and Thisbe in the poem of "Narsetus to Rosana", but the "History of Pyramus and Thisbe" is contained therein. This is a fairly long poem, much filled out with a prayer addressed by Pyramus to Venus. The descriptive parts are written in long lines of fourteen syllables, while the declamatory portions, which are very numerous, are in shorter lines of ten. A fresh device of the lovers is here entered upon, Thisbe drops the pendant of her girdle through the wall to draw Pyramus' attention. The poem is very much embellished by excessive alliteration, which gives the whole a rather ludicrous effect, but it is not without pathos.

"The purple skarlet streames down ran and shee
her close doth lay
Unto her love, him kissing still, as life did
pyne away"
With piteous playnts and deadly dole, her love
she did complayne
That done, she did her body leane and on him
softly lay
She kist his face, whose collour fresh, is spent
and faine away".

This appears to be much more likely to be connected with Shakespeare's version than the poem to be found in Clement Robinson's "Handfull of Pleasant Delights" 1584, which is called "A New Sonet of Pyramus and Thisbe" to the time of the "Downe Right Squier", a poem with which it has some resemblance, the meeting place in both poems being "Minus Well". This production is not very poetical, consisting of the bare tale with an invocation at the beginning, and in it Pyramus kills the lion. The metre is rather unusual for a classical tale.

"Then from the sheathe, he drew his blade,
And to his hart,
He thrust the point, and life did vade
With painful smart
Then Thisbe she from cabin came
With pleasure great
And to the well apase she ran
There for to treat".

Two years later, another poem was included in Franco's
The poem ends with an invocation to the Muses,
"You Muses waile and do not faile
But still do you lament,
These lovers twaine, who with such paine
Did die so well content".

"A Sonet of Two Faithful Lovers", which is included in
the same collection contains an allusion to the same
story.

Corser in his Collectanea mentions "A lovely poem
of Pyramus and Thisbe" prefaced to Greene's "Historie
of Arbasto, King of Denmarke", but neither the copies
in the British Museum and Bodleian Library, nor the
Huth reprints contain it.

Lodge in 1589 produced "Scillaes Metamorphosis
enterlaced with the unfortunate love of Glaucus", a
work which is much too prolix a rendering of the story
in the fourteenth book of the Metamorphoses, to be
considered, as it often has been, as a translation.
Glaucus loves, but is spurned by Scilla, and grows
sink thereat. Cupid puts the dart of indifference into
him, and that of love into Scilla, who is now the one
to be spurned, ending as a rock in the Sea.
The poem is very graceful and has some fine
descriptive passages, of which that of fair Venus is
the best,

"The stately robe she wore upon her back
Was lillie white, wherein with cullured silk,
Her nimphes had blaz'd the young Adonis wrack
And Leda's rape by swan as white as milke,
And on her lap her lovely Sonne was plaste
Whose beautie all his mother's pomp defaste,
A wreath of roses hem'd his temples in,
His tresse was curl'd and cleere as beaten gold
Haught were his looks and lovely was his skin
Each part as pure as heaven's eternall mold
And on his eyes a milke white wreath was spread
Which longst his backe with prettie pleits
With crownes of virgins glories did spread."

The novelists of the period were very fond of introducing songs into their romances, Greene has a short poem on Adonis, called "Wanton Youth", which he prefixed to his 1588 edition of Perimedes the Blacksmith. It is written in a mixture of French and English, a blending that carries with it a pleasant sound,

"Sweet Adon, darest not glance thine eye
Play N'oserez vous mon bel ami
Upon thy Venus that must die?
Jé vous en prie, pity mente the ayre".
George N'oserez vous mon bel, mon bel,
of Sence", N'oserez vous mon bel ami." which is not very poetical.

Ovid's influence on
Shakespeare
See below.

Corsar
Collectan-
-sa.5.

Two years later, another poem was included in Frances-
co's fortunes. and Thisbe", while in the same year

Drayton "Calisto straight supposed Jove, Epistles",
writer Was faire and frolicke for her love.
number of Dian Shee historical persons, in epistolary

form, in a Scept not free
icaly For well I wot hereupon, his "Hero and Leander",
in cou She loved the faire Endimion."

"Philomela or the lady Fitzwater's Nightingale" has an
allusion to the Apollo and Daphne story in the Second
Ode.

Ovidia "Leafless boughs there might you see,
of Shee All except fair Daphne's tree."

During the course of the year 1593, the best known
Ovidian poem "Venus and Adonis" by William Shakespeare

Ovid's in-
fluence on
Shakespeare
See below.

was produced. This poem is too well known to need any
discussion being the ancestor of a line of promising
poems, from Barksted's "Myrrha" to Shirley's "Narcissus".

The same subject had been treated by him in the
"Sonnets", and Ovidian references are scattered all
over his works.

The year 1595 saw the publication of Drayton's
beautiful poem of "Endimion and Phoebe", which compares
much more closely with the work of Marlowe than of any
other poet except Spenser. It is notable that it is
written in couplets like Marlowe's Hero and Leander,
and they are well-sustained. The poem is of exceeding
pleasant spirit, if somewhat tending to moralisation.
Drayton never re-issued the poem, which is very rarely
met with, though he worked up some lines of it into the
much inferior "Man in the Moon" of 1606. Some of the
descriptive passages are of especial note for their
picturesque colouring, as in the description of the
"Oriiades like to the Spartan mayd"

In Murrie-Scyndal gorgeously array'd
With gallant greene scarfes girded in the wast
Theyr flaxen hayr with silken fillets lac'd
Wove with flowers in sweet luxurious wreathes,
With crownes of mirtle glorious to behold
Whose leaves are painted with pure drops of gold;
With trains of fine Bisse checker'd al with frets
Of dainty Pincks and precious Violets."

and in the coming of the moon-goddess,

"Now, ere the purple dauning yet did spring
The joyfull Lark began to stretch her wing,
And now the Cock the morning's trumpeter
Playd hunts-up for the day starre to appeare,
Downe slydeth Phoebe from her christal chayre
Sdayning to lend her light unto the ayre".

George Chapman in the same year published Ovid's Banquet
of Sence", treating of Ovid and the Corinna episode,
which is not very poetical.

Ruins of
Time.

R.T. 646.

Corser
Collectan-1.
-ea.15.

Dunstan Gale in 1597 produced a work with the title "Pyramus and Thisbe", while in the same year Drayton completed "England's heroycall Epistles", written in imitation of Ovid's Epistles treating of a number of English historical persons, in epistolary form, in a manner that recalls the Elizabethan historical play. Marlowe brought out his "Hero and Leander", in couplets like "Endimion and Phoebe", founded on an Ovidian, though not Metamorphosean legend.

F.G.III.8.
29.

While Ovid lost a fellow poet and worshipper by the death of Spenser in January 1599. Though not directly Ovidian poems had come from his hand, as in the case of Shakespeare and Shirley, yet the whole influence of the Metamorphoses runs through his poems, chance allusions meet the eye of the reader at every turn, brightening the metals with enamel hues.

F.G.III.7
25.

F.G.IV.
7. 22.

Spenser, above all things a poet of flowering loveliness, seen through a haze of romantic mystery, was drawn by a bond of sympathy to the classical yet romantic work, the Metamorphoses. The "Fasti" also has a charm for him, but it is second to the other great Ovidian poem, while the other productions are not immensely popular with him. Ovid awoke echoes of slumbering sound in the hearts of all the great Elizabethans, and in Spenser perhaps more even than elsewhere. In the scenery of the romantic Fairy Queen, there are long avenues, where fair maidens, hapless youths and human goddesses, sport in the glancing sunlight under the trees, all coming from a land of classic tale, some voluptuous, some resentful, some pathetic, but all lovely. It is a regular device of Spenser's to bring up legends from the past to heighten effects, to draw comparisons, and to add glory to a situation. If he sees a picture, a harp, a steed, aught beautiful, another article of like aspect comes forth from the past.

F.G.III.

F.G.IV.
11.13.etc.
F.G.VI.
16.13.
F.G.V.
5.24.

Such a device is a regular accomplishment of Chaucer's, and Spenser carries on the tradition. "I saw an Harpe strung all with silver twyne Swimming, that whilome seemed to have been The Harpe on which Don Orpheus was seene Wylde beasts and forests after him to lead with some additions from Ovid.

F.G.I.
5.36.
Ruins of
Time.
F.G.II.
7.58.
Met.4.
458.
R.T. 646.

The most famous Ovidian imitation is met in the castle of Busirah "A winged steed The same that was bred of Medusaes blood, spun in On which Dan Perseus, borne of heavenly seed, The faire Andromeda from perill freed." "European". Flowers in a paradise call forth stories of their origin, now like a bull, Europa to withdraw.

"Asterien aquila luctante teneri."
"Once with he with Asteria did escape."

- F.G.111.V1.
45. "And all about grew every sort of flowre,
To which sad lovers were transformed of yore,
Fresh Hyacinthus, Phoebus paramoure
And dearest love,
Foolish Narcisse that likes the watry shore."
blossoming in the old gardens of Sdonis
"There wont fayre Venus often to enjoy
Her deare Adonis ioyous company",
which is more than once alluded to, where
"is the first seminary,
Of all things that are borne to live and dye."
The speed of Florimell recalls that of other women to
view.
- F.G.111.6.
29. "Not halfe so fast the wicked Myrrha fled
From dread of her revenging father's hond;
Not halfe so fast to save her maydenhed
Fled fearefull Daphne on th' Aegean stroud".
or again "More swift than Myrrh' or Daphne in her race
Or any of the Thracian Nimphes in salvage chace".
Instances of moral defects can be emphasised.
- F.G.111.
"For who wotes not that woman's subtil tyes
Can guylen Argus?"
Even a garment receives additional glory from a story
"More subtil web Arachne cannot spin".
A procession of seagods is brought up from the Meta-
morphoses to sport in the Fairy Queen
Spenser sometimes makes mistakes in his mythology
as in his mention of the Centaurs' fight, as due to the
marriage of Theseus and Ariadne, or again to his acc-
ount of the inveigling of Hercules' by Iola, instead of
Omphale. He confuses the account of Phoebus and the
result of his love for Issa,
"And for her sake a cowheard vile became:
The servant of Admetus, cowheard vile."
In many of his allusions he does not rely alone upon
Ovid, but uses other sources of the story often blend-
ing them together. The account of Hippolitus from the
fifteenth book of the Metamorphoses is amplified from
other sources, as in his allusion to Erigone, in which
he got the name Philyra from Apollodorus.
His account of Tantalus is taken from the Odyssey
with some additions from Ovid.
The most famous Ovidian imitation is met in the
castle of Busirane, in the "arras of great maiesty".
This is but an enlargement of the web Arachne spun in
the sixth book of the Metamorphoses,
"Maeonis elusan designet imagine tauri Europen".
"Now like a bull, Europa to withdraw."
"Asterien aquila luctante teneri."
"Once when he with Asterie did scape."
- F.G.111.7
25.
- F.G.IV.
7. 22.
- F.Q.IV.
11.13.etc.
- F.Q.VI.
16.13.
- F.Q.V.
5.24.
- Shepherdes
Daffodil.
- F.Q.I.
5.36.
- F.Q.III.
11.45.
- F.Q.II.
7.58.
- Met.4.
458.

"Fecit olorinis Ledam recubare sub alis."

"Then was he turned into a snowy swan
To win faire Leda to his lovely trade"

"Satyri celatus imagine pulchram

Jupiter implerit gemino Nycteida foetu".

"In Satyres shape Antiopa he snatcht."

Alcmena of Spenser the Tirynthia of Ovid and Danae,
are also mentioned, "Asopida luserit igneus" is trans-
lated "And like a fire, when he Aegin assayd."

"Mnemosyne pastor, varius Deoida serpens".

"A shepheard when Mnemosyne he catcht

And like a serpant to the Thracian mayd".

All the fantastic love stories from Arachne's web are
worked into the hangings, but not even these suffice,
stories are taken from the first book of the Metamor-
phoses, as Daphne and Phaeton, Clymene and Coronis
come from the third, Semele from the fourth, Ganymede
from the fourth book and from Lucian, while Helle is
from the Fasti.

Spenser takes many contributions from the stories
of Ovid throughout all his works, and he, above all
poets, owes a debt, which can be but equalled by that
of Shakespeare, Milton and Keats.

A good deal of Ovidian influence is present in
the collection of poems, England's Helicon, which app-
eared in 1600. Niobe's fate is used in one poem,

"But I'll not match her with Latona's seed

Such folly great sorrow to Niobe did breed,

Now is she a stone

And makes deadly moan

Warning all other to take heed."

There occur other legends in some poems of Drayton's

The pansy and the marigold

Are Phœbus paramours"

Shepherd's
Daffodil.

Rowland's
and Song.

"Not such a golden crown as haughty Caesar wears

But such a glittering starry crown as Ariadne bears".

Nicolas Breton in "A Sweet Pastoral" mentions Philomel,
and the same theme is worked out in a way similar to
Gascoigne's in a poem by Richard Barfield, which had
come out in 1598. The "Shepherd Tony" in another
pastoral song uses the story,

"Hark sweet Phil, how Philomel

That was wont to sing so well

Jargles now in yonder bush".

All the contributors to the collection seem to be
attracted to it, Sir Philip Sidney in the song "Astropel
to Stella" mentions Tereus and Philomela, and in a
spring song called "Sonet taken out of Master M. Young's
Musica Transalpina" of 1588.

Richard Nicols in "The Shepherd's Song" has the story of Ph "Progne now chirpeth, Philomel lamenteth Flora, the garlands white and red compileth." seem to have received from the poets. Some of them evidently "Actaeon lost in middle of his sport, Both shape and life for looking but awry" is written by T. Watson in a poem in which he compares his own fate to that of Acteon, while "Apollo's Song to fair Daphne", which was set to music in John Dowland's "Pilgrim's Solace", has prefixed to it "This ditty was sung before her Majesty at the Right Honourable the Lord Chandos, at Sudley Castle, at her last being there in progress. The author thereof unknown". The same legend is alluded to in "The Shepherd's Solace". Wootton in "Damaetas' Madrigal" compares his loves locks to "Nisus golden hair that Scylla poll'd", Orpheus and Amphion adorn other songs of Sir Philip Sidney's, and Watson in "Amyntas for his Phillis" mentions,

"Aurora now began to rise again,
In hope to kiss upon Actean plain,
Young Cephalus."

Adonis' death is also here a favourite as elsewhere, "The Shepherd to the Flowers", said to be by Raleigh, has it, and Henry Constable has the "Shepherd's Song of Venus and Adonis".

Young contributes a poem formed on the story of Narcissus, "Melisia in scorn of Narcissus", which has the refrain,

"You I will neither kill with love
Nor love shall not kill me".

Thisbe, who "saw her lover through the wall" is brought forward in a poem by A.W., which was printed in Davison's Poetical Rhapsody.

Such allusions as these are freely scattered in the poems, which have been reprinted by Chalmers, Dr. Corbet and Drummond have a number of analogies borrowed from Daphne, Pigmalion, Acteon, Adonis, Phaeton and Narcissus. Nicolas Breton in "Melancholic Humours" published in 1600 gives some good advice

"If your Saint be like the Sun,
Sit not ye in Phoebus chair
Of Ovid's List when once the horses run
"H.A." Ye be Dedalus his heir".

George Turbervill, who was one of the Ovidian translators plentifully besprinkles his verse with allusions, Ariadne and Theseus, Philomel and Tereus are used as warnings, while the "Dispraise of women who allure but love not" "Medea", "Argus" and "Cyllenus pipe" are brought forward. Daniel in his "Sonnets to Delia" mentions Pigmalion, and Sir John Davies "on Dancing" introduces many quaint allusions to Tereus and Progne, Amphion and Echo.

Gosart's
Edition

Stanza 37.

Richard Nicols in "The Cuckow" of 1607 has the story of Philomel interwoven.

During the same year the regular Ovidian stories seem to have received fresh impetus. Some of them evidently follow in the fashion set by Shakespeare some years before, the story of Myrrha, the mother of Adonis is taken up and elaborated, apparently to form a first part to "Venus and Adonis". The earliest of these imitations was written by W. Barksted, "Myrrha the mother of Adonis or Lust's Prodigies". The subject of the poem is not a pleasant one, and Barksted has somewhat magnified the story, though he keeps more closely to his original than did Shakespeare, but it is not without beautiful passages, as in the fate of the young Adonis,

"The Water-Nymphes then caught him tenderly

Who laid him straight on the enameled bankes

And bath'd him with his mother's teares whereby

They made him fairer, and in merry prankes

The ladies call a convocation there

Some praise his nose, his lips, his eye, his eare

And Some his streight fingers, whilst a sixt doth

Or like the bus that sweare

Crave His very breath yet smelleth of the mirre."

At the end of the poem, he mentions his great predecessor invoking his muse to its "own confines" to "keepe"

of Shak And wage not warre with so deere lov'd a neighbor

this po But having sung thy day song, rest and sleepe".

and continuing he says,

"His song was worthie merit, (Shakspere bee)

Sung the faire blossom, thou the withered tree

quite a Laurell is due to him, his art and wit

more th Hath purchast it, Cypres thy brow will fit."

Met. X. 377.

Barksted may have used Golding's translation for his work as he calls Perseus, Persey, a form which is used by that translator.

Other poems followed upon the same subject, the "Scourge of Venus by H.A." of which the second edition was published in 1614 and the "Picture of Incest" by James Gresham bearing the date 1626.

The first one is even nearer in style to Shakespeare than Barksted's rendering, and it is much more poetically embellished. It keeps all the vivid realism of Ovid and with it continues real poetical beauty.

Gosart's
Edition

"H.A." has not been absolutely identified, but suggestions have been made that he was a clergyman, Austin by name. His description of the coming of night is noteworthy

Stanza 37.

"And now the sable horses of the night

Let Have drawne a mantle or'e the silver sky

And all the stars do shew their borrowed light

Her azure-rayned necks, to ease her paine."

The sixth line of this stanza is worthy of notice as showing the first deviation from the text the second

of which is connected with Myrrha.
"Each breathing thing oprest with sleep doth ly,
Save Philomel that sings of Tereus rape,
And Myrrha plotting some incestuous scape".
as is also the working of nature in horror at Myrrha's
deed

"Each planet pulleth in his golden head,
The other stars out of the heavens glide
And Cynthia from her silver Palace fled
The night is robbed of her wonted light
Each thing turn'd dark that formerly was bright."
Myrrha is portrayed in great beauty,

"The glory of her haire is wondrous bright
Upon her browes doth ebbe and flow content"
"Her teeth no pearl, her eyes no rubies are
But flesh and bone, more red and white by
Shame is allotted an exceedingly fine passage,
"It's like a tender flower nipt with frost
That ever after hangs his drooping head,
And hath her wonted prime of glory lost,
Or like the cup that hath his Nectar shed,
Cracke you the richest pointed diamond,
And all his prise and glory's lost and gone."

It is remarkable that the author makes no mention
of Shakespeare, though it is impossible to believe that
this poem is other than a direct imitation of Venus and
Adonis.

The second poem "The Picture of Incest, Lively port-
raicted in the Historie of Cinyras and Myrrha" is
quite unlike its forerunners, being practically nothing
more than a translation of the story in the Tenth Book.

Met.X.377.

"Nec modus, aut requies, nisi mors repetitur amoris
Mors placet, Erigitur: laqueoque innecture fauces
Destinat et zona summo de poste revincta
Care vale Cynira, caussamque intellige mortis,
Dixit et aptabit pallenti vincula collo."

is translated by "No meane, no ease can her distempers
finde,
"But that which death affords the love sick minde,
And that indeed, she hugges and straight resolves
To put in execution. Then involves
Her faire necke with her zone, hed to that height
That falling thence she might so clime to death
Farewell dearer father (cries she) when I'm dead
Let (yet) my deaths cause be remembered
And since my life durst not my love make known
Let my desires by this my death be showne
And therewith apts her girdle knot t'enchaine
Her azure-veyned necke, to ease her paine."

The sixth line of this quotation is worthy of notice as
showing the first deviation from the text; the second

Brathwaite's second expedition into the land of myth in his "Stranado for the year of 1611, brings forward... of which is connected with Myrrha.

"And from her rosie cheeke a dew let glide,
Of pearly teares, like those in summer tide
Falling on the ripe cherries, which the sun,
After exhales from lying there upon."

Nature as in the other poems trembles at the event
"The pale fac'd Moone thereat asham'd doth shroud
Her silver rayes in an obscuring cloud
And those bright starres that nightly used to

blaze
Their glorious splendor (to the world's amaze)
Are with black curtains so close overspread
That not the least can be discovered."

These poems seem to be inspired by the English poem of Venus and Adonis", but Brathwaite, in the Golden Fleece published in 1611, includes a poem "An elegie entitled Narcissus change", which goes back to the old moral kind of Ovidian story though it also seems to owe a metrical debt to Venus and Adonis. The poem is very bolstered up with moralisation, and no mention is made of the Echo incident, Narcissus being merely a very conceited youth who brings about his own ruin. The famous description of the well, still keeps its beauty,

"Narcissus pestered with the Summer heate,
Came to a fountain whose stil flowing spring
Refreshed him where silver fountaines meete,
Upon whose banks did ripened berries hing
Whose pleasant colour did such beauty show
That they their form did to the banks bestow."

Allusions of other myths are frequently made, Io and Jupiter, Apollo and Daphne, with Virgil's Aeneid are cited. The moral of the poem is drawn in the last verse.

"Ambitious thoughts doe worthe parts deprave
More savage farre than Lyons in their den,
For having got their prey they rest content
But soaring thoughts are still to lewdnesse bent".

The second poem in the volume "Elegie called Aeson's affecting youth" is inferior to the preceding one, it is much shorter and still very moral in purpose. Jason calls upon Medea to restore his father to youth, which she accomplishes, a deed very reprehensible in Brathwaite's opinion. The metre is the same as that of "Narcissus", but has three lines of learned Latin at the end. The moral is distinctly sententious.

"Seeke not with Aeson to be young againe,
But have desire to end thy pilgrimage
Since it is fraughted with a sea of paine
Who would with youth change his declining age?
Youth is licentious, age experienced
Tel us, that lust is to be banished."

The moral is distinctly sententious. An argument in ten

Brathwaite's second expedition into the land of myth in his "Strappado for the Divell" of 1615, brings forward "Love's Labyrinth, or the true lovers knot, including the disastrous tale of two starcrossed lovers Pyramus and Thisbe" which is addressed "to all unhappy lovers". Poverty, a new device, is alledged as the reason of the parent's dislike of the unhappy Pyramus. The poem is very Euphuistic, and the lovers bring up almost all the Classical mythology to prove their cases, which affords the opportunity for copious explanatory notes at the end of the work. The inanimate objects to be inveighed against or appraised in addition to the Wall and the Lion, are the "tire", the sword and the "tombe".

Thisbe is lovely beyond compare to her luckless lover
 "Yet was it hard to see and not to love,
 Thysbe's admired beauty which could move,
 Serpents, birds plants brute beasts which graze
 and feed,
 More than ere Orpheus with his musicke did
 Her golden tresses pure Ambrosian
 Fairer than all the twists Arachne spun
 Shone far more nright than Phoebus glistring
 raies."

Ovidian poems were by this time apparently getting overdone, as in 1613 Marston published his Alcilia, or Philoparthen's loving Folly, whereunto is added Pigmalion's Image, with the love of Amos and Laura.

This poem of Pigmalion seems to have been brought out in 1598, when it met with much opposition, being ordered to be burned with other satires by Marston. It is an intentional parody upon the poems of the Venus and Adonis kind, and is apart from its repulsiveness of no poetic worth. A description of the statue is the only part which approaches beauty,

"Her amber-coloured fayre shining hayre
 Makes him protest, the Sunne hath spread her head,
 But when her cheeks his amorous thoughts have fed,
 Then hee exchanges, such red, and such pure white
 Did never blesse the eye of mortall sight".

Thomas Cranby in his "Amanda" of 1635, a book of the cony-catching variety, brings discredit upon Ovidian poems, bu including them in the library of a courtezan

"But amorous Pamphlets that best like thine eyes
 And songs of love and Sonets exquisit
 Among these Venus and Adonis lies
 With Salmacis and her Hermaphrodite,
 Pigmalion's there with his transform'd delight."

A very beautiful rendering of the Philomel story is given by Patrick Hannay in 1622, called "Philomela, the Nightingale." It is a very long poem of a hundred and five stanzas, the peculiar form is probably due to the tune which is prefixed to the poem. An argument in ten

Corser
 Collect-
 anea.

syllabled couplets precedes the work, which has some echo of the Chaucerian convention clinging to it. The poet walks forth into a grove of trees, where Philomel discourses of her fate.

"Compos'd to sing her saddest dit,
She shrouded in a shade did sit,
Under a budding briar,
Whose thickness so debarr'd the light,
It seem'd of artificial light."
The flowers of Ovidian history besprinkle the wood,
"The Hyacinth, the self lov'd lad,
Adonis, Amaranthus sad,
These pleasing places claim'd."

The story is much amplified and made very beautiful by additional descriptions of scenery and personal beauty. The fiftieth stanza is an account of the garment of Philomel, which seems to be made of the same web, which Arachne wrought, and once was made to hang in the castle of Busirane, bright with the embroideries of the legends of Apollo and Daphne, Orpheus and Eurydice, the Muses, and "Fearful on fish, Arion."

This garment can be compared only with the poem itself which is like a tapestry embroidered with passionate forms, clothed in magnificence.

None of its predecessors can compare with it except Venus and Adonis, and perhaps its inferior, "The Scourge of Venus".

Martin Parker in 1632 brought out "The Nightingale, warbling forth her owne disaster or the Rape of Philomela", which has certain resemblance to Hannay's work but is far inferior. Astraea here has a beautiful drapery round her throne like the Spenserian arras, but the style is not graceful, fresh, nor glowing with colour, as is the case of Hannay's "Philomela".

The scene between Tereus and Progne is typical
"She shriekes and cries with lachrimable moane
And by no meanes can pacified bee,
Sister saith she, alas and art thou gone
I'll not be long before I follow thee
Deare love set boundes into thy griefe, qouth he
Thou shalt in me finde husband, father sister
With that as Judas did his lord, her kist her."

Parker uses the word "Proes", applied to the Bacchanalian women, a term which is used by Arthur Golding in his translation. Unlike Hannay, this poet evidently thinks that a moral must be appended for the guidance of the reader, so he produces it.

"The reason why the poet sayes we three
grief
swear that if the transformation takes place, he will
manufacture no more thunder bolts for Jove, whereupon
the mighty God is made to desist.

Transformed into birds was cause that we
Were all unworthy humane shapes to beare,
As by our deedes prodigious doth appeare,
The morall of the story is the chiefe,
As for the changing formes 'tis past believe."
About this time "Mythomystes" was published in an
edition bearing no date, to which is annexed the Tale of
Narcissus, briefly mythologised. This poem which is
not very elaborate, is much more mediaeval than Hannay's
production, Echo is introduced into the story. The
description of the well is beautifully rendered.

"Within a shady grove (under a hill)
That opes into a meadow faire and wide,
And many an odorous herbe and plant beside
Riseth a fountaine fresh and coole, for still
The wood of one and of the other side
The shady shoulders of the hill defende it
The water of the well is ever cleare,
And of that wonderful transparency
That his deepe bottome seemes to rise and neere
Offer itselke to the behoulders eye".

The description of Narcissus is noteworthy.

"The battred ivory brests shewes to the view,
Like halfe ripe grapes, apples halfe red or roses,
Strew'd on some lilly banke that blowing rive
The virgin leaves to the warme sun discloses."

The poem is followed by an observation upon the "Tale of
Narcissus" which explains that Cephissus, a great river
in Boeotia running through a field meetes Liriope a
stream, and between them they compass a low flat ground
and so are the parents of the Narcissus flower that grows
on the "medowy land". This is the "geographicke" expla-
nation. The "Physic" explains that the fruit of the
Narcissus or water lily has a stupifying, enervating
effect. The moral sense of a self-centred man dies, and
everything dies with it. The divine sense symbolises
Echo the wind to be the breath of God, while Narcissus
is the soul who stops his ears to the divine voice.
This is all in the mediaeval fashion, and is the last
of that order.

In 1640 Beaumont brought out an edition of poems
and among them "Salmacis and Hermaphroditus", in the
introduction to which the poet confesses his debt to
"Sweet-lip'd Ovid". It has many divergencies from the
Ovidian story, Jove is represented as being in love with
Salmacis whom he wishes to make a star, for which he
implores Astraea's permission, an act which causes much
grief among the gods above. Venus incites Vulcan to
swear that if the transformation takes place, he will
manufacture no more thunger bolts for Jove, whereupon
the mighty God is made to desist.

Verse 62.

Salmacis begs Bacchus to grant her Hermaphroditus, which he promises to do, if she will get for him his chariot wheels which have been stolen. She performs her task and the story proceeds on Ovidian lines. The poem abounds in some very pleasant portions, as in the description of Hermaphroditus

"For I have heard that till this boy was born,
Roses grew white upon the virgin thorn,
Till one day walking to a pleasant spring,
To heare how cunningly the birds could sing,
Laying him down upon a flowry bed,
The Roses blush't and turn'd themselves to red
The rose that blush't not for his great offence,
The Gods did punish and for's impudence
They gave this doome and 'twas agreed by all
The smell of the white rose should be but small".

Salmacis is worthy of notice,
"Sometimes she comb'd her soft dishevel'd haire,
Which with a fillet tide, she oft did weare,
But sometimes loose she let it hang behinds
When she was pleas'd to grace the Eastern wind
For up and down it would her tresses hurle
And as she went it made her loose haire curle."

This is only the second poem, based on the same story, Peend's production being the first.

Shirley's "Echo, or the unfortunate lovers" was first written in 1618, and seems to have been his earliest production, as it bore the inscription "Primum hunc Arethusa mihi concede laborem". Not a single copy of this work is known to survive, but there seems to be no doubt that it was the same piece which he printed in 1618, with the motto "haec olim". It has been said that Eifford and he "more successfully imitated the faults than the beauties of that enchanting tale", the tale in question being Venus and Adonis, but this is far from true. The poem "Narcissus or the self-lover" is by far the most graceful of the Shakespearean imitations, it is less voluptuous than Venus and Adonis, more tender and blossoming and follows Ovid much more closely than the other English version of the legend. Narcissus comes to ask Echo to direct his way and she makes love to him. The beautiful scornful boy repels her and pushing her backwards runs away. He comes to the stream and straight falls in love with his own face. Echo returns to find the flower and gives herself up to lamentations. Flowers spring up in abundance in this fairy-land.

"The way he trod was paved with violets,
Whose azure leaves do warm their naked stalks
In their white double ruffs the daisies get,
And primroses are scattered in the walks,

Verse 62.

Whose pretty mixture in the ground declares,
Another galaxy emboss'd with stars."
The simile of the whipped infant is delightful,
while the promises of Echo need no amplification to make
a Paradise

"My shady province wall'd about with trees
The wealthy currents that divide the land,
Shall give up all their treasure to thy eyes,
Pleasure itself shall spread, at thy command
Her most desired soul and thou as free,
As air shalt move and share all bliss with me.

If thou dost thirst, from every spring shall rise
Divinest nectar and thy food shall be

The glorious apples of Hesperieles."

In this poem the Narcissus well, which has called forth
beauty from the souls of many poets still shimmers in
its lonely loveliness.

"No portion of a bird's forsaken nest
Fell from the boughs to interrupt the calm,
No wither'd leaf did in his fall molest,
The stillness of it, smooth as settled balm
But crystal less transparent such a mirror
So form'd, could only show disdain his error."

But Narcissus no longer lies languishing for his own
semblance, he is now a flower with "tufted head" and
"saffron coloured rays".

So Ovid walked along the road of poesy with other
men, attentive to loveliness, weaving visions of colour
for greater and lesser, and as others came he entered
into fellowship with them, opening his treasure casket
of the Metamorphoses. Milton conversed with him and
borrowed many a precious jewel to add to his own store
of magnificence; from Milton he passed on to Dryden
and so above even to the poet of "Atalanta in Calydon",
and our own day.

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In England the earliest dramas are no longer extant, the first one to be produced was acted in the magnificent Marlitt. Man-hall. When all drama throughout Europe was receiving a fresh impetus it was certain that ambitious dramatists would turn to the classical stories for plots. None of the playwrights were exceedingly fortunate in their enterprises, when they founded their plots on stories of their own making; they were not naturally fitted to concoct both story and the filling out and clothing thereof. All possible tales were pressed into service, Roman History, the Aeneid, the works of the Greek and Latin dramatists, Mediaeval romance, and the Italian story of the early Renaissance.

No Roman poet contributed more, and few even so many stories to the general stock of suitable literature as did Ovidius Naso. His wealth of story and of imagery, and the immense opportunity these stories gave for display of the masque order, pointed him out from the first as the source of their passion and glowing colour, their desirous haughty women, the yeag and the young voluptuous, all embracing, came into its way and strengthening its own substance therewith. A great deal of help was given to this spirit by the universal fashion of translating which had sprung up throughout Europe.

The reasons for this are too difficult to decide upon, probably the spirit of the Renaissance moving through all stages of accomplishment gave new blood to all branches of knowledge and as it incited translators to work so it called forth dramatists to fresh blossoming fields. Classical mythology was used for the plots of plays at a very early time even before the religious plays with their appendages had passed away. Classical tradition and the machinery of the native religious representations were welded together as early as 1478 in Poliziano's Orfeo, which was the first non religious play in a vernacular tongue. Two stages were doubtlessly used for the presentation, and in Niccolo da Coreggio's play "Cefale" the acting was evidently carried on with a polyseenic stage on which the actors passed from one part to another in full view of the audience. The mediaeval idea of Ovid as an expounder of moral precepts, no doubt appealed to many of the early playwrights, for whatever may have been the ultimate end to which plays and their authors came, their early desire was to instruct. Ovidian subjects afforded much opportunity for operative themes. Siamondi regards the Daphne of Ottavio Rinucciani, with whom co-operated three musicians, which appeared either in 1594, or 1597, as the first Italian opera.

STORIES FROM THE METAMORPHOSES IN ELIZABETHAN AND JACOBEOAN DRAMA.

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In England the earliest dramas are no longer extant, the first one to be produced was acted in the magnificent Hazlitt. Man-hall at Christchurch, Oxford in 1566, before Queen Elizabeth I. It was written by Dr. James Calphill, a canon of Christchurch, in Latin, the plot being the story of Philomel and Tereus, and the name of "Progne". As it was acted by an academic company, in all probability it would have been acted on the lines of strict classical tragedy, as then undergoing. The story would give plenty of opportunities for blood-shed and revenge, two salient characteristics of Senecean tragedy. Peshall in his History of the University of Oxford says that the play "did not take half so well as the much admired play of Palamon and Arcyte", another non-extant play. Elizabeth seems to have been very fond of Ovidian stories for other plays, from the same source were presented to her. The subjects were well adapted to the requirements of a juvenile caste, such as the fashionable players, the children of the Chapel Royal. In the Court revels, accounts for the year 1571-2, the entry appears, "Ajax and Ulysses shown on New Yeeres daie at nighte by the children of Wynsor" and "Narcisse shown on Twelwe daie at nighte by the children of the Chapell." Of the first play nothing else is known, neither of the plays are extant, but there exists, in the accounts another mention of the second play "John Izarde for money to him due for his device in counterfeiting Thunder and Lyhtning in the play of Narcisses being requested thereunto by the said Master of this office. And for sundry necessaries by him spent therein in all. XXIYS." This play seems from this account to have been accompanied by considerable spectacular effect, though it seems somewhat peculiar to have thunder and lightning in so peaceful a story as that of Narcissus. Payment in the revels also includes an account "for the hunters that made the cry after the fox, with their horns, hounds and hallowing". Evidently Narcissus was surrounded with a hunting party in the early scenes and no doubt the idea was taken of the scornful youth rejecting the nymphs' advances. This may be the work called "Narcissus" which is alluded to in Heywood's Apology for Actors in 1619. A play on Meleager seems to have been acted in or about 1581. Bertram Dobell describes it in an article to the Athenaeum. He states that he bought a folio manuscript, of which the date appears to have been between 1570 and 1590, called "A Register of the noble men of England sithence the conquest created". On the third leaf of the manuscript, appears a long detailed description of the plot of a play which is headed

"Children of Paules Play
Publii Ovidii Nasonis Meleager"

Fleay. Bio-
graph:
Chronicle.
Hazlitt. Ma-
nual.
Greg. Hous-
lowe paper

was acted by the Earl of Leicester's company and consisted of an Induction and three "Sin" plays. According to Debell, the play seems to have been written in English. It was in five acts and appears to have been constructed on the classical model, which would fit in well with the subject, Althea's hesitation before burning the fatal brand, affording a good tragic centrepiece. It is adorned with mythological characters, and a chorus. In the MS. it is described minutely act by act, thus the first act runs, "Actus 1. Melpomene, the tragicall muse is presented with a dumbe showe of the fatall sisters, Clotho Lachesas and Atropus, who by consuming a brande with fier, showe thereby the fate and destiny of Meleager, the sonne of Oeneus, Kinge of Calidon, whose tyme of life is to endure no longer than the burning brande to be consumed: the which Althea his mother hearinge immediately quenched, keeping it safflie wrapped up in her chest, as the onlie thing wheron her sonnes lyfe depended." This is all that Dobell quotes but it seems that this was but a specimen of the plan upon which the play was worked out. A note is added to the description stating that there is a record of a Latin play on the same subject, but this could not be the same one.

Halliwell.
Dict. of
old Eng.
Plays.

This refers to the Meleager, a tragedy in Latin by William Gager, acted at Christchurch College Oxford before Lord Leicester, Sir Phillip Sydney and other distinguished persons, in 1581 giving "great delight" according to Wood's entry on the subject.

Fleay. Hist.
Lond. Stage.
Hazlitt.
Manual.

About this time Lyly became chief court playwright and Ovid seems to have been for him a considerable inspiring force. Pageants and Masques had given a certain vogue to allegorising, which was rapidly becoming the prevailing taste. Lyly who was nothing if not an originator and elaborator of fashion took up this line and produced a number of plays which were acted by the children's companies, having an Ovidian basis for their plot. In 1502, the children of the Chapel together with Boys of Pauls acted Sapho and Phao at Court, "before the Queen's Majesty on Shrove Tuesday". The plot is founded upon the well known story of Sapho and Phao in Ovid's Epistles. An entry in the revels accounts of 1584-5 makes mention of "An invention called five Plays in one" which "was acted before the Queen at Grenewiche, on Twelwe daie at night. In same year, on Shrovesdaie at night 5 playes in one, which did not come off." This play seems to be the same as the "Seven Deadly Sins" by Richard Tarleton. What appears to be the second part of this same piece of work has the plot preserved among a number of documents at Dulwich College. The play

Fleay. Hist.
of the
Stage.
Hazlitt.
Manual of
O.E. Plays.
Fleay. Bio-
graph: Chron.
Schelling.
Hist. of
Drama.
Fleay. Hist.
of the
Stage.

1584 there is an expression given by the anonymous author that he had witnessed a performance of Jason and Medea

- on the stage. No such play however is known to us, neither are any other allusions to be found. Soon after
- (1595) Fleay. Bio- was acted by the Earl of Leicester's company and consisted of an Induction and three "Sin" plays, Envy, graph: Sloth and Lechery. The last named play is on the story Chronicle. Hazlitt. Philomela, Tereus and Progne. The document gives the movements of the story and has the names of the ual. players written beneath them. Greg. Hens- lowe papers. Tereus was acted by Burbage, Robert Pallant acted Philomela, Will Saunder did the part of Progne, T. Belt that of Panthea, and the boy Itys was performed by a boy named Will, supposed by Fleay to be a certain Will Swayer. There were other "personae" lords and one Julio, parts which were enacted by Harry Sly, J. Duke, Thomas Goodale, R. Cowley.
- There is an introductory portion, in which King Henry and Lidgate speaks and Lechery passes over the stage then "Enter Tereus, Philomele and Tereus to them Julio." Here comes some sort of division and then "Enter Progne, Panthea, Itis and Lords, to them Tereus, with Lords." Here follows some dumb show and Lidgate speaks, then "Enter Progne with the sampler, to her Tereus from hunting with his lords, to them Philomele with Itis hed in a dish. Mercury comes and all vanish to him 3 Lords." Julio was apparently the messenger who carried the "sampler" from Philomel to Progne, informing her of the fate which has overtaken her. Unfortunately nothing more of the play is extant and there are no words to give any idea of what was the particular merit or demerit that did not allow the piece to be finally presented. Lyly brought out two plays in 1588, which were acted at Court in that year by the boys of Lond. Stage. St. Paul's, "Endimion or the man in the moon", was acted Hazlitt. on Candlemas Day at Greenwich before the Queen. The Manual. story was derived from Lucian's dialogue between Venus and the moon, the motive of the second play was taken from Ovid, which was published in 1592, four years after its presentation bearing the announcement, "Galatea, as Fleay. Biog. it was played before the Queen's Majesty at Greenwich Chro: it was played before the Queen's Majesty at Greenwich " Hist. Lonen New Year's Day at night by the children of Paul's." don Stage. A license was granted to Gabriel Cawood, April 1st, 1585 Hazlitt. for this work, which was called "A Commediae of Titirius Manual. and Galathea." The main theme of the drama runs on the Schelling. loves of two girls Galathea and Phillida, the latter Hist. of appearing as a boy. Galathea falls in love with Phill- Drama. ida and the love is reciprocated. In order to clear Halliwell. up all difficulties in the end, Venus is supplicated to Dict. of O.E. confer manhood upon Phillida which she conveniently Plays. does. This is merely the story of Iphis and Ianthe from the ninth book of Ovid's Metamorphoses, Iphis being Phillida and Ianthe, Galathea.
- Haxlitt. In the "Defence of Cony-catching which appeared in Manual 1592 there is an impression given by the anonymous author that he had witnessed a performance of Jason and Medea

(1595)

Harl.
15227.

on the stage. No such play however is known to us, neither are any other allusions to be found. Soon after this time Shakespeare was working at his version of the Pyramus and Thisbe story, a burlesque which was only equalled by the St. John's College play of Narcissus. Among the Harleian collection of manuscripts there is a play without any date, but from the general contents of the volume, the whole of which is written in the same hand, one may safely conclude that its date approximated to the last decade of the sixteenth century or the first of the seventeenth. It contains some poems on Queen Elizabeth, the gun powder plot and some contemporary amorous verses. The play which is very gracefully written throughout has a distinct resemblance to Romeo and Juliet which appeared in 1592. There almost seems to be a conscious similarity, though the likeners of theme may be the sole cause thereof. The chief line of resemblance seems to come in through the introduction of a nurse, who is the mediator between the two loves. She is a member of the same family of aged meddlers, to which belong the Romeo and Juliet nurse and the attendant upon Myrrha. Another feature alike is the contention of the two families, though Iphidius the father of Pyramus and Labetus the father of Thisbe are not determined enemies of the Montague and Capulet order, but two agreeable gentlemen who agree that it would be best for their young folks to be kept apart.

Beyond the fact that the author's initials were N.R. nothing is known concerning him. The play occurs in this manuscript and has never been printed. It is written in a minute hand and bears the title "Tragoedia miserimma Pyrami et Thisbes fata enuncians, Historia ex Publico Ouidio deprompta" A "Prologue" of twenty six lines of rather a doggerel sound introduces the play, which runs

"In stately Babylon that triumphant place,
Where once Semiramis O're Assyrians reign'd
Two goodly lovers dwelt, one Pyramus
By name was called the other Thisbe
Hee of men the fairest, whilst she was
Amongst all those Easterne Dames, the sprusest lasse"
It goes on to speak of the resistance given by the parents

"But Oh, what unmatuere Parents did begin
Unhappy Fates did second. They ye prologue
These ye Epilogue were of this short tragedy".
And thereupon follows the tragic fate of the lovers,
finished by an inviting couplet

"This tragick story, who will reade or heare,
These frequent lines will it to him declare."

Thy now inanimate body, let those lips
Salute thy tender cold and pale swelling cheeks.
What cruel Fate - 5 -

Death comes full welcome to her and she leaves the scene tenderly, not with the extravagant rant that Shakespeare has given to her.

Anders.
Shaks.
Books.

There is only one act which is headed "Actus primus et ultimus", and is divided into five scenes, with Latin stage directions, the fathers introduce it with their desire that the two lovers shall be kept apart as much as possible, then follow alternate monologues by Pyramus and Thisbe, who never appear upon the stage together one disappearing and the other approaching in turn. The couple are terribly depressed at being mewed up away from each other. Thisbe is especially clamorous.

Halliwell.
Dict. of
O.E. plays
Sloane 762.

"Let woods and mountains echo out my woe,
But woe is mee, nor woods nor mountaines view
Can my poore soule, nor can they heare ye sound
Of these my aerie blasts."

But be things never so dark there comes some help to the oppressed and here Casina, the "ancilla" enters and promises to get Thisbe to see Pyramus. She seems to be a sensible dame, but somewhat given to excusing love, as the prevalent pastime of the young,

"Love is a passion alwaies in extremes
It is the author of our life or death".

Collier.
Hist.

In the third scene the lovers have discovered the historic cranny and agree to meet, whereupon they both escape, much to the consternation of the worthy fathers in the next scene. Scene five which is the last and by far the most impressive takes place at Ninus' tomb, Thisbe appears and flées into a cave at the coming of the lion, dropping her "vaile" on the way. Pyramus beholds it and kills himself, after an address to the garment

Dram. Poetry
Fleay. Hist.
Lond. Stage.

"Oh piteous vayle

Died with ye tincture of my Thisbes blood
Thee let me kiose because thy mistress deare
I cannot now salute, now fatall knife
Receive my blood and let thou out my life."

See below.

As in the Latin version Thisbe does not find Pyramus quite dead, and when she calls upon him,

"Answer O Pyramus, thee thy Thisbe calls"
he opens his eyes upon her and shuts them again, at which the broken-hearted girl calls to him,

"Oh never shut those now thine opened eyes
Wilt thou but see thy Thisbe and then die".
But his eyes have closed for ever and the fatal doom presses hard upon his lover.

Hazlitt.
Manual.

"Gush forth mine eyes, fountaines of mournfull
Cynthia's Revels was acted by the children teares
and on 1
Stations
Love".

That I with christall waters may thy blood Mixe.
O my deare, oh let these hands embrace

Thy now inanimate body, let those lips
Salute thy tender cold and pale swolne cheeks

What cruel fate Pyramus thee tooke from me.

See above.

Death comes full welcome to her and she leaves the scene tenderly, not with the extravagant rant that Shakespeare has given to her.

Anders. Ballmann mentions a play which was brought out
Shaks. prior to Shakespeare's production, which Anders disputes,
Books. this may be the play, but though it may not be earlier
in date than the Mechanics play, it certainly cannot be
much later as the verse is not very highly developed,
and the old couplet device for ending a scene is still
in vogue. This work though it may not be of first rank
among dramatic productions deserves some notice as a
counter-attraction to the play in the Midsummer Night's
dream.

Halliwell. In 1598 another play in Latin appeared. It was
Dict. of acted at Cambridge, then again in 1602. It is to be
O.E. plays found in the Sloane collection of manuscripts, and
Sloane 762. beyond the name Leander, seems to have little to do
with Ovid. The play is very long, containing in all
about two thousand three hundred lines, and there is a
long list of dramatis personae, who include, a Prologus,
Gerastus, Leander, Fabius, Cocalus and some fifteen
others and certainly is not a dramatisation of the Hev-
ostory.

Collier. Some play on Phaeton must have been acted before
Hist. 1598, as in an inventory taken at that time, of the
properties belonging to the Lord Admiral's company app-
ears

Dram. Poetry "Item Vlll.
Fleay. Hist. lances j payer of stayers Fayeton,
Lond. Stage. Item, hecfor for the play of Faeton, the limes dead
Item lyone skin j beares skyne and Faetones lymes and
Faeton charete and Argosse head."

See below. "The payer of stayers" were intended for assistance in
mounting the chariot, and the "hecfor" for some sacrifice.
Sometime between 1597 - 1600, the Phaeton, which critics
have decided must be Dekker's production, was acted. It
appeared at court in 1600 and was at a later period,
renewed and acted both at Whitehall and the Cockpit of
Drury Lane, under the name of the Sun's Darling, a joint
production of both Dekker and Ford. No doubt the play
was a favourite at Court as the Chariot of the Sun, with
its doomed driver would offer plenty of scope for spec-
tacular display, if nothing more.

Hazlitt. In 1600 Ben Jonson's Fountain of Self-love or
Manual. Cynthia's Revels was acted by the children of the Chapel,
and on May 23 of the same year it was entered at
Stationer's Hall as "Narcissus the Fountaine of Self
Love". It has been disputed that Heywood's allusion to
See above. a play of Narcissus in his "Apology for Actors" refers
to this play and not to the earlier one. There is an

Hazlitt.
Manual of
O.E.plays.
Dict.of
old Eng.
plays.

entry in the Stationers' Register for June 30.1630,
in which a work of the same name was assigned to Jogn
Spencer. It is uncertain to what this alludes, it may
be this play of Jonson's, or it may be Shirley's poem of
the same subject.

Halliwell mentions a play named Orpheus which he
says was written in 1599, by Day, Haughton and Chettle,
on the authority of Wenslowe's Diary. He also states
that a fragment of a drama on the same subject exists
in the British Museum, which is perhaps far more
ancient. Unfortunately this fragment does not consent
to reveal its hiding place to modern investigators, and
nothing further is known concerning it.

Narcissus.
edited by
M.L.Lee.

All these plays are of the serious order, but
Shakespeare introduces a decided burlesque of an Ovidian
story in the "Midsummer Nights Dream", but no one else
had attempted the same method of treatment until a
similar play on the Narcissus episode appeared at St.
John's College, Oxford, on Twelfth Night 1602. The
play was written for the edification of students by
students, and was acted in all probability by members
of the same community, although they are alluded to as
"lads of the parish". An immense opportunity was given
of displaying the capabilities of the Porter of St.
John's College, who is alluded to as Francis and was
probably one Francis Clark. As in Shakespear's product
ion so in this work there appears the burlesque of invo
cations of inanimate objects, and as in Pyramus and
Thisbe, we have the wall, rough cast and plainly port
rayed, and the man with the lantern to depict moonshine,
so it is necessary in this work of art to have a man
to represent the fatal well. This personage carries a
bucket to denote his trade and as grass and a wood are
supposed to surround it, so he grass and a wood are
supposed to surround it, so he carries with his pail of
water, an armful of grass and boughs for purposes of
representation. Some friends of Narcissus are added to
the play, Dorastus and Clinias by name, while the nymph
are specified as Florida and Chlois. The other charac
ters are Echo, Tyresias, Cephisus and Liriope. When
the characters are called in by Francis, they show much
becoming modesty, and a good deal of unusual bashfulnes
in the presence of the company, before they can be got
to commence their performance. The play is divided
into twelve divisions which could be each taken for a
scene. A great deal of modernity has been put into the
story which adds considerably to its grotesqueness. In
the first division Cephisus and Liriope await the coming
of Tyresias the prophet, who is to tell them the fate off

their child Narcissus. There are about 132 lines much amplified from *Mets.* III. 341. 346 - 348.

"Prima fide vocisque ratae tentamire sumsit,
Caerula Liriope . . . de quo consultus an esset

Tempora mutatae visurus longa senectae
Fatidicus vates - Si se non viderit "inquit".

When Tyresias has been brought in, his method of determining the fate of the youth by palmistry and Liriope's comment thereon are used by the English author as materials for a very effective scene. Dorastus and Clinias in the next section try their fate with Tyresias, who prophesies an early death for them, at which they unduly jest. Dorastus and Clinias then turn their attention upon Narcissus and flatter him but he repulses them. This was suggested by *Mets.* 355. "Nulli illum juvenes, nullae tetigere puellae", afterwards the nymphs try their art", but meet with the same treatment, cf. *Mets.* III. 402.

"Sic hanc, sic alias undis aut montibus ortas
Luserat hic Nymphas,"

Florida is guilty of a revengeful speech suggested by 404,

"Inde manus aliquis despectus ad aethera tollens
Sic, amet iste licet, sic non patiatur amato,
Dixerat."

In the fifth division Echo enters and there is a great display of English vernacular. The sixth scene has no counterpart in Ovid, and is made up of a hunt, with a song of five stanzas executed while Narcissus, Clinias and Dorastus chase a hare over the stage. Then enters the cause of the tragedy, the personified well who proceeds with his edifying presentation. The words are a direct translation from the *Metamorphoses* of a very favourite poetical passage, the burlesque element being supplied by the action which accompanies it.

"A well there was withouten mudd
Of silver hue, with waters cleare,
Whome neither sheep that chawe the cudd,
Shepherds nor goates came never heare,
Whome truth to saye, nor beast nor bird
Nor windfalls yet from trees had stirrde
(He strewes grasse about the buckett)
And round about it there was grasse,
As learned lines of poets shewe
Which by next water nourisht was (sprinkles water)
Neare to it too, a woode did growe
(Sets down the bowes)
To keep the place, as well I wott,
With too much sunne from being hott".

"Et quantum motu formosi suspicioris

Verbe refers aures non perventientia nostras"

and in the play it is translated,

After this the imitative faculty or curse of Echo is made considerable use of, with Dorastus and Clinias being led into difficulty, each thinking he is being mocked and insulted by the other one. The repetition of the end words is made matter for insult, much to the edification of the company. The following specimen is fairly representative of a long speech.

Clinias "Dorastus, where art thou Dorastus?"

"I which whilome (Echo) Arse to us.

"Arse to you, whose that's an arse to you, You.

Know mee for what I am, as good as yourselfe

"I desire you to take Elfe."

Echo come back to give account of herself, which was probably

Dare you use me thus to my face spidar

The play which is very I dare has many of the regular burlesque

But will you stand to't and not flinch. Not flinch.

Well meete mee, I am like iron and steel trustye Rustye.

The prevalent tragic device of Echo as a forteller of doom receives a good deal of parody in this.

In the tenth portion Narcissus indulges in a scilloquy which is much amplified from lll.379.

"Forte puer, comitus seductus ab agmine fido, Dixerat."

Echo comes in and is insulted with warmth. There is no equivalent in the play to lines 388 - 390, but 391 "Ante ait, emoriar, quam sit tibi copia nostri," is rendered

by "Let mee die first ere thou meddle with me." Dorastus and Clinias tormented by Echo come to an untimely end,

each killing the other. In the twelfth and last section Narcissus enters fleeing from Echo and is smitten with love for himself as reflected by the fatal well.

He indulges like Pyramus and Thisbe in free ranting speeches

"Tell me you woods, tell me you oakes soe stronge Whether in all your life, your life so long,

and So faire a youth pinde thus and tell me trulye Whether that any man eye lov'd so cruellye

Cephisus The thing I like I see, but what I see And like nathelies I cannot find perdie,

And that that grieves my liver most, no seas Surging mountains, monstrous or weary ways

These Nor walls with gates y'shutt doe mee remove ate and A little water keeps mee from my love."

Ovid introduces a jest into the middle of Narcissus' departing speech, lll. 442 -5.

"Et quantum motu formosi suspicioris
Verbe refers aures non perventientia nostras"
and in the play it is translated,

"And by thy lippes moving, well I doe suppose
but the Words thou dost speake, may well come to our nose
their For to our eares I am sure they never passe"
When Narcissus is dead according to the Latin he is
changed into a flower, but the play has a much easier
method of resurrection. He is decidedly prophetic on
his arising

"I which whilome was
Cephus The Flower of youth shall bee made flower againe"
and carries in his hand a flower to show forth his trans-
formation, he is very honest in his wish

"I desire you to take me for a daffa-downe dillye".
Echo comes back to give an account of herself which was
probably suggested by Ovid Mets. lll 393 - 40.

The play which is very merry has many of the regular
burlesque expedients. First there is the mispronunciat-
ion of proper names and unusual terms, in 266 appears
Phibbus as in Shakespeare, 390 has Hasparus, a dialect-
ical form of Hesperus, 400 Davis appears for Davus, 279
Latemouse appears to be a popular form for Latmos,
direct substitution seems to occur in "Spoone" for
"moon", and "scindifer" for "scimitar".

Like the "Shafalus and Proovus" episode in Mid-
summer Night's Dream, there are a good many allusions
made to other classical stories, and happily they do
not all fit in with the desired expression.

"As was to trusty Pyramus truest Thisbee"
is quite correct; when the lady love promises

"As true as Helen was to Menela

So true to you will be thy Florida"

or praises "Silenus for straight backe",
the compliment is doubtful.

As these two plays, that of the mechanics and this
effusion were intended to be acted by clowns, the pret-
ence that they may forget the right order of their words
and so invert the epithets, is well carried out.

"So cruell as the huge camelion,
Nor yet so changing as small elephant"

"But oh remaine and let thy christall lippe
Narcissus No more of this same cherrye water sippe"

Cephus compliments Narcissus to the audience

"The purple hew of this our jolly striplynge,
I would not have you think was got with tiplinge".
These dubicus compliments are sometimes even more elabor-
ate and we have

"O thou whose cheeks are like the sbye so blewe
Whose nose is rubye of the sunlike hue,
Whose ledge of teeth is farre more bright than
jett is"

visual symbolism is carried much farther than in *Pyramus and Thisbe*, the well has already appeared in discussion, but the *dramatis personae* also are adorned to portray their chief characteristics. According to mediaeval custom prophets must be habited like bishops, and so perforce *Tiresias* must appear in a rochet. Since *Liriope* is a water deity so her clothes betray her habitation, by being coloured, green, blue, and white, and background for "Billows are blew

Hippoclytus Water is greene and foome is white of hue". *Cephisus* also has an explanatory speech allotted him, place "Thy father I *Cephisus* that brave river is above all th' Who is all water, doe like water shiver" and *Heywood* As any man of judgement may descrye dramatic "By face hands washt and bowle, thy father I." The author in this has a good hit at the custom of ticketing things which held sway in the early plays, in exactly the same way as does *Pyramus and Thisbe*. Both *Florida* and *Tiresias* announce to the audience that they are departing.

The crowning beauty is certainly reached by the magnificent alliteration, which comes in some especially "purple patches"

"O furious fates, O three thread-thrumming sisters, Age is O fickle fortune thou, thou art the mistres 1613. Of this mishapp, why am I longer liver?"

nearly Runne river runne and drowne thee in the river." This is very fine but is eclipsed by this combination with "But dolefull dumpes, decay death and destruction".

The play is by a long way the finest burlesque of a classical story in English, being of the variety which appeals strongly to undergraduate audiences.

Halliwell. Dict. of O.E.plays. Halliwell mentions a tragedy called "*Cynthia's Revenge or Maenanders Extasy*" by John Stephens, which came out in 1613, and has its plot derived from Lucan's *Pharsalia* and Ovid's *Metamorphoses*.

Fleay Hist. Lond. Stage. A Latin production "*Atalanta*" by Philip Parsons was acted in the University of Oxford in 1612. This play which is very much like the usual pastoral drama, is preserved in the Harleian collection. The scene is laid in Arcadia and there is a large company of "interlocutores", Venus and Cupido, Schenaeus rex, *Atalanta*, *Narcissus et Ampialus* "Proci", *Hippomenes*, *Doris* and *Sylvania* the "nymphae", *Menalcas* and *Corydon* the corresponding "pastores", *Sylvanius* and *Phoebe*, two "puberi Arcades", "*Danus affecta Hippomenes*" and two "Anteambulationes". The play is introduced by a Prologue, a long poem in Latin of the dedicatory order addressed to Archbishop Laud. The play is made to turn on the enmity of Venus and Cupido against *Atalanta*, and the means by which they overcame her.

found out all she wits, what she doth, and in a very vicious mood directs her - 12 -

show she has gained possession. When Inachus, Panous, Appidan There are five acts in all very pastoral and of quite considerable length, and an epilogue is affixed. For a University play, this production is the antithesis of the preceding one, being serious and events rather tame, while the other was freely and frankly burlesque. The characters who are added on to the Ovidian personages by their interplay and general influence heighten the pastoral effect making a pleasant background for the contention of Atalanta and Hippomenes. About this time Thomas Heywood takes a foremost place among the dramatists of the day, and he is above all things a classical scholar. Marlowe, Green and Heywood are the chief litterati of the Renaissance dramatic world, Marlowe was a translator, Greene was Master of Arts, "of both Universities", and Heywood flourishes the classics on his title pages. The volume which he published in 1637 bearing the title "Pleasant Dialogues and Dramas, selected out of Lucian, Erasmus, Textor, Ovid, etc., with sundry emblems extracted from the most elegant Jacobus Casius", consists mainly of translations which are also excerpts from his earlier work. The partly Ovidian and partly Homeric productions known as the "Four Ages" appeared at different dates, the Golden Age in 1611, Silver Age in 1612 and the Brazen Age in 1613, the fourth the Iron Age was not produced until nearly twenty years after.

Schelling
Hist. of
the Drama.

Manual
Schelling
Hist. Dram.

The Silver Age was acted before the Court at Greenwich in 1612. It seems rather difficult to imagine how these things were acted, as they are not spirited enough to be considered good as dramas, nor are they worked out either well or consecutively enough to make any mark as descriptive poems, though there are many passages of humorous and racy burlesque, and of graceful poetry. Heywood follows his original very closely and the result is rather a rambling composition. He seems to have been fond of this kind of work, as he translates Lucian's dialogues into verse, evincing a keen delight in the rendering of the sprightly Greek into plain straightforward English.

Two plays that appeared in the 1637 volume are worthy of note, Apollo and Daphne and Jupiter and Io, two dramas taken from Ovid. "Jupiter and Io" opens with an argument of the story in eighteen octosyllabic lines, which appears in Ovid Metamorphoses l. 568 - 750. The first division of the play concerns the Naiades, to whom Io discloses that she is beloved by Jove, which excites much talk. Io is quite unlike Ovid's conception of her, she is here both arrogant and overbearing to her companions. Jupiter enters and surrounds himself and Io with fogs, whereupon Juno enters in great rage and having found out all she wishes, sends for Argus, and in a very vicious mood directs him to illtreat Io now a cow, of

whom she has gained possession. When Inarchus, Peneus, Appidamus, Amphrisus, Daphne and others come in to seek for Io, Argus becomes very dramatic and exceedingly colloquial.

Mercury appears and discusses with Argus the merits of the cow, while the sound of a song steals upon them from behind some rocks.

It is the story of Syrinx which is much interrupted by remarks which Mercury makes concerning the efficacy of music. Argus slowly goes off to sleep whereupon Mercury cuts off his head. Juno and Jove become reconciled and Io is restored as Mercury shows in his speech, adding a prophecy of what will be her wanderings to follow.

"No sooner was this mighty Queen appeas'd
But the rough haire dropt from her tender skin
Her hornes fell off, her eyes appear'd to shine
In a lesse orbe, her mouth and lips contracted
Both into compasse, and their native sweetnesse
Her shoulders are restored fingers and hands:
Her parted hoefe divid'd into five
Now with two feet contented for on them
She straight way stood erect and of a cow
Save whitenesse nought retaining, and even yet
She fears to speake, lest she in steade of words
Should bellow forth her minde."

This is quite a representative quotation of a play that is by no means exciting.

Hazlitt.

Manual.

Schelling.

Hist.Dram.

The Apollo and Daphne story is made to turn on the Ovidian statement that Venus brought the calamity upon Apollo for betraying her love for Mars to Vulcan. Two suitors Apidanus and Amphrisus are added to the play and both meet summary rejection from Daphne, who receives good advice from Peneus. She is a true follower of Diana and to her companions speaks with great animation on the glory of the spring. Venus and Cupid however interfere and Apollo quarrels with Cupid for carrying his bow and arrows.

"But stay what's he that with our honors arm'd
(The Bow and quiver proper sole to us)
Braves up upon high Erix Promontorie

I'll know the reason why this bastard brat
Dares thus assume my trophies. Morrow Cupid"

Cupid."As much to Phoebus".

Apollo is very arrogant and quarrelsome, meeting swift punishment, after a speech from Cupid on his power

"Phoebus thy bowe hath monsters shooke to ground
But myne hath power the gods themselves to wound
Of which thou art not least".

Hazlitt.
Manual.
E. Schelling
Hist. of
Drama.
Halliwell.
Dict. of
O.E. plays.
See above.
Klasy. Hist.
of Lond.
Stage.

Play Hist.
of London
Stage.

Hazlitt.
Manual.

Hazlitt.
Manual of
O.E. plays.

The plot thickens and Daphne is pursued by him, much to the undisguised joy of Cupid and Venus, who realise that the world will be upset by the Sun's erroneous course,

Apollo tries to soothe the fleeing nymph

"I pursue not

As Eagles, Doves do, or the lions Harts

Or wolves the lambe, Love is my cause of hast,

Run not so fast, lest thou shouldst trip perhaps

And do thyself some damage."

And he continues to boast of his accomplishments, but it is all to no purpose, Daphne aided by heaven becomes a laurel tree.

A masque effect is achieved by the introduction of the Seasons and other deities, whose movements have been disordered owing to the Sun's amorous chase. Apollo enters to them despatching them to their respective stations, and the play ends with the well-known song which has the burden "Semel in anno ridet Apollo". This of the Ovidian translations, is the only one which seems very suitable for stage presentation, but it is difficult to decide how much this may have been filled out with pageantry and stage appendages. A very spectacular version of an Ovidian story was presented to the King's Majesty at Whitehall, on Shrove Tuesday in 1631. The play was performed by the Queen and fourteen ladies of the Court and was magnificently staged.

"Tempe Restor'd, a Masque" was the name given to it, and it treats of the story of Circe and her transformations, as told by Ovid. Circe was represented by Madam Coniacke, and the effective antimasque was performed by grotesques Indians, Barbarians and animals. The verses which are but slight, were the production of Master Townsend, while the subject and allegory of the masque with the descriptions and apparatus of the scenes were invented by Inigo Jones, whose work was by far the more important of the two productions. The Queen with her ladies appeared as a dignitary of the sky and was suitably robed, according to the description, which fits in well with one's idea of the young fair dashing Anne of Denmark. "The Queenes Maiestie was in a garment of watchet sattine, with stars of silver imbroidered and imboast from the ground, and on her head a crowne of Stars mixt with some falls of white feathers, and the Ladies were in the same manner".

Ovid seems to have had a rest for some years, Heywood's volume came out in 1637, and it is not until 1656 that any printed records came out, though the plays were certainly acted long before this date.

Hazlitt. "The Sun's Darling, a moral masque" was published
 Manual. in 1656, "As it hath been often presented at Whitehall
 F.Schelling by their Majesties Servants and often at the Cockpit in
 Hist.of Drury Lane, with great applause. Written by John Ford
 Drama. and Thomas Dekker. the extravagant Masque, which was app
 Halliwell. This play was very popular since its first present-
 Dict.of ation prior to 1598. In Henslowe's disbursements for
 O.E.plays. the Admiral's men, his own company, for December the
 See above. 14th and 22nd, Dekker was paid two pounds for altering
 Fleay.Hist. Phaeton for the Court, and again Jan.2nd, 1601, there is
 of Lond. ori an entry for £1 for properties required for the product-
 Stage. g's ion of Phaeton at Court. In 1600 Dekker's Phaeton was
 Re-slows, performed at the Rose, in its final form as altered by
 which is Ford, under the new title of "The Sun's Darling".
 Fleay.Hist. From Herbert's entries, concerning March 3rd 1624, we
 of London t. find that "The Sun's Darling, in the nature of a masque
 Stage. t. by Dekker and (reformed by) Forde" was acted by the
 Manual. Queen of Bohemia's or the Cockpit company. appears as
 1601 The popularity of this drama is very easy of exp-
 lanation, the masque of the Sun and the desperate ride of
 Phaeton through the heavens affording immense opportun-
 ities for pageantry and scenic display.

Hazlitt. "Don Zara del Fogo, a mock romance", also appeared
 Manual. in 1656, "made English by Basilius Musophilus": this
 Hazlitt. volume satirising Romantic producers and masques in
 Manual. particular was the work of Samuel Holland. A slightly
 Halliwell. burlesque masque on Venus and Adonis, a very popular
 Dict. theme in poetry, is included in this work. Venus and
 Adonis are brought on the stage, very much in love and
 after a few words they depart, being followed by a bear,
 who declares itself to be madly in love with Adonis, who
 scorns its advances. Adonis threatens the bear when he
 they encounter wood, who treats the same story in the
 first "I will procure a Guy of Warwick portion of the
 play d Though I explore from hence to Barwick rich is
 rather (If thou desist not) that shalt wear
 the co Thy head upon his charmed spear". bersander, who
 but even this terrific menace has no effect and the
 animal rushes forth to embrace its love, but alas the
 bear has tusks, which unawares it digs in Adonis' sides.
 The creature is mad with grief invoking the Furies much
 as did Thisbe of old. its of Charles II's, which is spoken
 by Cal "Out alas, what have I done,
 He is dead as sure as gun"
 "Ye Harpies, hags and Gorgon's fell,
 Methinks I'm hurrying now to hell."
 When Venus and the Graces find the dead youth and
 exit carrying him off, then the masque begins, Tempests
 and storms hurl everything headlong, destroying the wood
 in which the action has taken place, and "nothing app-
 ears but a thicke stage and a thin jaw'd Poet, who thus
 epiloquises"

Hazlitt.
Manual.
Halliwell.
Dict.
Schelling.
Hist.

Schelling
mentions a
1640 play on
the authority
of Greg's.
Henslowe,
which he
says is
non-extant.
Hazlitt.
Manual.

Hazlitt.
Manual.

Hazlitt.
Manual.
Halliwell.
Dict.

Hazlitt.
Manual.
Collier.
Hist. of
Dram. Poetry.

"Masques are no common things, specially such
As this that leans upon no staff or crutch"
There is very little speaking in the play and it
hits off admirably the extravagant Masque which was app
ended and considered to make the play, at least by such
pageant masters as Inigo Jones. In 1684 at Bishop Per-
cy's "Acteon and Diana, with a pastoral story of the
Nymph Oenone followed by the several conceited humours
of Bumpkin the Huntsman, Hobbinol the Shepherd, Sing-
ing Simpkin and John Swabber the Seaman" appears in
one edition without date and in another of 1656, in
which it is said to have been acted with great app
ause at the Red Bull, and adds the part of Simpleton
the Smith, to the caste already mentioned. This play
was afterwards published in the "Wits or Sport upon
Sport" of 1672 and in Chetwood's Collection of 1750.
In Kirkman's collection "The Wits", it appears as
Drol 18 and is headed "The Humour of Bumpkin", Argu
ment needless, it being a Thorow Farce very well known.
The story chiefly concerns Bumpkin, who is chief dog-keeper
to my Lord Acteon" and his love affairs. As Ovid has
very little or no hing in this portion concern
ing Acteon, his servants being the chief attraction.
"Honorina and Mammoth" published in 1659, contains
among other works of James Shirley, who is a designedly
Ovidian poet "The contention of Ajax and Ulysses for the
armour of Achilles, as it was represented by young gent
lemen of quality at a private entertainment of some re
nowned persons of honour". This is a dramatisation of the first part of the
thirteenth book of the Metamorphoses, and Shirley may be
indebted to Heywood, who treats the same story in the
first part of the Iron Age. The main portion of the
play deals with the dispute for the armour, which is
rather cleverly prevented from becoming monotonous, by
the comic relief afforded by a certain Thersander, who
falls asleep during the boastful speeches of the cont-
enders. Polybrontes, who is killed by Ajax and the two
pages Lysippus and Didymus fill up a rather slight but
humourous background. The chief beauty of the play comes
in the song, a favourite of Charles II's, which is spoken
by Calchas over the body of Ajax will create."
to which Adonis replies,

"The glories of our blood and state,
The Are shadows not substantial things,
There is no armour against fate,
Death lays an icy hand on Kings".

The wounding of Adonis is done behind the scenes, the
gare entering only to die, not from the gash of the spear
but from a huntsman's misdirected shaft. Venus finds
him dead and mourns for - 17 -

"A me that ere I lived to see thy death,
A woe is me,
What cruel fate brought thus this sight hither,
Why did we not dye both together.

Collier.

How sad and unhappy is my fate,
Thus to be made unfortunate?
Farewell unto my dearest love,
Until that we do meet above."

Cunningham.

Fleay.

Whereupon huntsmen arrive who carry away the dead youth
to "his peaceful urn".

Greg.

This is the last of the purely ovidian plays,
although two more came out, some years later in which
the plot is partly derived from the Metamorphoses, in

Hazlitt.

Manual.

Halliwell.

Dict. of O.E.

plays.

Sloane MS.

Ward.

Hazlitt.

Manual.

"Cynthia and Endimion or the lives of the deities", a
dramatic opera by T. Durfey which was intended to be
acted before Queen Mary II., but was performed at the
Theatre Royal in 1695, the story is taken from the
Metamorphoses and from Apuleius' Golden Ass, while
Charles Gildon's "Phaeton or the Fatal Divorce" of
1698 comes from the Medea of Euripides with hints from
a French play on Phaeton.

Thus for over a hundred years Ovid had continued
to supply plots for plays and masques, some of them
beautiful, as the unpublished tragedy of Pyramus and
Thisbe, some elaborate, as Phaeton, and Tempe Restor'd,
while some were of that lighter form of literature,
burlesque. Unfortunately many of the earlier dramas,
when the spirit of the time was like the spirit of Ovid
delighting in all things, have not come down to us,
and the Ovidian drama has to take a second place to
that occupied by Ovidian poetry.

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EUROPEAN TRANSLATIONS OF THE METAMORPHOSES

Both sets of editions have many geographical, etymological, zoological and allegorical annotations, and a whole page of explanations, which made a kind of border, filling top and bottom and the margins of the pages. These various explanatory are also frequently worked in. Seventeenth century editions left out the allegorical, and divided the prose version, which appeared in the margins from the notes which were included as footnotes. The Aldine Edition, was a small clearly printed book with the explanation appearing in the text only being printed. It was one of the editions of his book that Shakespeare is reputed to have used. Ovid in his translation, to all appearances, having used the text which had with it annotations allegorical and etymological; as many of the peculiarities in his translation, which seems to argue an extensive knowledge of Latin literature, are due in all probability to the marginal notes.

With this reproduction of the Latin text as left by Ovid, translations of it were brought out side by side with those of the old medieval Ovid, in prose, and there were at first prose productions, until some ambitious persons took the task in hand and made poetical versions, many of them of great beauty.

No age has made translation such a great feature of its attainments as has the sixteenth century, which evidently ranked translators on a level with men of

worked on original themes.
Translations of Ovid started their career in Italy
as early as 1477, when Bessarione translated the
Metamorphoses.

When the middle ages were drawing to their close,
Wallis's moralised edition of Ovid's Metamorphoses was
in the highest favour, translations of it were brought
out in every country where polite learning had made its
way, and one of the great deeds of the revival of
learning was to put an end to these versions of Ovid,
which were not Ovid at all and to bring forward the
true text. Many magnificent copies with beautiful
illuminations are still extant of the Wallis' book and
pictures were attempted by many of the early printers,
in the Latin text, all the sixteenth century editions
except that of Aldus, being accompanied by illustra-
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a representation of the first transformation which
occurs, thus the first book was introduced by a repre-
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working at a loom, the eighth had Medea and Jason, and
the tenth Orpheus and Eurydice. These sixteenth centu-
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Translations of Ovid started their vogue, in Italy, as early as 1497, when Bonsignore translated the *Metamorphoses* into Italian prose and added allegorizations. This work was again published in 1519 and 1520 and seems to have held its own until Agustini translated it again some time before 1533.

One of the best Italian versions of the *Metamorphoses* was the work of a great classical scholar and writer Ludovico Dolce, who produced "Il primo libro delle transformationi d'Ouidio, in volgare tradotto" in 1539, later to be followed by "Le Transformationi" before 1553, a book which went through many editions. In 1545 or thereabouts Canzio brought out his translation of the "Libro nono del M:ciue delle Transformationi d'Ouidio."

However the most popular Italian work seems to have been that of G.A. dell' Anguillara "De la Metamorfosi d'Ouidio", beginning in 1554 and continuing to be published well on into the eighteenth century. Portions of the thirteenth book were also translated, in 1540 appeared "Le due orationi che sone nel XlIII. libro de Metamorfosi d'Ouidio, Tradotte da A. Piccolomini in lingua Toscana in versi sciolti da Rima" and in 1550 "oratione d'Aiace contra Ulisse in lingua Toscana tradotta."

In Portugal no translation appeared until 1618, when J. Bermudez i Alfaro, brought out *El Narciss Flor traducia'a de Cefiso al Betis, Imitacion del Dulce Poeta Latina (Ouidio en las transformaciones quinta i sexta de sio tercero libro.*"

Spanish translations commence in 1546, with one of the *Metamorphoses* by Jorge de Bustamente. An edition of the moral order was produced in 1550 in prose, bearing the title, "Libro del Metamorphoseos et fabulas del excelente poeta y philosophe Ouidio tradusido de Latin en romance."

Another translation with the allegories collected at the end bears the date 1575 "Les transformaciones de Ouidio en lengua espanola", Perez translated the whole work in 1609.

In Germany a translation of the *Metamorphoses* by Wickram was constantly being published in the second half of the sixteenth and early part of the seventeenth century, while in 1564 Spreng produced "P.Ouidii Nasonis *Metamorphoses oder verwandlung mit schonem Figuren gezieret auch Kürtzen argumentum und aus Slegungen erklaret und in Teutsche Reymen gebracht.*"

With regard to Holland, a translation by Florianus into prose was printed in 1637.

Heroidea in 1636, and by ... in ...

France is second only to Italy in her productions, the name of Clement Marot dominating the list of translators. His version of the first book was printed in 1539, and of the second book some five years later, while the translation of the three first books bears the date 1556. About the same time F. Habert translated the fifteenth book "en rime Francoise", while Du Bartas contributed a description of chaos to an edition by Salomon of the metamorphoses in 1597, Ramond and Charles de Massae, combined to make a translation into French verse, which they gave to the world in 1603, a single book, the thirteenth book, appearing two years afterwards in a volume by itself.

Such were the translations on the continent of Europe and the English were by no means behind hand in their efforts.

Caxton himself had prepared a version of the moralised version of Ovid's Metamorphoses for the press, but did not print it, that task being left for the energies of an antiquarian club, in the nineteenth century. Wynkin de Worde published in 1513 "Floures of Ovid de arte Amandi, with their Englysshe afore them", after which there seems to be no Ovidian translations until 1560, when Thomas Howell's book "The Fable of Ovid tretting of Narcissus" came out. This was followed five years later by Peend's "Hermaphroditus and Salmacis".

"Roxburghe"

In the same year, with this portion, Arthur Golding published his translation of the first four books of the Metamorphoses, a work which he completed two years afterwards comprising the magnificent rendering of the fifteen books which was very popular for many years.

With regard to other Ovidian works in the same year came out "The Heroicall Epistles of the learned poet, Publius Ovidius Naso, in English verse set out and translated by George Turberville, gent: with Aulus Sabinus aunsweres to certain of the same", which is translated into lines of fourteen syllables.

Underdowne brought forward his work "Invective against Ibis" in 1569, while in 1580 Churchyard translated the *Tristia*.

Christopher Marlowe had translated Ovid's Elegies some time before 1598, while in the same year "The Art of Love", in verse was translated by Middleburgh. A certain F.L. brought out a version of the Remedie of Love, which was retranslated some twenty years after by Sir Thomas Overbury. Wye Saltonstall appeared in the first half of the seventeenth century as chief Ovidian translator producing the *Tristia* in 1635, the *Heroides* in 1636, and *De Ponto* in four books in 1629,

in which year Sir Edward Sherbourne translated the Heroides, a task in which he was followed by Francis Quarles. The reason that Wye Saltonstall did not attempt the Metamorphoses also, probably lies in the fact that George Sandys' fine rendering appeared in 1626 and took first place as a version of that book for many years. It is a rather closer translation of its original than Golding's work not being adorned with double epithets as the earlier one is, and somewhat of its terseness may be due to its verse, which is formed of decasyllabic couplets. This book ran through many editions one being the very famous volume of 1640 which was used by Keats, to whom the magnificent allegorical treatment evidently appealed. All the editions contain a life of Ovid, and explanations from other writers while at the end of each book many annotations are added on various passages of interest. The work is well translated, and is very scholarly but it has neither the vigour nor the force and intensity of its predecessor.

Arthur Hall

(This life is based on the reading of Golding's works, as many of his previous biographers do not seem to have read through the material on which their conclusions B I B L I O G R A P H Y. new biographical facts have been added and certain doubtful views confirmed or rejected.)

British Museum Catalogue.

Copies in British Museum.

Lowndes. Bibliographer's Manual.

and it is to be noted that the whole history of Golding's work and life is a passage filled with a description of his life and career.
"Equally with his age I will address, and in my
Hobbes, for his labour in England Golding's Metamorphoses
for which Golding's work is our country's best for many
respects (especially in the case of the Metamorphoses, for
him, which with others infinite he has without number
translated as yet) indefatigable and is admitted without
doubt, by his continual labours to profit the nation
and to reach to all kind of good learning."
Sir John Harrington in his "Apology for Joseph
prefixed to the "Orlando Furioso" says that he does not
purpose to bestow any long time to argue whether

Golding translating Ovid's metamorphosis . . . the day
more than yesterday," a somewhat whimsical statement,
which probably Harrington could have argued out had he
had the opportunity.

By far the finest and most important of the English
versions of Ovid's works, is the magnificent translation
of the Metamorphoses by Arthur Golding. It is a note-
worthy fact that fame seldom lasts longer than a life-
time, for although Golding was held to be in the front
rank of fame by his contemporaries, little or nothing
of the facts of his life has come down to us. In works
of his own time, we have many mentions of his prowess
as a translator. Ben Jonson in "The Masques" and
John Warton in his History of English Poetry, mentions
a poem by a certain T.B., prefixed to Studley's Agamemnon
in which mention is made of the Elizabethan translators,
Phaer, Heywood, Nevile, Gosse, and more particularly
Arthur Golding.

THE LIFE AND WORKS OF

"Nor Golding can have lesse renowne (which Ovid
did translate)
And by the thundering of his verse hath set in
chayres of State,

Arthur Hall in his dedication to Sir Thomas Cecil
prefaced to his translation of the Iliad commends Gold-
(This life is based on the reading of Golding's works,
as many of his previous biographers do not seem to
have read through the material on which their conclu-
sions have been based. Some new biographical facts
have been added and certain doubtful views confirmed
or rejected.) : "Since him followed Maister Arthur
Golding, who with no less commendation turned into
English Metre the Metamorphosis of Ovide", and in a
later reference he says: "Phaier and Golding are to
be commended for a learned and well connected verse,
specially in translation, cleare and very faithfully
answering their authors intent".

Haslewood.
p.50

Haslewood
p.55.

Webbe in his great work commends Golding and Phaier
equally "for the beautifying of the English speeche",
and it is he who gives the whole keynote of Arthur
Golding's Work and Life in a passage following a discus-
sion upon Phaier and Twynne:-
"Equally with him may I well adioyne Master Arthur
Golding for hys labour in Englishing Ovid's Metamorphoses
for which gentleman surely our country hath for many
respects (respects) greatly to gyve God thanks. As for
him, which hath taken infinite paynes without ceasing,
travelleth as yet indefatigably and is addicted without
Society, by his continuall laboure to profit this na-
tion and speeche in all kind of good learning."

Haslewood.
p.123.

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"Nor Golding can have lesse renowne (which Ovid did translate) And by the thunderyng of his verse hath set in Parnassus Hill, Or of the happy Keli chayne of State, Drinke his fill."

Arthur Hall in his dedication to Sir Thomas Cecil prefaced to his translation of the Iliad commends Golding with Phaer, Haywood and Googe, all persons who are constantly being alluded to in connection with each other. Naturally mention is made of these men by the Elizabethan critics Puttenham, Webbe and Meres. Puttenham mentions Golding in two places, after speaking of Phaer, he says: "Since him followed Maister Arthur Golding, who with no less commendation turned into English Metre the Metamorphosis of Ovide", and in a later reference he says: "Phaier and Golding are to be commended for a learned and well connected verse, specially in translation, cleare and very faithfully answering their authors intent".

Webbe in his great work commends Golding and Phaier equally "for the beautifying of the English speche", and it is he who gives the whole keynote of Arthur Golding's Work and Life in a passage following a discussion upon Phaier and Twynne:-
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Haslewood. Meres mentions versifiers "of good note" among the Elizabethans, "Phaer for Virgils Aenead, Golding for Ovid's Metamorphoses, Harrington for his Orlando Furioso and others."

"Stanyhurst's Aeneis." In the introduction to Richard Stanyhurst's Aeneis in reference is made to a book published by an out-and-out Arber's hexametrists in 1599, called "the first book of the Reprints. preservation of King Henry VII, when he was but Earl of Richmond, grandfather to the Queen's Majesty" and from this book there appears a quotation, "Neverthelesse, I confesse and acknowledge that we have many excellent and singular good poets in this our age, as Maister Spencer that was, Maister Golding, Docter Phayer, . . . and others.

Corser's Collectanea. Another contemporary allusion appears in William Fulwood's "Enemie of Idlenesse", a work which appeared in 1598. "Who covets craggy rocke to climbe of high Parnassus Hil, Or of the happy Helicō, to draw and drinke his fill, Let him the worthy works surviue of Phare that famous night, Or happy phrase of Heywood's verse or Turberviles aright, Or Googe or Golding, Gascoine else or Churchyard, Whetstone, Twyne."

Complimentary as all these allusions may have been to the Elizabethan translators and to Arthur Golding by far the most graceful and hearty words of commendation appear in Nash's preface to Greene's Menaphon.

Menaphon. "In this page of praise, I cannot omit aged Arthur Huth Lib- Golding for his industrious toile in Englishing Ovid's rary Edit. Metamorphoses, besides manie other exquisite editions page 20. of Divinitie, turned by him out of the French tongue into our own."

Such are the opinions that his contemporaries had of his worth and his fame, and yet it is not yet known at what date he died, although W. Davenport Adams asserts that he died in 1570, after which date more than half of his works were written.

with Arthur Golding belongs to the oldest recorded branch of the Golding family, that situated in Essex which had some connections in those parts of Suffolk, adjoining the Essex boundaries.

Victoria County In the Domesday Book, in the Survey of Colchester, Histories. the name of one "Goldino" is mentioned among the King's Essex. Vol. burgesses, as owner of "one house". 1.p.575.b. The family were seated at Halstead in the reign of King Edward the First and their name appears in state

Morant's Essex.

Vol.11. papers issued during the reign of Edward 111.
p.320. In a document bearing the date of July 6th,1345,
Rymer.Foe- under the heading, "De protectione pro quibusdam per-
dera 111. sonis, qui eum rege in obsequium suum ad partes trans-
Vol.111. marinas profecturi sunt" appears the name of Thomas
pt 1.p.49 Golding with several others. In 1374 the name again
appears, "De marinariis arestandis pro navibus et
Rymer 111. bargeis regis. Johannes Goldyng magister navis Regis
pt.11.996. vocatae La Mighel de Hull ad sexaginta et decem marinari-
ios in comitatibus Suffolo et Essex."

Though the Goldings were evidently people of importance in East Anglia, it was not until the middle of the sixteenth century that they reached their highest in worldly wealth and influence.

Morant. 11. One Thomas Golding of Cavendish in Suffolk married
320 Essex. Elizabeth, one of the daughters and co-heirs of John
Worthie of Blamsters in Halsted, and by her he had a son
named John Golding of Pauls Belchamp Hall and Halsted,
who became one of the auditors of the exchequer. It is
under this man, the father of the translator that the
family acquired the large tract of land in the North of
Essex, westward of Sudbury in Suffolk. He acquired a
tenement called Spicer's, two acres of arable land in
Chapelfield, and several portions of lands from the
Dean and Chapter in socage. He owned other estates in
Beauchamp Otton, Beauchamp St.Ethelbert and in Halsted,
Worthies Place, Blomsters Manor, Aylewards Place, Pas-
calls Richerds and Wynde Wells. In Hempstead, John
Golding held eighty-six acres of arable land, fifteen
acres of meadow land and a messuage known as Blagden,
while in Bumpstead Helion, he held the Manor of Boblowe.
He was married twice, first of all to Elizabeth the
widow of Reginald Hamond of Ramsden Belhouse, by whom
he had four children, Thomas, William, Margaret and
Elizabeth. She died in December 1527 and was buried
in the Church at Belchamp St.Pauls. His second wife
was Ursula, daughter and coheir of William Merston of
Horton in Surrey, and by her he had seven children,
Arthur, Henry, George, Edward and three daughters Frances
Dorothy and Mary.

Harleian
Society.
Vol.13.8.

Morant. John Golding died in 1547, leaving his wife Ursula
Essex.11. with these seven children, the second of them, Arthur,
150. being then eleven years old.

(has 6 children)
Harleian Society. Sir Thomas Golding the eldest son and heir was one
(has seven) of the commissioners for certifying the chantry lands
in Essex, and by these means probably gained a good deal
of land for his family. He was Sheriff for the County
of Essex in the third and eleventh year of the reign of
Queen Elizabeth, in the third year he was in addition
Sheriff for Hertfordshire. He owned Chelmshoe House in
Great Maplested, which he sold in 1567.

Fuller.
Worthies

- Hunter.
Chorus
- Morant.11 His arms were, gules, a chevron - or, inter
282.Notes & three besants. He married Elizabeth, one of the daugh-
Queries. cy. ters of Thomas Royden of Peckham in Kent. Probably it
Series 1. is their descendants who are mentioned later in the
Vol.XI.p.13. County records of Essex and Suffolk.
- Morant's. The second son, William Golding married Elizabeth,
Essex.11. daughter of Edmund West of Corvard in Suffolk, who died
328. in 1591 and was buried at Paules Belchamp.
- All Hallows They had a daughter Margery, who married a certain
Parish John Morgan of Chelworth of Surrey, in May 1589, at
Register. All Hallows Church London, by license of the Archbishop
Cooper. of Canterbury, probably from the house of her uncle,
Athenas Arthur Golding, who lived in the parish at that time.
Cant: Margaret, the eldest daughter became the wife of
Lee,Dioc. John de vere, the sixteenth Earl of Oxford, who was
Nat.Biog. buried at Hedingham Castle in 1562, and she was the
Hunter mother of two children. Edward, their son who succeed-
Chorus ed to the title of his father at an early age, married
Vatun. a daughter of Sir William Cecil and lived for a time at
Calendar Cecil House in the Strand, where his Uncle Arthur seems
of State to have lived with him for some time.
- Morant. This Edward was a great friend of Thomas Howard,
Essex.11.11. Duke of Norfolk and through receiving a refusal from
293.224-225. Cecil to help Howard, he determined to do all he could
to ruin his wife, Ann, daughter of Sir William Cecil.
- Morant.532. This Edward de vere squandered his estates and
caused a recovery of his lands in Bumpsted Helion to his
step-uncle Thomas Golding and Thomas Gent, and alienated
the Manor and lands of Gibbons Fee, to William Stubbings.
Evidently Sir Thomas Golding was for a time an
overseer of the property of the seventeenth Earl of
Oxford, for there is a letter among the domestic Estate
papers under the year 1549 from Somerset to "-- Golding",
requesting that the Earl and his servants shall be in
readiness to render help to the King should civil war
break out.
- Dict.Nat. This letter has been held by some critics to be
Biog.Vol. addressed to Arthur Golding, but this seems hardly
1.352. possible, as he was then but thirteen years old.
- Morant.11. The second child of Margaret de vere, was Mary who
328. married Peregrine Bertie, Lord Willoughby of Eresby.
The mother, after the death of the Earl of Oxford mar-
ried a second time, Charles Tyrell, and died in 1568 at
Earl's Colne, where she was buried.
- Of the brothers of the second family, all seem to
have died before their eldest brother Arthur, who
appears as their heir, the three daughters were married
to country gentlemen, Frances to Matthew Bacon of
Shelfhanger in Norfolk, and Dorothy to Edmund Dockwra,
- See above.

Hunter. by whom she had two sons, named after their uncles
Chorus Arthur and Henry and Mary to "R...ke" of Berkshire.
Vatum. Arthur Golding the translator, was born in or
MS.Harl: about the year 1536, as he succeeded his brother Henry
Harl.Socy. in 1576, being then forty years of age.
Vol.13.8. Nothing exists which can be said to be absolutely
Morant. true to show how, or where he received his education.
Essex.11. There can be no doubt that he received the usual class-
180. ical education with its routine of Virgil, Caesar, Ovid
Dict.Nat. and Lilly's Grammar, in addition to a considerable
Biog. knowledge of the French language, while his inclina-
Ames.Typ. tions seem to have led him to some study of divinity,
Ant.Vol.1. in relation to the questions and problems of his times.
Cooper. Tradition says that he was a member of Queen's College,
Athenae Cambridge, but unfortunately this statement cannot be
Cant: substantiated from the college records.
Lee.Dict. Malone is said to have reported that Golding was a
Nat.Biog. fellow commoner of Jesus College Cambridge, in 1552,
Hunter but again there are no grounds for this assertion.
Chorus It seems highly probable that he took over the
Vatum. guardianship of the young Earl of Oxford and his sister
Calendar Lady Mary de Vere, from his brother Sir Thomas Golding,
of State as in the domestic papers of Elizabeth for May 22nd,
Papers. 1563, there appears a receipt by Arthur Golding, for a
Vol.XXVIII. half year's rents, collected by John Dawe, Bailiff of
pp.224-225. the Manor of Colbrooke Devon, due to the Earl of Oxford,
Cant. while in June of the same year, there is a petition of
Dict.Nat. Arthur Golding, Uncle of Edward Earl of Oxford and Lady
Biog. Mary, his sister, for staying a suit begun against the
said Earl and Lady Mary, by Catherine, wife of Sir
Edward Windsor, the said Earl being a minor and the
Queen's ward".
Ames.Typ. Golding's first work of which we have any record
Vol.1.652. was a translation from the Latin, of which the title
Copy in was "A briefe treatise concerning the burnynge of Bucer
Brit.Mus. and Phagius at Cambrydge, in the tyme of Quene Mary,
Dict.Nat. with their restitution in the time of our most gracious
Biog. Soverayne Lady that nowe is."
Athenae This was written in 1562, and was printed by Thomas
Ames.Typ. Marshe.
Antiq.Vol. 1.852. Already the theological note of Golding's purpose
Athen: is struck, as the concluding words of the title amoun-
Dict.Nat. ces, "Wherein is expressed the fantastical and tirann-
Biog. ous dealyns of the Romishe Church together with the
Ames.Typ. godly and modest regimet of the true Christian Church,
Vol.11.689. most slanderouslye diffamed in those dayes of heresy,"
King's Lib- and then follows the solemn injunction "Read and judge
rary edit. indifferently accordinge to the rule of God's worde".
of Ovid's Golding was distinctly an out-and-out Calvinist to whom
Note edited the "Romish Church" was for ever "fantastical and
See above. tyrannous", and always determined to oppose "the religion
Round. Leicester's patronage of
Phillip's - 5 -

- of the German heretics. Notices appear in contemporary authors on his works of Divinity, which must have done a good deal towards the dissemination of the Calvinistic tenets.
- Copy in Brit. Mus.** The second work of Arthur Golding, again a translation out of Latin, was "The Historie of Leonard Aretine, concerning the warres betweene the Imperialles and the Gothes for the possession of Italy, a work very pleasant and profitable." This was printed by Rowland Hall for George Bucke in 1563.
- Cooper. Athenae. Dict. Nat. Biog. Ames. Typ. Ant. Vol. 1. 804.** This book was written at Cecil's house in the Strand, where in all probability Golding was living with his nephew, the Earl of Oxford, who married Ann Cecil. In the Euphuistic address of dedication to Sir William Cecil, the author says "But to who rather to present itself then to him under whose rooffe it hath bene harbroughed and fostered from the infancie, untill such time as it came to his full growth."
- Copy in Brit. Mus. Ames. Typ. 11. 229.** Evidently Cecil received it with pleasure, as many other books by Arthur Golding were dedicated afterwards to him.
- Copy in Brit. Mus. Cooper. Athenae. Cant. Dict. Nat. Biog.** The third book, again a translation from the Latin which appeared in the following year was "Thabridgement of the Histories of Trogus Pompeius collected and written in the Latin tunge, by the famous historiographer Justine, and translated into English by Arthur Golding, a worke conteyning brieflie great plentie of most delectable hystories and notable examples, worthe not onlie to be read, but also to be embraced and followed by all menne."
- Ames. Typ. Ant. Vol. 1. 852.** It was printed by Thomas Marshe, who also brought out Golding's first book and is dedicated to "his singular good lord and mayster Edward de veer, Earl of Oxenford. This book seems to have been very popular, for it appeared in two other editions, in 1570 and 1578.
- Copies in B. Museum. Cooper. Athenae. Cant.** Considering the great amount of work that even these translations would entail, it sounds somewhat astonishing that he should finish his version of the four first books of Ovid's Metamorphoses in the December of the same year. The book was printed in 1565 by William Seres, and bears on its title page the words "A work very pleasant and delectable, with skill, heede, and judgement, thys worke must bee red, For els too the Reader it stands in small stead."
- Cooper's Athen: Dict. Nat. Biog. Ames. Typ. Vol. 11. 689. King's Library edit. of Ovid's Mets. edited by W.H.D. Rouse. Phillip's** The prose dedication is to Robert Earl of Leicestershire, and in it Golding says the work is, "purporting outwardly moste pleasant tales and delectable histories and fraughted inwardlye with most piththie instructions and wholesom examples and conteynyng bothe wayes moste exquisite connyng and deepe knowledge" and speaks of Leicester's patronage of and interest in "things not

J. P. Collier offences, whereby at this daye divers are feared and
 Theatrum hertoofoore published in the native language. With due
 Poetarum. humility he refers to his works as a "maymed and un-
 2 copies perfect translation" "and not correspondent to your
 in B. Mus. worthynesse or my desyre but yet agreable too the state
 Dist. Nat. of the giver", and he signifies his intention of carry-
 Biog. ing out the work fully at a later time. This book
 Hallum. Lit- which substantially agrees with the first four books of
 erature of the completed edition cannot with any truth, be des-
 Europe. cribed as "maymed and unperfect", however greatly the
 Warton. Hist. meekness and self abasement of the learned author may
 of Eng. Post be impressed upon the reader.
 ry. During the year 1565, Golding seems to have gone
 Dedication back to his native place, Pauls Belchamp in Essex, as
 in the his letter of dedication prefixed to the commentaries
 "Postill" of Caius Julius Caesar is dated from that village.
 Ames. Typ. The work is dedicated to Sir William Cecil, and
 Copy in B. two editions of it appeared, the first printed by
 Mus. Copy William Seres in 1565 and the second by Thomas East in
 Ames. Typ. 1570.
 ll. 689. In the "dedicatorie" epistle Arthur Golding mentions
 Bridges ed- the fact that Brend had commenced the translation which
 ition of he had carried to the middle of the 5th book, and since
 Phillip's he had not been able to finish it, Arthur Golding had
 Theatrum carried it to its end. This book was published with
 Poetarum. some ambition, since there is an index to the names of
 the tribes, stating the modern names of the districts
 in which they lived. In addition to this, there is an
 introductory essay on "Battle rams, pluties, Vinets,
 muscules, a Legion, cohort, Tribune, Centurion and a
 Lieutenant."
 In this work as in the Quid, the Latin names are
 very quaintly Anglicised, giving a very popular Eliz-
 abethan effect to the classical work.
 These commentaries had been translated before by
 Tiptoft, Earl of Worcester, an early light of the
 English Renaissance.
 During the next two years, Aarhut Golding's time
 was undoubtedly fully occupied by the completion of the
 Ovid for it is not until 1567, that any more work be-
 yond a short treatise of Calvin's comes from his pen,
 and that is the famous "Fifteen Books of the Metamorph-
 oses" dedicated to Robert Earl of Leycester.
 The Epistle was written from Berwick, a town in
 which Golding seems to have spent a good deal of time
 and not to have been slow in making friends, as some
 of his later dedications show.
 This work is by far the most important of his
 performances and ran through many editions, 1567, 1575,
 1584, 1587, 1593, 1603, 1612 being all dates of issue.
 Cooper in his Athenae Cantabrigiansis gives 1567 as the
 date of "A Little Booke of John Calvines concernynge
 the Sacrament of the Bodye of Christe".

B.Mus. Copies

1572, 1574,

Copy in B.

Mus. ace,

Abraham's

Sacrifice

mentions

1588 edit.

Copy in B.

Museum.

Copy in B.

Mus.

Cooper.

Athenae

Cant:

Wallace.

Abraham's

Sacrifice.

Copy in B.

Mus.

Cooper

Athenae

Cant:

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1572, 1577,

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By 1573, Arthur Golding's fame and popularity must have spread very widely. As a translator, and

there. In 1570, the second edition of Trogeus Pompeius came out saying that it was "newlie conferred with the Latin cople and corrected by the translators." In this volume appears an address by "Ursula Goldinge to the reader," in which she states herself to be the author. From this statement and the word "translators", I should conclude Ursula Golding who is Arthur Golding's mother, must have had some hand in the translation.

"The Psalmes of David and others, with M. John Calvin's commentaries" seems to be the next book he undertook. This appeared in 1571 and was printed by East and Middleton for Lucas Harrison and George Bishop, for whom Golding seems to have become a regular translator of Calvinistic works. It has a dedication to the Earl of Oxford, which is very interesting owing to the introduction of a number of Ovidian heroes as types and warnings of sin. The "obstinate and stubborn hearted Papistes" again come in for some degree of calumny in a distinctly vigorous style. When this was written Golding was back in London, where he seems to have taken up his dwelling place, interspersing his town-life with visits probably to his brothers in Essex.

In the following year 1572, two books appear, again of the strictly puritanical order. The first had a strong current of patriotic feeling running through it and was "a confutation of the Pope's Bull, which was published more than two years ago against Elizabeth the most gracious Queene of England, France and Ireland and against the noble realme of England, by Henry Bullenger, the Elder." This was originally in Latin and was translated therefrom into English. The other volume was

distinctly popular among the Elizabethans, it was "A Booke of Christian Questions and answers, wherein are set forth the cheefe points of the Christian religion, in maner of an abridgement. A work right necessary and profitable for all such as shal have to deale with the captious quarelinges of the wrangling adversaries of God's truthe". The book was written originally in Latin by Theodore Beza, who with Calvin shared a good deal of Golding's admiration. The translation is dedicated to Henry, Earl of Huntingdon, Baron Hastings and Golding in it makes profuse mentions of Hastings' "courtesie" towards him. The dedication continues on the Spirit of the title for in it there are a good many hits at the captious wrangling adversaries of God's truth, the unpopular members of the Roman Church. The work was printed by How for William Veale of the "Lambe" and ran through five editions, 1572, 1574, 1577, 1578 and 1588.

J.P. Collier offences, whereby at this daye divers are feared and Bridgewater many also quight withdrawn from the pure doctrine of Catalogue. the Gospell, a worke very needefull and profitable." 2 copies The translation was dated from Berwick, October 1566, in B.Mus. and is the first of his many translations of Calvin's Dict.Nat. works, a whole collection of which appears in the following years. Evidently by this time his fame as a Biog. translator had become very widespread, as no doubt Hallum.Lit-erature of also had his repute as a strong adherent of Calvinism. Europe. In 1569 Lucas Harrison and George Bishop, Stationers, Warton.Hist. asked him to translate Heming's Exposition of the of Eng.Poet-Gospels, a work of great popularity. ry. The year 1569 saw the publication of "A Postill or Dedication Exposition of the Gospels that are usually red in the in the churches of God, upon the Sundayes and Feast dayes of "Postill" Sainets," written by Nicolas Heminge, a Dane and preach- Ames Typ. er of the Gospel, in the Universitie of Hafne. This Ant.Vol.1. work was dedicated from London to Sir Walter Mildmay, p.927.Copy Chancellor of the Exchequer, and in it Golding speaks in B.Mus. of Mildmay's kindness to him, on the commendation of Morant. his "deare friend and my (Arthur Golding's) special Essex.Vol. well willer Sir Thomas Smyth". Probably this friend- 1. 346. ship lasted for a long time, as Arthur Golding sold a Cooper. portion of the Estate inherited from his brother George, Copy in B. in 1595 to Thomas Mildmay. There is extant a second Mus. edition of this book, bearing no date. Wallace. and Owing to the great popularity of this book, Golding Copy in B.M. says in his next dedication that he was induced by Sacrifice. Harrison and Bishop to translate the "Postill on orderly disposing of certeine Epistles usually read in the Church of God", of David Chytraeus from the Latin. This book was written at Pauls belchamp in 1570, and is dedicated, as was the preceding one to Sir Walter Copy in B. Mildmay, and was again reprinted in 1577. Copy in B. Mus. With the usual but perhaps not laudable desire to Cooper. add all works with the authors initials of A.G., to Athenae Arthur Golding a work of the severe Protestant order, Cantabrig: "The Commentaries of that divine John Calvine upon the Ames.vol.1. prophet Daniel" published in 1570, was assigned to him, 648. Mr.Sidney Lee, however, assigns it to Antony Gilbey, a Dict.Mat. contemporary writer of no small repute on theological Biog. subjects. In the same way, the "Testaments of the Cooper. Twelve Patriarchs" printed in London in 1501 bearing Athenae. the initials A.G. was at one time given to Arthur Gold- Cant. ing, but has since been assigned to Gilbie. Both Ames vol.1. Cooper and Ames have stated that Golding was the author, Cooper and there does not seem to be much evidence against it. Athenae The book was very popular, having according to Ames, a Cant. greek original in the University of Cambridge. It was 1572, 1577, translated into Latin by "Grosted, Bishop of Lincoln" 1578. and out of his copy into French and Dutch. This volume was printed by John Day, who also brought out Golding's Seneca.

B. Mus. Copies 1572, 1574, Copy in B. Mus. place. Abraham's Sacrifice mentions 1588 edit. Copy in B. Museum. Copy in B. Mus.

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Cooper. Athenae Cant. Wallace. Abraham's Sacrifice. Copy in B. Mus. Cooper Athenae Cant. Dict. Nat. Biog. Copy in B. Cooper Athenae Cant. 1572, 1577, 1578.

work which was dedicated to Sir Walter Mildmay, to whom
B.Mus. Copies By 1573, Arthur Golding's fame and popularity
1572, 1574, must have spread very widely. As a translator, and
1578, therefore an enricher of the popular tongue, he appar-
Wallace, ently was in great demand. A good deal of evidence
Abraham's for this is given by the introductory verses written
Sacrifice by him which are prefixed to Baret's "Alvearie or Triple
mentions 1 Dictionarie in Englishe, Latin and French", published
1588 edit. on Feb. 2nd. 1573. This book was republished in 1580 as a
Copy in B. "Quadruple dictionarie", Greek being the fourth language
Museum. added.

" " " The thirteen Stanzas which bear Arthur Golding's
signature show in a singular manner how fond the author
must have been of his mother tongue, the great possi-
bilities of which he was one of the first to recognise.

Wallace "Ye would not thinke yuis,
Abraham's How rich in composition, English is."
Sacrifice. He was a student of dialect, as is also shown in the
spirited dialectical portions of the Metamorphoses.

See Dict. "How shall a man assure true quantitie
Nat. Biog. Of time or tune, or if he would expresse
of Ang. The difference and the native propertie
work w. Of brode North Speech and Southern smoothednesse
could How might he set it downe with cumlinesse
is a r. Where men in writing doe so fondly dote
traged As nought is done by rule, but all by rote."

Edited by Copy in B. Mus. The year 1578 is the date assigned to him more
Wallace in 1907. theological works. The first which is indubitably by
Arthur Golding was printed by Harrison and Bishop, and
bears the title "Sermons of Master John Calvin upon the
booke of Job, translated out of French by Arthur Golding"
Copy in B. It is dedicated to Robert, Earl of Leicester, and there
Mus. appears in it a long discussion by Golding upon Job and
his many virtues. The book which is extremely handsome
Copies in appeared in 1574 and was reprinted in 1579 and 1584.

B.M. Another work appeared in the same year, entitled
Athanas Cant. "The benefit that Christians receyve by Jesus Christ
Wallace. Ab. crucified", translated by one A.G. from the French.
Sacrifice. There appears to have been two editions, one in 1573,
and one without any date. In all probability this book
ought to be assigned to Antony Gilbey, who has been
already mentioned in connection with other disputed books

The average yearly output of two volumes from
Golding's pen continues and in 1574, we find him still
in London translating two works of the theological
order.

Copy in B. The first one was finished at his lodging in
Museum. London, the last day of August 1574 bearing the title
Cooper Ath. "A Catholicke exposition upon the revelation of Saint
Cant. John, collected by M. Augustin Marlorate, out of divers
Diet. Nat. notable writers whose names ye shal find in the page
Biog. following".

Harrison and Bishop are again the pioneers of this

work which was dedicated to Sir Walter Mildmay, to whom such works seem to have been very acceptable.

In November of the same year, Golding finished his translation of "Sermons of M. John Calvine upon the Epistle of Saint Paule to the Galatians". The book which he says he wrote at his "lodging in the fore-street, without Cripplegate, is dedicated to "Sir William Cecil, Knight, Baron of Burleygh" and there Golding speaks of Cecil's kindness to him in his long continued "sute" in the Exchequer. What this "sute" may have been is quite uncertain, as the troubles which he became involved in with his sisters-in-law, with regard to his brothers' properties could not then have commenced, his brothers being then alive. The "Sermons" were twice printed, once in 1574 and in an edition bearing no date.

Wallace
Abraham's
Sacrifice.
" " "
See Dict.
Nat. Biog.

"A justification or clearing of the prince of Orange" was brought out in 1575, which seems to be a translation from the French.

In August of the same year, he was back in Essex for the dedication of his second book is dated the 11th of August 1575, from "Paules Belchamp" in Essex. This work was quite unlike any of his others, apart from considerations of moral and religious instruction. It is a religious play on an Old Testament Subject "A tragedie of Abraham's Sacrifice, written in French by Theodore Beza and was printed by Thomas Vautrollier in 1577. This play is one of the earliest versions of a play on the lines of the Roman Catholic displays with an avowed Puritanical purpose.

Edited by
Wallace in
1907.

Copy in B.
Mus.

"The lyfe of the most godly valeant and noble Captaine, and maintener of the trew Christian religion in France, Jasper Colignie Shatillion, sometime greate admirall of France. Translated out of Latin by Arthur Golding" was printed by T. Vautrollier in 1576, though it may have been written the preceeding year.

Athenae Cant.

Cooper assigns the date of 1576 to the edition bearing no date of "The Edict of Proclamation sent forth by the French Kinge upon the pacifying of the troubles in France, with the articles of the same pacification. Read and published in the presence of the sayd King setting in his Parliament the 13th of May 1576. Translated out of French by Arthur Golding." This book which was printed by Vautrollier certainly seems to have come out in its English form in 1576, as it is but a very slight piece of work, bearing on contemporary affairs.

Morant 1.47

Mor. 11. 182

Copy in B.
Museum.
Cooper Ath.
Cant.
Dict. Nat.
Biog.

Earlier in the year 1576, Arthur Golding had finished his translation of "The warfare of Christians, concerning the conflict against the Fleshe, the world and the Devill," from the Latin and it was brought out in 1576 by John Shepparde. It bears a very charming dedication to "the right worshipful and his special friend, Sir William Drewrie Knight" to whom "Arthur

- Mor. 11.182. Golding wisheth helth with increase of worship and prosperitie in Christ Jesus", in the course of the Epistle the following words occur "For besides your other friendly dealings, both before and since, Incon- fesse your goodnesse to have bin such and so great towards me all the whyle I sojourned at Barwicke, in the time that you were Marshal there, as I may not forget it without iust blame of unthankfulness."
- Mor. 11.184. This book was dated from London, the 16th of Jan- uary 1576, when Golding seems to have returned from Clare in Suffolk in which place he was on the seventh of the same month, as he dated his translation from there from the French of "The Sermons of M. John Calvin upon the Epistle of S. Paule to the Ephesians". This book was again brought out by Harrison and Bishop, being much more theological in its dedication than any of the other books had been. There is much talk in it of the doctrine of "Election and Predestination", and the Epistle Dedicatorie is a long theological discuss- ion, with texts and references freely interspersed. Probably this increased vehemence may be due to the person to whom it was dedicated, "the most reverend father in God and his speciall good Lord, Edmund by the grace of God, Archbishop of Canterburie etc." The work seems to have remained in Golding's hands for some time before publication, as it was not printed until 1577.
- Cooper
Athenae
Cant.
Copy in B.
Museum.
- Dict. Nat. B.
Cooper Ath-
enae Cant.
- Morant 11. 180. Probably the time of the author was now much occu- pied by the increase in his worldly cares, caused by the increase in his worldly cares, caused by the death of his elder brother Henry, to whom a great deal of property in Essex belonged, and whose heir he was. Henry Golding had been gathering together a great quan- tity of land in Essex for a good many years before his death. In 1564 Robert Waldegrave had license to sell a moiety of the manor of Eastthorp to Henry Golding and in May 1570, Robert Springe and Joane his wife obtained leave to sell another moiety of the same manor together with the advowson of the Church to John Bacon who in October 1576 had leave to convey it to Henry Golding.
- Morant 1.475. During 1565 Wymond Cary sold geddy Hall with Engaineshall, Rosebridge, Perstede, and Wantmeade, lying in Great and Little Clacton, Tending, Welnye and Thorpe to Henry Golding, who also bought a moiety of the manor of Great Birch, as well as the estate of Little Birch with the advowson of the Church, which he ob- tained by purchase from the husbands of Mary and Jane Foster.
- Mor. 11.182. He died in 1576 being succeeded by his brother Arthur who in November of the following year procured a license to alienate the greater part of the estate of
- Mor. 11.180

Eastthorp, Geddy Hall, etc. to Richard Atkins and Eleanor,
 Mor.11.182. his wife, but he sold Birch in all probability to
 Edward Ellyot. After the murder Browne passed on
 into The estate of Little Birch seems to have been
 retained by him for some time as his name occurs in
 1591 as the presenter of the rectory of Little Birch.
 Mor.11.184. Finally, however, he sold it to Lord John Petre.
 Henry Golding's wife appears to have been one
 Harl.Socy. Alice Golding, who paid ward silver for the manor in
 Vol.13.8. 1581. She was the daughter of one Clovyle of Hanyfield
 in Essex. Roger, who had been apprehended with Mis-
 tress I should imagine that he now married and settled
 down as he speaks of his house in the parish of All
 Cooper Hallows on the Wall in London. He married the widow
 Athenae of George Foster, of whom absolutely nothing is known.
 Cant. Owing In March 1577 he finished at his house London,
 Copy in B. "The worke of the excellent Philosopher Lucius Annaeus
 Museum. Seneca concerning benefyting, that is to say the dooing,
 receyving and requyting of good turnes".
 Dict.Nat.Bg. Hatton, captain of the Queen's Guard, was brought out
 Cooper Ath- by John Day in 1577.
 enae Cant. During this year there appeared a small book of
 sixteen pages only printed by "Henrie Bynnyman, dwell-
 ing in Knyghtriders Streete" entitled "A briefe dis-
 course of the late murther of Master George Sanders, a
 worshipful citizen of London, and of the apprehension,
 arreignment and execution of the principall and access-
 ories of the same. Seene and allowed". There is a
 copy of this book in the British Museum, but there
 seems to be no other anywhere else. On the first page
 of a number of manuscript leaves is a note in manusc-
 ript. "By Arthur Golding, See Sig. B.6."
 The scene of the murder is in Kent and the event
 was dramatized in the play of the warning for Faire
 Women, 1599. Probably unique. It is not even mentioned
 by Herbert, Lowndes or Hazlitt, nor can I discover a
 notice of it in any other work". This note holds good
 even up to the present day, the Editor of the 1907
 edition of "Abraham's Sacrifice" makes no allusion to
 it in his enumeration of Golding's Works, as he follows
 on the tradition of Cooper, Warton, Lee and others
 that the only original work apart from the commendation
 verses mentioned above, was the treatise on the Earth-
 quake, which was written in the following year.
 The first part of the book is occupied by the
 story of the murder. Master George Sanders was killed
 by one George Browne near Shooter's Hill, as he was on
 his way from Woolwich to St. Mary Craye. It seems that

Browne had carried on an intrigue with Mistress Sanders and had been instigated to the murder by a certain Mistress Drewrie. After the murder Browne passed on into London where he received sums of money and instructions to depart out of London from Mistress Drewrie, conveyed by the hand of her servant Roger, called among them "trustie Roger". However he did not go away and was apprehended, whereupon he confessed and in so doing, strove to clear Mistress Sanders, who was nevertheless committed to ward, on the evidence of the servant Roger, who had been apprehended with Mistress Drewrie.

A certain minister named Mell, incited by the charms of Mistress Sanders coerced Mistress Drewrie into taking all the burden of the crime upon herself. Owing to some difficulty in regard to the papers of the murdered man, Mistress Sanders had been granted some respite, but as she was standing near the wall of the prison she overheard a remark made by some person outside which led her to expect immediate execution, whereupon she immediately made a full confession and was condemned.

Before her death she sent for her husband's relatives to obtain forgiveness from them, which they granted her. Her children were also brought to see her and she gave them each a copy of Mr. Bradford's Meditations, wherein she desired the clergyman attendant upon her to write something. At the crowded place of execution, both the women confessed, meeting their deaths with great meekness and humility.

Such a story was exactly the thing that would appeal to Mr. Arthur Golding; apart from the attractions of the central figure Mistress Sanders, and her confession, the account was one which could be turned to good moral and religious account. The spirit of the reformation, the vehement demand for repentance, had become the inspiring force of Golding's character, and the exhortation to the reader following on the story, is full of a vigorous call for righteousness.

"Were those whom we saw justly executed in Smithfielde greater sinners than all other English people? Were they greater sinners than all that looked upon them? No verily, but except their example leade us to repentance, we shall all of us come to as sore punishment in this world, or else to sorer in the world to come. Their faults came into the open Theatre and therefore seemed the greater to our eyes, and surely they were great in deede: neyther are ours the lesse, beycause they lie hidden in the covert of our heart. God the

searcher of al secrets seeth them and if he list, he can also discover them. Therefore good reader, as the same may turne to the bettering of thy state and not to occasion of slander, nor the hurte of thine own conscience, nor to the offence of thy Christian brethren.

Farewell. Arthur Golding." Following upon this exhortation are some documents relating to the case in hand, "Anne Sanders confession as she spake it at the place of execution", "The prayer which was sayd by Anne Sanders at the place of execution, the copie whereof she delivered unto the right honourable the Earle of Bedford," and "a note of a certain saying which Masters Sanders had left written with his owne hand in his studie."

This book I take to be his first original prose work. No literary work was taken in hand during the following year, and in the registers of All Hallow's Church appears the following entry, under the date of 1578 "Thomas Goulding, the Sunne of Mr. Arthur Goulding baptised ye 26th of June," and again in the following year appears "Persivall Goulding, the Sunne of Mr. Arthur Goulding baptised ye 9th of October."

All Hallow's Register

Typ. Antiq:

Ames under the year 1579, mentions that Henry Bynneman printed "Thabridgement of Frosards Chronicles written in Latyn by J. Sleidan and translated into English." No author's name is mentioned, and Herbert in his edition of Ames states that Bynneman was licensed to publish it. No copies can now be found, nor

Harl. 357. ff. 163 - 256.

can I find any notices of anyone having seen a copy. The title fits in quite well with that of the Harleian manuscript, which has been assigned to Arthur Golding,

"An Abridgment of the Chronicle of Sir J. Frossard written in Latin by John Sleyden," at the end of which after the word finis, appears two elaborate letters, to all appearance an A and a G. The handwriting is very neat, with long-tailed 's's and f's. According to all the authorities, who have hitherto taken Golding in hand, the printed form of this manuscript did not appear until 1600, when it was printed by Thomas Purfoot for Per. Golding, under the title of "an epitome of Frossard, or a summarie Collection of the most memorable Histories contained in his chronicle, chiefly concerning the state of England and France. Wherein the famous warres and conflicts of King Edward the Third, with the honourable achievements of the Blacke Prince and other his sonnes, both in France, Spaine and Portugall, are compendiously described, intermixed with other historicall occurrents of those times, very worthy and profitable to be had in remembrance." This

Harl. 425 ff. 734.

Copy in B.Mus.

Cooper
Athenae
Dict. Nat.
Biog.
Ames Typ.
Ant. Vol. 1.
1057.
Wallace
Abra's.
Sacrifice.
Copy in the
Bodleian.

In 1582 was written "The Sermons of M. Jehn
sounds very much like the Arthur Golding style of
title page but it is said to be translated by P.
Golding. I think this is most certainly by Arthur
Golding, whom I should consider to be dead at this
time, and the fact that the book was printed for
Percival Golding, his son led the printer to put P.
Golding down as the author. That his son was alive
at this time, evidence is given in the register of St.
Mary Aldermary, London, where under the heading of
burials in the year 1609, appear the following entries:-
"February 9. Arthur, Son of Percevall Goldinge, out
of John Hamner's House."
"March 19. Elizabeth Ball, servant to Mr. Percivall's
Goldinge out of John Hamner's house and lieth in the
new Churchyard."

Copy in B.M.

The year 1580 again only saw one book from A.
Golding's pen and that was due to the occurrence of an
earthquake. It was printed by Binneman and is uniform
in size with the book on the murder of Mr. George
Sanders: it bore as its title "A Discourse upon the
Earthquake that hapned through this realme of Englande
and other places of Christendom the Sixt of April 1580
betwene the hours of five and six in the evening."

Ames Typ.
Ant. Vol. 1.
1057.

Ames Typ.
Ant. Vol. 1.
897.

Morant.
Essex. Vol.
1. 346.

Morant.
Essex. Vol.
11. 307.

Morant. 1.
346.
Harl. 425
ff. 734.

The treatise is one of the exhortatory kind, quoting
largely from Biblical and historical precedents, how
punishment is brought upon the wicked for their sins;
the coming of the Danes and of William the Conqueror
are cited as retribution for the evil deeds of the
early English. Golding puts down a great deal of the
cause of this earthquake to the flourishing of what
he calls "Antichrist". The Puritan is always upper-
most and though we may be dealing with a distinctly
pleasing literary type of the "genus Puritanicum", we
find the full abhorrence of stage plays and other
unholy devices. Sabbaths are spent "full heathenishly
in taverning, typling, gaming, playing and beholding
of Beare baytings and stage playes to the dyshonour
of God."

Calendars
proced: in
Chancery
Queen Eliz
4. Vol. 11.
124.

To the same family of works as this one and the
murder book belong the verses in a Harleian Manuscript
reprinted in Dr. Furnivall's Ballads from manuscripts
headed "An Exhortation to England to repent made in
Latin by Doctor Haddon in Ye Greate Sweate 1551, and
translated by Arthur Golding.

No date has been given to this translation, which
seems to be written in much the same hand as the Abridg-
ment of Frossard, though it is but a rough copy, writ-
ten with a rather thick and spluttering pen. There are
thirty-four verses of four lines in eights, which after
writing have been renumbered in correct order.

afterwards purchased the inheritance of the Earl."

Copy in B.Mus. In 1582 was written "The Sermons of M. John
 Cooper Calvin upon the fyth booke of Moses, called Deut-
 Athenae eronomie". "Translated out of French by Arthur
 Dict. Nat. Golding", being printed by Middleton for George
 Biog. Bishop in 1583. The epistle of dedication which
 Ames Typ. was written in December 1582 is addressed to the
 Ant. Vol. 1. right Honourable "Syr Thomas Bromley Knight, Lord
 1057. (Chancellor of England."
 Wallace During the same year Golding translated from the
 Abra's. French, "The joyful and royal entertainment of the
 Sacrifice. right high and mightie prince, Francis the French
 Copy in the King's only brother, Duke of Brahande, into his noble
 Bodleian. citie of Antwerpe." The author writes this account
 because "an Historie is the Scholemistresse of man's
 life."
 Copy in B.Mus. The next booke of his to be published was "The
 work of Pomponius Mela, the Cosmographer, concernynge
 of the situation of the world, wherein every parte, is
 divided by itselfe in most perfect manner, as appear-
 eth in the table at the end of the booke", "A booke
 right plesant and profitable for all sortes of men,
 but speciallie for gentlemen, Marchants, Mariners and
 Travellers, translated out of Latine." The book was
 printed for Thomas Hacket and was published in 1505.
 Queen Eliz: The dedicatory epistle addressed to Sir William Cecil,
 Vol. 1. G. G. "Baron of Burgley" was written in 1584 and in it
 13p. 379. Golding speaks of adding as "appendantes, Polyhistor of
 Ames Typ. Julius Solinus and certayne travelles of one Andrew
 Ant. Vol. Thevet". An edition of this booke came out in 1590
 897. with Solinus' work added.
 Morant. Arthur Golding was again at the end of this year
 Essex. Vol. involved in temporal matters. His brother George died
 1. 346. on November 24th 1584, and was succeeded by his brother,
 the literary expert, George Golding bought part of
 the estate of the Seventeenth Earl of Oxford, the
 Morant Manors of Waltons and Netherhall in Gestingthorp, which
 Essex. Vol. he took over in 1579. Mary and George Golding alien-
 11. 307. seated Netherhall to Arthur Golding, who sold it in 1505
 to John Coe or Coe. The manor of Waltons, together
 Morant. 1. with George Golding's other property of Jackletts,
 346. Faubridge and Amsland, passed into the hands of his
 brother at his death in 1584, who sold them in March
 1595 to Thomas Mildmay. This transfer of property
 seems to have given rise to some litigious disputes,
 as a certain Arthur Kempe appears as plaintiff against
 Calendars of Anthony (Arthur?) Golding, esquire and Mary Golding
 proced: in widow, in a suit of which the design was "to protect
 Chancery plaintiffs title under an assignment of lease." The
 Queen Eliz: premises are set forth as, "The manors of Walton in
 4. Vol. 11. Purley demised by the Earl of Oxford to George Golding
 124. deceased, who assigned the lease to plaintiff and
 afterwards purchased the inheritance of the Earl."

Wallace
Abra:'s
Sacrifice.

In the same year, one of Golding's most interesting Hunter says there is a bill in the Exchequer dated the 14th February 1505 addressed to Lord Burghley from his daily orator, Arthur Golding saying "Whereas his late brother Henry Golding Esq., deceased, left him in present possession only the manor of East Thorpe which was encumbered, and gave the manor of Little Biralight, (Birch?), with other lands to Alice his wife, with a clause prohibiting the said Arthur from molesting Gold-her - and whereas one Robert Crispe a very troublesome and unjust person marrying one Mary Waldegrave, daughter of the said Alice and wife of one Robert Waldegrave Esq. yet alive and undivorced, under colour of that unlawful marriage obtained of the said Alice, a lease of the said Henry Golding's chief mansion house and has committed waste and spoil. He prays that he may proceed against Crispe without incurring the penalty was of his brother's will." being accomplished should.

This dispute is connected with the land which he had inherited from his brother Henry, nearly ten years before.

Queen Eliz:
Vol.1.G.g.
13p. 379.

In the calendar of proceedings in Chancery, there appears an entry relating to this same suit, in all probability; Arthur Golding appears as plaintiff against Robert Crispe. The entry refers to a document which is "only an answer" respecting "a lease granted to one Anne Goldinge". This Anne must be a mistake for Alice Golding, the widow of Henry Golding, who is mentioned above. Unfortunately no more particulars are given, but it may be safely assumed that it relates to the same dispute with the "very troublesome and unjust" person mentioned above.

"The excellent and pleasant worke of Julius Solinus Polyhistor, contayning the noble actions of humane creatures, the secrets and providence of nature, the description of Countries the maners of the people with many marvailous things and strange antiquities serving for the benefit and recreation of all sorts of persons. Translated out of Latin into English by Arthur Golding," appeared in 1587 printed by Charlewoode for Thomas Hacket, and to it is added a life of Solinus by one John Camertes. The book which is very pleasing has many explanatory notes in the margins, for example, Myagrus is annotated in the margin as "Myagrus, the god of Flyes," "the eleventh calends of May" is annotated as "19th of April", "Agelastos" as "That is to say laughterlesse Socrates", "Ligurie", now called Lombady", and "Acroceraunia" as "Now called Mount Cimera", "Amaria" as "Ischia".

Dict.Nat.
Biog.
Wallace,
Abra:'s
Sacrifice.
Chorus
Vatum.

the god Lord, William Lord Cobham, lord warden of the Cinque Ports" and bears - 18 - somewhat pathetic paragraph

In the same year, one of Golding's most interesting works was published by Thomas Cadman, entitled "A worke concerning the trewnesse of the Christian religion, written in French, against Atheists, Epicures, Paynims, Jewes, Mahumetists and other infidels by Philip Mornay, Lord of Plessie Marlie, begunne to be translated into English by Sir Philip Sidney, Knight, and at his request finished by Arthur Golding." In the dedication to Robert Earl of Leicester, in which Golding wishes him "in the life to come endlesse felicitie", he makes a long allusion to Sir Philip Sidney, of whom he was without doubt, a personal friend. "Being thus determined to followe the affayres of chivalrie, it was his (Sidney's) pleasure to commit the performance of this peece of service, which he had intended to the Muses, or rather to Christes Church and his native cuntry, unto my charge, declaring unto me how it was his meaning that the same, being accomplished should bee dedicated unto your Honor (Leicester)."

This book, whether it be through its attack on Atheists Epicures, Mahumetists and other fantasticals, or through the patronage and worthiness which the name of Sir Philip Sidney bestowed upon it, was decidedly popular for many years following his publication. The latter reason of its favour seems to be the more weighty for in the third edition of 1604, which Thomas Wilcocks or some other devout gentleman issued "purged of its Sundry faults;" though Sir Philip Sidney is much lauded, Arthur Golding is not mentioned at all, while in the edition 1646, sent out by "John Bachiler, M.A., sometimes of Emanuel College Cambridge," under the title of "The Soules owne Evidence," Arthur Golding though mentioned appears as "Arthur Golden", Sidney's assistant. There are copies of five editions in the British Museum, issued in the years 1587, 1592, 1604, 1617 and 1648.

"A Godly and wrutefull prayer, with an Epistle to John (Aylmer) Bishop of London from the Latin of Abraham Fleming" was issued without a date.

Hunter says that Golding wrote a work called "Cosan commentaries, which can be but a misreading of Caesar's Commentaries" by that critic.

What appears to be his last work was issued by Adam Islip in 1595, though the work was finished in January 1574, bearing for the title "Politicke moral and martial discourses, written in French by M. Jacques Hurault, Lord of Vieul and of Marais, and one of the French King's privie Counsel, translated into English by Arthur Golding." The dedication is addressed to the "good Lord, William Lord Cobham, lord warden of the Cinque Ports" and bears a somewhat pathetic paragraph

Cooper
Ath. Cant.

Dict. Nat.
Biog.
Wallace.
Abra: 's
Sacrifice.
Chorus
Vatum.

from one who for the last thirty-five years had laboured without ceasing. "Unknowne (am I) to your good Lordship, otherwise than by report, yet notwithstanding I have tasted of your goodness and favour, to my great comfort in my troubles, of the which when God wil, I hope I shall be well discharged." His troubles, which may now have become very burdensome to him, perhaps prevented him from accomplishing any more work. There is an order dated July 25th 1605 issued in consequence of a petition addressed by Mr. Golding to the privy council of King James I., to the effect that the Archbishop of Canterbury and the attorney general should take into consideration the matter referred to in the petition and grant to Mr. Golding the sole right of printing such works of his, as they might consider meet for the benefit of the Church and the commonwealth. The attorney general is also directed to draw up a document ready for his Majesty's signature, containing the grant to the petitioner, a blank being left for the number of years to be filled up according to his Majesty's pleasure.

Cooper
Ath. Cant.

There appears an entry in the diary of Dr. Dee, now in the Ashmolean Museum Library, which that worthy gentleman inscribed on the margins of old almanacks, under the date September 30th, 1597 "John Crocker (my good servant) had leave to go to see his parents. He went with Barthelmew Hikman and Robert Charles toward Banbrooke with Arthur Golding, to cure of his fistula." Whether this entry applies to our Golding or not it has been questioned, but it is beyond doubt that Arthur Golding and Dr. Dee were at the least acquaintances. A correspondent to "Notes and Queries" mentions that he possesses a copy of "Weever's Funerall Monuments" which once belonged to William Burton, the historian of Leicestershire, bearing on its flyleaf a list of "Antiquarii temporis Eliz: Reginae," which list contains as the twenty-first name that of Arthur Golding, as well as that of Dr. John Dee, the philosopher of Mortlake. These names are all interesting to the literary student for they are names of great men, fitting companions of the translator of Ovid's Metamorphoses. Mr. Robert Cotton the founder of the Cottonian library is one, while it includes those of John Stow, the historian, William Camden, the author of the "Remains", Francis Thynne of Chaucerian fame, and Harrison, a minister, the author of the "Historical description of the Island of Britain."

These are all the accounts which can be gathered of the life of this hardworking and brilliant translator. Where he died or where he was buried is not known, tradition says he was interred somewhere in London, but none of the parish registers to which access or reprints

BIBLIOGRAPHY.

of can be obtained seem willing to deliver up their dead.

Probably he was one of the direct, and straight forward sons of East Anglia, where he seems to have passed his childhood and from whence he gained a strong vein of dialect, which he uses to great effect in his translation of the *Metamorphoses*. Stern of heart and unflinching of spirit, the Calvinistic idea of the philosophy of life took strong hold upon his character, and if at times he seems to be rather scathing in his attacks upon "Papistes, Epicures, Mahumetists, Paynims, Jewes, and other infidels", he lived in an age when the partisan spirit ran high and when it was absolutely impossible for a man of his decided tendencies to escape taking a one-sided view of things.

His friends appear to be many in number and all men with a view to doing something in and for the world, whether it be in ruling their country, or by bringing out from the dust of oblivion the records of past ages, to give a wider aspect to the deeds of their nation.

Arthur Golding had a strong desire to spread the knowledge of foreign lands and of the deeds of the glorious long ago, and even if the strong moral vein of his introduction to the *Metamorphoses*, which he inherited from a line of predecessors, be taken as the chief purpose of the translation, yet the translation remains, not in any sense a "wretched performance" as Hallam would have one believe, but a glorious tapestry work of stories of infinite delight, with a good deal of the old Ovidian grace, if even there is added the strong swing and resonance peculiar to Elizabethan writings. Great eyes have read it, great brains and pleasant works have been inspired by it, and it remains to all time.

"A thing of beauty and a joy for ever,
Its loveliness increaseth, it can never
Pass into nothingness."

Dr. F. J. Furnivall's "Ballads from Manuscripts." Catalogue of the Bodleian Library.
Arthur Golding's work..... British Museum.
Publications of the Harleian Society. Vol. 13. p. 8.
Rymar's *Foedera*.

Among the many masterpieces of the sixteenth century, distinguished for their magnificent and gorgeous setting, their resonance and glorious colour, it would be hard to find a translation more typical of the age than that brought out by Arthur Golding. The first attempt was published in 1565 as "The Fyrst Fower Bookes of P.Ovidius Naso, intituled Metamorphosis", with the very true statement "A woork very pleasant and delectable. With skill, heede and judgement thys woork must bee read. For also too the reader it stands in small stead."

Golding is unduly modest in his dedication to Robert, Earl of Leicester, when he describes his work as a "maymed and imperfected translation . . . a poore Neweyeres gift."

The dedication is followed by a preface in verse "to the Reader" which agrees substantially with the later complete editions, except in four lines.

A "STUDY OF GOLDING'S VERSION OF THE METAMORPHOSES.

So through al Ovids turned shapes with restlesse

 race to ronne

Until such time as bringigg him acquainted with
 out toong
 He maye lyke in English verse as in his owne be
 soong."

The intention avowed in these lines was carried out two years later when the translation of all the fifteen books was completed at Berwick. The work seems to have become immensely popular as edition followed upon edition, the second came out in 1575, to be followed by others in 1584, 1587, 1593, 1605 and 1612.

The "Epistle in the fifteen books is much more pretentious than the earlier prose one, consisting of over six hundred lines in verse, treating of the moral lessons that could be gleaned from the stories of the Metamorphoses. This preface seems to have attracted Peele, who, in the "Arraignement of Paris" mentions "How Salmacis reserbling idelnesse

Act 1.2.
29 - 30.

Turns men to woman through all wantonness," which Bullen says was obtained from Golding's introduction to his translation. But this is not the only case of Peele's borrowing, other places occur having very similar phrases

Act 1.2
18.

"How Saturn did divide his kingdom the,
 To Jove and Neptune and to Dis below
 How mighty men made foul successlesse war
 Against the gods and state of Jupiter,
 How Phoreys imp that was to trick and fair,
 That tangled Neptune in her golden hair,
 Became a gargon for her lewd misdeed"

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The dedication is followed by a preface in verse "to the Reader" which agrees substantially with the later complete editions, except in four lines.

"I purpose nowe (if God permit) as here I have begonne

So through al Ovids turned shapes with restlesse
race to ronne

Until such time as bringing him acquainted with
our toong

He maye lyke in English verse as in his owne be
soong."

The intention avowed in these lines was carried out two years later when the translation of all the fifteen books was completed at Berwick. The work seems to have become immensely popular as edition followed upon edition, the second came out in 1575, to be followed by others in 1584, 1587, 1593, 1605 and 1612.

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and also Act 1. 20-31. 223 consist of the alteration or
 insert "How Pluto caught Ceres daughter thence,
 and the And what did follow of that love offence: not do
 this ve Of Daphne turned into the laurel tree - 8, which
 appears That shows a mirror of virginity here for a closer
 transla How fair Narcissus tooting on his shade
 Edit: 1. Reproves disdain and tells how form doth vade
 How cunning Philomela's needle tells away
 A. What force in love, what art in sorrow dwells,
 Latin 1. What pains unhappy souls abide in Hell
 147. They say because on Earth they lived not well,
 Edit: 11. Ixion's wheel, proud Tantalus pining woe,
 Prometheus' torment and many a mo their husbands
 How Danaeus' daughters ply their endless task
 What toil the toil of Sisyphus doth ask." here lyfe

Golding likewise seeks to find a moral after the
 fashion of the day, which sought to find some hidden
 moral meaning in all things. He mentions the extraordin-
 ary opinion then prevalent that Ovid was indebted for
 his matter to the Bible: but does not agree with it,
 Edit: 11. acknowledging that there is much resemblance to Genesis,
 except that Ovid makes no distinction between the days of
 the creation.

11.236 This Epistle is followed by a "Preface to the read-
 er," in which the translator implores his readers not to
 take offence at beholding the names of heathen gods,
 Edit: 1. whose wickedness he discusses but goes on to give alleg-
 orical meanings to their names. The poets, according to
 him, must be read in one way only, and that is with a
 mind bent upon seeking virtue and knowledge. For the
 instruction of those who pursued his rendering, Ovid aff-
 ords many examples by which one may find one's own est-
 ate, as well as the picture of the tymes.

The Metamorphoses were supposed to give considerable
 assistance to the study of Astronomy, geography, natural
 history and "whatever thing is strange and delectable".
 The fact that each story develops out of another and
 explains it, is noticed by Golding. The final portion
 is very characteristic of what one imagines the author to
 have been, full of the desire of leading his contemporar-
 ies in the narrow way. He warns the weak against using
 the book to their own harm, and begs those whose minds
 might be turned to vice to note what pains and punishments
 are meted out to those who deserved it.

Edit: 11. 701 Golding was apparently not quite content with the
 first Edition, as some differences occur between the two
 See "met- editions those of the second being in a great degree
 re" intended to bring about more regular metre. Mr. Rouse
 in the King's Library edition has given the result of a
 careful comparison between the various editions. In

most cases, the changes consist of the alteration or insertion of small words for metrical purposes. Now and then Golding has recast lines, though he does not do this very frequently. The change of l. 167 - 8, which appears in Edition 11. is due to the desire for a closer translation of the Latin. A word is a common one in East Anglia "The stepdames fell their husbands sonnes with Arthur Golding was an Essex man, poyson do assayle k, not into To see their fathers live so long the children - et terms, contains so much pure doe bewayle." of the unusual "Lurida terribiles miscant aconita novercae rhymes p Filius ante diem patrios inquiri in annos." dialect "With grisly poyson stepdames fell their husbands from that of Essex. Such words as sonnes assayle (66) "shet" (shut) e: The son inquires aforehand when his fathers lyfe can be heard in everyday use in t shall fayle." of that The same occurs in l. 489, of which the first Edition "stands more rarely met with. There can be no doubt that Go "Thus by the mighty power of gods ere longer time using dialect terms, of which he was past" ensive know- ledge, "Inque brevi spatio, Superiorum munere." so to Edit: 11. prove. "And thus by Gods almighty power before long time Northern English forms were was past" ign to him, as "11.235 he stays "Sanguine tum credant in corpora summa vocato Twi Aethiopum populos nigrum traxisse colorem" 872 is translated in a dialect very intentionally in the speeches "The Aethiopians at that time (as men for truth leus. This dialect is South West upholde) much like modern S The blood by force of that same heate drawne to with "Z" for "S", "Besscha", "Zaw the outer part.", "Zit" and in the second the last two lines are altered "Zame", "By reason that there blud was drawne forth to app- ears as "v", "vroude", "visshere", the outer part "Vran", "Vamin" (And there bescorched) did become ay after blacke other This subtle addition of dia and swart" a great deal Line 1v. 91 seems to have been altered for metrical purposes such a rendering being possible, the whole translat "O thou envious wall (they sayd) why letst thou Of ordinary common English f lovers thus" in all l. 179 hinto rks shows a great preference for the prefix "in" rather "O spytefull wall (sayd they) why doost thou part- ary "be" or "for" attached to anotus lovers thus" l. 284. The same happens in lv. 397, Vl. 171, 6612 of which the first editions are rather clumsy. The alteration in Vl. 701 - 2 Edit: 11. "wordes which nippingly him stung Did draw out streight" gives much more emphasis to that in Edit. 1. "wordes both causes so him sting That drawing out."

There are various small spelling differences which are not of much importance.

In the word changes the most interesting is perhaps "Harvest" in the second edition which takes the place of an earlier "Autumne". This word is a common one in East Anglia for the time of year after the close of Summer. Arthur Golding was an Essex man, and no English book, not intended to impart knowledge of cant, slang or dialect terms, contains so much pure dialect. Many of the unusual words and pronunciations which will make the rhymes possible have been heard by me in Norfolk, the dialect of which County does not differ substantially from that of Essex. Such words as "thow" (ll.1066) "shet" (shut) extree, sod, spreads, and snarle, (lv.222 etc.) can be heard in everyday use in the rural parts of that county, while other words such as "swale" and "hounces" are much more rarely met with. There can be no doubt that Golding perfectly understood the fact that he was using dialect terms, of which he has an extensive knowledge, as his verses prefixed to the "Alvearie" go to prove.

Appendix
A.

Vl.32.

See "Life"

" "

Northern English forms were not foreign to him, as he stayed some time in Berwick.

Twice in the course of his works in ll. 869 - 872 and xl. 408 he uses dialect very intentionally in the speeches of two herdsmen, Baltus and the servant of Peleus. This dialect is South Western very much like modern Somerset. The "Ich" form of "I" is used, together with "Z" for "S", "Beseche", "Zawest", "Zea", "Zum", "Zit", "Zoftly", "Zwim", "hiz", "Zhore", "tellz", "Zallow", "Zame", "besweared", "Zore", and "Zelves". "F" also appears as "v", "vounde", "vissherman", "vorgrowne", "Vrom", "Vamin", "Ven" and "Devence".

This subtle addition of dialect gives a great deal of point and vigour to the Ovidian stories, which convey no hint of such a rendering being possible, the whole translation is by it made more powerful and more English.

l. 179

Of ordinary common English forms, Golding in all his works shows a great preference for the prefix "in" rather than "un", and a strong attraction to an introductory "be" or "for" attached to another word.

l. 256.

l. 623.

X.44.

Force, freedom and originality were the things the translator sought, and these in very truth he gained.

Xl.11.445.

XV. 338.

The metre is very regular, a distinct break in the line occurring after the eighth syllable: there are however a few cases in which the eighth and ninth syllable form the word.

III. 103. "By giving way, untill that Cadmus following
 VII. 221. "To church with offerings gone for saving of their
 M E T R E .
 children's lives."

The metre receives dignity and a wealth of sound
 often through the bringing together of a number of nouns
 Arthur Golding's translation of the Metamorphoses is
 written in long rhyming lines of fourteen syllables break-
 ing into two divisions, the first of eight syllables,
 the second of six, the even syllables receiving the chief
 accents.

E. 14.
 VI. 32.

"Minerva tooke an old wives shape, and made hir
 haire seem gray,

And with a staff hir feble limmes pretended for
 to stay."

It has been suggested that this metre may have been
 amplified from that of "The Fable of Ovid tretting of
 Narcissus", which has been assigned to Thomas Howell, or
 from Phaer's translation of Virgil, but this view does
 not seem to be very true as there is in Golding nothing
 comparable to the metre of the "Narcissus".

"A springe there was so faire that stremes like
 sylver had

Which neither shepherds happe to fynde, nor gotes
 that upwarde gad."

The sound of this the long ballad metre, is not very like
 that of the weighty, sonorous and majestic fourteener.

The roll of the line is made even more effective by
 the method of translation, by which one substantive of
 the Latin, is translated as much as possible by two
 English ones. At the time the rendering was made the
 fashion of alliteration was commencing, and Golding like
 other Elizabethans, makes great use of it, so adding
 considerably to the richness of the version. This device
 probably made an impression upon such prose writers as
 Pettie who makes great use of it. There are many good
 examples of this method to be found in Golding:-

- 1. 179 "When whelmed in their wicked worke those cursed
 caitives lay,"
- 1. 256. "Such time as twilight on the earth, dim darkness
 gan to bring."
- 1. 623. "I am no Carle nor countrie Clowne."
- X. 44. "Too Tyre on Titus growing hart the greedy grype
 forbears."
- XIII. 445. "More proud than Peacocke prayed, more feerce than
 fyre and more extreme."
- XV. 338. "No longer yeeld the fatty food, too feede the fyre
 withall."

The metre is very regular, a distinct break in the line
 occurring after the eighth syllable: there are however a
 few cases in which the eighth and ninth syllable form
 the word.

111. 103. "By giving way, untill that Cadmus following
trefully."

Vll. 221. "To church with offerings gone for saving of their
children's lives."

The metre receives dignity and a wealth of sound
often through the bringing together of a number of nouns
adjectives or verbs, as in E, 14, 251, 56, 57, 523, P. 14,
Vlll. 25. Xl. 757., for example,

E.14. "Of Goddes, men, beasts and elements, too sundry
shapes right straunge."

E.57. "How wyse, fayre, rich, or hyghly borne, how much
renowned by fame."

There seems to be only one case of perfectly incom-
plete line, as many which appear to be so in one edition,
are corrected in a later one. This line

111.525
IV. 413.
11.319. "Then Ganges, Colchian Phasis and the noble Istre"
remains the same in all editions, and seems especially
short, as the following line contains fifteen syllables.
The chief variations of the lines, are the edition of an
extra syllable or a change in the accent, the iambic foot
being at times changed to a trochaic one. It is not
Golding's custom to allow the fifteenth syllable to be
any word, or part of a word bearing a strong accent, in
all cases the syllable is very weak.

Pronouns sometimes occupy a place as the fifteenth
syllable in l. 908 - 9, occur "gave hir" and "drave hir",
l. 920, has "grieve thee" and "believe thee", IV.637 - 8,
"on him" and "from him", 666 - 7, "bereft them" and
"left them", 864 - 5, "save hir" and "have her", and VI.
705 - 4, "behinde hir" and "binde hir".

Dussyllabic words ending in y and ie, often form
the fourteenth and fifteenth syllables of a line, as
in E. 242 - 3, occur "citie" and "pitie", E.581 - 2
"many" "any", l. 59 - 60 "fleightie" "weighty", 119 -120,
"cherries" "berries", 111. 521 - 2, "noddie" "boddie",
IV. 542 - 3, "citie" "pitie", V.471 - 2, "already" "heady"
and in Vlll. 712 - 3, "carry" "harry".

The "le" ending of some words, appears as the 15th
syllable, thus P. 203 - 4, "delectable", "fable", l.16 -7,
"unstable" "unable", VI. 432 - 3, "travell" "gravell",
X. 9 l 10, "ancke", "rackle". Words of two syllables
ending in "ven" are often reckoned as monosyllabic in the
middle of a line, and perhaps may be considered so in a
final position, thus E.365 - 6, IX. 910 - 11, "heven",
"seven".

Final "er" can stand as a fifteenth syllable, 11.
519 - 20, "glistre", "Istre", 903 - 4, "poulder",
"smoulder" IV. 696 - 7, "togither", "thither", 111. 531 -2
"gather", "rather", VI. 536 "liver", "togither", "deliver"
Xl. 170 - 1, "toother", "togither" XV. 91 - 2 "neyther",

E. 123. "So dooth the tale of Niobe and of hir children and,
"lever", 97 - 8, "another", "mother". "Es" in Xll. 84 - 5,
111. 449. "horses", "enforces", is treated similarly. "Ed" and "en"
of past and the "ing" of present participles stand as
111. 488. the 15th syllable, as in 111. 788 - 9, "blinded, minded",
Xl. 395 - 6, "given, driven", Iv. 41 - 2, "working,
lurking", V. 815, "beholding, scolding".

The "eth" and "es" inflexion of verbs occur as extra
syllables in l. 515 - 6, "debateth, createth", Vll. 1020
- 1, "snatches, latches".

111. 701. Similarly in V. 769 - 70, "then" and "when", slight-
ly accented words are used.

111. 686. The accent seldom comes upon the first syllable of a
foot, and when it does occur that foot is generally the
first in the line as in l. 489, 111. 28.

IX. 197. "Kneelde down and laise hir hairie side", etc.

111. 525 "Stretcht all along upon the ground" etc. 535 - 6.

Iv. 413. "Leave off (quoth he) or I am gone" etc and 457.

8. 87. The fourth foot of V. 100 is trochaic

Vl. 416. "And sende it at him. He spewes up red bloud and
falling downe".

111. 650. as are also the sixth foot of Vlll. 850.

"They vewed also Dodon grove, where okes spake and
the coast"
and of Vlll. 962.

E. 19. "Of ruddy jewce, Of chestnuts eeke (if my wife
thou wilt bee)"

This regularity of metre would become very monotonous
if Golding had allowed the end of the sentence to
coincide with the end of the line, but he does not do so,
"run on" lines constantly making their appearance. The
end of the sentence can come after any syllable, in the
line, though the pause after the eighth is most usual.
Thus in line IX. 569, the end of the sentence comes after
the first syllable, in X. 714 after the second, in IX. 857
after the third, in X. 663 after the fourth, in X. 300, the
fifth, in X. 740 the sixth, in IX. 483 the seventh, in X.
744 the eighth, in Vlll. 955, the ninth, in X. 716 the
tenth, 705 the eleventh, 530 the twelfth, in IX. 126 after
the thirteenth. All these examples are taken in the
course of a few pages, and the whole book contributes many
such, though a sentence break occurs but rarely after
the ninth syllable.

Any part of speech can receive a strong accent nouns,
verbs and adjectives more especially.

E. 86. "That folke are blynd in thynge that too their

Likewise the adverbial "ly" term "proper weale perteyne"
though adverbs, prepositions, conjunctions and auxiliary
verbs are constantly being accented.

E. 383.

E. 577.

- E. 123. "So dooth the tale of Niobe and of hir children and,"
111. 449. "No care of meate could draw him thence, nor yet desire of rest."
111. 488. "He runnes his way and will not be embraced of no
Pronouns and interjections, more rarely receive the strong
accent, the number of cases accented and unaccented being
about equal.
111. 751. "Soone after I because that loth I was to ay abide"
111. 686. "And not with leaves? Now call to mind of whome ye
whither (1), IV, 335, mother (1), II, 1091, all are bred."
- IX. 197. "And on the marble alter he full boawles of wyne
make the additional syllable, are shortened did shed."
- E. 87. "Of whome to whome, and what they speake," etc.
- VI. 416. "And softly O be good to me, she in himself did say"
111. 650. "Said: O how happie shouldst thou be and blessed
The final "ed" of past participles can receive the strong
accent.
- E. 19. "Accounted and canonized for goddes by heathen men"
although in most cases it does not do so.
The final "ie", "y", "er" or "ness" of nouns can be
strongly accented.
- E. 7. "Of this same dark Philosophie of turned shapes the
recasting
taken away a word, generally aiming at metric
ment.
- E. 165. "That married folke should warely shunne the vice
trisyllabic and inserting "eek" after of yealosis"
- E. 190. "That whereas prodigalitie and gluttony dooth reigne"
- E. 113 - 4. "Hermaphrodite and Salmacis declare that idlenesse,
Edition II adds a second "as" between "cold" and "ye".
11. 1091, "and as still further, till at the last
nesse"
The "er" final of nouns in "ier" in the 1st Edition
seems to have carried an accent, though in the second
Edition counts "ier" as one syllable and inserts an
extra compensatory word.
- E. 86. "That Clawbacks and Colcarriers ought wysely to
beware", but
Likewise the adverbial "ly" terminating a line can be
accented
- E. 383. "Commanding it too beare all kynd of fruits abund-
antly"
- E. 377. "The things that be before all tyme had everlastingly"

whereas in the middle of a line it is seldom emphasized. In order to get the full number of syllables for the line, Golding has in a few cases, made a monosyllable into a dissyllable, following in all probability the East Anglian dialect form, which to this day has two syllables, in ll.559 occurs muet, in Vlll. 61 loan and in Vl. 301, heier.

On the other hand many words are shortened by one syllable. Thus final "er" seems to be disregarded, as probably also happened in cases where it occurs as fifteenth syllable Xlll. 914 soothsayre (2 syll:), Xl. 135 whither (1), Iv. 335, mother (1), ll.1091, further (in this case the second Edition alters the line, making the word dissyllabic). Some other words which seem to make the additional syllable, are shortened, thus words ending in "En", Xl.141, Vll. 81, V.172, even (1), lll. 795 driven (1), E.442, 351, heaven: words ending in "le" Vll. 321, ll.250 couple (1), Vl. 75 -6 terrible (2), and in "ie" Vll. 1098 bodie (1). Some other words also have to be shortened, such are Vl. 858 resolution (3), 71 251 populous (2) 79 shadowing (2), ll.412 epitaph (2), l. 588 maidenhead (2), l.88. residue (2) and E.335 howbeeit (2), (This word has often also three syllables). The "th" of "the" is run on to a following word beginning with a vowel or "h", E.455. l.171, ll.108, lll. 874, V. 806, Vlll. 1074, as is also the "to" of the infinitive, Vll. 931, Vlll. 97. In many cases Golding does not seem to have been satisfied with many of these shortenings, as in later editions of the Metamorphoses, in addition to recasting many of the lines throughout, he has added or taken away a word, generally aiming at metrical improvement. Edition ll. improves E.86, by making "Colcarriers" trisyllabic and inserting "eeke" after it for compensation. In Edition l. ll. 88 stands

"My soule doth waxe as cold yse, full many a time"
and V. 223 "Dabe" and "Slave" and oft"

where cold seems to be dissyllabic as in dialect, but Edition ll. adds a second "as" between "cold" and "yse". ll. 1091, in the first edition

"And so still further, till at the last he had
with "colcar" (Xl. 207). words ending his wished pray"

where "further" is monosyllabic, is corrected in the second Edition by the omission of "the" before "last". In Iv. 862

"To these great thewes (by help of God) I purpose
(Xll. 510 - 17. for to adde"

"the" of the Edition l. must have glided to "help", but in Edition ll. it is omitted. In Edition l. line Vll. 1107 stands

possib "Deserved well by thee and by love which having
that Golding was an East Anglian, provibrought" one

considers he meant the rhymes to be true, and not only
Edition 11 improves by inserting "the" before "love".
Edition 11. inserts "of" before "attempting" in lX. 749.
"She in the selfe some purpose attempting and
exceedes"
and in XLV. 513 adds a second "shyre" after "Tyrrhene",
which in Edition 1. reads:

"Ageinst the shyre of Latium met all Tyrrhene and
long"

Latium in Edition 1. has apparently three syllables.
Edition 1. has not "triple" in VII. 518, which stands
in Edition 11:

"To tryple Hacat. Both the which as soone as she
had dight"

In two cases Edition 11. does not seem to have improved
upon Edition 1., E.284 first stood

"Alemons sonne declares that men should willingly
obay"

but later should was omitted, and in lll. 809, Edition 11
omits "you" from

"There would I have you harbrough take, for Maxus
is my home"

The lines of fourteen syllables generally rhyme in
pairs, though there are many cases of triple rhymes.
In the latter half of the book the number of these in-
crease, and four lines rhyming together occur (VI. 518,
XI. 782, 793. XII. 296, XIV. 263, XV. 600) five
rhyming lines are somewhat rarer, (VII. 902, X. 150,
XIV. 144), there are instances of seven (XI. 357, XIII.
979), but only once does the total of nine rhyming lines
appear (XV. 564).

The rhymes of the metamorphoses are very distinctive,
Golding does not make great use of assonance, though it
occurs in some places; lll. 337 - 8 has "shape" rhyming
with "gate", XI. 707 - 8 has "make" rhyming with "gate",
and XV. 225 - 4 "babe" and "blade", IV. 368 - 9 has
"neyther" rhyming with "pleasure" as words ending with
"ther are very uncertain in their rhymes, "together"
rhyming with "toother" (XI. 170 - 1. XIV. 857), with
other" (XII. 456 - 7 9 with "deliver" (516 - 7), and
with "colour" (XI. 267). Words ending in "in" or "n" can
rhyme together, thus "time" rhymes with "eyen" (VII. 123 -4
"falne" with "clame" (IX. 112 - 3, XIII. 527 - 8),
"tyme" with "myne" (IX. 892 - 3), "man" with "becam"
(x.602 - 3), and "him" with "win" X. 712 - 3), and "in"
(XII. 510 - 1).

The many apparently unusual rhymes may be due to a
fondness for "eye" rhymes, though in most cases, even
from a modern dialect point of view they seem to be
possible true rhymes. In no place is it more apparent
that Golding was an East Anglian, provided that one

considers he meant the rhymes to be true, and not only apparent ones, than in his rhyming words. There can be no doubt that he was at times driven to difficulties to find rhymes, but in the whole fifteen or sixteen thousand lines of his version there are very few cases, which if they cannot always be explained from the standpoint of polite Elizabethan, can be from that of dialect. Whatever may have been the dialect of Essex in the sixteenth century, it cannot have been far different to conclude from Golding's book, from that of Mid-Norfolk and Suffolk everyday speech, and what holds in these two Counties must assuredly have held good in Essex. The rhymes when apparently unusual can be easily explained from the pronunciation of even the most Modernised counties, Norfolk and Essex, there being no need of extra demands upon the rurality of the more pure Suffolk. There are a few rhymes which no modern East Anglian would use or attempt to use, and which it seems hardly possible to assume that they would have used even in the sixteenth century as the dialect used during years between 1550 - 1850, underwent no such disintegration as during the last sixty years. In these cases, as in some of the words of the vocabulary, the forms can be explained at least from the dialect of modern Lancashire and some of the Northern counties, forms which Golding may have heard from the people who lived at Berwick, or the region round about, when he sojourned there. Some of the cases may however be considered merely as "eye" rhymes, as Golding is not averse to coining a past participle or using an obsolete infinitive, if by so doing a rhyme may be obtained.

One of the most frequently used words "have" rhymes with "crave" (P.197, Vl. 38, 381, Vll. 691 and other places) with "gave" and "brave" (ll. 909. Vlll. 284, XlV. 38 and other places) "grave" (lll. 159. Vl. 355. lX. 672 - 3 and other places) "rave" (Vll. 26 lX. 672) with "wave" (lX. 299), "ingrave" (lX. 631) and "slave" Xlll. 445. This pronunciation is still current in East Anglia.

"Brest" seems to have two pronunciations, the ordinary one rhyming with "west" Xlll. 881, and the East Anglian rhyming with "resist" lV. 447: with "fist" X. 846. Xll. 263, with "list" Xll. 109, and with "mist" Xlll. 324.

The East Anglian "cam" preterite of "come" rhymes with "ham" X.692, and "swam" Xl. 54. "You" the East Anglian pronoun "you" appears rhyming with "now" Vl. 453 and elsewhere and with "thow" XlV. 281.

"Was" in Golding was much less "voiced" than at present, it rhymed with "masse" l. 34, with "passe" Xll. 534, XV. 120 and elsewhere, with "brasse" Xlll. 832 and "alas" Xlll. 1038.

In XV. 313 - 4 "taste" rhymes with "past", the long form of which is current in modern East Anglian.

"stripe" for "strip" rhymes with "pipe" Vl. 491 -2.

A very common feature of the speech of the Eastern Counties is confusion in pronunciation between words ending in "ear", "are" and "ere" and the verb form "are", there being no distinction in the final sounds. The same characteristic occurs in Golding "wheare" (where) rhyming with "weare" l. 543; with "eare" and "there" in Xll. 456. 59; "heare" rhymes with "feare" lV. 978. V. 261, and "beare" lV. 979: "were" occurs with "steare" (steer) in V. 116, with "heare" (hair) Xll. 379, Xlll. 874 with "beare" Xll. 377, 571 and elsewhere, with "speare" Xlll. 133, with "reere" XV. 972 and with "dere, yeere" and "feare" in Xlll. 874 etc., "spheres" rhymes with "beares" XV. 969; "share" (shear) with "fare" Vll. 164 - 5, while "are" rhymes with "care" l. 824. X. 238, "prepare" XlV. 564 and "chare" XlV. 617.

Words in "ild" and "eld" frequently occur with those in "ield" with a "i" sound following a somewhat rare dialect form, thus "fielde" rhymes with "milde" l. 122, Vlll. 750; with "beheld" l. 746. ll. 1084 and elsewhere: with "helde" l. 839, "hild" lX. 774, with "wielde" Vll. 179, with "yeelde" Vll. 698 and with "killed" Xll. 75. These words all rhyme among themselves, V. 798, Vl. 460, Vlll. 587 and in addition "mielde" and "beheld" rhyme with "shield" and "hild" in Xll. 28 with "buyld", though in this case the "i" sound of some dialects may be used, for which also compare V. 559, where "hild" rhymes with "wild" (willed).

There are many other cases of the lengthening, which appears in East Anglian of many words which in ordinary Southern speech are short: of such words are:- "dreades" rhymes with "leades" l. 195 with "deedes" XlV. 721 and with "speede" Vlll. 856, while "spreedes" rhymes with "feedes" lX. 249. The same sound appears in "breakes" not an East Anglian variation, which rhymes with "freakes" lll. 677, and "wreake" lV. 10. Words ending in "ike" rhyme with those in "eek", thus "like" with "eke", Vll. 302, Vlll. 767, lX. 846, X. 299, 300, with "sleeke" lX. 486 and with "streeke" (strike) Xlll. 260, lX. 847 which also rhymes with "seeke" lX. 846. "If" is also lengthened to rhyme with "releefe" X. 477, "greefe" Xlll. 95, "beliefe" XV. 398 and "theefe" XV. 675. The usual East Anglian form "dreep" for "drip" occurs in the Metamorphoses, when it rhymes with "sleep" Xl. 686, 705. The northern form "weele" (well) occurs with "keele" Xl. 542.

Some additional lengthened forms other than East Anglian or Northern occur, they are "this" rhyming with "neece" lll. 358, "reaste" (rest) rhyming with "East" lV. 241; "friend" and "meind" V. 73, 4, "sticke" to rhyme with "stricke" V. 154, "wit" and "feete" Vlll. 336, "reherce" and "ferce" Xll. 593 - 4. In the rhyming words "great" and "heat" Vll. 19 -20, the Lancashire "gret" seems to rhyme with East Anglian "het". The Essex

"stripe" for "strip" rhymes with "pipe" Vl. 491 -2.

There seems to be some uncertainty with regard to the pronunciation of words ending in "gh", as to whether the "uff" or "ow" sound should be used. "Through" is in some parts of Norfolk, but rarely, pronounced "thruff," in Golding it rhymes with "tough" Xl. 185, and "rough" XV. 781; but "rough" rhymes also with "Plough" which always has the "ow" sound and "tough" with a similar "bough" (bow) "through" appearing with "trough" East Ang. (trow) is quite correct.

Another East Anglian pronunciation appears in "wound" which rhymes with "ground" l. 546. V.76, Vll. 193 and elsewhere, with "round" lV. 892, with "found" lX. 643, X.609, with "swound" lX. 718, and "bound" Xlll. 638. So also "ward" rhymes with "garde", "rewarde" with "regarde" V.29. "Washt" occurs with "dash't" as in East Anglia, and with "past", which has the a ferm.

The shortened form of "drive" (driv), current in Eastern Counties, is frequently used, it appears with "give" l. 814, V. 252, lX. 498, X. 80, and with "live" V. 251, though on the other hand it may have the "i" sound as "live" rhymes with "greive" lll. 592.

All words from an original "an" or "on", have a long o sound, as in modern "stone", thus "stone" rhymes with "gone" P.113, ll. 1040 and elsewhere, with "none" ll. 1072, lV. 9201, "gone" rhymes with "one" and "bone" Vl. 376, lX. 575, "done" rhymes with "moone" lV. 408, and "soone" Vll. 925, while "moone", "scone" and "noone" rhyme together in Vll. 275 - 6 - 7.

There exists some confusion between the pronunciation of words in "oote" as "foote" rhymes with "boote" Xl. 889, XV. 613 - 4 and "shoote" Xlll. 1066.

This is also the case in words with "ood", either from an original "od", or "ud", all forms in "ood" being allowed to rhyme together. "Thus "blood" rhymes with "wood" (mad) lll. 98, Xlll. 677 with "stood" lll. 142. lV. 151 and elsewhere, with "wood" (forest) lV. 120, X. 834, "good" Vll. 322, lX. 593 and "mood" Vlll. 552 and elsewhere. All these words can rhyme among themselves as can also "flood" lV. 898 and "foode" V. 662, XV. 84, 93. This peculiarity does not appear in East Anglian dialect, but does in the West Midland. The pronunciation of "come" appears in East Anglia now, only in a cry to a horse, which can rhyme with "doome" lll. 397 and "loome" lV. 334. This sound appears in West Midland.

All words ending in "ove" are rhymed together; it seems somewhat impossible that they can have all been alike in sound, probably they were but "eye" rhymes though some of them in the West Midland dialect are similar, thus "love" rhymes with "move" l. 546. lV. 165 and elsewhere, with "remove" X. 488, "behave" lll. 351. lV. 188 and elsewhere, "shove" lV. 197, "strove" and "Jove"

Thus it seems that most of the rhymes used by Arthur
 G. IV. 924 - 5, "prove" VI. 595, X. 313, "above" VI. 585, VI
 636 and elsewhere, and "Dove" VII. 473, and all these
 words can rhyme together. ~~cent, and regular, without~~
 allowi Words in "ord" are made to rhyme, "woord" with
 "avoorde" E. 548, and "swordes" VI. 776, and "burd" with
 "foord" IV. 525. Some shortened forms in "od" appear,
 thus "God" with "abod" E. 351 and "forbod" V. 122. and
 "abod" with "rod" l. 834.

The pronunciation of "u" peculiar to modern Lancas-
 hire dialect, but not to East Anglian occurs, "put"
 rhymes with "gut" V. 562, "cut" VI. 781, VII. 446 - 7,
 VIII. 826, and "but" XIV. 653; "full" rhymes with "gull"
 IV. 547, and "Bull" with "skull" VIII. 919.

The a before "th" was still short, hence "hath" rhym-
 ing with "path" and "wrath", IV. 535, and "scath" XI. 166

The nasalised "ond" forms still appear, "lande"
 rhymes "wande" ll. 850, "stond" with "pond" V. 477, and
 "wand" with "hand" Xlv. 470. Some forms appears in "i"
 instead of "u", thus "hing" rhymes with "string" VI. 169,
 and "sling" IX. 267. "sich" the common East Anglian
 form, must appear in IV. 944, to compare with "which",
 while the Northern "mych" occurs in XV. 415. The West
 Midland "buddes" rhymes with "woodes" in XIV. 713, and
 "water" with "matter" lll. 545.

A lengthened form of "black" appears, to rhyme
 with "make" in ll. 675 and "snake" lll. 37.

Some peculiarity exists in the sound of "touch"
 and "couch", non-apparent in East Anglia, ll. 745, IV.
 557, XI. 296 and elsewhere, they rhyme together as in
 French and with "such" IV. 217.

"Realme" rhymes with "stream" lll. 127. VI. 509.
 IX. 23 and elsewhere, and with "eame" V. 27.

Some of the more unusual forms of words are used as
 "leese" (lose) rhyming with "trees" l. 742, "craft" with
 "laft" lll. 746, "laught" with "straught" lll. 833, and
 "repreef" with "greef" X. 230. Some words are intention-
 ally changed as "whother" IV. 809, to go with "mother",
 while many cases can merely be "eye" rhymes, "beholde"
 and "worlde" lll. 274, "could" with "mowld" XI. 206,
 "arme" with "warme" lll. 910. "shoold" and "goold" Xlll.
 807, "beast" and "brest" Xll. 439, "dwelles" and "hilles"
 IX. 257, "heart" and "swart" ll. 965, "at" and "not" XI.
 75, "man" and "wan" Xll. 199, "returnde" and moorde"
 V. 511. "swan" and "began" VII. 482, "match" and "watch" l
 ll. 154, "quicke" and "stricke" lll. 210, "streight" and
 "fleight" V. 58, and "fall" and "withall" with "shall".

An apparently pure "eye" rhyme appears in P. 208,
 where bound - band, occurs rhyming with "found", though
 it may have been affected by the verb "bound".

Thus it seems that most of the rhymes used by Arthur Golding can be defended, he was above all things a good metrist, rendering the Latin into English verse, facile, vigorous, sonorous, magnificent, and regular, without allowing his regularity to become monotony.

The Grammar and Syntax of the Metamorphoses, which from its comparative size, affords less examples than can be gathered from the works of Shakspeare, is not very unlike that of the dramas. There is the same uncertainty between or rather the same freedom of constructions which marks the sixteenth century as a transitional period in the history of the language, between later Middle English and modern. Inflections were rapidly falling into disuse, and many words were but strangers to English soil, and capable of conforming to many fashions and unusual abodes. Adjectives served as nouns, or nouns as verbs, all parts of speech being used to enrich one another.

In the case of Golding's book a direct translation of the Latin, many elaborate constructions of the original must have made demands of the severest order upon the popular English syntax. Added to this appeared the difficulty of adhering to the required metrical stresses of the long line of fourteen syllables, which the translator carried out in such admirable fashion. The work is rendered into very English syntax, co-ordinate and relative sentences being freely made use of, though at times, "that" and "the which" occur rather too often for poetic beauty.

ADJECTIVES.

- As in Shakspeare, adjectives can be used as nouns.
11. 213. "For like as ships amide the Seas, that scant of ballace have."
11. 282. "And all the snow of Rhodope did at that present melt"
11. 381. "Put to thy helping hand to save the little left"
111. 109. "Upon the sedains came a voice"
- X11. 143. "But when it was toucht the bare."
- X111. 1094. "Began to move and flask theyr finnes, and swim upon the drye."
- Nouns are sometimes used as adjectives.
11. 179. "Most safatis is the meane
11. 251. "Whose person limmes doe stretch"

Adjectives are used as adverbs. This is generally due to the loss of the adverbial "e" from the earlier form.

- V. 257. "A wearis worke it were to tell you plaine"

IV. 380. "These also being late ago in challenge overcome"
 II. 203. "The restless horses of the Sunne began to ney so
 G R A M M A R. nye"

II. 358. "I scarce have power"
 II. 627. "Wrath *****"
 XIV. 317. "she glad"
 II. 342. "Had mynt the lifes."

Adjectives can be used to form verbs.
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III. 173. "Of three partayne"
 The comparative ADJECTIVES. was doubled.

As in Shakespeare, adjectives can be used as nouns.
 II. 213. "For like as ships amidst the Seas that scant of ballace have."
 II. 282. "And all the snow of Rhodope did at that present melt"
 II. 381. "Put to thy helping hand to save the little left"
 III. 109. "Upon the sodaine came a voice"
 XII. 143. "But when it was toucht the bare."
 XIII. 1094. "Began to move and flask theyr finnes, and swim upon the drye."
 VI. 334. Nouns are sometimes used as adjectives.
 II. 179. "Most safetie is the meane
 II. 251. "Whose poyson limmes doe stretch"

See above
 Adjectives are used as adverbs. This is generally due to the loss of the adverbial 'e' from the earlier form.

V. 257. "A wearie worke it were to tell you plaine"

- IV. 380. "These also being late ago in chalyenge overcome"
 11. 203. "The restlesse horses of the "Sunne began to ney so
hye"
 V 11. 358. "I scarce have power"
 V 11. 627. "Wrath conceyved just."
 V XIV. 317. "she slye
 VII. 542. Had maynt the juice."
 11. 301. Adjectives can be used to form verbs.

111. 231. "She sharpenes his eares"
 111. 314. "And for to fierce his ire"
 111. 296. "In that he came not to the fall, but slackt to see
 the game"
 V VI. 503. "The fruitfull earth waxt moyst therewith, and
moysted did receyve"
 V VII. 277. "Our Sorcerie dimmes the Morning faire and darkes ye
 Sunne at Noone."
 IX. 576. "How gladdes it me to thinke thereon"
 IV. 650. "It keepeth off the moysting showers of rayne."
Comparative and superlative inflections "er" and "est"
are used in many cases, which to-day would take "more"
and "most" only.
 E. 290. "A notabler example of true love"
 111. 182. "Upon the letter hand"
 111. 812. "Upon the righter hand"
 V XIII. 1008 "Thyne ill will is greevouser too beare"
 E. 114. "Is cheefest nurce and cherisher."
 E. 120. "That whereas cheefest wisdom is"
 X. 601. "The beautyfullerst babe"
Superlatives in "most" are not infrequent.

- E. 63. "The foremost three perteyne"
 111. 173. "Of three the midmost"
The comparative is sometimes doubled.
 11. 1035. "As bad or worser than the rest"
 111. 249. "More swifter than the winde"
 XII. 182. "Could seeme more meeter"
 XV. 416. "More longer than theyr forepart is"
 I. 251. "The brute was lesser than the truth"
"Moste" is used as the superlative of "great".
 X. 494. "The wyves bothe moste and least"
"Ope" appears for open.
 X. 525. "Anon the docre was ope"
"Selfe" is used for same.
 VI. 334. "The rumour of the mischief selfe"

ADVERBS.

See above. Adjectives were freely used as adverbs, without the addition of the suffix "ly", and many forms now only relegated to rustic populations, frequently appear. Adverbs with prefix "a" representing some preposition such as "on", "of" or "at", which would be but slightly

accented in pronunciation. The 'a' precedes (1) Nouns as in the modern "aboard", thus

- Vl. 661. With "Now were they gone a land"
Vll. 6. "They went a land"
Vll. 219. "did go againe a lond upon the halke without in maine firme land"
Vll. 642. "setting streight a broche"
ll. 301. Adust "negation."

and (2) present participles as in modern dialect.

- "neither . . . nor"
lll. 401. "Did fall a jesting with his wife"
lv. 381. "a gathering flowers from place to place"
lv. 688. "a tearing of hir ruffled lockes"
v. 560. "ne" "While Ceres was a eating this"
v. 688.2. "Proserpine a gathering flowers"
vlll. 828. "While this meete a seething was"

"Neither . . . neyther" is used for "neither . . . nor"

- ll. 373. Some adverbs end in 's' formed from the possessive inflection of Nouns, such as the modern "needs" - "of necessity" thus "algates" v. 514. but compare lll. 879
l. 378. "unbeware". An unusual comparative appears in lv. 81. "closelier".

Double comparatives are not infrequent.

- ll. 386. "More nearer to the Stygian caves"
ll. 1. 6. while "Neare" as comparative occurs in
v. 545. "And yet was nere the neare"
ll. 37. "Mo" from old English ma appears in P. 187 - 8 - 9 and elsewhere. The use of the following is noteworthy in Golding.

ARTICLE

"Alonly" only.

There exists in Elizabethan English a good deal of uncertainty. The same

- E. 40. "The same" the use of the definite and indefinite articles. "they are often omitted, though
Amayne in Goulden hurriedly vl. 290. xl. 8. may be due to
Among at intervals. l. 850. lv. 243 and elsewhere.
vll. 147. Aukly "Did sit awkwardly. v. 181."
Bodkinwise like a bodkin. lv. 714. in "ground".
vlll. 900. By-and-by immediately. ll. 760 and elsewhere.
Cleane utterly. ll. 178. etc.
xliv. 299. Eeke "The whil" in addition. E. 6. etc. one, floors, arches,
Eftsoones soon after. E. 46. l. 449. "d wall."
Gastly in a frightened manner. ll. 601.
Heretoforne heretofore. lll. 674.
Indifferently midway, alternately. ll. 25, etc.
Just nouns perfectly. vl. 483.
E. 10. Kyndly "of its nature. E. 107
Lenger here longer. vl. 65. between "of kind" and "kind of"
lv. 69. Maynly dwelt swiftly. ll. 205. lx. 96.
xll. 473. Over "Two go" throughout. ll. 365.
xliv. 369. Rather who lov Earlier. ke horse and had deloyht to see them
Seeld seldom. xlll. 145. "ronne"

"Trace", now only used in the plural, in the translation has a singular form. -3 -

- ll. 147. "the collars, Trace and hounces"

11. 400 Yuous certainly. l. 949.
Thereuntill thereunto. ll. 875.
V. 289. Without outside
- Vl. 537. "Or which do bound upon the balke without in maine firme land".
- Adverbs of negation.
E. 71. "ne" - "ne" occurs as an equivalent to the modern
E. 240. "neither . . . nor"
11. 755. For Pallas now no longer warnes, ne now no lenger
Vl. 63. shunnes"
Vl. 64. "Ne seekes the challenge to delay".
"ne" is used for "nor" alone.
IV. 662. "Ne let that strumpet vyle"
E. 193. "Ne yet in vaine this chariot"
E. 222. "Neyther . . . neyther" is used for "neither . . . nor"
11. 373. "But if thou neyther doste regard my brother,
neyther mee"
The double negative is not unusual.
1. 378. "A better nor more righteous man could never yet be found".
An adverbial compound is sometimes formed by the omission of the definite article before a noun.
11. 1. 6. "And oast the serpents teeth in ground"
The indefinite article is sometimes omitted after as. . . a
11. 37. "As white as Dove."

ARTICLE

- V. 798. There exists in Elizabethan English a good deal of
XIII. 1016 uncertainty with regard to the use of the definite and
11. 808. indefinite article, as they are often omitted, though
perhaps in Golding's case the omission may be due to
metrical demands.
VII. 147. "Did sit in throne of golde."
(compare above "in ground").
VIII. 900 "Echo of them did take
Theyr leave of other."
XIV. 299. "The which was made of marble stone, floore, arches,
roof and wall."

NOUNS

- Some nouns have uninflected plurals.
E. 10. "Foure kynd of things"
showing here the transition between "of kind" and "kind of"
IV. 69. "Dwelt hard together two yong folk"
XII. 473. "Twco good teeme of Oxen"
XIV. 369. "Who loved warlike horse and had delgyht to see them
ronne"
"Trace", now only used in the plural, in the translation
has a singular form.
11. 147. "the collars, Trace and hounces"

11. 400 "The Trace and Harness flang away"
 "eyen" the old plural form of "eye" appears.
- V. 289. "my spouses eyen"
 To form the possessive case Golding never makes use of 's, he merely affixes the 's' to the noun.
- E. 71. In Phaetons fable
 E. 240. "Dedalicns daughter"
 11. 755. "When Phoebus hard his lovers fault."
 (Much more use is made of the preposition "of" than of the genitive in 's'.)
 In the case of words ending in a sibilant, no distinction is made between the nominative and the genitive
- E. 95. "in Battus tale"
 E. 193. "In Hercules and Achelcyes encounters"
 E. 222. "Adonis death"
 IV. 582. "Cadmus state"
 There are some exceptions however, "Tithonussis" and "Charlziz".
- Edit. 11. "Then first did heat cold Charlziz Wain".
 11. 222. This last example, in the first Edition stood "Charles his" showing that the popular etymology of the genitive "es" as a contraction of "his" was gaining ground.
 111. 671. "ympes of Mars his snake by kind"
 11. 958. An old genitive, which has not conformed to the fashion of adding 's' to masculine and feminine nouns alike appears in V. 488.
 IV. 807. Nouns can be used as verbs.
 V. 98. "to whose house he entred for to host"
 V. 798. "I shall paunch him quicke"

PRONOUNS

Personal.

11. 19. "Ye" is used as the nominative 2nd personal plural.
 "Not one in all poynts fully lyke an other could ye see"
 The regal "we" is made use of in l. 553 and Xlll. 62.
 "Who when we list with stedfast hand both man and beast can wound."
 11. 667. "hee ... a souldier of our Camp, yea and as well as wee."

Reflexive.

- The second person singular is used between parent and child as in the conversation between Phaeton and the Sun (11. 40 and onwards), Clymene calls Phaeton thou (l. 976), then he addresses her as ye (l. 962). Lovers use "thou" as in the Pan and Syrinx episode. l. 857, between Jove and Nonacris 11. 531. The gods, on the other hand are not always addressed as "ye", the enraged Juno addresses
 111. 191. "It was her custome for to come and bath hir in the sea"

11. 579. "She kept hir chariot"
11. 582. Jove as "ye" in ll. 643, but Apollo is invoked as "Thou"
- V. 55. 11. 846 - 8. From Golding's use throughout his book,
11. 570. it does not seem that much weighty distinction was made
- X. 36. by him, between the familiar singular and the reverent-
11. 359. ial plural. *flashes drew them to the doores*
11. 572. The accusative case is sometimes used for the
- Vll. 862. nominative after "as". *sat them downe*
- lll. 20. "He followed after leysurly as hir that was his
- Relative. guide"
- The reflexive form himself, is used as the nominative. the
11. 165. most fr "He put the fresh and golden rayes himself was
- wont to weare".
- P. 11. "His" is still used as the genitive of "it"
- Vll. 118. "(love) did kindly to his former force"
- Vlll. 560 "the wh" "treading on his (the bear's) heade". antecedent.
- Very frequent use is made of the "Ethic Dative".
- P. 53. "the thing the which was me"
- I. 272. "He ran me quite out of his wits" *screeching home*
11. 264. "They troll mee down to lower wayes" *straight*
11. 151. "The early morning in the Easte began me to imfold"
11. 759. "He caught me up his wonted tools" *cast*
11. 868. "He commes me backe againe" *as, to that the which he*
11. 958 "The doore flue open by and by and fell me in the
- floore"
- IV. 807 "Which" "drewe mee our Medusas lothly head" *well as to*
- V. 95. things, "he cut me Phorbas throte"
- Xl. 31. "Sum cast me clods" *Queens of goddes?*
- XIV. 112. "he beate mee flat theyr noses" *area? after that*
- Xll. 425 while "Out girdes mee Dorill streight" *may be a mis-*
11. 503. print) "(He) layes them on the hides"
11. 273. "Nightly temes did perish that
- Dative of advantage occurs in ll. 988. *me date*
- "He found me where his fathers house. . . was"
- Vlll. 569. "What" "lay us downe this years" *valent to "who", compare*
- VI. 459. "You" is used with an imperative in l. 329, 452
- or to "Get you home apace" *that would not yeeld*
11. 258. "Depart you hence"
- "thou appears with an adjective, as an exclamation of *unnes*
- derision. *and fortune drive*
11. 667. "That" "As thou, thou prating Raven" *as "what"*
- Reflexive. The personal pronouns are also used as reflexive
1. 88. pronouns as well as combinations with "self".
- Vlll. 1092. "I wynd me in a snake". *arely too ben earned*
- IX. 181. "Shall I get me out of doores."
- IX. 291. "thou bostest thee to bee" *that he earst had beene*
- Vll. 249 To sum ("Medea) gate hir out of doores"
- V. 635. "She gettes hir to hir chariot." *himself was wont*
- IV. 418. "She hides hir in a bushie queach" *are*
- lll. 191. "It was her custome for to come and bath hir in
- the same"

11. 215. "The Waine for want of weight it erst was wont to beare"
11. 679. "She kept hir chast"
11. 682. "he swiftly hide him to his maister"
- V. 55. "he had wound him out of doores"
11. 570. "let us bath us here" came not at the Mount
- X. 36. "We haste us hither" Diana made so great account.
11. 359. "Whereof The fishes drew them to the deepes"
11. 572. "the rest did strip them to their skinnes" work
- Vll. 862. "caused them to sit them downe" decais
11. 609. "Whereof Now flie hirselt to save hir life". "for what"
11. 540. "Bewrayed . . . what he was and wherefore that"
- Relative. Of the relative pronominal forms "the which" is the most frequent.
- P. 11. A personal pronoun is sometimes repeated after the relative "The which by custome taking roote" use.
111. 220. "The which" has the preceding sentence for antecedent.
- P. 53. "the thing the which wee serve" a pronoun.
- P. 165. "pleasant juice the which the Bee conveying home"
1. 95. "earth The which Prometheus tempring straight"
1. 490. "Mankinde was restorde by stones, the which a man did cast."
1. 275. "Whose shape expressly drawes, to that the which he was before"
- PERSON.
- "Which" is sometimes applied to persons as well as to things, a Southern uninflected form of the 1st person singular.
11. 635. "That I which am the Queene of goddes" but
11. 645. there is "(1) which only by my working harme" either made while "whose" is applied to things (This may be a misprint). and the Northern form "as", which occurred, when the verb was separated.
11. 273. "Mightie townes did perish that
1. 116. "For scarcely will they suffer same daie
- "Whose countries with their folke were but nr."
- "What" is sometimes used as equivalent to "who", compare 2 Hen: 1. 2. 66.
1. Vl. 459. "Thou What is he so hard that would not yeeld" 136. or to "whatever" which person singular has both "eth" and "as" forms.
11. 258. "For looke what way their lawless rage, by chauce and fortune drive"
11. 10. "That" is often used for "that which", or "what"
1. 567. "That causeth love is all of golde"
11. 68. "That chaseth love, is blunt."
- X. 717. "There is not sure in mee
- A number That doth deserve so deerely too bee earned".
111. 241. an days "No part remayned . . of that he earst had beene"
111. 322. In some cases the relative is omitted. "being of all"
11. 165. In add "He put . . the golden rayes, himself was wont singular and plural form of verbs to beare" as perhaps by attraction, "his sisters" and "kured tredde" hath"
- 1V. 535. "hir sisters" - 7 -

11. 1215. "The Waine for want of weight it erst was wont to
VII. 584. "thou made the way" beare"
VIII. "where ever thou do go"

as is at times, the antecedent. very irregular

11. 519. "The came not" at the Mount
III. 753. "Of Menelaus of whome Diana made so great account
IX. 903. "Wherewith" is used almost as a substantive

11. 271. "The parched Corne did yeelde wherewith to work
his owne decate

VIII. 568 "Wherefore that" occurs as an equivalent to "for what"

11. 540. "Bewrayed . . . what he was and wherefore that
"Gone" appears as a plural form he came"

VII. 220. "The ancient son."

A personal pronoun is sometimes repeated after the
relative, when there is an intervening clause.

III. 220 "Who though she had hir gard
11. 450. "of Nymphes about hir, yet she turnde hir bodie
from him"

The antecedent is sometimes a possessive pronoun.

P. 51. IV. "Whose loaves wee keepe, his thralles wee bee"

X. 663. "And who so winnes the wager, I agree

To bee his wife."

471. "mought" (might)

III. 412. "wrate"

X. 81. "este" "este"

1036. VI. VERBS. "strake"

1074. "strake" "strake"

Person. The Southern uninflected form of the 1st person
singular present indicative generally occurs, but
there is one instance, in which Golding has either made
a mistake owing to the relative pronoun intervening, or
has used the Northern form "es", which occurred, when
the verb was separated from the pronoun.

1. 116. "For scarcely will they suffer mee who knowes
their nature best"

The "st" and "est" are the endings for the second per-
son singular.

1. 133. "Thou thinkest", "thou dost", 129. "thou lykest" 136.
"needest". The third person singular has both "eth" and
"es" for endings, that is, both Northern and Southern
forms.

11. 10. "crops" "heaven. .that . . encloseth round." VIII. 770
87, "augmenteth" 97, "whyrlleth"

11. 84. "The morning way lyes steepe" the infinitive
81, "rules" 82, "darts" 93, "swimmes", "wheeles"

A number of uninflected forms of the third person
singular occur, which seem to be as common in Elizabeth-
an days as they are now.

III. 322. "Juno who in heaven beare greatest swing of all"

In addition to this there is much confusion between
singular and plural forms of verbs in some cases per-
haps by attraction, thus:-

IV. 535 "hir sisters heretofore and kinred trodden hath"

11. 406. "the weather alwar and fayre"

11. 125. The imperative with two commands as in modern English

Weak past participles end in "ed", "d", or "t", the "ed" often having full syllabic value, 11. 2 "builded" 4. "framed", 152 "bedeckt".

11. 158. Past participles with an ending from the Latin "atum", which in Modern English have "ated", in Elizabethan English terminate in "ate".

11. 485. "an alter that was dedicate"

11. 1052. "but Rhodes to Phoebus consecrate"

Vll. 104. compare also X. 778.

Vll. 468. Some unusual forms occur as,

1117. 213. Xlll. 586 "sheded" Vl. 300. "newshedded" Vll. 457 "was in the Aire lift" Vlll. 808. "Their faith had plight" lV. 153 "ridded".

11. 472. Strong past participles end in "en", though in many cases the "n" is absent, and sometimes the preterite is used for the participle, though there are cases when the reverse happens.

11. 741. 11. 322. 111. 204. 111. 345. 111. 371. 11. 584. 11. 685. 11. 808. 111. 925. 11. 232 "see" (seen) lV. 648. "the foote whereof is eate" not

111. 793. "as one forelade with wine"

V. 793. "lode with corne"

V. 882. "I should have take"

Vlll. 248. "he had in prison be"

Vlll. 258 "grow"; 304 "molt", compare 717 "molten" V. 665 "broke 11. 164 "gotten" X. 294 "gilden" 563 "bursten" Xlll. 407 "forgotte" X. 294 "gilden" Xll. 350 "take" lX. 816 "holden"

Some past participles appear with passive meanings.

11V. 482. Some past participles have the "y" prefix, the remains of the "ge" of old English. 1. 150 "ygrowe" 309. "ypoured" 335 "yswolne". Some participles now weak appear with a strong form and vice versa, XlV. 225 "baken" 229 "teared".

11. 832. In the case of the verbal noun, the preceeding preposition is sometimes while the preceeding "the" is always, omitted. In the first case, the verbal can almost be treated as a participle, in the second as a noun.

Xl. 181 193. "He sharpening of their toes"

111. 1498. "in buylding of the famous towne"

Vl. 361 "twanging of the string,"

Vll. 69 "In lettng of the arrow flie"

Vlll. 402. "For saving of their sonnes." "in handling of"

The present participle is used with a Nominative absolute.

11. 405. "Fire yet blasing stil among his yellow haire".

lV. 332. "This arguing once made stil"

Vlll. 945. "This spoken".

11. 545. "That word once said".

The participle is sometimes omitted, an adjective taking its place.

11. 528. "My wyfe shall never knowe .. and if she do, I know the worst"
11. 292.5. As and "and as" is used as an equivalent to "as if"
"The breath ... came smoking .. as from a seething pot"
11. 1757.1 . "His face lookt pale, and as the rage of yre
11. 287 That boyled in his belking breast had set his same heart on fyre".
11. 1678.1027. "As that" is used after "as".
"As long as that she kept hir chast, or at the least as long as that she scaped unspide."
- XIV. 148. "As that" follows "so".
"Thou knew the way so well as that thou could not stray"
11. 106.7. "So" after "as" is occasionally omitted.
"They run so swift away, As that thou shalt have. ."
11. 169.7. "The burthen was so light as that the Genets felt it not"
11. 297.3. "So wholly, As that he wist not"
11. 824. "My cunning was not worth so much as that it should procure"
- "as that" also completes "such"
11. 537.12. "And in such sort as that, a mayde could nothing less beseame"
- XII. 375. "Such a blowe, as that he brake his bones".
11. 587. "As" is sometimes omitted after "so" and "such".
"though pride whereof thou were So hardy as to entyce"
11. 808. Thy powre shall eke be syche To make the dead alive"
"As" is often joined to "where", making "whereas"
11. 258. "By ways Whereas they never came before"
11. 335. "Where as waves did late before remaine"
11. 1055. "the shore whereas the daughter of the King was wanted to resort".
111. 127. "That" is frequently used as a supplementary conjunction affixed to another one, thus "before that", "how that", "wherefore that", "but if that", "untill that", "since that", "when that", "for that" - (because)
11. 1066. "Before that eyther tramping feet or Southerne winde it thow"
11. 382. "Before that all be quite and cleane bereft".
11. 1493.8. "to tell How that he did not merit death."
11. 1540.8. "Wherefore that he came"
11. 1258.9. "Since that the world began"
11. 1659.22. "But if that you doe make accmpt of me"
11. 365. "For that I ever all the Yeare".
11. 952. "think it not to bee for the deepnesse"
- XIII. 995. A shame for that with bristled haire my body
"In" is used with a verbal Noun rough ye see: the act of roughing trees and tying folk thereto
- "But that" has the meaning of "that not"
- VII. 561. "in bending trees and tying folk thereto"

- "of" is used for "by".
- III. 107. "of the serpanta" she could not urge. denie
 II. 415. "But that she chose me." led to bee scene
 of Venus sitting on hir hill.
 11. 561. "But that she was a May" in VI. 328.
 11. 287. "The passing colde . . . had defended not the same
 Of al But that the barren Caucasus was partner."
 III. 150. "But if" is used for "if not".
 XIII. 1027. "of" appears after "confounded might I bee" 17. "pitching"
 III. But if I make this day."
 "What time" is equivalent to "when" "for"
 XIV. 149. "What tyme I shall atteyne to open ayre" at Archus
 "noyse as Pinetrees make what time the heady"
 XV. 1687.3. "have nes to their Ferres." II. 6 Eastern Winde".
 XI. 368. "So after "as" is occasionally omitted. XIII. 889
 11. 797. "too" "And as the burthen brought some care the honor
 "With" sometimes means "by brought him joy."
 11. 35. "Forbicause" is used for because. of Grapes".
 11. 603. Prep. "And forbicause she could not speak" by the addi-
 tion of "ward", while "toward" is at times separated
 into two words "to" and "ward".
 E. 186. "too" PREPOSITIONS. "angers ward"
 VII. 412. "Kettleward"
 A peculiar use of "from" occurs in 11. 395.
 "Strake his body from the life"
 11. 483. The All prepositions during the sixteenth century
 were much less restricted in meaning than nowadays.
 "A" which still is used in "alive, asleep", is
 used by Golding with both present participles and nouns
 as in East Anglian dialect.
 III. 401. "a jesting", I. 271. "a howling" IV. 381,
 V. 688. "a gathering 688. "a tearing", V. 560. "a eating"
 VIII. 828, "a seething", VI. 661, VII. 6, VII. 219, rning
 "a land", VII. 642, "a broche".
 XI. 381. Against in preparation for. knobbed plant about the
 III. 127. "for" when stages are attirde against some solemne game"
 For is constantly being used with an infinitive.
 11. 752. I. 185, "for too bee", E. 148, "for too catch", 59,
 "for to bee accounted", 52, "for to bee a poynt", 49
 "for too deeme", 267, "for too lye".
 I. 900 "For all" and "for" are used for notwithstanding. owe
 11. 348. "for all the paine abidden" for aye".
 VI. 493. Noun "for all his crying" on to a sentence 11. 745.
 VII. 59. The "The Churle should die for me" used with a causative
 force "Which shall infringe for me abide" id to rest".
 VII. 622. "for" has the meaning "on account of" as after the pattern
 of "I Nor blast of . . . Winde . . . may for the deepenesse
 come"
 11. 952. "In" is used with a verbal Noun to signify "in the act
 of" or while. This usage may be caused by the increas-
 ing tendency to discontinue 'a' before the verbal noun
 VII. 561. "in bending trees and tying folk thereto"

- "Of" is used for "by" RUCTION.
111. 107. "of the serpants taile thus scourged"
 V. 458. The sentence combinat. "chaunced to bee seene English
 basis, Of Venus sitting on hir hill." appear. The sent-
 "Of" has the meaning of "for" in vl. 328. mber of
 subord. "I you baseche Of mercie all in generall."
111. 190. Of also is used meaning "through," "on account of" "and"
 "Felt herselfe waxe faint, of following of hir game"
 "Of" appears after a verbal noun. ll. 617. "pitching"
 111. 190 "following of".
111. 255. "To" has occasionally the meaning "for" and participle
 "that had a Wolfe to Syre" ll. 614. "that Archus
 tendency to elaborate his original by had to name"
 111. 573. and h. "have mee to their Ferres." ll. 656. "to his wife".
 Xl. 368. taken "she to her father had a . . . knight" XIII. 889
 "too his love" turning the witty expressed Latin
 "With" sometimes means "by" Elizabethan English.
11. 35. "Autumne smerde with treading Grapes".
 Prepositions are often formed from nouns by the addi-
 tion of "ward", while "toward" is at times separated
 into two words "to" and "ward".
- E. 186. "too wandring strangers ward"
 Vll. 412. "Kettleward"
- A peculiar use of "from" occurs in ll. 395.
 "Strake his body from the life"
11. 483. The impersonal verb is sometimes followed by "of"
 "yrkes me . . of restlesse toyle"

PECULIAR CONSTRUCTIONS.

- Verbs denoting action done to parts of the body,
 take a dative of the person and a preposition governing
 the object preceded by "the"
- Xll. 381. "He cuffed him with his knubbed plant about the
 frowning face".
11. 752. The tenses of verbs are sometimes mixed.
 "And so he forth did go And tel his Lord"
 "Bereft" is followed by a direct object, not by an
 indirect, with of
1. 900 "One endlesse night thy hundred eyes have nowe
 bereft for aye".
- Noun appears in opposition to a sentence ll. 745.
 The auxiliaries "make" and "do" are used with a causative
 force E. 384, "make to spyne" l. 265. "did to rost".
 The redundant object is sometimes made after the pattern
 of "I know thee, who thou art."

GENERAL CONSTRUCTION.

METHOD OF TRANSLATION.

The sentence combination is formed on a very English basis, no involved formations ever appear. The sentences are short, and do not have a great number of subordinates affixed.

Co-ordinate sentences introduced by "but" or "and" are the most frequently met with and next in popularity are relative sentences, and constructions following verbs or conjunctions denoting purpose. Nominative absolutes, verbal nouns and participle constructions are frequently made use of. Golding's tendency to elaborate his original by double epithets, and his compliance to metrical necessities which has taken away much of the pointed brilliance of Ovid is has resulted in turning the witty compressed Latin into magnificently sonorous Elizabethan English.

He does not by any means make an exact literal translation, the fashions of his day, when magnificence rather than the somewhat hard brilliance of Ovid's style, was the first thing to be considered, did not allow it. His metre too needed many a small portion to be inserted to make up its form. Thus in the English Metamorphoses we generally find ~~of~~ of elaboration, not of down ideas but of words and phrases. Two or three English words are used as much as possible, for one Latin one. "Oxymoron", a favourite device of Ovid's, loses some of its point in Golding, as do the many somewhat disfiguring puns of the original.

Arthur Golding is a very close translator of his original at times, and very seldom is it that he mistranslates his original. The filling out of the English lines is much more frequent in the earlier books than in the later, in the first book one line of Latin corresponds to about $1\frac{1}{2}$ lines of the English, in the seventh to $1\frac{1}{3}$ whereas in the thirteenth it is equivalent to $1\frac{1}{4}$ English line, in the fourteenth to $1\frac{1}{2}$, and in the twelfth $1\frac{1}{2}$.

Many examples can be gathered of the expansion of the Latin original in the English, thus the Latin of l. 103.

"Contentique cibus nullo cogente creatis,
Arbutos foetus, montana fraga legebant,
Cornaque et in duris haerentia mora rubetis
Et quae deciderant patula Jovis arboris glandes"

is translated by:-

"And man themselves contented well with plains and
simple foods,
That on the earth by nature's gift without their
travell seeds,
Did live by Raspis, Hoppes and haves, by corn-
elles, plumes and cherries
By sloes and apples, nuttes and pearres and litch-
some bramble berries",

And by the acorns dropt in ground from Jove's
METHOD OF TRANSLATION. broad tree in fields."

in which English..... substituted for the Latin ones
The Latin l. 274, "nec caelo contenta esse Jovis ira" is
elaborated in -

1. 325.

"Jove's indignation and his wrath began to grow so"

Golding's method of translating the *Metamorphoses*
is very characteristic, in that it shows the exact thing
that drew him to Ovid. It was certainly not the brill-
iant wit, the diction at times so very over polished,

1. 962.

but the enchanting stories, the vivid freshness and
beauty of which has attracted many a seeker after love-
liness throughout the centuries. The translator may

11. 8.

have sought to disseminate knowledge according to his
intention stated in the Epistle and Preface, but the
wealth of story must have been a strong additional att-
raction. He does not by any means make an exact literal
translation, the fashions of his day, when magnificence
rather than the somewhat hard brilliance of Ovid's style,
was the first thing to be considered, did not allow it.
His metre too needed many a small portion to be inserted
to make up its form. Thus in the English *Metamorphoses*
we generally find a great deal of elaboration, not of downy
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English line, in the fourteenth to $1\frac{1}{2}$, and in the twelfth
 $1\frac{1}{2}$.

11. 439.

Many examples can be gathered of the expansion of the
Latin original in the English, thus the Latin of l. 103.

V. 489 "Contentique cibus nullo cogente creatis,
Arbutos foetus, montana fraga legebant,
Cornaque et in duris haerentia mora rubetis
Et quae deciderant patula Jovis arbore glandes"

is translated by:-

"And men themselves contented well with plaine and
simple foods,
That on the earth by natures gift without their
travell stode,
Did live by Raspis, heppes and hawes, by corn-
elles, plummes and cherries
By sloes and apples, nuttes and peares and loth-
some bramble berries",

- And by the acorns dropt in ground from Joves
brode tree in feelde."
- The which she in an earthen pot together sod
in which English fruit are substituted for the Latin ones
The Latin l. 274, "nec caelo contenta suo Jovis ira" is
elaborated in -
1. 325. "Joves indignation and his wrath began to grow so
That for to quench the rage thereof, his Heaven
and in 754. "es tumidus genitoris imagine falsi"
1. 952. "Well vaunt thy self of Phoebus still, for where
Thou shalt perceyve that fathers name a forged
thing to beene"
11. 290. "Stabat et Autumnus calcatis sordidus uvis
Et glacialis Hyems canes hirsuta capillos"
11. 35. 1. 359. "And Autumne smerde with treading grapes late at
IV. 14. "genialis consitor uva the pressing Fat
And lastly quaking for the colde, stood Winter al
Of Vines, whose pleasant liquor forlorne
With rugged heade as white as Dove and garments
IV. 203. "Perspicuus liquor est." all to torne,
"Forladen with the Isycles that dangled up and downe,
Uppon his gray and hoarie bearde and snowie
And nombred all the grave frozen crowne" in the
11. 365. "quae lucida omnis
Excipit, et nuribus mithit gestanda Latinis"
11. 457. "The trickling River doth receyve and sends as
To decke the daintie Dames of Rome and make them
fine and nice"
11. 580 "auxilungue tulit".
"And at the bitter plunge and pinche did send me
"And the freckled present ayde".
111. 353. "Multi illum juvenes, multae cupiere puellae"
"The hartes of divers trim yong men, his beautie
And many a Lady fresh and fayre was taken in his
love".
- V. 499. "nostraque domos" "lympham roganti"
Dulce dedit, tosta quod texerat ante polenta,
Dum bibit illa datum, duri puer oris et audax
Constitit ante deam, risitque avidamque vocavit".
Some peculiarly English expressions are made use of.
Book II "The Goddessse asked hir some drinke and she deniede
uno te" by "is you Sir Snudge", VI. 5 "it not" "to hir
rackvers But out she brought hir by-and-by a draught of",
and 11. 788. merrie-go-downe
"And there withall a Hotchpotch made of steeped
"Began to mumble with hirsell Barlie browne,

And Flaxe and Coriander seede and other simples
to his original, generally to illumore his points more
ably. The which she in an earthern pot together sod
VII. 269. *expulpetrigis infusis, ipsis cum carnibus* before
11. 215. "While Ceres was a eating this, before hir gazing
edious stood
A hard faaste boy, a shrewde pert wag that coulede
no manners goode
He laughed at hir and in scorne did call hir hew
greedie gut." die.

the addition being taken from the popular practices of
VI. 542. *"Si numina Divan sunt aliquid"* for greater
vividness and elaborati "and if the gods I say of l. 443.
Be ought, and in this wicked worlde beare any
"Nulla gravem tellis, ex kinde of sway" retra
XLV. 410. *"latrare canes"* the dogs do howl and rage
"a thousand shextreeme" neere
l. 359. *"miseranda"* "poore wretched sillie soule"
IV. 14. *"genialis consitor uvae"* not one
But forced forth the "and the setter along his
Of Vines, whose pleasant liquor makes all tables
So that his quiver almfare the better." de him to
IV. 203. *"Perspicuus liquor est."* the ground
"The water was so pure and sheare, a man might
well have seene."
And nombred all the gravell stones that in the
An addition is also made to the a bottom beene". of
Hercules.

IX. 243. In many cases, in the transformation of humans into
animals, Golding has added the distinctive English name
of the creature. hority in the Latin.
V. 490. of XII. 379, appears *"aptum colori"* :-
XIII. 413. *"Nomen habet varius stellis corpora guttis"*. put to
is translated:
It very "And the freckled spotted like staines that on
lines 637 and 638 of the four his hide are set equivalent in
the Engli A name agreeing thereunto in Latin doth he get,
in the E It is our swift, whose skinne with gray and
856. *"quattuor in parte yellow specks is fret"* dit
"Clara colore suo, brevibus distincta sigillis"
IX. 323. *"nostrasque domos ut et ante frequentit"*
is translated like contestiens in the feare last corners
"and now she haunteth free"
XII. 28. Our houses as shee did before a weasle as wee see"
Some peculiarly English expressions are made use of,
Book III. *"tornenta"* is translated by "canon shot", "in
XIII. 697. uno te" by "in you Sir Snudge", VI. 5 "fatis" by "to hir
reckverse", XII. 15 "sine teste" by "in hudther mudther",
and ll. 788. *"et civeri materns ducere pompan"*
830. *"Murmura parva dedit"* by maydes, there issued
"Began to mumble with hirselle the Divils Paternos-
And they unto their soothers dust did eter." iss
agan."

- Owing to the elaboration, and the Elizabethan atmosphere, it is at times the translator adds a whole line or more to his original, generally to illustrate his points more fully. Thus in the stew made by Medea appear:- common sense explain
- Vll. 269. *strigis infames, ipsis cum carnibus, alas*
 ll. 214. "And flesh and feathers of a witch accursed
 Cunque suis totos populis in odious wights
 Which in the likenesse of an owle abode at
 is translated by nights did flie
 And infants in their cradel change or sucke them
 Whose countries with their that they die".
- the addition being taken from the popular practices of English witches. Some extra lines appear for greater vividness and elaboration in the translation of l. 443. in IV. 644. where Golding has "heares" for "baares" which translates "Nulle gravem telis, exhausta pene pharetrass" in IX. 579 *Perdidit effuse per vulnera nigra veneno*. which should be "a thousand shafts well neere
 Did on that hideous serpent spende, of which there
 be heard the was not one
 But forced forth the venom'd bloud along his
 sides to gone
 Acceperat, dixit."
 It so that his quiver almost voyde, he nailde him to
 El. 764. "now" has been suggested to the ground
 And did him nobly at the last by force of shot
 confound."
- Rouse
 King's
 Library
 Edition.
- And addition is also made to the accomplishments of Hercules. A mistake is made in the translation of VII. 764, which translates "Theis armes the monstrous Giant Cake by Tyber
 Carmine Laides non intidid confound"
 which has no authority in the Latin.
- IX. 243. "Clanin" of XII. 379, appears in Golding as:- "pus, son of the Danes, who boldly durst at hand his manhood put to the words of the Sphinx "Quod proof lud asset animal
 It very seldom occurs that any lines are omitted, but in lines 637 and 638 of the fourth book have no equivalent in the English version, and likewise VI. 86, is untranslated in the English.
856. "quattuor in partes certamina quattuor addit
 Clara colore suo, brevibus distincta sigillis"
 nymphes did expound."
- shows the four like contentions in the four last corners
 This is the only case in which the she did adde"
 X. 128-129 has no equivalent in the English, it is omitted between lines 134 and 135 of the English version.
 Line 698 does not appear in Golding's version. and a
 matricula
- XIII. 697. "Tum de Virginea geminos exire favilla
 Ne genus intereat, juvenes quos fama Coronas
 In Nominat, et civeri materno ducere pompan"
830. "Out of the Asshes of the maydes, there issued
 - 8 - two yong men
 And they unto their moothers dust did obsequies
 egan."

Owing to the elaboration, and the Elizabethan atmosphere, it is not easy to say when Golding mistranslates his original. Many times when it seems that a mistake occurs, comparison with other editions or the use of common sense explains away the difficulty.

11. 214.

immense amount of "Magnae pereunt cum meenibus urbes
in the Cumque suis totas populis incendia gentes
In cinerem vertunt"

is translated by

"Mighty townes did perish that same daie

Whose countries with their folke were burnt"

which in the "Fower Bookes" has "whole" the correct form for "whose". Edition 1. has "thee" for "them" in IV. 525, which is an obvious case of a misprint, this also occurs in IV. 644. where Golding has "heares" for "beares" which translates "ferens" IV. 523. Both editions have "mee" in IX. 579 which should be "bee". In X. 67 appears "oft" which should be "soft", compare

"Her last farewell shee spake so oft, that scarce
be heard the sound"

"Supremum que vale, quod eam vix auribus ille
Acceperet, dixit."

Rouse
King's
Library
Edition.

It has been suggested that something is faulty in
XI. 764, "now" has been suggested for "no"

"In vayne of my returne no reckoning make"

translating

"Falsae tibi me promithere noli",

which does not seem to be necessary.

A direct mistake is made in the translation of VII.
764, which runs

"Carmina Laiades non intellecta priorum
Solverat ingenijs."

Annotated
16th
Century
Edition.

Golding has misread Laiades, who is Oedipus, son of the Theban King Laius, and the "carmina" referred to are the words of the Sphinx "Quod nam illud esset animal quod mane quadrupes, meridie bipes, vesperi tripes esset?" which Oedipus successfully answered.

The English rendering:

"The Krinkes of certaine prophesies surmounting
farre above

The reach of auncient wits to read the Brook
nymphes did expound."

shows that Golding must have read "Naiades".

This is the only case in which the translator makes a very direct mistake, and this might even be due to the Latin edition of which he made use.

Few translators would have carried to its end, a metrical version of over fifteen thousand lines, with so few variations, and so little monotony.

In IV. 324 - 4, the Latin stands

"Et frater felix et fortunata profecto . . .soror"

Golding seems to have misread this as "mater", as he translates "thy mother and thy sister".

But these few faults are far outweighed by the immense amount of vigour, force and freedom which appears in the translation of the *Metamorphoses*.

See Appen-
dix B. Arthur Golding above all things sought to give his translation an atmosphere of being thoroughly English as he embellished it with dialect and forcible idiomatic expression, so he even turned the Latin names into something approaching English forms, and thus making them appear much more familiar than they would otherwise have done. *Asolis - procella, Troas - velox salta, Troica*. Proper names ending in *ous, sus, os, seus, ius* and *us* are Anglicised by changing these endings into *is, ey* and *y*, while words ending in *aus*, appeared with *ay*. However, this change is not always consistently carried out, purely classical forms appearing side by side with the transformed ones. These forms originally in *sus, etc.* are the most usual to be found in *ey*, but sometimes also forms in *is, e, a* and *ia* appear with terminations in *is* and *y*. Forms in *sus, eos* also have forms ending in *sw*. Arthur Golding very rarely lets a patronymic stand in its classical form but translates it into "son of", or "daughter of", as the case may be, or into the proper name of that person. Some forms in "ides" denoting nationality are translated into "of the race of" or into some such form. In the case of women's proper names in "e" from the Greek "i" Golding uses the ending "e" or "ee" to show the length of the vowel, thus: *Amphitrytee, Dryopee, Eunydicee, Iolee, Odyroe*. Some of the most interesting forms are those in which the whole ending has been dropped, the stem only standing for the name. In some cases "antle" has been retained, but this is generally only used to show that the preceding vowel is long. "ronicle". In one case "Phare" from *Aphareus*, it does not seem that Golding was contented with the form "Aphare", but found it necessary to aphetize it, "Phare" and "Pharee". By far the greatest number of classical names are translated into some equivalent, many of them being probably the result of school erudition. In Brinsley's translation of the first book of the *Metamorphoses*, notes are added for use in schools, on the translation of the original, with some philological notes on the names mentioned in the text. Seventeenth century editions have notes added to them, very similar to Brinsley's annotations of the first book, and these notes correspond very considerably with Golding's translations of the names.

Thus the famous dogs of Aetion in the third book are given names by Golding, not far different from the derivations given in the seventeenth century notes, thus Melampus in the "METHOD OF RENDERING LATIN PROPER NAMES. in Golding's "Blackfoot", Ichino bates "per vestigia vadens" is "Stalker", "Dorcus - Acute videns" is "Spy", "Oribasus - Montes ascendens" is "Schlesliffe", "Hebrophon" - "Hinnulos interfidens" is "Spring".

See Appendix B.

Then Arthur Golding above all things sought to give his translation an atmosphere of being thoroughly English as he embellished it with dialect and forcible idiomatic expression, so he even turned the Latin names into something approaching English forms, and thus making them appear much more familiar than they would otherwise have done. Aselle - procella, Thons - velox saltu, Lycisca - Canis Proper names ending in ous, eus, os, aeus, ius and us are Anglicised by changing these endings into ie, ey and y, while words ending in aus, appeared with ay. However, this change is not always consistently carried out, purely classical forms appearing side by side with the transformed ones. These forms originally in eus, etc. are the most usual to be found in ey, but sometimes also forms in is, e, ia and ia appear with terminations in ie and y. Arthur Golding very rarely lets a patronymic stand in its classical form but translates it into "son of", or "daughter of", as the case may be, or into the proper name of that person. Some forms in "ides" denoting nationality are translated into "of the race of" or into some such form. In the case of women's proper names in "e" from the Greek "a" Golding uses the ending 'e' or 'ae' to show the length of the vowel, thus: - Amphitrytee, Dryopee, Eunydicee, Iolee, Ocyroe. Some of the most interesting forms are those in which the whole ending has been dropped, the stem only standing for the name. In some cases an 'e' has been retained, but this is generally only used to show that the preceding vowel is long.

In one case "Phare" from Aphareus, it does not seem that Golding was contented with the form "Aphare", but found it necessary to aphetise it. By far the greatest number of classical names are translated into some equivalent, many of them being probably the result of school erudition. In Brinsley's translation of the first book of the Metamorphoses, notes are added for use in schools, on the translation of the original, with some philological notes on the names mentioned in the text. Seventeenth century editions have notes added to them, very similar to Brinsley's annotations of the first book, and these notes correspond very considerably with Golding's translations of the names.

Thus the famous dogs of Acteon in the third book are given names by Golding, not far different from the derivations given in the seventeenth century notes, thus Melampus in the notes is described as "pedibus niger", in Golding's "Blackfoote", Ichino bates "per vestigis vadens" is "Stalker", "Pamphagus" - "omnia comedens" is "Eatal", "Dorceus - Acute videns" is "Spy", "Oribasus - Montes ascendens" is "Scalecliffe", "Nebrophon" - "Hinnulos interficiens" "Kilbucke", "Laelaps - Velocitas et impetus" is "Spring". "Theron - Ferus" is "Savage", "Pterelas - alis impulsus" is "Lightfoote", "Agre - Venatrix" is "Hunter", while "Hylaeus - Silvestris, Nape - in Saltibus errans, Poemenis - Pastoralis, Harpyia - Rapax, Ladon - fluvius in Peloponneso, Dromas - Cursor, Canace - Strepitum, Stricte - Picta a Alce - Robusta, Leucon - Albus, Asbolus - Fuliginosus, Lacon - Sonans, Aeollo - procella, Thons - velox saltu, Lycisca - Canis lupo nata, Harpalos - Rapax, Lachne - Hirsuta, Labros - Vehemens, Agriodos - Agrestis, Hylactor - Latrator - Melanchaetes - Pilos hapens nigros, Oresitrophus - in montibus nutritus, all have names equivalent to the notes. However Tigris appears as "Bowman" whereas the notes have "Similis Tigride". These names with a few others such as Castrum, Camp, Camens, Singer, Acheron and Tartara, Hell and Limbo, together with various Winds and fairy deities are the only direct translations, the rest being classical names equivalent. Golding only once makes a mistake in translating a name, practically the only mistranslation in the whole book, that is in rendering "Laiades" as "Brooke nymphes", the form having been doubtlessly mistaken for Naiades.

Golding makes some mistakes in the spelling of names, Alexirhoe once appears as Alyxothoe, Leuconos as Leucothoe, Lircaea as Lincey, in which the "n" may be a misprint for the "r", Nephele as Niphe, and Peucetios as "of Poteoll."

Some peculiarities of spelling appear, Clanin being twice translated as "Dane", which is probably due to the similarity in form between "Cl", and "D", the same two letters being closely joined in the Manuscript of Sleidan's Abridgement of "Frossard's Chronicle".

Latin names beginning with "Ae" often appear with initial 'a' or 'e', while there is some uncertainty about initial 'h', Ammon appearing as "Hamon", "Halcyone" as "Alcyone", "Halesus" as "Alesus", "Hennaeis" (abl:) as "Enna".

"G" and "C" are sometimes interchanged, thus Ligdum appears as Lyctus, the "CN" of "Cnidos" being the "Gn" of "Gnyde", Glaros appears as Claros in the "Fower Bookes", which is the correct form.

"C" and "T" are at times interchanged, Liminate occurs as Liminace, while initial 'C' appears in Chersidamas, translating Theridimas.

"Th" and "T" are also interchanged, Galanthis and Galantis, and Phaethusa, Paetuse.

(These forms may of course be due to the peculiarities of Golding's Latin text.)

An even greater English appearance is given by the very peculiar practice of prefacing "Sir", "Dame" and "Lady" after the fashion of the Chaucerian "Dan", to classical names, thus "Sir Palamed, "Dame Venus, Dame Iclee and Lady May.

GEORGE PRITTE'S INDEBTEDNESS TO

GOLDING'S TRANSLATION OF THE METAMORPHOSES.

One of the most famous Elizabethan story books, the precursor of Euphuism, the "Petite Palace of Pettie his Editor Pleasure" owes a great debt to Ovid's Metamorphoses, and of the more especially to Golding's rendering. Not only are King's references to Ovidian stories used to adorn the subject matter, but many of the stories themselves, are taken from the Metamorphoses and highly elaborated.

No doubt the mediaeval fashion of using Ovid as an inculcator of morals, brought extra force to bear upon his characters as types of virtue or of sin. The introductory portion of Golding's version is a direct descendant of this method, and to many of his contemporaries the stories would be well known as subjects with which to point a moral. Pettie uses many of them to point out similarity or dissimilarity of conduct between his own heroes or heroines and those of Ovid.

In the story of Sinerix and Camma the fates of Thisbe and Pyramus, and Aleyone and Ceyx are mentioned to show the constant love

Gold-
ing E.
233.

"Such as betwene the man and wyfe to haue it doth behoue"

Agave's treatment of her son Penthey, and Althea's vengeance upon Melaeger are used for parallels of cruel mothers, while Ariadne and Medea are the stock examples of women deceived by those in whom they put their trust.

"Foolish Phaston" and "youthful Ioarus" are typed in "Germanicus" and "Ippolitus" of whom destruction has fallen through their desire to "fly above their feet." The story of "Briphile", is used as a case of compliant love, while that of Anaxarete and Iphis, is a case of opposition to affection. Nides is cited to give emphasis to the idea that gold is "to bring us to perdition and destruction". "If any repulse received of any dainty dame do daunt you, why the gods themselves have suffered the like"; as Daphne refused the god Phoebus, Syrinx rejected the god Pan, appears in "Icilius and Virginia". Even as Virginia is forced into murdering his daughter Virginia, so through the "pressiness of parents" Pyramus and Thisbe came to a woful end. Baucis and Philemon appear as types of hearty housekeeping rewarded by the gods. Pettie ends his tale of Admetus and Alceest with the hope that he might hap to have a wife, "who with Hylonome will slay herself at the death of her Gyllar, who with Singer will vanish away into the air for the loss of her Pious". In "Scilla and Minos" Phaedra's love for Hippolitus is added to that of Venus and Adonis, to give some excuse for Scilla's unprovoked affection for Minos: while for precedents of traitors inspired by tyrannic love, Ariadne and Medea are introduced. To prove that bounty is preferred before beauty, Perseus is cited, "who for her vertue fetched Andromeda from

GEORGE PETTIE'S INDEBTEDNESS TO

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the black Indians". In "Curiatius and Horatia", Procris quotes the case of Alcmena's betrayal by Jove to Cephalus, and the author mentions Tyresias, in his admonishment of Gentlewomen. Deianira the jealous wife of Hercules, who wrought his death, is used by Cephalus to reprove his suspicious wife. At the end of the Pigmalion story, Pettie speaks of his hero's affection for a stone image, supposing that he was one of those made from the stones cast by Deucalion and Pyrrha. Ceny, in the legend of Alexius, like Daphne is mentioned as a mirror of chastity.

Thus the myths of old are used in allusions, but Pettie owes a much greater debt to Ovid for subject matter; of his twelve stories four are taken directly from the Metamorphoses "Tereus and Progne", "Scylla and Minos", "Cephalus and Procris", and Pigmalion. However the author does not treat them as classical legends, but rather as romances of the Renaissance, Cephalus and Procris are both of the Duke of Venice' Court, and Pygmalion, a gentleman of Piedmont having a lover in Penthea, the wife of Luciano, a gentleman of that country. Many elaborate speeches and loveletters are used to fill out the simply told Ovidian originals, and many fresh incidents are added. Ovid does not mention that Scylla had any lover but in the "Palace of Pettie his Pleasure" Iphis suitor of Anaxarete is made to proffer suit to Scylla and be rejected. Mistress Pandarina also is added, the Renaissance duenna, similar to Myrrha's attendant.

The old stories are modernised by Pettie who strove to make them fashionable romantic love-tales, the kind of literature that was much in demand in the later half of the sixteenth century. All the stories meet with the same fate even Saint Alexius being a very popular lover, rather than the holy ascetic of the Middle Ages. Nine years before the publication of "A Petite Pallace" appeared Arthur Golding's translation of the Metamorphoses, a book with many distinct characteristics, some of which are to be found in the later publication. There can be no doubt that Pettie knew, and borrowed from this popular rendering.

Arthur Golding has a method of his own for Englishing classical names, and Pettie uses some of the more remarkable forms in his book. The word "Assur" in "Lycabus King of Assur" father of Alcest is used by Golding as is also "Cyllar" in Admetus and Alcest. In the same place mention is made of Canens, whose name appears as Singer, as in Golding. Penthey, a form of Pentheus introduced as an allusion into the Tereus and Progne legend, was coined by the same translator, as was also Ceny, in the tale of Saint Alexius.

However, beyond the borrowing of these names, Pettie has in many places used the diction of Golding. In all these stories there is some resemblance owing to the device of using of alliteration and double epithets, a method common to both authors. The allusions are not long enough

to have any verbal identities, but the Ovidian stories contain expressions which it would be almost impossible to deny, were due to Golding's Metamorphoses.

In the story of Tereus and Progne, Pettie says:-
"Philomela was so desirous to see hir sister . . . that she hung about her father's necke . . . and used all the flatteries she could", for which compare Golding: Vl. 607.

Vll. 1054. "I waited for the gentle Aire, desires,
Who hanging on hir fathers necke with flatring armes
requires
Against hir life and for hir life his licence for to go
To see hir sister".

Again Pettie calls the place in which Philomela was hidden, "a grange", the "pelting graunge" of the Metamorphoses.

Although the words that are put into Philomela's mouth in the "Petite Palace" are not the same as those used by Golding, there is still a good deal of general resemblance.

There is perhaps but a chance resemblance between Progne's words to Itys in Pettie's Palace "How like thy father thou art" and the same speech in Golding

"Ah how like thou art
Thy wicked father."

When the banquet had been brought to an end the "Petite Pallace" has "After he had fiercely fed on his own flesh, and filled his belly with his own bowels", while Golding says:-

"King Tereus fed
And swallowed down the selfe same flesh that of his
bowels bred."

Again "Philomela . . . flung the child's head in the father's face", corresponds to Golding Vl. 833.

"Threw the bloody head
Of Itys in his fathers face."

The story of Scilla and Minos has very little similarity to the Golding version, owing to its prolixity, of one sentence only can any comparison be made, "King Minos moved justly thereto for the murder of his son, waged war" and Golding Vlll. 67

"Assuredly the warre is just that Minos takes in hand
As in revengement of his sonne late murdered in this
land".

"Cephalus and Procris" has some similar passages, Pettie has -
"Cephalus, hearing somewhat rush in the bush thought it had been some wild beast, and took his dart and struck the tame fool to the heart", while Golding's version has:-

"With that I heard a sound
Of russling softly in the leaves that lay upon the
ground
And thinking it had been some beast, I threw my flying
Dart

It was my wife, who being now sore wounded at the hart".
In the account of Cephalus' resting after hunting, Pettie
gives his speech as "Come gentle Air and refresh my wearied
spirits, with such like words of dalliance" for which
Golding has:-

Vll. 1054. "I waited for the gentle Aire, the Aire was that that
brought

Refreshing to me wearied limbs
No words of daliance like to these I used for to say."
Line 1115 of Golding:-

"Even in my mouth she breathed forth hir wretched ghost".
has a counterpart in the Petite Pallace, "She yielded up her
breath into his mouth and died".

The other Ovidian contribution "Pygmalion's Friend"
contains some similarities within it, Golding X. 299

"Let my wife,
(He durst not way bee yoonsame wench of Ivory but) bee
Shakespeare's indabtedness - leeke my wench of Ivory."
can be compared with Pygmalion's demand, in Pettie, "for a
wife that she might be, he durst not say his image, but like
his image," which it is said he made in "the likeness of a
proper wench". The fulfilments of the requests are also alike,
Golding has -

"who was then become a perfect mayd",
while Pettie has "was presently turned to a perfect proper
maid".

Lyly Thus Golding's work seems to have contributed to the
first of those books that used "finer speech than the Language
will allow", and from that book, the influence spread out
through all the Elizabethan imitators, Greene, Lyly and their
circles, who magnified the number of allusions, culling whole
handfuls of flowery speech from the "Petite Pallace" to mix
with the formidable excerpts from Pliny's Natural History, or
from the Pseudo-Plutarch, and the descriptions of stones from
the old Lapidaries.

the poet did likewise...
And smiling morning face, creeping like a wall
"As the soule of Euphorbus was thought to live in Pythagoras, so the witty soule of Ovid lives in mellifluous and honey-tongued Shakespeare, witness his Venus and Adonis, his Lucrece, his sugard Sonnets among his private friends, etc." says Francis Meres in 1598. Certainly if the souls of poets could travel through the centuries from one body to another, inspiring each alike with pleasant thoughts and golden words, Ovid the story-teller of the Romans, favoured beyond all others through the ages, might indeed have come to dwell within William Shakespeare, weaving for him many a tapestry of wondrous hues, wrought with the forms of nymphs and swains, of rustic gods and love-lorn goddesses. But if he came he did not come alone, but brought with him all the classical inheritance which had drifted down the years of mediaevalism, gathering vast treasure on its way.

For some years, canniest critics, started on their way in all probability by the words of the somewhat patronising remark of Ben Jonson "for though thou hadst small Latin and less Greek", have wrangled over the classical knowledge of the Shakespeare's indebtedness to Ovid's Metamorphoses, others tried their utmost to make him out to be an exceedingly learned scholar, while Dr. Farmer took absolutely the opposite stand and the versions he used. he had no learning and relied solely on the translations of the classical writers, which the vigour of the Renaissance had brought into being. Dr. Maginn attacked both sides of the argument and tried to put things clearer, and after that the useless and obstinate controversy has been laid to rest, the last words of research having been stated in "Shakespeare's Books" by H.R.D. Anders, in 1904.

There can be not a shadow of doubt left among Shakespearean scholars that the poet had a very fair knowledge of that branch of learning, which bears the epithet of Classical.

See T. S. The mere fact that he was a scholar of Stratford Grammar School, should have settled the point. From the second half of the fifteenth century until the suppression times, this school of Stratford had been connected with the guild of the Holy Cross, but during the troublous days of the sixteenth century, neglect and the consequent decay had settled upon it until the brighter and more peaceful educational days of Edward VI. came and with them restoration. It is practically impossible that the regime of this School could have been different from that of contemporary schools, though its own documents are no longer extant to point out what were the lines upon which ran the education of the little Shakespeare. The Elizabethan boy generally went to school about the age of seven years, and so in all probability

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as Ovid be an outcast quite certain

the poet did likewise

And shining morning face, creeping like snail

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places. *Taming of the Shrew* 1. 1. 33.

"As Ovid be an out-of-date abjur'd"

Love's Labour's Lost, 1. 2, 120, where Holofernes praises
 the poet did likewise "with his satchel-lowers of fancy, the
 jerks And shining morning face, creeping like snail
 Unwillingly to school." Touchstone refers to him,
 though if his future wit may be considered as the direct
 result of his school-days, it would certainly not be safe
 to say he went "unwillingly", for whatever the charms of
 the Avon and the country spreading out around it may have
 been, and great indeed to the boy they were, they must have
 had a counter attraction in the school routine of Cicero,
 Caesar, Virgil and Ovidius Naso. The charms of the fairy-
 land of nature and that of the fairy-land of lore, must have
 gone hand in hand with full unfaltering steps, guiding
 along pleasant ways their worshipper.
 Brinsley the author of the valuable "Ludus Litterarius"
 praises a certain schoolmaster of Macclesfield named
 Brunswood, and for three years, a gentleman of the same
 name, probably a relative, was master of the Grammar School
 at Stratford during Shakespeare's childhood. Hence we may
 assume that the full routine of school life advocated by
 Brinsley was carried on at Stratford, with its readings of
 "Pueriles Confabulationculae, Sententiae Pueriles, Cato
 Corderius Dialogues, Aesop's Fables, Tully's Epistles,
 gathered by Sturmius, Tully's Offices, with the De Amicitia,
 De Senectute and the Paradoxes, Ovid's de Tristibus, Meta-
 morphoses and Virgil, while in the Upper School, Plautus,
 Horace, Persius and Juvenal were added.
 Improvements were made in the Stratford Grammar School,
 while John Shakespeare was the Bailiff of the town and
 doubtless, the strenuous busy burgess had no little feeling
 of pride when he sent his son to study at that abode of
 letters. William Page may be after all but William Shakes-
 peare, inveigled on a holiday into declining articles and
 pronouns to his master at the request of Mistress Shakespeare,
 who doubtless flushed with pride at the commendation "He's
 a good sprag memory."
 Memories of schooldays are elaborated also in "Love's
 Labour's Lost", in the conversation between Holofernes and
 Sir Nathaniel, with their extracts from the Latin classbook.
 According to Rowe, William Shakespeare left school in 1578,
 when he would be about fourteen years of age, just at the
 time when most boys are wakening up to a really intelligent
 interest in literature. Whatever he did afterwards in the
 following shadowy years, we may conclude that he never
 forgot his school authors, but rather read and re-read them,
 revelling in their beauty and their thought.
 But though all the old authors contribute their share
 to his classical knowledge, none have marked him with such
 distinctive characteristics as Ovid.
 Shakespeare makes direct reference to him in three
 places. Taming of the Shrew 1. 1. 33.
 "As Ovid be an outcast quite abjur'd"

ot. V. 1.

ct. III.

it. Amf.
 1.3.43.
 1.5.25
 38.

IV. 1. 120, where Holofernes praises the poet, "Ovidius Naso was the man, and why indeed Naso but for smelling out the odoriferous flowers of fancy, the jerks of invention?"

In *As you Like it*, III. 3.5, Touchstone refers to him, "I am here with thee and thy goats, as the most capricious poet honest Ovid was among the Goths."

Though these allusions may not exactly be considered complimentary, Shakespeare owes a very great debt to Ovid, an obligation of two kinds, for not only does the poet afford him subjects for his poems, and basis on which to found spirited descriptions, but the many allusions to Ovidian personages adds to his plays a background of movement and colour, a romantic glamour of unspeakable worth. Allusions to all the most beautiful stories in the *Metamorphoses* are scattered over the plays with no sparing hand, calling up a train of memories uniting the beautiful past with a magnificent present. The haunting scene with Jessica in the moonlight gains a great deal of additional vividness from classic story

Act.V. 1.6.

"In such a night
Did Thisbe fearfully o'ertrip the dew;
And saw the lion's shadow, ere himself
And ran dismay'd away. . . . In such a night
Medea gather'd the enchanted herbs
That did renew old Aeson."

Or again the intense passion of Juliet finds vent in the allusion to the Sun and his chariot, and to Phaeton's mad ride across the heavens.

Act III. 2. 1.

"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."

Throughout his works, we find mention made of Ovidian stories. The story of Jove and Io is alluded to in *Taming of the Shrew*, II. 54 and in Act I. 1, 167.

In addition to the basis of "*Venus and Adonis*" to be discussed later, the story is used in some of the sonnets of the *Passionate Pilgrim*, and in the Introduction to the *Taming of the Shrew* II. 50.

The Actaeon myth is used frequently, in the *Midsummer Night's Dream* IV. 1. 107, *Merry Wives* II. 1. 121 - 2, and III. 2. 44, and in *Titus Andronicus* II. 3, 61 - 5.

The legend of Philomela and Tereus, is more often alluded to than any other story; it gives the leading note to the play of *Titus Andronicus*, the fate of Lavinia being however one step more terrible than that of Philomel, her

Tit.And. hands as well as her tongue being mutilated. Her betrayers, II.3.43. as well as her avengers realise the similarity of fate. II.5.26 & 38.

- IV. 1.49 & 53. V.11.195. "Fair Philomela, she but lost her tongue
And in a tedious sampler sew'd her mind
But lovely niece that mean is cut from thee,
A craftier Tereus hast thou met withal,
And he hath cut those pretty fingers off
That could have better sewed than Philomel".
- Lavinia finds an explanation of her misery in Ovid's
IV. 1.43. Metamorphoses, in the story of Philomel. "Lucrece", 1097,
1128 and 1133 has an allusion to the same unhappy story,
Cymb.11.2. when Lucrece calls to "Philomel that singst of ravishment".
44. Imogen falls asleep reading the tale of Tereus. "Philo-
mel" as a poetical name for the nightingale was very
1. 1. 331. usual in all Elizabethan Authors, and Shakespeare like-
wise follows the custom in the Passionate Pilgrim, in
XV. 196 102nd sonnet and in the Song of the Midsummer Night's
Dream
"Philomel with melody
Sing in our sweet lullaby."
Mid.N.Dim. The mechanics play in the Midsummer Night's Dream
has for subject the legend of Pyramus and Thisbe. A
11. 4.40 further allusion appears in Romeo and Juliet, while the
moon that shone over the dead lovers, raises her silver
V. 1. 79 face in scenes in the "Merchant of Venice" and "Titus
Andronicus"
- "So pale did shine the moon on Pyramus
When he by night lay bath'd in maiden blood"
Ovid's account of Medea and Jason seems to have appealed
greatly to Shakespeare, who makes direct use of it in
the Witch scene in Macbeth and in the Tempest, while
111. 2. 48. scattered references appear here and there through the
plays - in the Merchant of Venice 1. 1. 172, V. 1. 12.
11. 1. 96. 111. 2. 240. The legend of Medea and Absyrtus in 2 Henry
VI. V. 2. 58 is founded on Tristia 111. 9.
111. 2. 147. Anglia XX11. According to Ewig, Shakespeare is indebted to Livy's
version of the story of Lucrece for his poem, and pro-
bably Fasti 11.721 as well as the Chaucerian versions.
V. 2.204. Shakespeare makes use of the tale in other places, Taming
of the Shrew 11. 1. 298. Twelfth Night 11. 5. 104 and
116, As you Like it 111. 2. 156, Titus IV. 1. 63,
Macbeth 11. 1. 55 and Cymbeline 11. 2. 12.
- Four allusions are made to the beautiful legend of
Echo and Narcissus, Venus 161 - 2. Lucrece 265. Antony
and Cleopatra 11. 5. 96, and Romeo 11. 2. 162.
- Mention has already been made to Juliet's use of
the Phaeton story, while in the historical plays, unfort-
unate princes are likened unto the short-lived driver of
the horses of the Sun, 3 Henry VI. 1. 4. 33, 11. 6. 10.,
Two gent. 111. 1. 153 and Rich.11. 111. 3. 178.
- 1.Hen.V1. In the same way is used the myth of Daedalus and
Icarus, Talbot and his son affording one parallel, and
Henry VI. and his son another, while the sun, and Minos
the evil spirit of the fall, are Edward IV. and his
father. The Minotaur from the same story is mentioned

- IV.4.168. in 1. Henry VI. v. 3. 89. Ariadne "passioning for Theseus perjury" is alluded to in the "Two Gentlemen" Theseus of the Midsummer Night's Dream comes from Plutarch's Lives. obvious translation of the Latin. The mysterious compound of the witches, a concoction of all
1. 2.149. the Niobe "all tears" appears in "Hamlet" and "Troilus and Cressida" (v. 11. 19.) is very much like Medea's preparation
- V. 1. 199. The mechanics in the Pyramus play mention Cephalus and Procris though not exactly to the purpose. The tragic story of Meleager and Althea is used to embroider the second part of Henry VI., as well as the magic art of Circe (v. 2. 35.) from the fields of Thessalia she late had
1. 1. 231. The Orpheus legend was extremely popular with Shakespeare, no less than five allusions being made to it in addition to the song in Henry VIII. These occur in Titus Andronicus (11. 5. 50) in the "Two Gentlemen" (111. 2. 78) and in Lucrece 553, while one of the plays submitted to Theseus bore the title
- Mid.N.Dim. "The riot of the tipsy Bacchanals, cursed odious Tearing the Thracian singer in their rage".
- V. 1. 79 In the Merchant of Venice, there is an allusion which bears in it some remnant of the moralising idea of the Middle Ages, Philemon and Baucis come in for a share of that favour, in "Much Ado" (11. 1. 95) and "As you Like it" 111. 3. 10.
111. 2. 46. In addition to borrowing the name for one of his characters, Shakespeare mentions Proteus, in 3. Henry VI. (111. 2. 192), likewise Pigmalion has one reference in Measure for Measure. Dencalion is used almost as an equivalent to Noah, in "Coriolanus" and "The Winter's Tale" (1v. 3. 435.)
11. 1. 96. "As you Like it" has a baffling allusion to Atalanta, while in the same place Apollo and Daphne come forward, the same story being used in "Troilus and Cressida" and also the Taming of the Shrew".
- 111.2.147. The stern and bloody Centaurs feast is only once mentioned in Titus Andronicus, whereas Hercules and his achievements are freely alluded to, in Hamlet (1.483), in the Merchant of Venice (11.1.32 and 111. 2. 55), and "Antony and Cleopatra" (1v. 10. 56) and in "All's well" (1v. 3. 247).
- V. 2.204. But manifold as these allusions are they not the chief obligations that Shakespeare owed to Ovid, many very fine passages of description can be compared with scenes from the Metamorphoses, the storm scenes in the Tempest, Henry IV. and Othello are very similar to that in the eleventh book of the Metamorphoses, there are verbal resemblances between the Othello passage and Arthur Golding's version, in which the Latin original gains even greater intensity.
- Temp.V.1. Circe and Medea the Ovidian sorceresses have marked resemblances to the Shakespearean witches in Macbeth
- Hen.V. v. 3. 491 - 502.

Mets. V. 485.

"Iolium tribulique fatigant
and the magician Prospero. expugnabile gramen"
The seventh book of the Metamorphoses certainly
inspired Macbeth IV. 1. 1 etc., for there are lines in it
which are an obvious translation of the Latin. The
mysterious compound of the witches, a concoction of all
the horrible ingredients famous in English witchcraft,
even to the present day, is very much like Medea's prepa-
ration." and in the 4th, 6th, 9th and 11th sonnets
of the Passionate Pilgrim.

See below.
Golding
Vll.344.
Anglia.

"There boyled she the rootes, seeds, flowers, leaves,
stalks and juice together
Which from the fields of Thessalie she late had
gathered thither
She cast in also precious stones fetcht from the
furthest East
And (which the ebbing ocean washt) fine gravel from
the West.
She put thereto the deaw that fell upon a Monday night,
And flesh and feathers of a witch, a cursed odious
wight
Which in the likeness of an owle abrode a nightes did
flie,
And infants in their cradels change or sucke them that
they die.
The sirgles also of a Wolfe which when he list could
take
The shape of man, and when he list the same again for-
sake
And from the river Cyniphis which is in Lybie land
She had the fine sheere scaled filmes of water snayles
at hand
And of an endlesse lived heart the liver had she got,
To which she added of a Crowe that then had lived not
So little as nine hundred yeares, the head and bill also!"

See below.

Medea's invocation
"Auræque et venti montesque amnesque lacusque
Dique omnes nemorum, Dii omnes noctis adeste"
makes the basis for Prospero's speech, for which Shakes-
peare uses Golding's version. There is a great deal of
resemblance, in origin at least, between the upheaval
of nature caused by the quarrel of Oberon and Titania,
and the Ovidian plagues caused by the anger of the goddess-
es Ceres and Juno against mortals. Shakespeare and Ovid
both represent that when the gods disagree, grief comes
upon the dweller below. There is also some similarity
between Mets. V. 475 etc. Vll. 525, and the description
of the neglected condition of France during the war with
the English

Hen.V. V.2.
44.
Line 300.

"Her fallow leas,
The darnel, hemlock and rank fumitory
Doth root upon" etc.

fourth book, from which also much of the personal beauty
Mets. V. 485. Adonis seems to be "Iolium tribulique fatigant
Venus Triticeas messes et inexpugnabile gramen"
though two poets, describing a revolution in nature might
be led to use the same expressions.

The greatest connection between the two poets lies
in Shakespeare's conscious imitation of the Roman author
See below. in plots of two plays, Titus Andronicus, and the mechan-
Mets. IV. 327 ic's play, in the two great poems "Lucrece" and "Venus
and Adonis" and in the 4th, 6th, 9th and 11th sonnets
of the Passionate Pilgrim.

Ewig's Anglia. Lucrece is founded upon Livy's story, perhaps
influenced by Ovid (Fasti ll. 583 ff), but the Shakes-
pearean story does not show the warmth and colour which
is inseparable from any story of the Metamorphoses. for a
Lucretia herself is not formed on the general pattern of
Ovidian ladies, though Tarquin may follow the line of the
ancestry starting from Tereus. The poem is too diffuse, and
Line 284 et too detailed, too full of profuse declamation to have the
true Ovidian effect. There are about two thousand lines
in the Elizabethan version as compared with a hundred
and ten in the Fasti.

The earlier work the "Venus and Adonis" is much more
Ovidian in formation and style, it is more forcible and
much less statuesque than Lucrece, there is a great deal
of movement, heat and intensity, a passion of the true
Metamorphosean type, surrounded with a haze of golden
light, it resembles nothing so greatly as the environment
of Cleopatra or the magnificence of a picture of Titian's.
Even as in art, the souls of the mighty masters of
the Renaissance were inspired by the Ovidian glow, so
was it in the drama.

It has been thought that Shakespeare intended to
become an English poet of the same order, in fact a second
Ovid, the continual references, and this poem in especial
gives a very good foundation for the argument. The love
of Ovid which had started in his schooldays at Stratford,
was certainly increased and intensified by the study of
See below. Golding's great translation, of which he frequently makes
use.

Elizabethan feeling had much in common with Ovid, in
See above. its enjoyment of physical pleasure, and natural grace, but
and Shakespeare with the rest shares and enlarges it,
giving it fuller expression than it had ever met before.
The languishing goddess has much in common with the pass-
ionate Juliet, both types of heroines which appealed to
Shakespeare during his early years.

There are portions of three stories worked into his
poem, the chief being the "Venus and Adonis" story, from
the tenth book 525 etc. In this tale Adonis does not
resist the entreaties of the goddess, treating her with
impatience and repulsion. This motive of opposition was
Line 300. taken from the Salmacis and Hermaphroditus story in the

fourth book, from which also much of the personal beauty of Adonis seems to be taken. published in 1878, entitled Venus and Adonis 75. Pyramus and Thisbe. There is no doubt "Still is he sullen, still he burns and frets in order Twixt crimson shame and anger ashy-pale is dist- inely Being red she loves him best, and being white word in Her best is better'd with a more delight."

Mets. IV. 329.

"pueir robor ora notavit
Nescia quid sit amor; sed et erubuisse decedat
Hic color aprica pendentibus arbore pomis;
Aut ebori tincto est".

But even two stories were not sufficient to give material for the poem, and the Meleager legend is despoiled for a description of the bear, which brought death to Adonis. For this Shakespeare went to the Golding version of the eighth book of the Metamorphoses, of which the Latin stands

Line 284 etc.

"Sanguine et igne micant oculi riget horrida cervix
Et setae densis similes hastilibus horrent:
Stantque velut vailum, velut alta hastilia setae".

However Shakespeare does not follow Ovid in introducing the Atalanta story, had he done so, he would have given an even greater Ovidian similarity, as most of the tales of the Metamorphoses are woven, one within the other. On the whole he seems to have regarded this tale very slightly as he only has one allusion to it, and that not of the clearest. The story like that of the Lucrece one is however much enlarged and added to, the slightest hint being elaborated into a long and verbose discussion. The sonnets in the Passionate Pilgrim are necessarily much more concise though the motive of the Hermaphrodites story is again used.

"Pyramus and Thisbe" is the second great borrowing from Ovid and in it Shakespeare treats his original very ungratefully. The beautiful story, which in so many points resembles that of Romeo and Juliet, has gained in such an invidious surrounding that its full pathos can never be quite realised again.

11. 11. 17

Ballmann says that it was dramatised before Shakespeare, for which Anders says there is no authority. Among the Harleian collection is a play on the same subject but without date, but there seems to be no direct relation between the two works, that in the manuscript having much more likeness to Romeo and Juliet, especially in the nurse portions, than to the mechanics' play. It has also been held that the poem appearing in Clement Robinson's "Handful of Pleasant Delights" may have had some influence, but it does not appear that that view can be substantiated.

See above.

IX. 238.

also a translator, his words "tempered jades" occur also in Golding's version of the eighth book of the Metamorphoses of Ovid.

See above

There is a much more similar poem in "A Gorgious Gallery of Callant Inventions" published in 1578, entitled the "History of Pyramus and Thisbe". There is no doubt that this work was intended to be of the serious order of tragic poetry, but a good deal of it is distinctly remarkable, having a long invocation to the sword in addition to the wall and the lion. century. We may

Thisbe's finding of Pyramus has much in common with Shakespeare's account of that tragedy.

"Then Thisbe efte, with shriek so shrill as dynned
To the skye, in the

Swaps downe in swoone, shee eft revives and hents
Wherewith beneath her pap (alas) into her breast

shee strake

Saying thus will I die for him, that thus dyed for
my sake

The purple scarlet streames down ran and shee her
close doth laye

Unto her love, him kissing still, as life did pyne
away".

Shakespeare's
Jahrbuch.

Leo spells
it Shake-
spear's,
but it
looks

See below.

The Golding version however seems to be quite sufficient a basis.

There are a few similarities of diction between Ovid and Shakespeare, "devouring time" of Sonnet XLX. 1. and the "Tooth of time" of Measure for Measure V. 1. 12. has something in common with the Metamorphoses XV. 234, "tempus edax rerum". In Sonnet 55, the poet refers to the length of time his work shall last, after the pattern of Horace's "exegi monumentum", and Ovid's "opus" "quod nec Jovis ira nec ignis

Nec poterit ferrum, nec edax abolere vetustas".

The root idea of Ovid XV. 298 "vis fera ventorum caecis inclusa cavernis", occurs again in 1. Henry IV. 111. 1. 25 - 35 and Venus and Adonis 1046 - 8.

11. 11. 176 The marriage of the elm and the vine referred to in the Comedy of Errors, seems to be taken from the Metamorphoses XIV. 663 - 6. The same idea is repeated in the Midsummer Night's Dream though there it is the ivy not the vine, the ivy may be taken from Metamorphoses IV. 365, but the device was a very common one, being used by Daniel in the Complaint of Rosamund, Kyd's Spanish Tragedy and Sidney's Arcadia.

The famous sleep passage of Macbeth 11. 237, seems to echo the notes of the Metamorphoses VIII. 81 and XI. 623.

IX. 238. Few dramatists have had as great debts to Ovid as Shakespeare. Marlowe has a few allusions, but he was also a translator, his words "pampered jades" occur also in Golding's version concerning the horses of Diomedes of Thrace.

made by Shakespeare in the Tempest, and from this point argued the poet was a considerable borrower and as such he may be said to have given some repayment for his debts. No one would wish to argue that he was an exceedingly learned classical scholar, nor to maintain that he knew nothing of the great past beyond what contemporary classical workmen had done for their century. We may safely maintain that he possessed two books at least, the translation of the metamorphoses made by Arthur Golding and the Latin text of the same work. There is a very interesting little book in the Bodleian, a copy of the Aldine edition of Ovid printed in October 1502, which has on it above the top of the anchor of the printer's device the letters 'W. HALL'. It was to him a mine of wealth, a treasure from which he could draw every a forcible epithet. But it is not to this translation alone that he owes his debt, the Latin book which started his enthusiasm was used as well as the English version:

Shakespeare's
Jahrbuch.

Leo spells while on a leaf pasted on the binding is a note "This little book of Ovid was given to me by W. Hall, who said it was once Will Shakespeares." a version of the Metamorphoses, and with from it portions to weld into his own work. In the course of his productions, and especially his earlier ones he has Latin quotations from Ovid, and is grateful to the Bodleian for the Latin poem "Venus and Adonis". This book was brought out at a sale for the Bodleian library in the seventies for the small sum of £9. as the Annals of opinion that it was but a forgery had gained such firm ground that no one cared to invest in it. There is enough evidence to give quite a substantial ground for theory that it once belonged to Shakespeare. John Hall married Susannah Shakespeare, to whom he left his house in Henley Street, and they had one daughter Elizabeth by name, who in turn married a certain Thomas Nash. This Nash died in 1647 leaving no children, therefore the T.N. of the title page could not refer to him nor to an immediate successor. Who W. Hall was we know not but as there is distinct evidence of a connection between the Shakespeares, the Halls and the Nashes, can it not be decided that one of the Halls could have given one of Shakespeare's books to a Nash? For evidence against the idea that it is a forgery, a forger would certainly have written J. Hall instead of W. Hall, and in no case have abbreviated the name of the owner. The book has been very much used by different people, small drawings and marginal notes in different handwritings being very much to the fore, while a great many verses are underlined. This book is supposed to be the Latin copy of the Metamorphoses from which Shakespeare worked, but the English translation he used was undoubtedly that of Arthur Golding. Dr. Farmer first pointed out a direct borrowing

made by Shakespeare in the *Tempest*, and from this point argued that the poet used this translation and knew nothing whatever of the original work. This view is quite incorrect, the Latin text he knew, but he was too Elizabethan, too much a man of his time to neglect the magnificent work of Golding which came out when he was about thirteen years old. As he used North's translation of Plutarch's *Lives*, and many another Elizabethan work, so he used the popular Englished *Metamorphoses*, which ran through six editions during his lifetime. He would not fail to come under the influence of this vigorously translated work, with its fashionable embellishments, of double epithets and alliteration, in addition to the homely dialectical vein which ran through it. It was to him a mine of wealthy treasure from which he could draw many a forcible epithet. But it is not to this translation alone that he owes his debt, the Latin book which started his enthusiasm was used as well as the English version: there is in his works no complete reliance on either, he knew Ovid in his own tongue, but as a rising playwright and poet, he read Arthur Golding's version of the *Metamorphoses*, and took from it portions to weld into his own work. In the course of his productions, and especially his earlier ones he has Latin quotations from Ovid, one is prefixed to the designedly Ovidian poem "Venus and Adonis"

"Vilia miretur Vulgus: Nihi flavus Apollo
 pocula Castalla plena ministret aqua".
 This motto he took from the first book of the *Amores*, Elegy XV, 35. The second occurs in *Titus Andronicus*, a play which has the story of Tereus and Philomela as a basis. "Terras astraes reliquit" appears in *Titus VI*. 3.4. and is quoted from the *Metamorphoses* 1. 150.

In *3 Henry VI*. Act 1.3. 48, Rutland quotes the *Heriodes*

"Di faciant, laudis summa sit ista tuae."
 (Her: 11. 66.)
 in the *Taming of the Shrew* III. 1. 28, the well known scene in which Lucentio plays the part of tutor, he quotes two lines also from the *Heriodes* 1. 33 - 4.

"Hic ibat Simois; hic est Sigela tellus;
 Hic steterat Priami regia celsa senis".
 These quotations are with the exception of that from the *Metamorphoses*, taken from books which until that time were untranslated.

There is one quotation from the *Metamorphoses* which is translated by Shakespeare in a markedly different way from that of Golding. *Macbeth* III. 5.23.

"Upon a corner of the moon,
 There hangs a vaporous drop profound,
 I'll catch it ere it comes to ground"

Autolyonius the rescue of the "Winter's Tale" is the silly son of Mercury, from the *Metamorphoses*, book XI. 313,

And that, distill'd by magic sleights
 Shall raise such artificial sprites." *Autolyco*
 This is a version of a line in the famous concoction made
 by Medea, *Metamorphoses* VII. 268. *Autolyco*
 "Accit et excerptas Luna pernocte priunas" the two
 Golding *Mets.* VII. 548 translates this line, *Autolyco*
 "She put thereto the dew that fell upon a Monday
 of Shakespeare's career, *Titus Andronicus* night"
 Shakespeare makes mention of one other work of Ovid's, the
Ars Amatoria, in the *Taming of the Shrew*, IV. 2.8.
 and "I read that I profess the "Art of Love"
 and in *Romeo and Juliet* II. 2.92, he translates a line
 (1.633) from it.
 "Thou mayst prove false. At lovers' perjuries,
 They say Jove laughs."

The name Titania, which sounds so graceful, if ironic
 to be bestowed upon the dainty Queen of Fairyland,
 taken from the Latin Ovid, as Golding never makes use of
 it, always translating it when he meets it.

Ovid uses the name Titania very frequently for quite
 different persons, the signification "daughter of Titan"
 being a sufficient basis. In the *Metamorphoses* I. 395,
 it is applied to Pyrrha, a descendant of Japhis the Titan,
 Golding translates it as "Titan's daughter". The Titania
 of III. 173 is Diana, the grand-daughter of Coeus the
 Titan, father of Latona, which is merely translated in
 the English version as "their Ladie", "their" alluding to
 the attendant nymphs. "Latona" is the translation of
 Titania in VI. 346, and Titanida" of VI. 185, still
 Latona, is translated as "The Titan Ceres ymp," in which
 Ceres is a misprint for some name from Coeus.

Titania in XLV. 382, 438. applied to Circe appears in
 the English as "Dame Circe," while the accusative Titania
 XLV. 376. appears as the genitive "Ceres, of Titans
 Stocke".

The other proper names, which Shakespeare uses from
 the Ovidian collection, do not appear in their Goldingised
 forms, but in their Classical.

Apart from Titania, there are names given to a num-
 ber of "dramatis personae", which are taken from Ovid's
Metamorphoses. These also follow the Latin form, not that
 of Golding. In *Titus Andronicus*, we have Chiron, in the
Comedy of Errors Aegeon, in the *Midsummer Night's Dream*
 Aegeus. The name of Theseus which Shakespeare took from
 Plutarch in the *Midsummer Night's Dream* is also mentioned
 in Golding as Thesey, that of Proteus in the *Two Gentlemen*
 as "Protew" in Golding. This latter gentleman, like
 Autolychus the rogue of the "Winter's Tale" is the wily
 son of Mercury, from the *Metamorphoses*, book XI. 313,

By charms I raise and lay the windes, and burst the
viper's Jaw

And from the bowels of the earth both stones and
trees doe drawe,

"Autolycus, furtum ingeniosus ad omne" the "wily Pie" oft-
Golding. ains shake

On the other hand he has a distinct debt to Golding's translation, similar words and similar phrases in the two authors can be explained in no other way, and it is noticeable that the borrowings occur in works of all stages of Shakespeare's career, Titus Andronicus, Venus and Adonis, Taming of the Shrew, Romeo and Juliet, Midsummer Night's Dream, the Merry Wives of Windsor, Othello, Lear and the Tempest.

The most famous of these is the last, which was noticed by Dr. Farmer, in Prospero's incantation, Act. V. l. 33. It is dependent upon the famous Medea passage, 3.61 which has already been mentioned, as contributing to the witches of Macbeth.

Tempest.

"Ye elves of hills, brooks, standing lakes and groves
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him,
When he comes back; you demi-puppets that
By moonshine do the green-sour ringlets make
Whereof the ewe not bites; and you, whose pastime
Is to make midnight mushrooms; that rejoice
To hear the solemn curfew, by whose aid
(Weak masters though ye be) I have bedimm'd the
The noon-tide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azur'd vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt: the strong bas'd promontory
Have I made shake: and by the spurs plucked up
The pine and cedar: graves at my command
Have wak'd their sleepers, op'd and let them forth
By my so potent art."

Golding. Met: VII. 265.

"Ye Ayres and windes, ye elves of Hills, of brooks of
woods alone in his way,
Of standing lakes, and of the night approche ye
every chone.
Through help of whome, (the crooked bankes much
wondering at the thing) can enter;
I have compelled streames to run cleane backward to
their spring
By charms I make the calm seas rough, and make y
rough seas plaine
And ever all the skie with clouds, and chase them
thence againe,

By charms I rayse and lay the windes, and burst the
viper's jaw

And from the bowels of the earth both stones and

"His eyes did glister blud as trees doe drawe, readful

Whole woods and forests I remove, I make the Mount-

ains brownd rocks, right dreains shake

And even the earth itselife to grone and fearfully

With pricking points as one to quake. could well by

I call up dead men from their graves: and thee O

And like a point of armed flight some moone in Battell

I darken oft, though beaten brasse abate thy peril

The sturdie bristles on his soone stood staring up

Our sorcerie dimmes the morning faire and darkes ye

sun at noone."

A less important but still striking comparison occurs in

This translates Metamorphoses VII. 197-202.

The earliest reference occurs in Titus Andronicus 11.3.61

etc. and is extremely slight. fair a child

"Had I the power that some say Dian had

Thy temples should be planted presently

Golding With horns as was Acteon's."

for which compare Golding III. 236 ff. they

By whom thou "But when he saw his face, right happy

And horned temples in the brooke, he would have

thy mother and thy sister cried alas."

But far more blast is shee,

Evidently Golding's book was used as the basis of the
obviously Ovidian poem "Venus and Adonis", both the
eighth and tenth books having similar phrases, the Sal-
macis portion having no noticeable resemblance, as the
Shakespearean story is so very much enlarged from the
original, "Venus and Adonis" line 617

"With Javelin's point a churlish swine to gore

Whose tushes never sheath'd he whetteth still".

can be compared with Golding. Metamorphoses X. 638.

Juliet "The cruell boares beare thunder in their hooked

"Else would I tear the cave tushes." the line, "and

as can also Venus. 1612. etc.,

"On his bow-back, he hath a battle settes and

Of bristly pikes, that ever threat his foes:

"The His eyes like glow-worms shine when he doth fret;

parallel His snout digs sepultures where'er he goes;

other th Being mov'd, he strikes whate'er is in his way,

Hipp And whom he strikes his cruel tushes slay." and

Cadmus once", the second name evidently being conjured up

by the "His brawny sides, with hairy bristles cam'd, lower

of Cad Are better proof than thy spear's point can enter;

enumera His short thick neck cannot be easily harm'd." king

passages in Golding's translation.

with Golding VIII. 376. "and Blackfoote first of all, and

And stalker special good of sent began aloud to call

This latter was a hound of Crete, the other was of

Spart"

Golding
III. 245.

Golding III. 267. "His eyes did glister blud and fire, right dreadful
 was to see
 His browed necke, right dredful was his haire,
 which grew as thicke
 With pricking points as one of them could well by
 other sticke,
 And like a point of armed Pikes, set close in Battell
 ray,
 The sturdie bristles on his back stode staring up
 alway".
 On comparing this with the Latin "Grossius Ichinobates, Spartana gentis Melampus",
 Mid.Nts.Drm. IV. 1.119 "My hounds are bred out of Spartan kind,
 The sturdie bristles on his back stode staring up
 alway".
 Metas.III. 208 A less important but still striking comparison comes in
 Do. 222 of the "Taming of the Shrew" IV. 5. 39 - 41.

it w "Happy the parents of so fair a child
 "Gret Happier the man, whom favourable stars
 Allot thee for his lovely bedfellow."
 Golding IV. 392. hallow'd to, nor easer'd with horn,
 In Crete, in "right happy folk are they
 where By whom thou camste into this world, right happy
 the usual note affixed to Elizabeth is (I say)
 Metas Thy mother and thy sister too . . . however, were it
 not for the double . . . but far more blest is shee,
 one Whome thou vouchsafest for thy wife and bedfellow
 acquainted with the annotation. too bee."

which is the translation of Met: IV. 322. the Merry Wives
 of Windsor, Act II. 1. 118 "qui te genere beati,
 Et frater felix et fortunata profecto
 but a Si qua tibi soror est Pistol, Anders
 has t Sed longe cunctis longeque potentior illis, a play of
 Actae Si qua tibi sponsa est". said to have been acted with

Anders.
 Shakes-
 peare's
 books.

There is a very slight resemblance between Romeo and
 Juliet Act. II. 2. 161.
 near "Else would I tear the cave where Echo lies,"
 and Golding III. 491. was printed in Percy's Reliques,
 and "And ever since she lyes alone in dennes and
 hollow caves"

"The Midsummer Night's Dream" affords some interesting
 parallels, one concerning the hounds of Theseus and the
 other the Pyramus and Thisbe story.

Hippolyta mentions that "she was with Hercules and
 Cadmus once", the second name evidently being conjured up
 by the ideas connected with the dogs; Actaeon a follower
 of Cadmus possessed a very famous company of hounds the
 enumeration of whose names forms one of the most striking
 passages in Golding's translation.

Golding
 III. 245.

with its alliteration and double epithets, the story would
 not need very much elaboration "and Blackfoote first of all,
 And stalker special good of sent began aloud to call
 This latter was a hound of Crete, the other was of
 Spart"

as invocations to the inanimate objects give it a somewhat
 Golding 111. real atmosphere. The speeches addressed to the wall
 267. have a "And shaggie Rugge, with other twayne that had a
 Midsummer Night's Dream. V. 2. 13 syre of Crete
 "And dam of Sparta, Tone of them callde jolly-boy,"
 for which compare Golding Met. IV, a great
 "O And large flewd hound."
 Theseus likewise has a pack of hounds, no less famous,

Mid.Nts.Drm. Midsummer Night's Dream. V. 2. 134.
 IV. 1.119 "My hounds are bred out of the Spartan kind,
 "So flew'd, so sanded."

On comparing this with the Latin, a lovely wall
 Mets. 111. "Gnossius Ichinobates, Spartana gente Melampus"
 208 Thanks courteous wall: "hirsutague corpore Lachne
 Do. 222 ff. Et patre Dictaeo, sed matre Laconide nati,
 "Labros" see 12. No thisy do I see.

it will be seen that no mention is made in the Latin of
 "Crete" which appears in Theseus' account line 124
 Golding Met. IV. 92. "a cry more tuneable
 "Was never hallow'd to, nor cheer'd with horn,
 In Crete, in Sparta, nor in Thessaby"
 whereas Golding translates Gnossius in that way, following
 the usual note affixed to Elizabethan editions of Ovid's
 Metamorphoses "Gnossius, Cretensis", however, were it
 not for the double similarity of "Crete" and flew'd",
 one might assume that Shakespeare would have been equally
 acquainted with the annotation.

These hounds are again alluded to in the Merry Wives
 of Windsor, Act 11. 1. 118.
 "Like Sir Actaeon he, with Ringwood at thy heels"
 but as this proceeds from the mouth of Pistol, Anders
 has taken it to be a play house tag. There was a play of
 Actaeon and Diana, which was said to have been acted with
 great applause at the Red Bull, and was published many
 years after in the "Wits or Sport upon Sport", but a
 nearer theatrical resemblance appears in a song of Mad
 Tom of Bedlam, which was printed in Percy's Reliques,
 and is said to have been sung at the Curtain at Holywell,
 which Fleay says was in disuse in 1623.

Anders.
 Shakes-
 peare's
 books.

"Hark I hear Actaeon's hounds
 The huntsmen whoop and hallow
 Ringwood, Royster, Bowman Jowler,
 All the chase now follow."
 The epithet "Sir" prefixed to Actaeon, however, savours
 very much of Golding's method, which adds "Sir" and "Dame"
 to many a classical god and goddess, hero and heroine.

M.W.D.V.1.

"With regard to his second debt, the Pyramus and
 Thisbe play, it is noticeable that in the Golding version,
 with its alliteration and double epithets, the story would
 not need very much elaboration, to be made into a parody
 which Lion vills with bloody mouth did stain".

Golding. IV
125.

as invocations to the inanimate objects give it a somewhat unreal atmosphere. The speeches addressed to the wall have a great similarity. Midsummer Night's Dream. V. 1. 132.

"Wall that vile wall, which did these lovers sunder" for which compare Golding Met. IV. 91. at all.

"O thou envious wall, (they sayd) why letst thou chanced lovers thus"

Midsummer Night's Dream. V. 1. 174.

"And thou, O wall, O sweet O lovely wall!
Thou stand'st between her fathers ground and mine
Thou wall, O wall, O sweet and lovely wall
Show me thy chink to blink through with mine eyne.
Thanks courteous wall: Jove shield the well for

There is a pathetic speech, on finding Pyramus slain, in Golding and Thisby

But what see I? No Thisby do I see.
O wicked wall! through whom I see no bliss;
Curs'd be the stones for thus deceiving me!"

M.N.D. V. 322.

Golding Mets. IV. 92.

"What matter were it if that thou permittest both of us to speak, speak quite us,

In armes each other to embrace? or if thou think we must cover thy sweet eyes that this

Golding. IV. 175.

Were over much, yet mightest thou, at least make us have an answer, O my Pyramus come to kisse us, And yet thou shalt not find us churles, we thinke when thou dost love most our selves in detest unto For the same piece of curtesie, in vouching safe to Give eare and raise thy helts heads."

Our sayings to our friendly eares, thus freely comes a mulberry tree (Golding 110 mulberry and goe." D. 148,

There is even a verbal comparison between Shakespeare's "a wall torn passages in Tempest 1.1. 111.1.188,

That had in it a cranny'd hole or chink Through which the lovers Pyramus and Thisby Did whisper often secretly."

and Golding IV. 83. 187 is not the passage,

"The wall that parted house from house had rivenh, And let the labouring bark therein a cranny seas, Which shronke at making of the wall These lovers first of all found out, and made a way thereby To talk together secretly."

There is a further resemblance between Shakespeare's lion and Golding's "lionesse".

M.N.D.V.1.

"This grisly beast, which Lion hight by name ere above The trusty Thisby, coming first by night Did scare away, or rather did affright; And as she fled, her mantle did she fall Which Lion vile with bloody mouth did stain".

Golding. IV.
125.

Shakespeare had made further use of the Aloyone and Ceyx story, "And as she fled away for haste she let hir mantle does not seem to be any direct indebtedness to Golding.

The whych for feare, she left behind not looking similar to ons in Golding, occurs in back at all, ll. 4.279.

Now when the cruel Lionesse hir thurst had staunched I will have such revenges well both

In goeing to the wood she found the slender weede what they are, yet I know that fell, they shall be

From Thisbe, which with bloudie teeth, in pieces for which compare, Golding VI. 785 she did teare"

"The thing that I doe purpose on, is great whatere

There is not much marked similarity between Thisbe's pathetic speech, on finding Pyramus slain, in Golding and Shakespeare's perversion.

M.N.D. V. 322.

None of the Elizabethan translations of classical have fare. "Asleep my love, What dead my love considerable obligation to Sandys' O Pyramus arise! same book, a work by no means so sonorous, so vi Speak, speak, quite dumb? aw of the books which have cont Dead, dead, a tomb taping up of lore for Shakespeare Must cover thy sweet eyes." g material or have

Golding. IV. 173.

"Make aunswere, O my Pyramus, It is thy Thisbe, translation, like so many another seven sheek, would have gon Whom thou dost love most hartely that speaketh unto company with weeds and flowers, who thee fragrance is no longer r Give eare and rayse thy heavie heade."

The tree under which the tragedy occurs, in both works is a mulberry tree (Golding llo mulberie, M.N.D. 148, mulberry shade).

Shakespeare's famous storm passages in Tempest 1.1. 2. Henry IV. III. 1. 21, and especially Othello 11.1.188, are certainly helped on by the spirited version made by Golding, of the shipwreck which overtook Ceyx.

In Othello, 11. 1. 187 is met the passage,

H.R.D. "May the winds blow till they have waken'd death, T.S. Bayne And let the labouring bark climb hills of seas,

Shakespeare Olympus high and duck again as low

Furnivall As hell's from heaven." Athenaeum.

Mackay and in Golding XI. 580. of the Bodleian,

Ewig. "One whyle as from a mountaynes toppe, it seemed down to looke,

Too vallyes and the depths of hell, another whyle beset

With swelling surges, round about which neere above it met

It looked from the bottom of the whirlpoole up aloft As if it were from hell to heaven."

Shakespeare had made further use of the Alcyone and Ceyx story, in the parting of Imogen and her lord, but there does not seem to be any direct indebtedness to Golding.

The only other passage in the plays of Shakespeare similar to one in Golding, occurs in King Lear, ll. 4.279.

"No you unnatural hags,
I will have such revenges on you both
That all the world shall - I will do such things
What they are, yet I know not, but they shall be
The terrors of the earth."
for which compare, Golding vl. 783.

"The thing that I doe purpose on, is great whatere
it is
I know not what it may be yet."

None of the Elizabethan translations of classical works have fared so well as Golding's, in being used by a great poet, though Keats owes a considerable obligation to Sandys' version of the same book, a work by no means so sonorous, so vivid or so magnificent. Few of the books which have contributed to the heaping up of lore for Shakespeare have afforded such pleasing material or have been used so gracefully.

Were it not for the great dramatist, perhaps this translation, like so many another similar work, would have gone down into the valley of forgetfulness to keep company with weeds and flowers, whose fragrance is no longer remembered.

(Appendix A.)

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| T.S. Baynes. | What Shakespeare learnt at school. |
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| Furnivall. | Letter to the Athenaeum. |
| Mackay. | Annals of the Bodleian, |
| Ewig. | Anglia XXII. |

Abbreviations SIGNS USED IN THE VOCABULARY

- Accept. G.K. accept. Late Latin *acceptum*. Classical Latin
- E. Epistle.
- P. Preface.
- Ad. Ad. G.K. *ad*. G.E. *ad* (very rare except as Roman numerals are used for the books of the *Metamorphoses*)
- Arabic for the lines.
- The sign is used to denote derivation from.
- Ang: F: Anglo-French. VI. 622. XI. 67.
- A.S. Anglo-Saxon. G.F. *affrader*. Ang. P. *affrayer*. Late Lat. *affrader* V. 625.
- O.E. Old English.
- O.F. Old French.

VOCABULARY OF UNUSUAL WORDS IN

GOLDING'S METAMORPHOSES.

- O.H.G. Old High German.
- O.S. Old Saxon.
-
- M.E. Middle English.
- Norw. Norwegian. (Appendix A.).
- Med. Lat. Mediaeval Latin.
- Mid. Dut. Middle Dutch.
- It. Italian
- Ir. Irish.
- E. Ang. East Anglian Dialect.
- N. Cy. Northern Counties "
- Lin. Lincolnshire "
- Som. Somerset
- V.S. Vide Supra.

astraight. astraight, obsolete form, as if from abstract.
 Latin: tractus, tractum. ll. 285, 111, 523. IV.

Abidden SIGNS USED IN THE VOCABULARY of hide + a of. Mod. East
 Anglian dialect. ll. 548 of. IV. 691. (abide)

Accempt. O.F. acompt Late Latin comptum > Classical Latin
 E. Epistle. computum, computare - reckon. E.131. 11.707.
 111. 746.

P. Preface.

Acknowe. acknowledge. O.E. oncuawan (very rare except as
 Roman numerals are used for the books of the Metamorphoses
 VII. 815.

Arabic for the lines.

Adust turned to dust. ll. 301. as a barley head.

The sign is used to denote derivation from.

Aflayghted. frightened. cf. aflighted a > O.E. flyhtan of.

Ang: F: Anglo-French. Vl. 832. XI, 87.

Affray A.S. Anglo-Saxon. O.F. affrier. Ang.F. afrayer. Late Lat-
 in exfridare V. 453.

O.E. Old English.

Afrighted frightened > O.E. * afyrlitan 111. 131.

O.F. Old French.

Afore before, afore still used in dialect > O.E. on-
 O.N. Old Norse. cf. pinafore. l.40, 111. 254, VI. 84. XII.
 478.

O.H.G. Old High German.

Algates. always. cf. O.N. alla getu, with adverbial 'a'
 O.S. Old Saxon.

Alon M.E. Middle English.

Amayn Norw. Norwegian. apparently formed in the 16th century
 from analogy with words like afoot. > a + masgen.
 Med. Lat. Mediaeval Latin.

Amend Mid.Dut. Middle Dutch. > O.F. amender Lat. emendare >
 ex + mendum > menda - fault. VI. 30.

It.. Italian

Among. at intervals. > O.E. ongemang. L. 850. IV. 243.
 Ir. Irish. 185. X. 647.

Appai E.Ang. East Anglian Dialect. Late Latin > adpacare -
 to pacify > pacem-peace. ll. 642. IV. 273. N.

N.Cy. Northern Counties "

Arreyne. arraign - examine > Angl F. arainer, areiner >

Lin. Lincolnshire "

Askew Som: Somerset. Etymology uncertain prob: > O.N. asku. of
 O.N. skeif - oblique. ll. 172, 967. V. 161. X. 291.

V.S. Vide Supra.

distraught. obsolete form, as if from abstract.
 Latin trahere. tractum. ll. 255. lll. 523. IV.
 428. XIV. 399.

Abidden. endured: past participle of bide + a cf. Mod. East
 Anglian dialect. ll. 348 cf. IV. 691. (abide)

Attainted. (This word has no connection with tinctus - dyed.)
 O.F. acompt Late Latin comptum > Classical Latin
 computum, computare - reckon. E.131. ll.707.
 lll. 746.

Aukly. perversely. O.E. au(h)lic. cf.
 au(h)lic in Prologue to Lindisfarne Gospels. V.

Acknowe. acknowledge. O.E. oncuawan (very rare except as
 past participle, as here) cf. acknowe VII. 819.
 VII. 815.

Ask. perversely. See above. XIV. 347.

Adust turned to dust. ll. 301.

Aflayghted. frightened. cf. aflighted a > O.E. flyhtan cf.
 O.N. fleyja. VI. 822. XI. 87.

Affray. frighten > O.F. effrier. Ang.F. afrayer. Late Lat-
 in exfridare V. 453.

Afrighted frightened > O.E. * afyrlitan lll. 131.

Afore before, afore still used in dialect > O.E. on
 foran. cf. pinafore. I.40. lll. 254. VI. 84. XII.
 478.

Algate. always. cf. O.N. alla getu, with adverbial 's'
 added V. 514.

Alonly only > O.E. Eal + anlic. E.40.

Amayne. hurriedly. apparently formed in the 16th century
 from analogy with words like afoot. > ala + maegen.
 VI. 290. XI. 8.

Amend. Surpass, obsolete > O.F. amender Lat. emendare >
 ex + mendum > menda - fault. VI. 30.

Among. at intervals. > O.E. ongemang. L. 850. IV. 243.
 IX. 185. X. 647.

Appaide. pleased. > O.F. apayer. Late Latin * adpacare -
 to pacify > pacem-peace. ll. 642. IV. 273.

Arreyne. arraign - examine > Angl F. arainer. areiner >
 Latin ad + rationem.

Askew. obliquely. Etymology uncertain prob: > O.N. asku. cf.
 O.N. skeif - oblique. ll. 172. 967. V. 161. X. 791.
 be blind is forgotten. Bayard was always taken as
 a type of blind-leaklessness. E.118.

- astraight.** distraught. obsolete form, as if from abstract. >
Beaking. Latin trahere. tractum. ll. 255. lll. 523. IV. 428. XLV. 399. Scotch or North provincial. IV. 878
- Attainted.** convicted, exhausted > O.F. ateint > atteindre. (This word has no connection with tinctus - dyed.) l. 750.
- Bebattered.** battered > O.E. be + O.F. batre. IV. 72.
- Aukly.** untowardly. perversely. > O.E. avu(h)lic. cf.
- Becks.** afu(h)lic in Prologue to Lindisfarne Gospels. V. 181. O.E. beken. III. 579.
- Awk.** untoward, perverse. See above. XLV. 347.
- Ayles.** meaning from bowing at recognition, and then bend-awn of barley, spiky hairs on a barley head. > O.E. egl. *agili. X. 768.
- Beclad.** clad. V. 338.
- Bedasht.** dashed. V. 371.
- Bedreint.** dreint, drenched of which it is an intensitive. IV. 894.
- Beaced.** base - humble themselves, partly aphetic form of abase, partly from French baisser > Late Lat. bass- are now obsolete. Xll. 73. 225. lll. 418. V. 381. VIII. 204. Xll. 196.
- Beforme.**
- Backes.** bats. M.E. bakke cf. Dan. aften bakke. Icel. ledr
- Behewen.** blaka. leather - flutterer. changed to bat. in Mod. English. form now obsolete. IV. 513.
- Behight.** named, called after. III. 149. of. beehighted to
- Baine.** ready. willing. supple. > O.N. beinn - straight. lll. 865. IV. 435. VII. 378.
- Balikts.** liked, approved of. V. 724.
- Balke.** ridge, isthmus, bar of sand. > O.E. balca - ridge.
- Belking.** East Anglian dialect, generally obsolete. IV. 536 537. VII. 515.
- Remaind.** maind. III. 859.
- Ballace.** ballast. Swed. Dan. Fris. ballast, > bar - bare +
- Berayed.** last - load. ll. 213. is an aphetic form of array V. 52. VI. 300. VIII. 683. Xll. 498.
- Barne.** child. > O.E. bearn. cf. bairn. ll. 584. VI. 269.
- Beblowred.** wet with tears. V. 637.
- Batling.** nourishing. nutritious to men, fertile, product-ive. verb form from some Teutonic root, cf. O.N.
- Bebnarled.** bati - improvement, also cf. verb batten. VII. 529. XV. 526. 199.
- Respect.**
- Bayard.** bay coloured. > French baiard, the name of the magic steed given to Renaud by Charlemagne in romance of "Foure Sonnes of Aymon", why said to be blind is forgotten. Bayard was always taken as a type of blind recklessness. E. 118.
- Restained.**
- Bezwolne.**

- Beaking. warming. > beak (verb) - beek, of uncertain origin, now only Scotch or North provincial. IV. 878
- Bearbrick. bear's breech, popular name for the Acanthus. Xlll. 833.
- Bebattred. battered > O.E. be + O.F. batre. IV. 72.
- Becke. beckoning, shortened form of beckon > O.E. biēcnan. cf. O.E. beācn. III. 579.
- Becks. falls bows. from beckon, showing development of meaning from bowing at recognition, and then bending forward, chiefly northern in usage. Xll. 284.
- Beclad. clad. V.338.
- Bedasht. dashed. V. 371.
- Bedreint. dreint, drenched of which it is an intensitive. IV. 894.
- Bedusted. dusted. VI. 889.
- Beforne. before > A.S. beforan. I. 925. III. 413. V.381. Vlll. 204. Xll. 196.
- Behewen. hewn up. > O.E. heawan. III. 141.
- Behight. named, called after. III. 149. cf. beehighted to - named after. XlV. 922.
- Belikte. liked, approved of. V. 724.
- Belking. belching. O.E. bealcian. II. 758. XlV. 246.
- Bemained. maimed. III. 859.
- Berayed. defiled > betray, which is an aphetic form of array V. 52. VI. 300. Vlll. 683. Xlll. 493.
- Beslowbred. wet with tears. V. 637.
- Besnarled. besnared. ensnared. See "snarl" Xl. 82.
- Bespect. speckled. IV. 199.
- Besprent. spread, sprinkled over. Vll. 208.
- Bestained. stained. IV. 151.
- Beswolne. beswollen. III. 38.

- Beteame. think fit, vouchsafe. cf. O.S. teman. X. 163. (obselete).
- Betwist. request. O.H. bet. cf. O.E. bēn. IV. 463. between. betwixt. IV. 202.
- Beweltred. jests. M.E. bourde. O.F. bourde. cheating lie. or beweltring. besmeared by weltering > be + welter. > O.E. wealtrian. IV. 162.
- Bewept. Burl. M.E. berlich. unrecorded in O.E. or O.N. cf. O.H. berlich. 169. wept over. IV. 143.
- Bewraying. accusing. revealing. M.E. bewreien. I. 494. 972. II. 540, 560, 683, 860, III. 706. IV. 194. VI. 42. 540.
- Bibling. drinking, dabbling with the mouth like a bird drinking. Mod. East Anglian. bibble, frequentative verb from bib. III. 203.
- Bid. pray. > O.E. biddan. Teut.* bidjan. VII. 760.
- Bide. endure. > O.E. bidan. cf. abide. II. 29.
- Blab. boxwood > O.E. box. Lat. buxus. Greek IV. 16 report. bear tales, probably an imitative word. IV. 287. V. 673. XI. 210. is perhaps from O.F.
- Blase. bugas, blaugas. Mod. F. bigas - swalling from a blo. report abroad. > O.N. blása. VI. 695.
- Blast. spitte forth, used in connection with serpents (cf. O. Teut.* blaesan O.N. blása. Lat. flatus > O.E. blaes xt. IV. 742.
- Bleared. bleared, origin unknown. cf. Mod. Germ. blerr - soreness of the eyes, cf. Swed. plira - to blink. E. 239. II. 359. XI. 362. (bleere).
- Blin. burst common West Midland dialect form > O.E. to cease. > O.E. blinna. cf. O.N. blinna. VI. 371. IX. 735.
- Blo. well furnished with muscles. > O.F. braon. II. 10 livid. > O.N. blá. O.E. (rare) blaw. III. 68.
- Bobbed. to beat small > O.F. breier. It. brigare. Ncy. Lin. furnished with a bob. "Bob" is of unknown derivation. cf. Irish and Gael. baban. VI. 117.
- Bodkinwise. braid - a sudden movement. O.E. braed in form, but the derivation is unknown, probably a diminutive, an earlier form was boydekin. IV. 714.
- Bolne. make a noise > F. braire. Ned. Lat. bragire, swollen - part of bell - to swell, apparently from O.E. belgan, but the loss of a guttural presents difficulties. VIII. 1003. in unknown

- Brewes. brows. O.E. bræw. Rare of O.E. brk. Vl. 40.
- Boone. request. > O.N. bōn. cf. O.E. bēn. lV. 463.
- Boords. jests. M.E. bourde. > O.F. bourde. cheating lie. origin is unknown. X.279.
- Broyle. broil. cf. It. broglia. V. brouille from the ver
- Boorely. Burly. > M.E. borlich, unrecorded in O.E. or O.N. cf. O.H.G. burlih. Xl. 169.
- Brunt. origin of word is unknown. Attempts have been
- Boughts. folds. comparatively only a late word made from M.E. bygt. O.E. byht. probably an assimilation of bight to bow. lll. 48. lll. 287. Xll. 180. XlV. 446.
- Bound. bond. M.B. rhymes with "found" may be due to an "eye" rhyme, or to influence of (verb) bound. P.200. 1019. Xl. 501.
- Brust.
- Bowlt. Sōft. > O.F. buleter later bulter. It. buratto > bura - a coarse kind of cloth. X.446. 598. Vll. 519. Xll. 65. to report. ll. 418. lll. 424.
- Box. boxwood > O.E. box Lat. buxus. Greek lV.16
- Buggs. scars, objects of terror perhaps > Welsh Bug
- Boynd. Swelled. > verb, boin, which is perhaps from O.F. bugne. beugne. Mod.F. bigne - swelling from a blow. Vlll. 1004.
- Bulke. trunk. cf. O.N. bulki, Icelandic bulki, confused
- Boystous. boisterous. > O.F. boistoux. cf. boystrously and bostrously. V.759. Vl. 867. X. 254. Xl. 496. Xll 155. XlV. 882. lV. 636.
- Burd. offspring, child, young. > O.E. brid. (now obs.)
- Brach. hound > O.F. braches. O.H.G. bracco - bitch hound. NCy. Lin. lll.256.
- Burganet. steel cap. > O.F. bourgignotte. app. P. Bourgoigne
- Brast. burst, common West Midland dialect form > O.E. berstan, with metathesis. Lanc. ll. 398.
- Burgsons. buds, sproutings out > P. bourgesson. lV. 492.
- Brawnd. well furnished with muscle. > O.F. braon. ll. 10
- Bray. en. to beat small > O.F. breier. It. brigare. NCy. Lin. XlV. 50.
- Buscle. get ready, frequentative of bisek > O.E. būsak
- Brayd. braid. a sudden movement. > O.E. braegd in form, but may be influenced in meaning by O.N. bragd. Vll. 820. Xl. 612. O.E. brag. lll. 197.
- Buskins.
- Brayde. make a noise > F. braire. Med. Lat. bragire, perhaps of Celtic origin. lll. 239. 647.
- Breeme. by. celebrated glorious. O.E. brēme. origin unknown Xll. 183. 866. V. 835. Xl. 77.
- Bylive. remain. O.E. belfan of. Germ. bleiben. (obsolete) lV. 188. 524.

- Cadow. Jackdaw, perhaps from Caka: sound made by a jackdaw
cf. W. Cadow. Vll. 601.
- Brewes. brows. O.E. braew. Rare cf. O.E. brū. Vl. 40.
Call. IX. 101. X 236. Xll. 147.
- Brinklesse. without any edge. Vlll. 1046.
- Broyle. broil. cf. It. broglio. F. brouille from the ver
brouiller. V. 57.
- Brunt. origin of word in unknown. Attempts have been
made to derive it from the O.N. bruna - to advance
with the speed of fire, perhaps it is a case of
an imitative word. ll. 95. lll. 287. Xll. 180.
Xlv. 446.
- Brust. burst. V.S. brast. cf. O.H.G. brestan - to burst
ll. 238, 1019. Xl. 501.
- Brute. rumour > F. bruit. Little says brugitus occurs
in Late Latin. l. 251, 972. lv. 271. V. 598. Vll.
519. Xll. 65. to report. ll. 418. lll. 424.
- Buggs. scare, objects of terror perhaps > Welsh Bwg.
A ghost, quoted in Lhwyd's Archaeologia Britannia
from a Mid. Welsh source. Xlv. 68.
- Bulke. trunk. cf. O.N. bulki, icel bulki, confused
with bouk. belly. Vl. 314, 497, Vlll. 781, 998.
lx. 253. xv. 628.
- Burd. offspring, child, young. > O.E. brid. (now obse-
lete) lv. 524.
- Burganet. steel cap. > O.F. bourgignotte. app > F. Bourgogne
Burgundian. Xll. 408.
- Burgeons. buds, sproutings out > F. bourgeonner. lv. 492.
Vll. 529.
- Burthen. Burden. > O.E. byrthen. O.H.G. burdin. ll. 211.
- Buscle. get ready, frequentative of brisk > O.N. buask -
bua * sik. lll. 42. Xl. 422.
- Buskins. cf. O.F. brousequin OSP. boszequi. lll. 197.
- Bussed. embraced. Perhaps an alteration of an earlier
bass. cf. Ger. dial. bus. Span. buz. X. 647.
- By and by. immediately. ll. 760, 524, 950. lll. 132, 229, 373
lv. 564. 666. V. 635. Xl. 77.
- Bylive. remain. O.E. belifan cf. Germ. bleiben. (obselete)
lv. 188. 524.

- Cadow. Jackdaw. perhaps from Caka: sound made by a jackdaw
cf. W.Cudhog. VII. 601. *rom chary.* > O.E. ceorig.
influenced by the French chere. VII. 1098. VIII.
- Call. Caul. small cap or head-dress. > F. cale. II. 517.
XV. 755.
- Callet. Chariot, obsolete form of chair. O.E. chasre.
girl, derivation uncertain. cf. F. cailette or
calotte (cap) or Ir + Gael. caille - girl, both
of which have been suggested. VI. 170. 600.
- Can. wd. Know. II. 972. Ceowan. E. Anglia. XI. 135.
- Cankered. bad tempered. > Norm. French. cancre. O.F. chancre
Lat. cancrum. VI. 676.
- Cannell. neckbone, origin not clear, cf. F. canel. neck
probably channel - the medullary canal. XII. 331.
- Canvas. criticise. discuss > idea of tossing in a canvas
sheet. I. 460 it was written as though in confusion
with, or a play on the meaning of bird. V. 383.
- Carf. cut. O.E. ceorfan. VIII. 950.
- Caricke. Carrack > O.F. carraque. > Med. Lat. carraca,
uncertain origin. VIII. 194.
- Carke. trouble. > F. carke. cf. F. charche - grief. II. 971.
- Carp. Speak. > O.N. Karpa. XI. 6.
- Cartware. team of horses, (obsolete) cf. Harris "Cartweare
of good hors". II. 217.
- Case. in case - as when. II. 784. Med. East Anglian
dial. II. III. 251. IV. 455. 788. VII. 157.
- Catcher. huntsman. obsolete. > O.F. chacier. Lat. captare. V.
503.
- Cates. dainties, aphetic form of acate > Norm. acat. Lat.
accaptare. VIII. 846.
- Champion rich expansive fields > Lat. campania campus. I.
48. II. 338.
- Chankt. champ. apparently a variant of champ or a word
representing a similar action. E. Anglia. VIII.
105. V. 472. 482.
- Chaps. face. cf. chop. Mid. Dut. cappen, but the sense
of development is not clear, still used in
dialect. III. 88, 853. IV. 120. vL. 451. 482.
VIII. 546. IX. 91. XI. 66. 422. 430. XII. 504.

- Chare. apparently shortened from chary. > O.E. cearyg. influenced by the French chere. Vll. 1098. Vlll. 838. XlV. 617.
- Cloyne. clown, possibly a dialectical or variant form of
- Chare. Chariot, obsolete form of chair. O.E. chaere. Lat. catedra ll. 141. 83.
- Charely. carefully O.E. cearyg+full. Vlll. 600. word is an assimilated form. Vll. 806.
- Chewd. Chewed. O.E. Cēowan. E. Anglia. Xl. 135. Stiffened from age. atff. Northern dialect.
- Clung.
- Chere. cheer. > O.F. chiere. Late Lat. cara - face. ll. 571. 1079. lll. 575.
- Coarse, course. Corpae. O.F. Cors. ll. 428. IV. 192. VI. 348.
- Chinke. Verbō Skeat thinks it is formed from chine diminutive K. ll. 269
- Cockering. pampering, origin obscure. cf. Dutch Kokelen. It
- Chuffe. boor or churl, origin unknown. Sometimes in the 17th Century it was written as chough in confusion with, or a play on the meaning of bird. V. 383. East Anglian and Northern. R. 78.
- Cindrie. dusky. > O.E. Sinder has been confused with the Latin cinerem, with which it has no connection. l. 439. IV. 917. V. 102.
- Coddes.
- Clawback. parasite. Sycophant. cf. Latimer. 2nd Sermon "clawbackes" Northern dialect. E. 86. Xll. 60
- Cleane. utterly, taken from the adjective O.E. claeene. ll. 178, 270, 327. either it is an aphetic form of whole or from French color. P. col - neck. Lat.
- Coll.
- Cleas. claws. clea represents O.E. nominative clea. claw represents the oblique cases. Mod. East Anglian dial. ll. lll. 251. IV. 455, 768. Vll. 157. X. 134. XV. 406. Swed. Klappa: Germ. Klapp, also made of beaten
- Collup.
- Cleeping. embrace. O.E. cleopian. Vlll. 916. lX. 576. XlV. 667.
- Combass.
- Clew. ball of thread. O.E. cliwen, cleowen: probably diminutive of Kliuwe. Vlll. 232.
- Coorbed.
- Clifted. cleft, forked. Vll. 339. Vlll. 822.
- Clive. cleave. open. > O.E. cleofan. O.N. Klyufa. lll. 105. V. 47. 452. ivation. Vlll. 800.
- Clowers. clowre - grassy mound. Clod. now obsolete. IV. 366. Vlll. 944. X. 174. Xl. 209. Xlll. 476. XV. 643. ll. 428. IV. 192. VI. 348.
- Coperisens. caparsens. - Grasson. Med. Lat. caparo - a sort of cape. VI. 301.

- Cornelles. fruit of cornel tree, > French cornuille popular
Lat. cornuculum, dim: Lat. cornum: fruit of cornus,
- Clowt. rag. > O.E. clut. cf. Icel Klutr. cf. clot. East
Anglian and Northern. Vl. 740. Vlll. 982. Xlll. 94.
- Corsie. annoyance, reduced from corrosive. corrosive.
- Cloyne. clown, possibly a dialectical or variant form of
clown. cf. Mod. Icel. Klunni. cf. clod. clot. clump.
E. 265. XlV. 593. a plant. > O.E. cost. Lat. costum,
from the arabic Kustha. cf. English costmary. X.
- Clubbish. clownish. O.N. Klubba cf. clump, of which this
word is an assimilated form. Vll. 456.
- Cote. cottage > O.E. cote parallel form to cot. O.N.
- Clung. Stiffened from age, stiff, Northern dialect.
Vll. 612. Xlv. 596.
- Coted. got up with, of uncertain origin. F. cotoyer has
- Coarse, corse. Corpse. O.E. Cors. ll. 425. lV. 192. Vl. 348.
355. Vlll. 620. Xl. 654. 825.
- Coteplights. folds of a coat > O.E. cote. Med. Lat. cotta. cf.
- Cockering. pampering, origin obscure. cf. Dutch Kokelen. It
is doubtful if it has anything to do with the
Dutch Kokene - Kitchen. cf. obs. F. coquelinier -
to pamper, cf. Ecclus. XXX. 9. Cocker - thy child.
East Anglian and Northern. E. 78. lll. 851.
- Courbed. East Anglian and Northern. E. 78. lll. 851.
- Coddes. pods > O.E. codd. Teut. * Kuddoz, early Mod. Dut.
Kodde. lV. 917. V. 162.
- Colcarriers. dependents. cf. Shakspeare Romeo and Juliet. l. ll.
l. "a my word wee'l not carry coales". E. 86.
Xll. 60
- Crabfish. crab, common in Northern Yorkshire dialect, cf.
- Coll. hug. obsolete. Either it is an aphetic form of
acole or from French coler > F. col - neck. Lat.
collum - neck. ll. 656. lll. 485. Vl. 120. lX.
666.
- Crany. chink, perhaps related to F. cran. referred by
- Collup. Child: piece. Derivation obscure. cf. Mod.
Swed. Kalops: Germ. Klops. dish made of beaten
meat. V. 651. cisset, craisset. lV. 597. lX. 914.
- Cresset. cisset, craisset. lV. 597. lX. 914.
- Combace. to cut his comb - humiliate > comb on a bird's
head. lX. 117. strain. Xll. 479.
- Coorbed. curbed. obsolete form: > F. courber. Lat. curvus.
Vlll. 998. lll. 679.
- Cootes. birds. > M.E. cote. Dut. coet. a low Germ. word
of unknown derivation. Vlll. 800. men, column?
l. 521.
- Cope. covering. cf. Addison "till the dark cope of
night" O.E. *cape > O.N. Kapa. Med. Lat. capa -
cope. ll. 208. originally taken as plural "s" hence
"curat", a singular form was made. lll. 123. Vl.
- Coperisons. caparison > F. caparasson. Med. Lat. caparo - a sort
of cape. Vl. 281. lo -

- Cornelles. fruit of cornel tree, > French cornuille popular Lat. cornuculum, dim: Lat. cornum: fruit of cornus, the cornel tree. l. 119.
- Daards. dazed, paralyzed; not found in O.E. but cf. Swed. dars.
- Corsie. annoyance, reduced from corrosive. corresive. ll. 997. 1010. V. 532.
- Dankish. wet, moist. Etymology uncertain. l. 315.
- Costus. aromatic root of a plant. > O.E. cost. Lat. costum, from the arabic Kustha. cf. English costmary. X. 340.
- Daubaken. daubed. Evidently some obsolete past participle of O.F. O.E. cote parallel form to cot. O.N. Kot > * Kutom. V. 553. VIII. 809, 878
- Deans. notes, din, lengthened vowel. > East Anglian dialect.
- Coted. got up with, of uncertain origin. F. cotoyer has been suggested. VII. 1019. X. 782.
- Deansed. showed by demeanour. VIII. 564.
- Coteplights. folds of a coat > O.F. cote. Med. Lat. cotta. cf. Kotze plight > Lat. plicare - to fold. VIII. 41.
- Deped. disparted.
- Could. knew. l. 427. V. 561. Lat. deservitum. ll. 363. 879. III. 164.
- Courbed. curved, obsolete form. (see above) III. 851.
- Despight. insult, contempt > O.E. despit. Lat. despectum.
- Cowch. V. rest upon, > Ang. F. coucher. Lat. collocare - com + locare XIII. 99.
- Dingd. knocked, beaten, original not recorded in O.E.
- Coyde. stroked. aphetic form of accoy > O.F. accier VIII. 161. 290. Ilian dialect. XIV. 240.
- Di Crabfish. village, common in Northern Yorkshire dialect, cf. O.N. Krabbi. Dut. Krabbe. IV. 454.
- Disappoint. stop. > F. desappointer. ll. 627.
- Crabtree. resembling a knotted wild apple tree. IX. 114.
- Discusse. impart, tell. ll. 927.
- Cranly. chink, perhaps related to F. cran. referred by Darmesteter to a Latin crennum. IV. 83. IX. 49.
- Disrepute. de-
- Di Cresset. Di lamp. O.F. craicet, craisset. IV. 597. IX. 914.
- Di Cullace. Di cullis. Stew. broth. > O.F. Coleis Lat. colaticius from colare - to strain. XII. 479.
- Distroubled. troubled, formed an analogy with disturbed. XIII. 1043.
- Culme. soot, smut, probably connected with col - coal. ll. 295. VII. 679.
- Dalles. fists. > dalle - palm of the hand of. daddle.
- Culmenesse. translates altoque aestu Mets. l/435. - state of being "culmen" or top. > Lat. culmen, columen? l. 521.
- Donne. in (do.) A.S. don. VII. 886.
- Di Curets. cuirasses. F. Cuirasse. Lat. cortacea. "s" of French was wrongfully taken as plural "s" hence "curat", a singular form was made. III. 123. VI. 97. XII. 128.

- Dowle. Sorrowful. cf. O.F. doel (subs). Late Lat. dolium. XI. 267.
- Daarde. dazed, paralyzed; not found in O.E. but cf. Swed. *dasa*. XLV. 349. *monly dool*. cf. Fris. *dole*. East Anglian, Devon and Northern. I. 152.
- Dankish. wet, moist. Etymology uncertain. I. 315. VI. 637.
- Dreeping. dripping, dialectical form of drip. O.E. *dreopan*.
- Darter. archer. > O.F. *dart*. V. 471. East Anglian and Northern. XI. 415. 706.
- Daubaken. daubed. Evidently some obsolete past participle of *daub*. O.F. *dauber*. Lat. *dealbare*. XI. 423.
- Drift.
- Deane. noise, din, lengthened vowel. > East Anglian dialect. O.E. *dyne*. XII. 348.
- Demeaned. showed by demeanour. VIII. 554. *uld be satisfied with an O.E. *drygea > dreogan*.
- Deped. dipped. Form with a lengthened vowel. III. 41. continually. M.E. *dreys*. O.E. **dreoge*. North-
- Drye.
- Desart. reward. > F. *desert*. Late Lat. *deservitum*. II. 363. 879. III. 164.
- Durs.
- Despight. insult, contempt > O.E. *despit*. Lat. *despectum*. V. 18.
- Dingd. knocked. beaten, original not recorded in O.E. prob. > O.N. *dengja*. Swed. *danga*, still used in East Anglian dialect. XLV. 240.
- Dint. violence > O.E. *dynt*. I. 738. *Chaim* **auhaimos*, supposed to be cognate with Latin *avis* - grand-
- Disappoint. stop. > F. *desappointer*. II. 627.
- Discusse. impart, tell. O. III. 927. Goth. *arjan*. Lat. *arare*.
- Disfeate. defeat, of which it is an obscure variant. IX. 49.
- Dispoyns. Disappoints. XI. 65.
- Dispoyns. in addition. > O.E. *dis*. E. 6. II. 32. III. 288.
- Dist. Didst. III. 531.
- Distroubled. troubled, formed an analogy with disturbed. XIII. 1043.
- Distroubled.
- Dolles. fists. > *dalle* - palm of the hand of. *daddle*. Northern dialect. VI. 458. *as occur arst and anote, which gives ant - ant.* East Anglian.
- Donne. infinitive of *do*. > A.S. *don*. VII. 886.
- Dossers. horns of an animal > O.F. *dossier* > *dos* - back. Med. Lat. *dorsarium*. Northern and East Anglian. VII. 410
- Dossers. follow (on foot). XLV. 916.

- Dowle. Sorrowful. cf. O.F. doel (subs). Late Lat. dolium.
 Entertalking. XI. 267. Not in any dialect. II. 2017.
- Dowles. landmarks, commonly dool. cf. Fris. dole. East Anglian, Devon and Northern. I. 152.
- Erne. O.E. earn, Northern dialect. VI. 657.
- Dreeping. dripping, dialectical form of drip. O.E. dreopan cf. O.N. dryupa. East Anglian and Northern. XI. 415. 706. II. 276. 337. 477. 511. 691.
- Drift. driving. O.E. drifan. I. 563. 370. VII. 712.
- Dromslets. drums. cf. Dutch trommelslag. Germ. trommelschlag XII. 532.
- Exacted. born, derived. Lat. exactus. *exigere. I. 962.
- Drudges. of obscure origin. The form would be satisfied with an O.E. *dryogea > dreogan. expellers. VI. 783. VII. 433. IV. 950.
- Drye. continually, M.E. dreye. O.E. *dreoge. Northern dialect. XI. 62, 758. obsolete, but found in East Anglian dialect. II. 370.
- Dure. endure, of which it is an aphetic form. > F. endurer. II. 294. 384.
- Eame. Uncle. > O.E. Eam cf. O.H.G. ðheim > *auhaimoz, supposed to be cognate with Latin avus - grandfather. Northern dialect. V. 27. the adjective. III. 551.
- Eared. ploughed. > O.E. erian. Goth. arjan. Lat. arare. Gk. aron. Mod. East Anglian and Northern dialect. III. 118. V. 595. XV. 622.
- Fardle. furl. > O.E. fardeler. cf. furdle. XI. 458. 500.
- Feke. in addition. > O.E. eac. E. 6. II. 32. III. 288. 445. etc.
- Fauchion. falchion. > O.F. fauchion. Lat. *falcionem > falcion. again. VII. 242. 273.
- Eftsoones. Soon after. E. 46. II. 449. misprint could arise from mixing the long 's' with the 'f'. VII. 705.
- Emets. Ants. > O.E. aemete, two forms occur emet and amete, which gives ant - ant. East Anglian dialect. VII. 843. 804. IV. 213.
- Endlesselived. immortal. VII. 357. O.F. fe. Med. Lat. foedum cf. Teut. *feun. IV. 906. X. 797.
- Enseur. follow (on foot). Xlv. 916.

- Entertalking. conversing. Not in any dialect. 11. 201. V. 650.
- Entumbled. entombed > O.F. entoumber En tombe. 11. 426.
- Erne. Eagle. > O.E. earn, Northern dialect. Vl. 657. 133. XV. 427.
- Erst. before. 11. 276. 337, 477. 511, 691. 11. 133. XV. 427.
- Evelong. evenlong. oblong. > even long. V. 370. Vlll. 712.
- Everychone. > O. E. aefre aelc an. 111. 140, 201. V. 265
- Exacted. born, derived. > Lat. exactus. > exigere. flc 962. >
- Expulse. expel. > Lat. expulsare, freq: of expellere. Vl. 783. Vll. 433. XV. 950. fin. Lat. finem. B. 153.
- Extree. Axletree. > O.E. Eaxtreow obselete, but found in East Anglian dialect. 11. 370.
- Fisking. to roam about idly. Shropshire. possibly a frequent of O.E. fyskan, by the addition of K. of Sw. fjaska. O.W. fysa sik. XV. 184.
- Fistocks. fist, of which it is a diminutive > O.E. fyst. IX. 687.
- Fathom. fathom. > O.E. faedm. Vlll. 956. 1. 475.
- Falced. feigned. > Lat. falsum. verb from the adjective. 111. 551. Vll. 483. Vlll. 453.
- Fame. report, rumour. > Lat. fama. 11. 341, 418.
- Fardle. furl. > O.F. fardeler. cf. furdle. 4Xl. 458. 600, above 514.
- Fat. Vat. > O.E. faet. 11. 35.
- Fauchion. falchion. > O.F. fauchion. > Lat *falcionem > frounzed falci - V. 93. 1. 600. 11. 594, 842. IV. 317. Vll.
- Favour. savour (translates afflatu) misprint could arise from mixing the long 's' with the 'f'. Vll. 705.
- Featly. fitly > O.F. fait - made. Lat. factum. Mod. East Anglian dialect. P. 204. IV. 213.
- Fee. reward > Anf. Norm. fee. O.F. fe Med. Lat. 788. feodum cf. Teut. * fehu. IV. 906. X. 797.

- Feere.** companion. > O.E. geféra *gefórjon. cf. faran -
Flightie. to go. h. E. 183. l. 582, 594, 683, 719. V. 630. ght
 Vl. 586. Vll. 84.
- Fell.** full, made to rhyme with swell, as "eye" rhyme. n
 Vlll. 748. unknown origin. lll. 269.
- Fellies.** rims of the wheels. > O.E. feig. possibly > O. Teut.
 felhan - to put together. O.H.G. felahan. ll.
- Flitter.** 145. hoveringly. - O.N. flytja. IV. 511, 693.
- Fet.** Fetched. ll. 782, 820, 933, r. lll. 313. Vlll. 803.
 Xl. 526.
- Foltered.** Possibly from folt - fool. cf. O.F. folat. cf.
Fetches. tricks. and formed from the verb. O.E. feccean. >
 fetian. Xlll. 48.
- Fond.** foolish. P. 162.
- Fine: in fine of** in the end O.F. fin. Lat. finem. E. 153.
Fondness. ll. 946. XlV. 330.
 in the case of. E. 364.
- Fooding.** feeding. Vll. 932.
- Fisking.** to roam about idly. Shropshire. possibly a
Forbad. frequent of O.E. fýsan, by the addition of K. of
 Sw. fjäska. O.N. fýsa sik. XV. 184.
- Force, of force.** perforce. ll. 380.
- Fistocke.** fist, of which it is a diminutive > O.E. fyst.
Forcements. lX. 687.
- Fitters.** fragments, pieces. Perhaps cognate with M.H.G.
Fordead. ve e. North country dialect. Xll. 475.
- Flacker.** flicker > O.E. flacorian. O.N. flókra. Northern
 dialect. Vll. 483. Vlll. 453.
- Foredoomes.** destiny.
- Flaight.** frighten. O.E. flyntan - to put to flight. cf.
Foregrowne. fley, past tense, fleyed. > O.N. fleyja. See
 above aflayghted. ll. 500. lll. 45. lV. 600,
Forshent. 735. lX. 490. Xl. 782. XlV. 468. XV. 578. 358.
- Flaring.** spreading out. Etymology unknown. cf. Norm
 flara. Nash. Christ's teares "Thy flaring frounzied
Forestepts. Periwigs." l. 600. Vll. 594, 842. lV. 317. Vll.
 248. lX. 105.
- Foffended.** forbade. > for-fend, which is an aphetic form of
- Flaske.** flash, probably of imitative construction. cf. 23.
 Swed. flasa. fla: probably cognate with flame.
 ll. 1096. V. 680. Vl. 886. Vlll. 266. Xl. 543.
- Forladen.** Over loaded. ll. 38.
- Flaw.** perhaps O.N. flaga - slab of stone. Perhaps an
Forpind. O.E. form *flage existed. cf. flake. XV. 788.
- Forslew.** to be slow. ll. 529.

- Forspeaking. speaking beforehand. ll. 752. lll. 226, 664.
- Fleightie. light, here used as applying to air. > O.E. flyght
- Forswolne. ig. ll. 59. l. 555. VII. 307. IX. 360. XI. 131.
- Flewd.ink. having large chaps, hanging pieces of flesh on mouth: of unknown origin. lll. 269. 378.
- Forwent. Utterly gone. VI. 391.
- Fling. pass about, run. ll. 828.
- Foyles: to take a foyle. To take a defeat, is a term
- Flitter. to fly hoveringly. P. - O.N. flytja. IV. 511, 693.
- Foder. full cloth and to to oppress. Pop. Lat. fullare. food for cattle. > O.E. foder. ll. 366, VII. 370.
- Foltered. Possibly from folt - fool. cf. O.F. folet. cf. fol - mad. lll. 340. lect. VIII. 533. IX. 293.
- Fond. foolish. P. 162. foine. L. fuscina. XII. 329.
- Fondnesse. foolishness. E. 54. and - enclosure, to keep in. an enclosure for fattening. translates Lat.
- Fooding. feeding. VII. 932.
- Forboded. prohibition. > O.E. forbeodan. fr. XIII. 891. X. 782.
- Force, of force. perforce. ll. 380. form of affray. lll. 676. VI. 541. IX. 76.
- Forcements. enforcements, of which it is an aphetised form. Frayd. XI. 326. aphetic form of affraid. IX. 491.
- Fordead. utterly dead. VII. 739. fregna. O.E. frigan. XII. 248. 301.
- Fordone. destroyed. VI. 340.
- Breaks. tricks, capers. Possibly cognate with O.P.
- Foredoomes. destiny. > fore + dom. l. 595.
- Foregrowne. overgrown. l. 528. lll. 33. VI. 664. XIV. 584.
- Forehent. to take in advance > fore + O.N. henta. XI. 358. asked with Gold. IV. 711. V. 576. VI. 160.
- Foremisgiving. misgiving beforehand. VI. 651. asked by O.E.
- Frisied. curly. of uncertain origin. cf. O. wis. frisle.
- Foresteepete. steeped beforehand. VII. 170. hair. of. O.E. fres-el - a comb worn in the hair ll. 515. IV. 689.
- Forfended. forbade. > for + fend, which is an aphetic form of defend. Fr. defendre. Lat. defendere. VI. 443. 423. XI. 324. fridd, which is of English derivation. lll. 205. VII. 310. XII. 370. l. 424.
- Frith. fridd, which is of English derivation. lll. 205. VII. 310. XII. 370. l. 424.
- Forladen. Over loaded. ll. 38.
- For. from. ll. 725. IV. 478. creek. O.E. creek.
- Forpind. greatly tormented. > O.E. for (intensitive) + pin - torment IV. 702. so. O.N. freskr. East Anglian and Northern dialect. XV. 412. gal, creek.
- Frosshes. and Northern dialect. XV. 412. gal, creek.
- Forslow. to be slow. ll. 529. in the next line. VI. 351.

- Forspeaking. speaking beforehand. ll. 752. lll. 226, 664.
 Fross, frowes. women. Dutch vrouw. Germ. frau - women. lV.
 Forswolne. swollen. 337 l. 7555. Vll. 337. lX. 760. XI. 121.
 Forthink. repent. > O.E. fordencan. V. 262. in frustrare >
 frustrum - slice. Northern Yorks. XV. 372.
 Forwent. Utterly gone. Vl. 391.
 Foyle: to take a foyle. To take a defeat, is a term
 in wrestling. O.F. fuler. Mod. F. fouler - to
 full cloth and to to oppress. Pop. Lat. fullare.
 E. 134. l. 460.
 Foyled. defiled. > foil (above) with confusion with
 Gad. defile. Northern dialect. Vlll. 533. lX. 223.
 lX. 210.
 Foyne. thrust. > O.F. foine. L. fuscina. Xll. 329.
 Gadding. trot about, from gad. No connection probably
 Frank. to cram. > O.F. franc - enclosure, to keep in.
 an enclosure for fattening. translates Lat.
 temerare. XV. 96.
 Gagling. imitating the sound of a goose: of imitative
 Fraughted. cf. Dutch vrachten. Germ. frachten. lX. 782.
 cf. gagle - a flock of geese. ll. 573. lV. 36.
 Fray. to terrify. aphetic form of affray. lll. 676.
 Vl. 541. lX. 76.
 Gainecop. to catch up with, intercept, > gain (prefix)
 Frayd. affraid. aphetic form of affraid. lX. 401. Lat.
 colappus - blow on the head. lll. 283.
 Frayne. Make inquiries of. > O.N. fregna. O.E. frignan.
 Gastly. Xll. 248. ed wise. ll. 601.
 Freaks. tricks, capers. Possibly cognate with O.F.
 frician. E. 97. lll. 677.
 Gayes. flowers. > O.E. gae, gay things, hence blossoms.
 Freckled. variegated, alteration of freckon. l. 132.
 Fret. embroidered. > O.F. freter. Lat. frectatus, decked
 with Gold. lV. 711. V. 576. Vl. 160.
 Geere. things, events. O.E. giera influenced by O.N.
 Frisied. curly. of uncertain origin. cf. O.F. frisle.
 North Fris. fressle - head of hair. cf. O.E. fres-
 Ginne. el - a comb worn in the hair. ll. 515. lV. 689.
 ll. 377. lll. 445. 469. Vlll. 619.
 Frith. wood. O.E. gefryhde. O.Teut. * gafurhidjo. cf.
 Glistring. Welsh ffridd, which is of English derivation. lll.
 ll. 205. Vll. 310. Xll. 370. (Laster XI, 424.)
 Gnooring. from. ll. 725. lV. 478. creak. O.E. gnyrran.
 North. dialect. Xlll. 680. (gnooring) lll. 269.
 Frossbes. frogs. > O.E. forso. O.N. froskr. East Anglian
 Goawles. and Northern dialect. XV. 412. gal, cannot
 be "jowls" which occurs in the next line. Vl. 481.

- Froes, frowes. women. Dutch vrouw. Germ. frau - women. IV. 32. VI. 237, 752. VII. 337. IX. 760. XI. 121.
- Frushing. to crush. > O.F. frussier. Late Latin frustrāre > frustrum - slice. Northern Yorks. XV. 372.
- Goose.
 Goodyears. advantage. translates "toties" 3/262. III. 319.
 Goshawk. > O.E. gōs hafoc - goose hawk. O.N. gashaukr. V. 747. VI. 153. XI. 398.
- Gad. spike of steel. > O.N. gaddy. cf. O.E. gierd. IX. 210.
- Gadding. trot about, from gad. No connection probably with gadfly, perhaps a back form of gadling. III. 668, 903. IV. 619. VI. 756. XI. 4. XII. 58.
- Gagling. imitating the sound of a goose: of imitative formation from gag. E. Ang. and Northern dialect. cf. gagle - a flock of geese. II. 673. IV. 36. XI. 695.
- Gainecop. to catch up with, intercept, > gain (prefix) cope O.E. gegn. + F. couper. O.F. Colper. Lat. colappus - blow on the head. III. 283.
- Gastly. in frightened wise. II. 601.
- Gate. way, from O.N. gata. II. 895. VIII. 274.
- Gayes. flowers. > O.E. gaie, gay things, hence blossoms. East Anglian. IV. 382.
- Geate. goat. > O.N. geit. cf. O.E. gāt. L. haedus. V. 418.
- Geere. things, events. O.E. *gieru influenced by O.N. gervi. XIV. 357.
- Gripe. begin, of which it is an aphetic form. I. 666. II. 377. III. 445. 469, VIII. 619.
- Glinne. dazzling. cf. Dutch glisteran, now dialectical. II. 231, 320. IX. 812. (glaster XI. 424.)
- Gnarring. snarling. Germ. Knarren - creak. O.E. gnyrran. North. dialect. XIII. 680. (gnooring) III. 269.
- Goawles. gills, of obscure origin. cf. Sw. gal, cannot be "jowls" which occurs in the next line. VI. 481.

- Gut. channel or run of water. cf. O.E. gōtan - to
- Gobbets. morsels, lumps. > O.F. gobet, diminutive of gobe. East Anglian and Northern dialect. Vl. 815.
- Gyrdeth. obscure origin. l. 635. ll. 209. 750
XIV. 248.
- Gone. infinitive of "go" l. 534.
- Goodyeare. advantage. translates "toties" 3/262. lll. 319.
- Gossehawke. > O.E. gōs hafoō - goose hawk. O.N. gáshaukr. V. 747. Vl. 153. Xl. 399.
- Had. caused. ll. 158.
- Grash. grass, vegetables. > O.E. graes, with an added 'h', Lanes and Chesh. lll. 201. P. 160. l. 505. Vlll. 172.
- Hainous. Hainously. steps. (obselete) O.F. grez, plural of gré, shows the double plural in English. Vl. 120. Vll. 752. XV. 765.
- Hale. pull, drag. > O.F. haler. O.H.G. halon. Vl. 855.
- Grefte. Craft. > O.F. graffe (substant.) > Latin graphium. XlV. 718.
- Hame. straw. > O.E. healm. l. 596.
- Grewnde. greyhound. O.N. greyhundr, apparently grewhound is an alteration of ground as if to mean, "Greek hound" from ground, which is a contraction of greyhound. l. 649. lll. 257. Vll. 900.
- HGriesly. of. terrible. > Late O.E. grislic perhaps a form of O.E. gerisenlic. ll. 591. lll. 37, 362. Vl. 494. Vlll. 564.
- Hans. singular subjunctive of have. P. 158.
- Grinnes. snare, trap. > O.E. grin. Xl. 267. XV. 527.
- Happes. chances. > O.N. happ. cf. O.E. gehapp - eventful.
- Gripple. niggardly. O.E. gripul. cf. gripān - to grip. Vll. 599.
- Hapt. happened. V. 349. 655. Vl. 283.
- Groyne. snout of swine. > O.E. groign. > Lat. grunnium. Lat. Harbrough. grunnire. Vlll. 497. X. 836. XlV. 326. XV. 122. l. 255. ll. 91. lll. 557, 689, 809. Xl. 526.
- Grype. griffin. > Lat. gr̄ypem. O.F. grip. lV. 566.
- Hard. X. 44. ll. 765.
- HGuerdon. reward. O.F. guerdon. O.H.G. widarlōn. > lV. 647. Vl. 103. oth. haurds. l. 138.
- HGulfe. en. enough to fill a gulf, a large quantity. > O.F. golfe. Vl. 583.
- HGulle. hthroat. > Ang. F. gole. cf. O.F. goulet - narrow channel. lV. 547. Xlll. 432. XlV. 514.
- HGulles. channels, gullies, possibly a variant of gole. lX. 125.

- Havers. gen: of haver - haver. (Sussex) O.E. hafor, a
 Gut. channel or run of water. cf. O.E. geotan - to
 pour. XI. 157.
- Gyrdeth. mock, of obscure origin. I. 635. II. 209. 750
 Hawss. Berries > O.E. hagu, perhaps a shortened form of
 hasgarrie - hedge-harry. I. 119.
- Heady. headstrong. V. 472.
- Heafar. heifers. O.E. heahfor. II. 872. III. 13. X. 380.
- Had. held, considered. I. 959.
- Heighth. Height. > O.E. heindo. Goth. hauhipa. II. 87.
- Had. caused. II. 158.
- Hainous. hateful. > F. Haineux. O.F. hainos. E. 140, 245.
 P. 160. I. 505. VIII. 172.
- Heppes. hips, berries. O.E. hecpe, hiope. i or e is due
 Hainously. in shameful wise. II. 543.
- Hale. pull, drag. > O.F. haler. O.H.G. halon. VI. 855.
 VII. 24. VIII. 182. XI. 550. XIII. 495.
- Hame. straw. > O.E. healm. I. 596.
- Handsel. first-fruit, earnest. O.E. handselen - mancipatic.
 O.N. handsal. VI. 557, 574, IX. 683, X. 5, 302,
 XV. 658. > O.E. hatan. II. 371, 388. III. 385.
 IV. 843. V. 158. XI. 336.
- Hand, out of. immediately. III. 117, 288, 686, 877. IV. 595.
 Hilde. V. 483, 694. XI. 95. XIV. 99, 470.
- Hane. singular subjunctive of have. P. 158.
- Happes. chances. > O.N. happ. > cf. O.E. gehaep - event.
 III. 160. IV. 960. VII. 1011.
- Hapt. happened. V. 349. 655. VI. 283.
- Harbrough. harbour. O.E. not recorded, but O.N. Herbergi.
 I. 255. II. 91. III. 557, 689, 809. XI. 526.
- Hard. heard. II. 755.
- Hardels. hurdles, of which it is an obsolete form. > O.E.
 hyrdel. cf. Goth. haurds. I. 138. at each end to
 the top of the horse's collar. It is conjectured
- Harped on. talk continuously about. > O.E. hearpian. XI. 658.
 XIV. 4.
- Hault. haughty. > O.F. halt. hault. E. 251. IV. 657,
 668. VIII. 785. XIII. 432. XIV. 514.
- Haultie. haughty. VI. 345.

- Havers. gen: of haver - heaver. (Sussex) > O.E. leofor, a boar. Vlll. 510.
- Hoysas. hoist, cf. O.N. hisa. F. hisser. It. issare; which is a nautical term. ll. 216. cf. hoyst. Vl. 393. lll. 612. Xl. 551.
- Hawes. Berries > O.E. hagu, perhaps a shortened form of haegberrie - hedgeberry. mpl. ll. 9 formed by reduplication from a word which seems to be related to.
- Heady. headstrong. V. 472. Xlll. 16.
- Hecfar. m heifer. O.E. heahfore. ll. 872. Rllll. 13. X. 380. "schal be de uche bliss of haevens". E. 179, 189.
- Heighth. Height. > O.E. heihdō. Goth. hauhipa. ll. 87.
- Hent. grip, sieze. > O.E. hentan. ll. 396. lX. 211, 701. 428. Xlll. 1071.
- Ingrate. ungrateful. E. 217.
- Heppes. hips, berries. O.E. hecpe, hiepe, i or e is due to Mod. English. l. 119. instantem. ll. 739.
- Heretoforne. heretofore. hēr + tō + foran. lll. 674. 1. 938.
- Hestes. commands. > O.E. hâes. O.E. hâtan. in P. 141. ll. 847. Vll. 16. XlV. 339. O.N. yrkja - to work and hence troublessome toil. ll. 233. 483. V. 277.
- Hierde. herdsman. > O.E. hierde. ll. 855.
- Hight. named. > O.E. hatan. ll. 471, 856. lll. 385. lV. 843. V. 158. Xl. 336.
- Hilde. held. ll. 434.
- Hillde. beheld. Aphetic form of beheld. Xll. 489. horses. Of unknown origin. Xl. 238.
- Hille. conceal. obselete > O.N. hylja. cf. Goth. huljan. general in dialect. l. 453. V. 824. jetter, jetter. F. jeter - to throw. Lat. jactare. ll.
- Hing. hung. Vl. 168.
- Hittymissie. hit he miss he, or hit, miss I, cf. willy nilly. Vlll. 548.
- Hougie. huge. V. 440. Vl. 239. Lat. jocularis for
- Hounces. part of the trappings of a horse, a highly decorative ornamental erection fastened at each end to the top of the horse's collar. It is conjectured to be a nasalised form of F. housse - foot cloth for a horse. East Anglian dialect. ll. 147.
- Hore. hoar, grey. > O.E. hār. Vl. 670. Vlll. 679. 996.
- Hoves. troops. ll. 205. Vl. 279.

- Hoveth. behoves. Aphetic form of behoveth. VII. 41.
- Hoysel. hoist. cf. O.N. hisa. F. hisser. It. iasare; which is a nautical term. ll. 216. cf. hoyst. VI. 393. III. 812. XI. 551.
- Hudther. mudther. confusion. Compound formed by reduplication from a word which seems to be related to hoder - to muddle. XIII. 16.
- Kattleward. in the direction of the Kettle. VII. 412.
- Hyre. reward. > O.E. hȳr. cf. Ancren Riwe "hore hure schal be de eche blis of hevene". E. 179, 189. ll. 863.
- Indifferently. midway. alternately. ll. 25, 184. IV. 701.
- Ingrate. ungrateful. E. 217.
- Instant. same, immediate. Lat. instantem. ll. 739.
- Intermitted. put aside for a time. Lat. intermittere. l. 938.
- Irks. be troublesome. Of uncertain origin, some have suggested identity with O.N. yrkja - to work and hence troublesome toil. ll. 233. 483. V. 277.
- Knapps. top. > O.E. cnaep - hill summit. Irish and Welsh knap. XI. 391. XIII. 237, 368.
- Knubbed. Knotted. VII. 871.
- Krinkes. twist or bend. > O.E. crincan. of. crank. VII. 986. VIII. 809.
- Jades. horses. Of unknown origin. XI. 238.
- Jetting. to prance about affectedly. > O.F. getter, jetter. Mod. F. jeter - to throw. Lat. jactare. ll. 721, 820.
- Joy. enjoy, of which it is an aphetic form. III. 506, 702.
- Juggling. > O.F. jugler. jogler. Late Lat. jocularis for joculari. V. 228.
- Labells. ribbons. Translates Lat. talaria: of obscure origin perhaps of O.N. lappa. O.F. lambel seems to be a variant.
- Just. perfectly > O.F. juste. VI. 485.
- Lauds. praise. Lat. laudem. V. 438.
- Launcing. launching, moving quickly. O.F. lancier. Lat. lanciare. III. 135.

- Keepe. heed. ll. 852, 917. plenty. V. 833. Vll. 1070. Xlll. 88.
 Kell. Kiln. > O.E. cylene. Lat. culina, obsolete but
Lawnde. launde. F. launde. Walsh. llan. ll. 566, 608.
 still used in dialect. Vll. 151.
 Kend. sighted. Vll. 627. Vlll. 740. Xl. 543. XlV. 280.
 Kemning. sight view. > O.E. cennan. Gogh. Kannjan. X.50.
 Kettleward. in the direction of the Kettle. Vll. 412.
Lecta. enclosure, district. > Ang. F. lecta, of obscure
 Kevering. covering: a variant, but now only dialectical.
Laese. loss. l. 742.
 Xll. 238.
 Kew. mood, cur. Of uncertain origin. East Anglian.
Lossings. lx. 725. O.E. leasung. B. 607.
 Kind. nature. > O.E. cyn. E. 173. ll. 224. Vl. 587.
Langer. longer. ll. 908
 Vll. 695.
 Kinred. Kindred, which is only a modern seventeenth cent-
Lentous. Lerne. O.E. laeran. A. 272. lx. 487.
 ury development of O.E. kynth raed - condition
 of Kinship cf. De Mornay. Xvl. 253. E. 82. Xlll.
 191.
 Knappe. top. > O.E. cnaep - hill summit. Irish and Welsh
knapp. (2) to hinder. B. 538. ll. 209, 1022. lll.
 knap. Xl. 391. Xll. 237, 368.
 Knubbed. Knotted. Vll. 871.
 Krinkes. twist or bedd. > O.E. crincan. cf. crank. Vll.
986. Vlll. 209. Vll. 608.
 986. Vlll. 209.
 Kyndly. of its nature. E. 107. 814. V. 650. XlV. 773.
(lever) xv. 92.
 Light. allight, aphatic form of allight. ll. 226.
 Lights. lungs, so called because of their lightness of
weight. > D.N. lecht. Goth. leihts. ll. 1004.
 weight. > D.N. lecht. Goth. leihts. ll. 1004.
 Lightsome. light, airy. > A.S. lechtsam. cf. O.N. lettr.
 Labells. ribbons. translates Lat. talaria: of obscure
origin, perhaps cf. O.N. lappa. O.F. lambel seems
 Like. to be a variant X. 690.
V. 617. VI. 629. Vll. 298. lx. 566.
 Laude. praise. Lat. laudem. V. 438.
List. desire. > O.E. lystan. cf. lust. l. 430. ll. 41,
 Launcing. lanc ing, moving quickly. O.F. lancier. Lat.
lanciare. lll. 135.
 lanciare. lll. 135.
 Lither. left, derivative meaning from lither, meaning bad.
Xll. 351. etc. etc. etc.

Lither. bad, wicked. O.E. lyðre. E. 116. XI. 711.
 Lavas. lavish. > O.F. lavasse - deluge of rain and hence
 plenty. V. 683. VII. 1070. XIII. 88.
 Lawnde. lawn, of which it is an obsolete form. > O.F.
 Lore. launde. F. lande. Welsh. llan. ll. 566, 608.
 III. 254. V. 717. VII. 1009. X. 619.
 Lotted. allotted, of which it is an aphetic form. ll. 371.
 Leages. leagues, covenants. > F. ligue. Lat. ligare.
 Lout. E. 160.
 Leete. enclosure, district. > Ang. F. lete, of obscure
 origin. VIII. 977.
 Leese. lose. I. 742.
 Leesings. lies. > O.E. léasung. E. 537.
 Lend. sh. give. > O.E. laenan. V. 148.
 Lenger. longer. ll. 908
 Lentous. lents. > O.E. lencten. cf. long. XIV. 457.
 Lerne. to teach. O.E. laeran. E. 272. IX. 457.
 Let. > O.E. lettan. O.N. latja.
 Main. (1) hindrance. III. 61. VI. 862.
 (2) to hinder. E. 538. ll. 209, 1022. III.
 Maistrie. 568. 721. IV. 931. V. 673.
 Licence. leave, permission. > F. licence. > Lat. licentia
 Make. licere - to be lawful. VI. 608.
 Liefe. dear. > O.E. leof. ll. 814. V. 650. XIV. 773.
 (lever) XV. 92.
 Mancheats. some kind of fancy bread - obsolete.
 Light. allight, aphetic form of allight. III. 226.
 Lights. lungs, so called because of their lightness of
 weight. > D.E. lecht. Goth. leihts. ll. 1004.
 Marcusetta. XIII. 405. in Turkish fashion. > F. marquisotte.
 Lightsome. light, airy. > A.S. lechtsam. cf. O.N. lettr.
 Goth. leihts. I. 22. O.H.G. marg. O.N. margr.
 Like. please. O.E. lician. P. 18. ll. 594. IV. 51.
 V. 617. VI. 629. VII. 298. IX. 566.
 List. desire. > O.E. lystan. cf. lust. I. 430. ll. 41,
 487, 644. > F. masquer. Germ. maske - mask for
 the face. VII. 901.
 Lither. left, derivative meaning from lither, meaning bad.
 Mast. III. 351. ch, oak, etc. O.E. masst. cf. meat.
 VII. 751. XIV. 262.

- Lither. bad, wicked. O.E. *lyðre*. E. 116. XI. 711.
- Load, on load. to deal heavy blows. Obsolete. load. O.E. *lad*. XII. 316. *gum*. XV. 799.
- Lore. teaching. > O.E. *lār*. II. 168. *iff*. > O.F. *mastin*. Lat. *mansuetus* - *tane*. Northern dialect. XIV. 77
- Lotted. allotted, of which it is an aphetic form. II. 371.
- Lout. clownish boor. (dialectical). cf. O.N. *lutr* - stooping and perhaps O.E. *lutan*. P. 194.
- Losell. villain. pp. *losen* - a lost worthless one. XIII. 139. XIV. 307.
- Lush. soft, tender, luxuriant: suggested onomatopoeic alteration of *lash* - soft. XV. 224.
- Luskish. lazy. obsolete, of obscure origin. XI. 752. II. 561.
- Maynly. swiftly, partly > O.E. *maegen* and > O.N. *megn* - strongly. II. 205. IX. 96.
- Maxadness. *Maxadness*, of which it is an aphetic form. VI. 674. VII. 166.
- Maine. strong. > O.E. *maegen*. (subs.) VI. 732. of O.N. *moerr* - maple. VIII. 848.
- Maistrie. mastery. > O.F. *maistrie*. F. *maistre*. It. *mastria*. I. 540. *ilator*. > O.F. *meien*. > Late Lat. *medianus*. V. 899.
- Make. mate. (noun and verb) O.E. *gemacca*. O.H.G. *gimakko*. cf. *gemaeca* - equivalent. VI. 14. VII. 1038. VIII. 883. XI. 478. XII. 443. XIII. 27.
- Mancheate. some kind of fancy bread - obsolete: of doubtful origin. At Rouen, a ringshaped cake is called *manchette*, but here it means some kind of bread. XI. 133.
- Marcusette. Beardcuttin Turkish fashion. > F. *marquisotte*. XIII. 904.
- Maree. narrow. > O.E. *mearh*. O.H.G. *marg*. O.N. *margr*. IX. 214. X. 565. XIV. 244, 400.
- Martir. (verb) to martyr. O.E. *martyr*. O.F. *martirer*. Gk IX. 355.
- Masking. deceitful. > F. *masquer*. Germ. *maske* - mask for the face. VII. 901. *delian*. O.N. *maedla*. XIII. 195.
- Mast. fruit, beech, oak, etc. O.E. *maest*. cf. *meat*. VII. 751. XIV. 262.

- Herris-go-down. name given to a kind of strong ale. cf. Nash
- Masticke. gum resin. > F. Mastic. Lat. mastichum. Gk. name of aromatic gum. XV. 799.
- Maynt. mingled. IV. 170. XIII. 659. XIV. 318.
- Mastyes. mastiffs. obsolete form of mastiff. > O.F. mastin. Lat. mansuetum - tame. Northern dialect. XIV. 77
- Maugre. in spite of > F. maigre, maugre. It. malgrado. IV. 444. VI. 427.
- Mid. middle. O.E. mid. VIII. 112.
- Maund. wicker basket. > O.E. mand. Mod. Germ. dialect. Mandes. mande. General dialect and Scotch. V. 493. VIII. 853. XIV. 307.
- Minyon. dainty. > F. minyon. of obscure origin. XIV.
- Maw. Stomack. > O.E. maga. VIII. 1030. XII. 17. XIV. 208.
- Misdeme. misjudge. O.E. misdeman. Goth. domjan. E. 167.
- May. maiden. Perhaps O.N. mǫggj (maer) Goth. mawi. II. 561.
- Maynly. swiftly, partly > O.E. maegen and > O.N. megn - strongly. II. 205. IX. 96.
- Moorish. marsh. O.E. marse. O.F. marais. Mod. Lat.
- Mazednesse. Amazedness, of which it is an aphetic form. VI. 674. VII. 166.
- Mazers. bowls made of maple wood. > O.F. masere. cf. O.N. mosurr - maple. VIII. 848. IX. 929.
- Meane. mediator. > O.F. meien, > Late Lat. medianus V. 699. > O.F. molliar. > Pop. Lat. Molliars. Lat. mollis Mod. French. Mouiller. - to make
- Measure. fathoming. > O.F. mesure. Lat. mensura. X. 425.
- Medled. mingled. > O.F. medler. > pop. Lat. miscutare > near-miscere - to mix. X. 425. poodle. III. 203.
- Meede. reward. > O.E. med. cf. mizdo. Gry. VI. 911. 947
- Meeld. mild. > O.E. milde. Goth. milds. O.N. mildr. VI. 460. XV. 127. past tense of may. XIII. 497.
- Meeldnesse. mildness. E. 120.
- Meener. manner. > O.F. manier. E. 140.
- Meeres. Seas, lakes. O.E. mere. I. 41. XIV. 379.
- Meicocks. meacocks. of obscure origin. III. 692.
- Meil. to speak. > O.E. maedelian. O.N. maedla. XIII. 195.

- Merrie-go-down. name given to a kind of strong ale. cf. Nash
 Napt. "Lenton Stuffe". V. 546. knappen - to crack.
 Gael. snap. probably from Sean; cf. Sio. knapp.
 Meynt. mingled. IV. 170. XIII. 659. XIV. 318.
 Mich. much. I. 883. cf. "neats foot ail", P. 42.
 Micle. much. VI. 339. VIII. 874.
 Nephewes. descendants. XI. 248.
 Mid. middle. O.E. mid. VIII. 112.
 Nerawhit. never a bit. II. 1086.
 Middel. midst. II. 40, 317. V. 172.
 Nestle. to build nests. > O.E. nestlian. VIII. 800.
 Minyon. dainty. > F. mignon. of obscure origin. XIV.
 Nicke. 592. (refers to time) Perhaps the verb
 "to nick" of Dutch. nikken! but is of obscure
 Misdeeme. misjudge. O.E. misdeman. Goth. domjan. E. 167.
 Mo. more (adverb) O.E. ma. E. 496. III. 501.
 Moode. temper. A.S. mod. II. 500. the bow itself, also
 the notch at the end of the arrow. Of obscure
 Moorish. marsh. O.E. merse. O.F. marais. Med. Lat.
 mariscus, or probably it is moor ish. I. 496.
 Noddie. IV. 363. VI. 441. origin, in all probability
 connected with noddie - feedish. III. 821.
 Moother. mawther - girl. of obscure etymology. seems to
 be from some cognate of maeged, very current in
 East Anglia. IX. 929.
 Mooyld. softened. > O.F. moillier. > Pop. Lat. Molliare.
 Lat. mollis. Mod. French. Mouiller, - to make
 wet or soft. IX. 502.
 Nordren. northern. III. 51.
 Mops. dear one, probably an extension of mop, an endear-
 ing term. cf. Germ. mops - poodle. III. 203.
 Morion. helmet. > F. morion, obscure history. VI. 96.
 XI. 143.
 Mought. might. obsolete past tense of may. XIII. 497.

Obit. funeral anniversary. XI. 438. XII. 4. XIV. 90.

Obit gift. death gift. O.E. obit. Lat. obitus. obire
 to go down. XII. 401.

Oofe. worse. > O.E. oof. A.S. wof. IV. 215.

- Napt. Smote. cf. Dutch and Germ. knappen - to crack.
 Gael. cnap. probably from Scan: cf. Sio. knapp.
 Xll. 285.
- Overdraepe. drip over. (See drespe, above) Xl. 686.
- Neate. cattle. > O.E. neat. cf. "neats foot ail". P.42.
 lll. 254..V. 205. Xl. 179, 283.
- Nephewes. descendants. Xl. 248.
- Nerawhit. never a bit. ll. 1086.
- Nestle. to build nests. > O.E. nestlian. Vlll. 800.
- Nicke. moment. (refers to time) Perhaps the verb
 "to nick" cf. Dutch. nikken: but is of obscure
 origin. lll. 315.
- Noche. ornaments. O.F. nouches. Late Lat. musca, pf
- Nocke. Originally meant the small tip of horn fixed at
 the ends of the bow for the string, later the
 name was given to the cut in the bow itself, also
 the notch at the end of the arrow. Of obscure
 origin. Vl. 296. Vlll. 34.
- Noddie. fool. Of obscure origin, in all probability
 connected with noddie - foolish. lll. 521.
- Noddle. head. Of obscure origin. No cognate known. V.
 149.
- Nones. dam ones (originally) then dan ones, then de nones
 l. 169.
- Nordren. northern. lll. 51.
- Notte. shear or cut hair. > O.E. knot. (adj. and subs.)
 of obscure origin, hence verb. Xl. 205.
- Parget. plaster. > O.F. pargeter. > O.F. par+jeter (Lat.
 jactare) IV. 100
- Parteth. divides verb > subs: O.F. part > Lat. partem. V.
 700,
- Passing. surpassing. > F. passer > Prop: Lat. passara. lll
- Obit. funeral anniversary. Xl. 438. Xll. 4. XlV. 98.
- Obit gift. death gift. O.E. obit. Lat. obitus. obire -
 to go down. Xll. 401.
- Oofe. woofe. > O.E. ^{owef} awefan. V. 215.
- Peevish. little. Derivation unknown. V. 554.

- Pelf. O.F. pelfre, perhaps cf. Lat. pilare. P. 106.
- Over. throughout. ll. 365.
- Overdreepe. drip over. (See dreepe, above) Xl. 686.
- Over raft. broke. > O.E. reafian. l 570.
- Overthwart. over, across. O.E. ofer+ dvert. lll. 407. V. 71
Xll. 271.
- Orpid. fierce. Of obscure origin. Obsolete. Vll. 560.
Vlll. 526. Xl. 420.
- Pert. Lat. expertus, revealed.
- Ortyard. orchard. O.E. ortgeard, supposed to be > Lat.
hortus + O.E. geard. E. 582. V. 666.
- Owches. ornaments. O.F. nouche. Late Lat. nusca, pf
Celtic origin. X. 282.
- Piece. person. ll. 653. lll. 871.
- Pies. magpies. > O.F. pie. Lat. pica. V. 377. Xl. 360.
(applied to Antolychnus.)
- Picht. pitched. Old form of pitch of Celtic origin. cf.
- Packing. underhand management, of obscure origin. NCy.
Vl. 681. lX. 372.
- Palmed. branched palm - flat part of horn > F. paume >
Lat. palma. lll. 162.
- Pampred. pet, fuss. It seems to be a frequentative of
Germ. pampen - crave. lX. 238.
- Panion. companion, aphetised form of companion > Lat. cum
panem. Xlll. 56.
- Plage. Lat. plaga. E. 161.
- Pared. cut. > F. parer (trim) Lat. parare - to make
ready. lV. 957. lX. 83.
- Parget. plaster. > O.F. pargeter. > O.F. par+jeter (Lat.
jactare) lV. 100
- Platter. flat like a platter. O.F. plater > plat - dish.
- Parteth divides verb > subs: O.F. part > Lat. partem. V.
700,
- Passing. surpassing. > F. passer > Prop: Lat. passare. lll
441.
- Peakishly. obscurely. Pertaining to or resembling the Peak
in Derbyshire. Vl. 663.
- Peered. Aphetic form of appeared. V. 173.
- Peevish. little. Derivation unknown. V. 554.

- Pelf.** O.F. pelfre, perhaps cf. Lat. pilare. P. 106.
- Pelt.** vigorous blow: origin uncertain. VI. 319.
Pot go too to be cut in pieces like meat to be boiled (dial-)
- Pelting.** little, related to pelt and peltry, paltry. V. 553. VI. 12, 663. VIII. 805.
- Poulder.** powder. > O.F. poudre. II. 903.
- Perbrake.** vomit. per + brake, which was afterwards put fown
to break. VI. 839. are origin. North: Hamp: Cornwall. II. 557. VI. 345. VIII. 944.
- Perdie.** cf. pardie, par dieu. II. 83.
- Preece.** company (noun). XII. 56.
- Pert.** malapert. > O.F. aspert. > Lat. expertus, revealed.
V. 561. d. > O.F. presser, > Lat. pressare, premere. I. 778. II. 28, VVV. IV. 237.
- peysed.** weighed. > O.F. peser. > Lat. pensare, frequentative of pendere. cf. poise. I. 13. VIII. 271. X. 187
- Present.** certainly. II. 731.
- Piece.** person. II. 653. III. 571.
Pretensedly, in manner of a pretence. XI. 320.
- Pies.** magpies. > O.F. pie. Lat. pica. V. 377. XI. 360.
- Praw.** (applied to Autolychus.) > Late Lat. prodis. cf. P. preax. XIII. 154.
- Pight.** pitched. Old form of pitch of Celtic origin, cf. Irish pice - pitch fork or pike. II. 23, 837, III. 981.
- Pine.** torment. > O.E. pin. II. 1012. VIII. 975. end of plant. III. 179.
- Pinous.** pincers. O.F. pincons. VI. 709. IX. 90.
- Pismires.** ants. M.E. pissemire > piss + mire. Dut. pismiere. VII. 819.
- Pritch.** offence, anger. Obsolete, perhaps > O.E. price -
- Plage.** plague. Late Lat. plaga. Gk E. 161.
- Plash.** pool. > O.E. plaeso. I. 381. XIV. 58, 62.
- Plat.** plan, drawing. Origin unknown. E. 402. II. 23, VI. 239.
- Platter.** flat, like a platter. O.F. plater > plat - dish. XV. 574.
- Poldrens.** shoulders: apparently an aphetic form of O.F. espauleron. III. 122. achis is the adjective of obscure origin. P. 16.
- Pomme.** pumice, obsolete form of Lat. > pumicem. III. 186. X. 811.
- Quetch.** shake, tremble. > O.E. cwescan. cf. quake. V. 770
- Pooke.** sprite. > O.E. puca. IX. 766.
- Porkpisce.** porpoise. > porcum + piscem. cf. O. It. pesce porco. I. 352. II. 340.

- Port. importance: aphetic form. IV. 932.
- Pot go too. to be cut in pieces like meat to be boiled (dialectical and vulgar) XIV. 249.
- Quisshon. thigh, hip. Wcy. VIII. 817. XI. 25.
- Poulder. powder. > O.F. poudre. II. 903.
- Quite. requisite, of which it is an aphetic form. II. 561
- Pranking. prancing. Of obscure origin. North: Hamp: Cornwall. II. 557. VI. 345. XI. 944.
- Quoathed. Qu
- Preace. company (noun) XI. 56. II. 230. 612. 886.
- Preaced. pressed. > O.F. presser, > Lat. pressare. premere. I. 778. II. 28, VVN. IV. 2B7. 112. 268.
- Present. immediate. II. 731.
- Presently. certainly. II. 731.
- Pretensedly. in manner of a pretence. XI. 320.
- Prew. brave, valiant. > O.F. preu. > Late Lat. prodis. cf. F. preux. XI. 154.
- Pricke. summit. > O.E. prica, see below. V. 720. VIII. 417.
- Pricke. prickle. > O.E. prica (obsolete) - some kind of plant. III. 179.
- Pricking. spurring or urging on a horse, hence riding. (see above) XV. 108.
- Pritch. offence, anger. Obsolete, perhaps > O.E. prica - prick. VII. 480.
- Raspis. rasp-berry. Of obscure origin. cf. A.F. raspit. I. 119.
- Proofe. utmost. VI. 752.
- Rathe. early. > O.E. hraede, speedily. cf. O.E. hraed. IV. 240. XI. 818.
- Rather. earlier. VIII. 798. XI. 336. VI. 224. V. 70. 152. VIII. 40. XI. 512.
- Raught. past tense of reach. Obsolete. II. 589. III. 138. III. 34, 41. IV. 418, 540. XIV. 966.
- Queaches. groves, thickets. quaachie is the adjective formed from it. Of obscure origin. P. 16. XIV. 1. 138. III. 34, 41. IV. 418, 540. XIV. 966.
- Raughtish. ha
- Quetch. shake, tremble. > O.E. cweecan. cf. quake. V. 770
- Quicke. alive. > O.E. cwic. IV. 912.

- Quicke.** living plants, hawthorn, etc. > O.E. cwica. cf. l. quickest. lll. 210.
- Quisshon.** cushion. > Ang. F. coissin. > Lat. coximum. > coxa - thigh, hip. NCy. Vlll. 817. Xlll. 25.
- Quite.** advise. > O.E. raedan. lll. 657. X. 655. requite, of which it is an aphetised form. ll. 561
- Quoathed.** underdone. > O.E. hrer. (occurs also in Dryden's Quoth, said. > O.E. cwedan. O.N. kvida.
- Quooke.** strong preterite of quake. ll. 230. 612. 596. 11. 167, 201. V. 666.
- Quothing.** fainting. Obsolete variant of cothe. cf. O.E. codu - pestilence. V. 186. Vl. 1112. ll. 362. IV. 362. XI. 266. XIV. 44.
- Reeke.** mist. > A.S. reoc. Vll. 678.
- Reere.** noise, shouting. Obsolete. Obscure origin. Perhaps cf. "roar" lv. 474. IX. 215. Vll. 830. Vlll. 567. Xlll. 1029.
- Reeremice.** bats. O.E. hreremus, may be > O.E. hreran - to move. lv. 513.
- Reeve.** rob. > O.E. reafian. Xll. 275.
- Rakes.** ruts. O.N. rak - streak. NCy. E. Anglia, Linc. ll. 175. 454. Vlll. 211.
- Ramping.** tearing. Obscure origin. Common in East Anglian dialect. Vlll. 993.
- Ramker.** coarse. > O.E. ranc. O.N. rakkr. l. 126. > O.E. hryog. l. 156.
- Raspis.** rasp-berry. Of obscure origin. cf. A.F. raspit. It. raspata - raspberry wine. l. 119.
- Rathe.** early. > O.E. hraede, speedily. cf. O.E. hraed. in IV. 240. hraedelwyrft cf. also IX. 819.
- Rather.** earlier. Vlll. 798. cf. O.E. gerifhan, from the weak form of reifan. lll. 338. Vl. 63.
- Raught.** past tense of reach. Obsolete. ll. 589. lll. 224. V. 70, 152. Vlll. 40. Xlll. 512.
- Raughtish.** wander. Used in dialect. ll. 870. lll. 18. harsh. Obsolete. Origin unknown. IX. 922. XIV. 325.
- Roche.** staff. > Icel. rokkr. Swed. rock. IV. 269. VI. 26.
- Raughting.** reaching, formed from raught, old tense of reach. ll. 71.
- Ronnegate.** corruption of M.E. renegate - apostate O.F. renegate, Lat. renegatus. > re + negare - to deny. XIV. 777-31 -

- Ray. array, of which this is an aphetic form. 111. 124. VII. 40, 49.
- Rother. horned beast, current in Warwickshire, beast
- Razing. cutting down. > F. raser. > Low Lat. rasare. E. 242. market. Late O.F. hraderu, orig. hryder. NCy.
- Reade. advise. > O.E. raedan. XIII. 657. X. 655.
- Reare. underdone. > O.E. hrær. (occurs also in Dryden's 80th. version) VIII. 846.
- Recklesse. careless, heedless. > A.S. recceleas. E. 596. rot- 11. 167, 201, V. 666.
- Reeke. seaweed. Perhaps connected with reit. 11. 362. IV. 362. XI. 266. XIV. 44.
- Rout. company > F. route, Lat. rupta rumpere, as
- Reeke. mist. > A.S. reoc. VII. 678. troops in flight and then troops. 11. 554. IV. 578. V. 52. VIII.
- Reere. noise, shouting. Obsolete. Obscure origin. Perhaps cf. "roar" IV. 474. IX. 215. VII. 830.
- Rovers. VIII. 567. XIII. 1029. dialect. 11. 257.
- Reeremice. bats. O.E. hreremús, may be > O.E. hréran - to move. IV. 513. IX. 135.
- Reeve. rob. > O.E. reafian. XII. 275. hrokkra, to recoil. VI. 552, 751. XV. 441.
- Renowned. renowned. > O.F. rencouer, renomer. 111. 644. VII. 79, 454. VIII. 211. ca. date. V. 723.
- Revolted. to return to. > F. révolter > Lat. re + volutare. X. 68. XII. 318.
- Rigge. Northern form of ridge, walking furrows. > O.E. hrycg. I. 156.
- Risp. some kind of snare. XV. 5271.
- Rittle-rattles. sistra. > O.E. hraetelan only preserved in hraetelwyrth cf. also IX. 819.
- Riveled. wrinkled. > O.E. rifeled. cf. O.E. gerifhan, from the weak form of reifan. 111. 338. VI. 53. VII. 313. not in O.E. Swedish. sacka - sink down. XI. 138.
- Roayled. wander. Used in dialect. 11. 870. 111. 18. (royling) XI. 412. sample > Lat. exemplum. 111. 735. IX. 808.
- Rocke. distaff. > Icel. rokkr. Swed. rock. IV. 269. VI. 26. F. sauf. Lat. Salvum. IX. 51. XIV. 148
- Ronnegate. vagabond: corruption of M.E. renegade - apostate O.F. renegade. Lat. renegatus. > re + negare - to deny. XIV. 777.

- Scape. escape, of which it is an aphetic form.
- Rores. trouble or stir, dialectical. III. 597.
- Rother. horned beast, current in Warwickshire, beast market in Stratford on Avon is called rother market. Late O.F. hrūderu, orig: hryder. NCy. IV. 781. VII. 700. XV. 92.
- Rouse. rush. > O.E. hreosan. IV. 401.
- Rout. company > F. route. Lat. rupta rumpere, as it first meant defeat, then troops in flight and then troops. II. 554. IV. 578. V. 52. VIII. 567.
- Rovers. at random. Northern dialect. II. 257.
- Royster. a ruffian. > O.F. rustre, a by-form of O.F. ruste - rustic. IX. 143.
- Rucke. to squat, dialectical, O.N. hrökkra, to recoil. VI. 552, 751. XV. 441.
- Rudesby. in rustic manner, "rustica dote". V. 723.
- Ruffe. in jolly. in manner of a ruffian or swaggerer. > F. rufien. XIII. 318.
- Ruth. pity. > O.E. hreow+th, suggested by Icel. hryggd. III. 508. Icel. skaerr. cf. Icel. skirr. IV. 364, 507. VI. 498. VII. 366, 420. VIII. 921.
- Snet. shut. East Anglian dialect. VI. 686. VII. 281. VIII. 225. XII. 49. XIV. 331.
- Shuttle. shuttle. > A.S. scyttel. cf. scéotan - shoot. IV. 334.
- Sagitt. to droop: not in O.E. Swedish. sacka - sink down. XI. 198.
- Sample. example. > O.F. essample > Lat. exemplum. III. 735. IX. 605.
- Saufe. safe. > F. sauf. Lat. Salvum. IX. 51. XIV. 148.
- Scantlings. pieces. > O. north. F. escantillon for O.F. eschantillon, L. > ex + cantel. E. 379.

- Scape. escape, of which it is an aphetic form. O. North. Fr. escaper. Lat. ex cappa - out of one's cape.
- Shoring. IV. 460. V. 7666. XIII. 851. V. 732. VI. 508, 623.
- Seare. dry. > A.S. sear - dry. cf. Gk cf.
- Shoringness austere. VIII. 822. ry, still used in dialects. (East Anglian. VIII. 841.
- Sedge. rushes. > O.E. secge, oblig: cases of secg -
- Shraving. sedge, sword grass. cf. secg - a sword. IV. 362. Macbeth lat Folio II. II. 16. III. 61. IV.
- Seeld. seldom. > O.E. seld. cf. Icel. sjalhan. XIII. 145.
- Shudder. shudder. VI. 765.
- Seete. see it. V. 757.
- Sicker. sure. > Lat. securus. IV. 193.
- Sew. Aphetic form of en sew. > O.F. ensu - a stem of
- Side. ensivre. Late Lat. insequere for Lat. insequi. V. 162.
- Sielle. timid. > O.F. saelig, blessed. I. 274. IV. 541.
- Shackie. shock headed. See below. I. 275.
- Singles. entrails. VII. 363.
- Shakbeard. rough haired, perhaps Shock - heap, from M. Dutch
- Sith. schocken - to heap up. XIII. 1084. V. 216. VI. 544. XIII. 3891.
- Shalms. shawn, musical instrument. > O.F. chalemie, reed
- Sithes. pipe allied to chaume p a straw. Lat. calamus. Gk. XI. 17.
- Skaine. sickle shaped sword. Scotch. Irish. Gael.
- Shed. separated. > O.E. sceadan. V. 410. VIII. 336.
- Shene. bright. > O.E. sciene. II. 476. III. 771. IV. 471. XIV. 785.
- Skill. reason. O.F. skill. VII. 24. XIII. 327.
- Shent. blamed. > O.E. scendan. II. 710.
- Skilleth. availleth. VII. 93. VIII. 812.
- Shere. bright. > Icel. skaerr. cf. Icel. skirr. IV. 364, 507. VI. 498. VII. 356, 420. VIII. 921.
- Skillets. scutela dim: of satura - a tray. VIII. 823.
- Shet. shut. East Anglian dialect. VI. 666. VII. 281.
- Skudde. VIII. 225. XII. 49. XIV. 331. 725.
- Shettle. shuttle. > A.S. scyttel. cf. sceotan - shoot. I. IV. 334.
- Shift. alternative. II. 780.
- Shifting. changing. VIII. 590. III. 266. IV. 736.
- Shirle. shrill. Norm. skryla, skraela. cf. O.E. scrall-
etan. A.S. slifan - cleave, parallel form to
slitan - to slit. II. 450.
- Shirle. harsh, translates Lat. hirtus. VIII. 995. XV. 235
- Blough. a skin. > M.E. slough. Swed. dialect as slug.
III. 77. IX. 325. 34 -

Shoring. shelving. cf. shear - to cut. V. 732. VI. 508, 623.

Shoringnesse. State of being awry, still used in dialects. (East Anglian. VIII. 841.

Shraming. shrieking. Southern variant of scream. cf. Macbeth 1st Folio II. II. 16. III. 111. 61. IV. 486. VIII. 140.

Shudther. shudder. VI. 765.

Sicker. sure. > Lat. securus. IV. 193. O.N. sjóða. II. 317. 318. V. 559.

Side. extensive. II. 594.

Siellie. timid. > O.E. sælig, blessed. I. 274. IV. 541.

Singles. entrails. VII. 363.

Sith. since. O.E. siddan. E. 271. IV. 805. V. 216. VI. 544. XIII. 3891.

Sithes. times. A.S. sid. II. 14

Skaine. sickle shaped sword. Scotch. Irish. Gael. sgian - a knife. V. 220.

Skapes. escapades. (See scapes). III. 327. and split.

Skill. reason. O.N. skil. VII. 24. XIII. 327.

Skilleth. availeth. VII. 93. VIII. 812.

Skillets. pots. > O.F. escuellatte, little dish > Lat. scutela dim: of scutra - a tray. VIII. 823.

Skudde. to run quickly. Dan. skyde. II. 725.

Slake. to slack. A.S. sleacian. A.S. sleac - slack. I. 452.

Sledge. sledge hammer. X. 186.

Slicke. sleek. > O.N. slikr. III. 266. IV. 736.

Slivers. chips, silces, dim: of prov: English slive - slice. A.S. slifan - cleave, parallel form to slitan - to slit. II. 450.

Slough. a skin. > M.E. slouge. Swed. dialect as slug. III. 77. IX. 321.

- Slugging. being sluggish. Dan. slug weaked from sluk. cf. Swed. dialect. slogga. V. 546.
- Smal. slender. O.E. smael. 892.
- Smarle. to ensnare, to entangle. East Anglian and North dialect. IV. 222. VI. 630. XI. 287. XII. 427.
- Snetched. slaughtered, translates "mactati". V. 149
- Snudge. A mean person, term of opprobrium. N.CY. and E. Ang. III. 821.
- Sod. seethed, boiled. O.E. seodan. O.N. sjóða. II. 317. 318. V. 559.
- Sodeine. one having suddenly become anything. VII. 475.
- Sorte. sweet. O.E. swete. swoti. cf. Icel. saetr. VII. 845.
- Sore. wound. > O.E. sar. II. 762.
- Scouse. thump or blow. Mod. East Anglian dialect. V. 148. VIII. 192.
- Sowe. sew. VII. 391.
- Spalt. brittle, tender. cf. O.H.G. spalten and split. East Ang. N. Cy. and Hampshire dialect. X. 100
- Sparcles. Sparks. noun from verb. Dut. Sparkelen, frequent ative of spark. cf. Gk. V. 253.
- Spight. blame, aphetic form of despite. V. 81.
- Spill. kill. > A. S. spillan. O. N. spilla. IV. 291. IX. 653. XIV. 882.
- (Spindle. like a spindle. O.E. spinl. > O.E. spinnan. cf. (Shanke G. spindel. A.T. sceanca. Swed. skank. III. 232. XI. 867.
- Spindling. thin like a spindle. V.S. VIII. 386.
- Spirget. nail cf. sprig. N. Cy. and East Anglian dialect. VIII. 830.
- Spirke. spike, a combination of spire and spike. IV. 310
- Spirting. darting. III. 39.

- Spitter. a beast, cf. spittard - a two year hart. VI. cf. 788
Elyot. 1559. spittre. X. 124.
- Sgover. fodder for cattle. East Anglian and N. Co. dialect
- Splaied. spread out. Aphetic form of displayed. II. 17,
210. IV. 607.
- Stowre. harsh, fierce. O.E. stor. R. 523. III. 374.
- Splent. Split, verb from noun. > O.F. esplente. Swed.
.splinta. XII. 461.
- Strake. struck. III. 395, 761, 1036. III. 407. 624.
- Spreads. spreads. Mod. East Anglian dialect. IX. 248.
- Sprent. sprinkled. XV. 233. aught. III. 833, 869. IV.
829, 891. VIII. 38.
- Spyghted. Aphetic form of despise. XI. 98.
- Streak. strike. "eyes" rhymes with seek. XIII. 260.
- Spyre. rise. > O.E. spir - spike. X. 303.
- Streight. dire. > O.E. streht pp. of streccan. R. 175. 423
- Square, out of. Not straight, improperly. II. 536. IV.
- Strips. 675. VI. 600. strijpe. III. 102.
- Stacke. Stuk. II. 734. III. 492. IV. 323. VI. 285,
414.
- Stroy. destroy. Aphetic form. O.F. destruire. pop. Lat.
- Stain. make imperfect. III. 900. VIII. 291. 501.
- Stalworth. stalwort. > O.E. staelwyrde. I. 945.
- Starke. strong. > O.E. stearc. III. 512, 671. III. 34.
VI. 374.
- Stead. place. > O.E. stede. III. 298. XI. 53.
- Steale. handle of spear shaft. cf. M.L.G. stale. (South
provincial) III. 83. V. 484. VII. 864.
- Suchie. such. V. 400.
- Stear. stir. V. 116.
- Sugar-chest. holm-cak: translates "ilice" IX. 786.
- Stew. Wet place. V. 778.
- Swage. assuage. Aphetic form. IX. 671.
- Stewes. a brothel. O.F. estuve. O.H.G. stupa. X. 91.
- Swale. shade. Mod. East Anglian dialect. North of O.N.
- Stie. ascend. O.E. stigan. IV. 819, 962. V. 319, 636.
VII. 452. VIII. 198, 991. XV. 164.
- Stilling. distilling, Aphetic form. III. 318. III. 784.
XII. 357.
- Stocke. race. VI. 11.
- Sweakt. let loose for a blow. VIII. 945.
- Stound. time. > O.E. and O.N. stund. V. 376. VI. 745.
- Swelt. dis. A.S. Sweltan. I. 135, 571. II. 903. III.
- Stound. state of being stunned. IV. 161. X. 69. XIV.
125.
- Swindging. swinging. > O.N. swingian. IX. 265.

- Stourenesse. strength, fierceness. O.E. stōrness. Vll. 788
- Stover. fodder for cattle. East Anglian and N.Cy. dialect V. 435.
- Talants. talons. IV. 451, 479. V. 679. VI. 658. Xll.
- Stovre. harsh, fierce. O.E. Stōr. E. 523. lll. 374. Vlll. 564. X. 173.
- Tane. taken. E. 543. ll. 666, 771. lll. 3, 153. IV.
- Strake. struck. V. ll. 395, 11761, 10361. lll. 407. 624. IV. 164. V. 142. VI. 70, 509. Vll. 156, 439.
- Tariences. stay. noun formed from tarry. O.E. torgan - yax.
- Straught. Aphetic form of distraught. lll. 833, 869. IV. 829, 891. Vlll. 38.
- Tavnts. branches. Very obscure: might represent detan
- Streek. strike. "eye" rhyme with seek. Xlll. 260. toanct. Forby (1625) gives an East Anglian taint - a large
- Streight. dire. O.E. strehtopp. of streccan. E. 175. is does not fit. Vll. 819.
- Stripe. blow. M.Dutch strijpe. lll. 102.
- Teenewars. team. cf. cartware. V. 811. lll. 434.
- Strowed. strewed. ll. 403, 887.
- Teene. wce. O.E. teon. lll. 418. V. 634. Vll. 500.
- Stroy. destroy. Aphetic form. O.F. destruire. pop. Lat. destrugere. destructus. l. 234. lll. 501.
- Terre. curve. No doubt Mid E. terve - to roll: example
- Stroy good. destroyer. (See above.) a different sense. V. 417.
- Stub. block. North. East Anglian and Devon dialect. XV. 584.
- Teyle. plane tree. Latin. tilia. Vlll. 795.
- Stūlpes. pillars. O.N. stolpi. XlV. 848.
- Therefore. therefore. V. 479.
- Stunting. stopping. Vlll. 940.
- Thewes. customs. O.E. deaw. translates dotibus. IV. 777.
- Suchie. such. V. 400.
- Sugar-chest. holm-oak: translates "ilice" lX. 786.
- Swage. assuage. Aphetic form. lX. 671. yrel - hole. cf. A.S. purh - through. lll. 80. Vlll. 241.
- Swale. shade. Mod. East Anglian dialect. North. cf. O.N. svala - to chill. Icel. sval - a cool breeze. V. 427.
- Thos, tho. then. O.E. da. l. 526. ll. 246, 316, 342, 751.
- Swart. black. O.E. sweart. ll. 301, 966. lll. 784. Xll. 357.
- Thore. there. ll. 43.
- Sweakt. let loose for a blow. Vlll. 945.
- Thow. thaw. (Mod. East Anglian dialect).
- Swelt. die. A.S. Sweltan. l. 135, 571. ll. 903. lll. 505. VI. 627. Xlll. 954. provincial. lll. 87. V. 423. VI. 523. Vll. 154. Xll. 358.
- Swindging. swinging. O.E. swingian. lX. 265.

- Tables. pieces hanging from a mitre. V. 134.
- Tables. tablets. > O.F. table. (Lat. tabulam. Vlll. 931.
- Talents. talons. IV. 451, 879. V. 679. VI. 658. Xll. 622. Xlll. 730.
- Tines. forks of a horn. Xll. 297.
- Tane. taken. E. 543. ll. 666, 771. lll. 3, 153. IV. 703. V. 19. Vlll. 650, 851. and Essex. V. 602.
- Tarience. stay. noun formed from tarry. > O.E. tergan - vex. ll. 189. lll. 60.
- Tod. ivy bush. East Anglian dialect. ll. 750. Xl. 26
- Tawnts. branches. Very obscure: might represent detan but this would normally have given tone or toan. Forby (1825) gives an East Anglian taint - a large protuberance at top of pollard tree but this does not fit. Vll. 819.
- Teeneware. team. cf. cartware. V. 811. otian. lll. 634.
- Teene. woe. > O.E. teon. lll. 418. V. 634. E. Vlll. 500. Xl. 400. XV. 258.
- Terve. curve. No doubt Mid E. terve - to roll: example cited in Stratmann but in different sense. V. 417.
- Teterna. torn to pieces. ll. 37.
- Tettish. cf. tetchy. Xlll. 940.
- Teyle. plane tree. Latin. tilia. Vlll. 795.
- Therefro. therefrom. V. 479. Scandinavian, triss - a pulley. Vll. 565
- Thewes. customs. > O.E. deaw. translates dotibus. IV. 779. 862.
- Thickes. thickest. l. 137.
- Thirled. pierced. > O.E. dyrlan. A.S. dyrel - hole. cf. A.S. purh - through. lll. 80. Vlll. 241.
- Thirse. thyrsus. > Lat thyrsus. lll. 685. Xl. 29.
- Thoe, tho. then. > O.E. ða. l. 526. ll. 246, 316, 342, 751. V. 202. VI. 350.
- Thore. there. ll. 43.
- Thow. thaw. (Mod. East Anglian dialect).
- Throte boll. throat ball. Epiglotum. provincial. lll. 87. V. 423. VI. 523. Vll. 154. Xll. 356. Anglian.

- TThwart. across. III. 282. 28.
- Tilth. cultivation. O.E. (verb) tilian. V. 604.
sceard. > skeran - to cut. VIII. 840.
- timpanes. drums. Lat. timpanum. III. 678.
Type. horn. VIII. 1094. (See above).
- Tines. forks of a horn. XII. 297.
- Tyre. grey. O.F. tirer - to pull. X. 44. XI. 613.
- Tines. wild vetch or tares. Kent and Essex. V. 602.
- TTippeth. to decapitate. II. 991.
- Tod. ivy bush. East Anglian dialect. II. 750. XI. 26.
- Tolleth. incites to perform things. East Anglian dialect.
VIII. 288.
- Tone. the one. P. 105.
- Tooting. gazing eagerly on. A.T. totian. III. 634.
- Too ward. N.B. separation of words. E. 186. VI.
Unavoyded. 130. 591. II. 760.
- Toozing. pulling roughly at, teasing. XIV. 305.
- Totorne. torn to pieces. II. 37.
- Trie. ul. to ascertain. II. 504.
- Trice. to lift up. to raise. > Scandinavian. cf. Swed-
ish trissa, Norwegian, triss - a pulley. VII. 563
- Troll. draw. (East Anglian dialect.) II. 264. X. 779.
- Trot. an old woman. V. 554.
- Trow. believe. O.E. treowian. cf. Germ. trauan. II. 492
XIV. 158.
- Trull. cf. troll, beloved. III. 2. VI. 143.
- Trunch. trunk. Southern form. VI. 485. III. 344. VII.
- Trusse. fasten up. O.F. trousser, origin doubtful,
perhaps O.F. tros. Late Lat. tursus. Lat.
Upright. thyrsus - stalk. III. 199. VI. 658. VII. 247.
VIII. 430. XV. 755.
- Tubbish. like a tub. IV. 485. I. 531. II. 823.
- Tushes. tusks. VIII. 531, 565. X. 638. East Anglian.

Tribill. two edged axe. IV. 28.
 Vauncing. advancing, of which it is an aphetic form. > O.F.
 Tylesherd. fragment of tile. > O.E. tigele. > Lat. tegula & O.E.
 sceard. > *skeran - to cut. VIII. 840.
 Vaunst. See above. I. 934.
 Tyne. horn. VIII. 1094. (See above).
 Velume. like vellum. O.E. velin. Late Lat. vitulinum.
 Tyre. prey. O.F. tirer - to pull. X. 44. XI. 613.
 XIV. 228.
 Vendge. vengeance. VII. 634.
 Tway. twain. IX. 84.
 Vervin. Vervain. F. varveine. verban. VII. 319.
 Voyde. void: devoid: empty: Aphetic form of devoid.
 11. 327, 769, 111. 739. IV. 549. V. 709.
 Unavoyned: unavoidable. 11. 760.
 Unbewares. unawares. 111. 452.
 Undistinct. indistinct. E. 353.
 Unleeful. unlawful. 111. 419.
 Wag. merry knave, short for wag-halter, one who deserves
 Unneth. hardly, with difficulty. O.E. uneade. 11. 378.
 X. 551.
 Waine. waggon. IV. 779.
 Unperfect. imperfect. 111. 390.
 Waker. more awake, of which it is an aphetic form. XI.
 Unset. set in: in set. V. 732.
 Untoot. unto it. XI. 289.
 Upned mentioned. Derivative form "up" still in East
 Anglia. Mid. E. form "uppe(n)". For substitution
 of en form. cf. ripe, ripen; glad, gladden. The
 n is of infinitive, not of stem. 111. 344. VII.
 913. 11. 221, VI. 733. VII. 654. VIII. 26.
 Wanted. 11. 221, VI. 733. VII. 654. VIII. 26.
 Upright. straight out. V. 446. VIII. 1016. XI. 154,
 268. 556. VI. 86.
 Ure.ly. use. O.F. eure: ueore: oore. Lat. opera - work.
 Obsolete. cf. inure. I. 531. 11. 823. P. 36.
 E. 165. V. 199. VIII. 342. XIV. 84.
 Use. are accustomed. IV. 140, 270. XI. 968.
 Utter. last. 11. 731.

- Wich. tree, witch. O.E. wican - of. O.E. wican - to bend.
- Warfe. ^Xtwist. > O.E. weorpan. ll. 592.
- Warryed. knotty. Derivative meaning from Mid.Eng. warre - knot in a tree. Xlll. 942.
- Willde he nillde he. did he will it or did he not. lv. 446.
- Waryish. blue, livid in colour, translates "pallentia".
- Wistly. Perhaps derivative meaning from Mid. Eng. wory dirty. ll. 968. Vll. 351.
- Washing. Variant of usual swashing. No other example seems to exist. V. 252.
- Withouten. without. > O.E. wid + utan. lll. 509.
- Watershotte. watershed. XV. 292.
- Woods. mad. > A.S. wod. l. 272. lll. 98, 586, 796. lv.
- Wattled. very hard, strong, idea of strengthened is from binding together. O.E. waetel - hurdle. lx.
- Woodnesse. 996. Xll. 381.
- Wave. pass. lv. 538. but popular Etymology added the "W" > O.E. waf - to weave. Vll. 26.
- Weazant. wind-pipe. O.E. wasend. Vl. 323. Xlll. 523.
- Woone. belong. > O.E. wunian - to dwell. - to dwell.
- Wedlocke. wife. lx. 140.
- Weede. garment. O.E. waede. lv. 128. Vl. 365.
- Welked. convoluted, like a wheel. A.T. wiloc. weoluc. ll. 840. V. 417. lx. 100.
- Wot. know. > O.E. waf - to know.
- Welkin. sky. O.E. wolcen - clouds. ll. 248. V. 417.
- Wreake. Noun from > O.E. wrecan - to avenge. E. 139.
- Wench. girl. O.E. wenclo (plural) - children of either sex. cf. Germ. wanken - to totter. ll. 314, 54 lv. 470. Vlll. 523.
- Whewling. complaining, crying. Probably of imitative origin. East Anglian dialect. Vll. 497.
- Writhen. twisted. > O.E. wridan. ll. 12, 181, 251. xl.
- Whipstocke. whip-stalk, handle of a whip. ll. 501.
- Whisking. dashing. Xlv. 468.
- Whissing. rustling, whistling. lv. 165.
- Whist. silent, still. lv. 203. V. 712. Vll. 253.
- Whot. hot. O.E. hat. lll. 464. lx. 899. Xll. 305.
- Whother. Whither. Vl. 809.
- Whyght. swift. Icel. vigr. fit for war. l. 532. Vl. 849. Vlll. 865. xl. 389. Xlll. 122, 309.

- Wiched. tree, witch. O.E. *gwičan* cf. O.E. *awicann-sto* band. X. 198, 412. XIII. 573.
- Wight. th. swift. Sees whyght. III. 236, 263. the old preterite *geode*. VII. 484. cf. *yod*. VI. 420. X. 548.
- Willde he willde he. did he will it or did he not. IV. 446. *Yeere mynd*. yearly remembrance. XIII. 740.
- Wistly. exactly. Confusion of M.E. *wisly* - O.N. *viss*. *Yeeking*. VI. 80, 609. X. 403. tical. cf. *Yox*. O.E. *giscian* V. 164.
- Witching. bewitching. XIV. 51.
- Yirned. desired by calling out. > O.E. *giernan*. VI. 707
- Withouten. without. > O.E. *wid + utan*. III. 509.
- Wirking. slashing. XIV. 949.
- Woode. mad. > A.S. *wōd*. I. 272. III. 98, 586, 796. IV. 620. *Wild*. XIII. 656. XIV. 37. - graft. Gk *Yape*. implant. I. 943. III. 671. IV. 744. VI. 145, 238. X. 718.
- Woodnesse. madness. III. 848. 645. XIII. 635. Slip, graft of a fruit tree. XIV. 718.
- Woofe. corruption of M.E. *oofe*, but popular Etymology added the "W" > O.E. *ōwef* - to weave. VI. 26. *Yongling*.
- Woone. belong. > O.E. *wunian* - to dwell. - To dwell. XIII. 193, 773.
- Yucus. certainly, *yuis*. > O.E. *gewiss*. I. 949. cf. *Woose*. ooze, slime. > IV. 574. X. 721.
- Wormes. dragons. > O.E. *wyrm*. VII. 451.
- Wot. know. > O.E. *wāt* > *witan* - to know.
- Wreake. revenge. Noun from > O.E. *wreacan* - to avenge. E. 139.
- Wride. turned. O.E. *wrigian* - to turn away. cf. *wriggle*. V. 294, 414. VI. 379. VII. 439.

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- Wries. turns (See above). V. 269.
- Writhen. twisted. > O.E. *wridan*. II. 12, 181, 251. XI. 77. XV. 408.
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- Wright. Dialect Dictionary.
- Stratmann. Middle English Dictionary.
- Bosworth-Toller. Old English Dictionary.
- Skeat. Etymological Dictionary.

- Yeand. new born. > O.E. gae¹anian. cf. Lat. agnus - lamb.
Vll. 412. Xlll. 973.
- Yeedeth. goeth, present tense formed from the old preter-
ite ge¹ode. Vll. 484. cf. yod. Vl. 420. X.548.
- Yeere mynd. yearly remembrance. Xlll. 740.
- Yesking. hiccoughing. Dialectical. cf. Yox. O.E. giscian
V. 164.
- Yirned. desired by calling out. > O.E. giernan. Vl. 707
- Yirking. slashing. XlV. 949.
- Ympe. child. Late Lat. impotus - graft. Gk -
implant. l. 943. lll. 671. lV. 744. Vl. 145,
238. X. 778. Xll. 645. Xlll. 635.
Slip, graft of a fruit tree. XlV. 718.
- Yongling. youngster. > O.E. geong + ling. lll. 594.
- Yoonker. youngster. Vlll. 917.
- Yuous. certainly, yuis. > O.E. gewiss. l. 949. cf.
Abraham's Sacrifice. X. 721.

PROPER NAMES.

APPENDIX B.

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(1) Forms in ye. ay. or ye.

| <u>LATIN</u> | <u>ENGLISH</u> |
|---------------------|----------------------------------|
| Achelous | Acheloy (gen) Acheloes. Achelcus |
| Aeserii (gen) | Aeserye |
| Alpheus | Alphey. Alpheus |
| Andros | Andrey |
| Astros | Astrey |
| Caeneus | Caeny |
| Capaneus | Canapey |
| Caphareus | Capharey |
| Cenaec (abl.) | Cenye |
| Cepheus | Cephey. Chespeus |
| Chaonius. | Of Chaonia |
| Cimoli (gen) | Cymoley |
| Clytius | Clytia |
| Elateius | Elaley |
| Erectheus | Erecthey |
| Eurystheus | Eurysthye |
| Gyaros | Gyarey. Gyaros |
| Halium | Haly |
| Hypseus | Hypsey |
| Idomeneus (gen.) | Idominey |
| Jolaus | Jolay |
| Juli (gen.) | Of July |
| Lami (gen.) | Laryes (gen.) |
| Ligurum (acc.) | Liguria |
| Macareus | Macarey. Macar. |
| Megareus | Megaree |
| Melaneus (acc.) | Melaney |
| Menelae (voc.) | Menelay |
| Mercurius | Mercurie |
| Miconon (acc) | Myconey |
| Morpheus | Morphye. Moeeph. |
| Nereus Nerye (voc.) | Nareus. Neryes (gen.) |
| Nileus | Nilye |
| Oliaros | Olyaray |
| Orpheus | Orphey |
| Panopeus | Panopie |
| Paros | Paray. Paros. |
| Paraetonium | Parstonia |
| Peleus | Peley |
| Pentheus | Penthey |
| Perrhaebum (acc.) | Perrhebye |
| Perseus | Persey |
| Pheneon | Pheney |
| Phineus | Phyne |
| Phlegraeon | Phlegrye |
| Phyllius | Phyllie |
| Proteselae (voc.) | Protsailay |
| Pittheus | Pithey |
| Riphsa (acc) | Riphey |

PROPER NAMES.

APPENDIX B.

.....

(1) Forms in ye. ey. or ye.

| <u>LATIN</u> | <u>ENGLISH</u> |
|---------------------|----------------------------------|
| Achelous | Acheloy (gen) Acheloes. Achelous |
| Aeserii (gen) | Aeserye |
| Alpheus | Alphey. Alpheus |
| Andros | Andrey |
| Astreos | Astrey |
| Caeneus | Caeny |
| Capaneus | Canapey |
| Caphareus | Capharey |
| Cenaeo (abl.) | Cenye |
| Cepheus | Cephey. Chepheus |
| Chaonius. | Of Chaonie |
| Cimoli (gen) | Cymoley |
| Clytius | Clytie |
| Elateius | Elaley |
| Erectheus | Erecthey |
| Eurystheus | Eurysthye |
| Gyaros | Gyarey. Gyaros |
| Halium | Haly |
| Hypseus | Hypsey |
| Idomeneus | Idominey |
| Jolaus | Jolay |
| Juli (gen.) | Of July |
| Lami (gen.) | Lamyas (gen.) |
| Ligurum (acc.) | Liguria |
| Macareus | Macarey. Macar. |
| Megareus | Megaree |
| Melaneus | Melaney |
| Menelae (voc.) | Menelay |
| Mercurius | Mercurie |
| Miconon (acc) | Myconey |
| Morpheus | Morphye. Moeph. |
| Nereus Nerye (voc.) | Nereus. Neryes (gen.) |
| Nileus | Niley |
| Oliaros | Olyarey |
| Orpheus | Orphey |
| Panopeus | Panopie |
| Paros | Parey. Paros. |
| Paraetonium | Paretonie |
| Peleus | Peley |
| Pentheus | Penthey |
| Perrhaebum (acc.) | Perrhebye |
| Perseus | Persey |
| Pheneon | Pheney |
| Phineus | Phyney |
| Phlegraeon | Phlegrye |
| Phyllius | Phyllie |
| Proteselae (voc.) | Protesilay |
| Pittheus | Pithey |
| Riphea (acc) | Riphey |

| | |
|----------------------------|-----------------------------|
| Scylacea (adj: abl:) | Scylley |
| Tarpeia (adj: fem:) | Tarpey |
| Tatius | Tacpe. |
| Tereus Patronymics. | Tereus. Therey. Terew. |
| Theseus | Thesey |
| Thestiuss | Abas Thestie |
| Thyoneuss | Persey Thyoneyus. |
| Toxeae (acc.) | Achema Toxe |
| Acrisioniades | Persey |
| (Actoridae pares | Pair of Actors ympes |
| (Actoriden (acc:)) | Actors sonne |
| Actorides | Patroclus |
| Acacides | Sonne of Acacus |
| (1) Forms in y, ey, or ye. | |
| Aeolides | King Aeolus sonne |
| Aeclidos | Imp of Aeolus sonne |
| Aesonides | Jason |
| Aesaris | Cadmus Aeserye |
| Anaphen (acc) | Hercul Anaphey |
| Arabas (acc.) | Othe Arabye |
| Astraea | Hercul Lady Astrey |
| Astypaleia | Sonne Astypaleys |
| Burin (acc:) | Amyoli Buryenne |
| Calaureae (gen:) | Aristo Calaurie |
| Didymae | Aegine Didymey |
| (Elide (abl:)) | Aegine Ely |
| (Lencosia | Abops Lewcosye |
| Athamantiades | Sonne of Athamas |
| Maeonia des | Atlas Mecnie |
| Maiaae frater. | Menela Lady May |
| Numidas (acc:) | Wives Numidyasie |
| Pitanen (acc:) | of The Pytanie |
| Pharsolia | Cratye Pharsalyer |
| Peonias (gen:) | Daphny Peonie |
| Pygmaeae (gen:) | Of De Pigmie |
| Rhetaeis | Evippy Rhetye ghters |
| Sithonis (gen:) | Of Ery Sithnye |
| Stabias (gen:) | Euryne Stabyens |
| Zanolaeae | Sonne Zanclye. |
| Hippotades | Aeolus |
| Ixionides | Ixions sonne |
| Japetide (abl:) | Japets sonne |
| Japetionides | Forms in "ew" Japets nephew |
| Laconide (abl:) | of Sparta |
| Lasertiadae (dat:) | Ulysses. |
| Coroneus (acc:) | Daught Coronew acarie |
| Marnaridae | Sonne Panthewarus. |
| Peneas | Mineus Penew ghters |
| Nydonidas (acc:) | of Nydon |
| Proteus | Dames Phoronew Protew nie |

| | |
|-----------------------|---------------------------|
| Naupliades | Sir Palamed |
| Nycteis | Antiope |
| Nyseides Patronymics. | Of Nysa |
| Oebaliades | Hyacinth |
| Abantiades | Abas sonne |
| Abantiades | Persey. Perseus. |
| Achaemenidea | Achemenides |
| Acrisioniades | Persey |
| (Actoridae pares | Pair of Actors |
| (Actoriden (acc:)) | Actors |
| Actorides | Patroclus |
| Aeacides | Sonne of Aeacus |
| "Phoronides | Peleus |
| "Promethides | Achilles |
| Aeolides | King Aeolus |
| Aeolidionides | Imp of Aeolus |
| Aesonides | Jason |
| Agenorides | Children of Stymphalus |
| Alcides | Cadmus |
| Alcidas | Hercules |
| Amphitryoniades | Othe and Ephialt |
| Ampycides | Hercules |
| Amyclide (voc:) | Sonne of Ampycus |
| Aristoridae (dat:) | Amyclies |
| Asopiades | Aristors |
| (Asopida (acc:)) | Aeginas |
| (Asopidas | Aegine |
| Athamantiades | "Stem" for Asops daughter |
| Atlantiades | Sonne of Athamas |
| Atridae frater. | Atlas |
| Bubasides | Menelaus |
| Cadmeides | Wives of Bubasie |
| Crataeidea | of Thebe |
| Daphnidis (gen:) | Cratyes daughter |
| Deionides | Daphnyes |
| Emathides | Of Deyons race |
| Erymanthidas | Evippyes daughters |
| Eurymides (gen:) | Of Erymanth |
| Hippotadae | Eurymeds |
| Hippotades | Sonne of Hipot |
| Ixionides | Aeolus |
| Japetide (abl:) | Ixions |
| Japetionides | Japets |
| Laconide (abl:) | Japets nephew |
| Laeertiadae (dat:) | of Sparta |
| Macareida (acc:) | Ulysses. |
| Marmaridae | Daughter of Macarie |
| Minyeidas | Sonne of Marmarus. |
| Mygdonides (acc:) | Mineus daughters |
| Mnemonides (gen:) | of Mygdonie |
| | Dames of Meonie |

| | |
|-----------------------|-------------------------|
| Epitona | Epit. |
| Naupliades | Sir Palamed |
| Nycteida | Antiope |
| Nyseides | Of Nysa |
| Oebalidides | Hyacinth |
| Oeclides (gen:) | Oeclias sonne |
| Oenidae (acc:) | Meleager |
| Ophionides | Ophions sonne |
| Panthoides | Panthewes sonne |
| Perseidos | Perseys daughter |
| Pheretiade (abl:) | Pherets sonne |
| Phestiades | Maydes of Phestos |
| Phonolenides | Phonolenyes sonne |
| Phoronidos | Phoronews niece |
| Promethides | Prometheus sonne |
| Poeantiaden | Philoctetes |
| Sperchionides | Sperchesies sonne |
| Stymphalides | Daughters of Stymphalus |
| Taenarides (gen:) | Spartane lad. |
| Tantalides | Agamemnon |
| Telamonides | Thersites |
| Thespiades (acc:) | Thespian |
| Thestiadae | Thestors sonne |
| Tydides | Diomed |
| Tyndaridae | Twinnes of Tyndarus. |
| Ulysses | Ulysses |
| Neastum (acc:) | Neasth. |
| Nycteus | "Stem" forms. |
| Oceanus | Ocean. |
| Aconteus | Oceanus. |
| Augustus (gen: plur:) | Acont. |
| Agyrtes | August. |
| Alcmena | Augustus |
| Andromeda | Agyrt |
| Atalanta (acc:) | Alomen. |
| Bubastis | Alcmena. |
| Caystros | Andromad. |
| Cephalus | Andromade |
| Cerambi (gen: acc:) | Atalant. |
| Clymene | Atalanta |
| Corinthus | Of Bubast |
| Corythum | Cayster |
| Cragon | Cephal |
| Cygnus | Ceramb. |
| Cyllarus (abl:) | Clymen |
| Cyllenus | Corinth |
| Cynthus | Corinth Sicilie. |
| Diana (abl:) | Coryt |
| Dorylas | Crag |
| Dryanta (acc:) | Crag |
| Dymantis (gen:) | Cygnat |
| | Cyllar. |
| | Cyllenus. |
| | Cynth. |
| | Dian. |
| | Diana. |
| | Dorill. |
| | Dryant |
| | Dymants. |

| | | |
|------------------------|------------------|-------------------------|
| Epitos | Forms in final " | Epit |
| Erethos | | Ereth |
| Erimanthus | | Erymanth |
| Eurytus | | Ewryt |
| Evippe | | Evip. |
| (Galanthus (gen:)) | | Galantis |
| (Galanthida (acc:)) | | Galant |
| Ganymedes | | Ganymed |
| Hecate | | Hecat |
| Hecuba | | Hecub. |
| Hellespontus | | Hellespont |
| Hippomenes | | Hippomen. Hippomenes |
| Hyacinthus | | Hyacinth |
| Hyllus (gen:) | | Hill |
| Hymenaeus | | Hymen |
| Hypaepae (n:) | | Hypep |
| Icarus | | Icarus. Icar. |
| Inarchus | | Inarch. Inarchus. |
| Lapithae (gen:) | | Lapith. |
| Laton | | Laton. |
| Lemnicolae | | Lenman Delos |
| Lycidas (adj:) | | Lycid. daure |
| Lyncestius | | Lyncest |
| Melicerta | | Melicert |
| Miletus | | Milet, Miletus |
| Morpheus | | Morph. |
| Neaethum (acc:) | | Neaeth. |
| Nycteus | | Nyct. |
| Oceanus | | Oce an. Oceanus. |
| Palamedes | | Palamed |
| Policorum (gen: plur:) | | Polik |
| Peparethos | | Pepareth |
| Pindos | | Pind. Pindus |
| Pleiadas | | Pleiads |
| Polydecta (acc:) | | Polydect. |
| Propaetidas (n:) | | Propets |
| Pyreneus | | Pyren. Myrrha |
| Radamanthus | | Radamanth |
| Rutulos (Plur: acc:) | | Rutills |
| Semele | | Semell. Nessus |
| Sicula | | Sicill. Sicilie. |
| Sparta | | Spart. Sparta. |
| Symplegades | | Symplegads. |
| Syrtis | | Sirts. Oenopia |
| Surrentino (abl:) | | Surrent. |
| Tarrentum (abl:) | | Tarrent. |
| Telephus | | Teleph. |
| Teleste (abl:) | | Tellest. |
| Thisbe. | | Thisb. Thisbe. Thisbye. |
| Thoantis | | Thoants. |
| Zephyrus. | | Ze phyr. |

Forms in final "e"

| | |
|------------------|-----------------------|
| Acrisius | Acrise |
| Albanos | Albane |
| Almo (abl:) | Alme |
| Ambracian | Ambrace |
| Amphissos | Amphise |
| Amyclis | Amycle |
| Aphareus | Phare |
| Apidanus | Apidane |
| Areos | Are |
| Arethusa (gen:) | Arethuse |
| Athaminis (gen:) | Athamane |
| Athos | Athe |
| Beli (gen:) | Bele |
| Bromus | Brome |
| Broteas | Brote |
| Chromium | Chrome |
| Crathis | Crathe |
| Delos | Dele. Delos |
| Eipdauria (adj:) | Of Epidaurae |
| Erasinus | Erasine |
| Eurypilus | Eurypyle |
| Galatea | Galate |
| Gryneus | Gryne |
| Haemos | Hemet |
| Indos | Inde |
| Jalysios | Jalyse |
| Lacinia | Lacine |
| Lymiren (acc:) | Limyre |
| Lynceus | Lynce |
| Macareus | Macare |
| Mimas | Mime |
| Minturna | Minturne |
| Mycenae (gen:) | Mycene |
| Myrrha | Myrrhe. Myrrha |
| Nelius (gen:) | Of Nele |
| Neptunus | Neptune |
| Nessus (adj:) | Nesse. Nessus |
| Nilus | Nile. Nyle |
| Numa | Nume |
| Oecli (gen:) | Oecle |
| Oenopia | Oenope. Oenopia |
| Pagassaea | Pagase |
| Palilibus (abl:) | Pale |
| Peloros | Pelcre |
| Phaethusa | Phaetuse |
| Pholos | Phole |
| Athenas | Athens. |
| Attica | Atticks |
| Aurora | Morning. Morning Star |
| Babylonia | Babilon |

Classical Names translated.

Bacchas.
 Cadmeidea
 Calymne
 Phyleus
 Polydorus
 Polyphemos
 Polyxena (abl:)
 Proserpina
 Pylus
 Quirinus (abl:)
 Rhamnusia
 Romechium (abl:)
 Sabini (gen:)
 Salentinum
 Samos
 Saturnus
 Sinuessa.
 Taurus
 Temeses
 Tenos
 Thurinos (gen:)
 Tiberinus
 Tmolus
 Turnus
 Tyrrhena.

Frowes
 Of Thebes
 Calymna
 Phyle
 Polydore
 Polypheme
 Polyxene
 Proserpine
 Pyle
 Quirine
 Rhamnuse. Rhamnuse
 Romeche
 Sabine
 Salentine
 Same . Samos
 Saturne
 Sinuesse.
 Taure
 Emese
 Tene
 Thurine
 Tyberine
 Tmole
 Turne
 Tyrrhene.

Classical Names Translated.

Acheron
 Achive
 Actaeas arces.
 Actaeis (abl:)
 Aegeas aquas.
 Aello
 Aemathia
 Aeneadae. litora
 Aeolii (gen:)
 Aeclis
 Agenoream. (adj:)
 Agre
 Agriodos
 Alce
 Amphissia
 Ampycus (abl:)
 Antium
 Arctos
 Asbolus
 Alexirhoe (abl:)
 Athenae
 Attica
 Aurora
 Babylonia

Hell
 Greekish
 Pallas towre.
 Atticke
 Gotesea
 Tempest
 Macedonne
 Romane
 Of Athanas
 Alcyone
 Cadmus
 Hunter
 Chorle
 Royster
 Zephyrion
 Alphit. Sir Ampycus
 Aneon
 Seely Plough
 Tawnie
 Alyxothoe
 Athens.
 Atticke
 Morning. Morning Star
 Babilon

| | |
|---------------------|--------------------|
| Bacchae. | Frowes |
| Cadmeidea | Of Thebee |
| Calymne | Calydna |
| Canace | Blab |
| Canens (abl:) | Singer |
| Capitolia | Capitoll |
| Castolia (abl:) | Parnasus |
| Cerealia | Corne |
| Cinyphius | A garamant. |
| Citoriace (abl:) | Boxen. |
| Cythesea | Dame Venus |
| Cythno. (abl:) | Scyre |
| Decida | Proserpine |
| Dictaea. | Of Crete |
| Dorceus | Spy |
| Dromas | Fleetewood |
| Dryades | Fairies |
| Echidneae. | Cerberus |
| Ephyre | Corinth |
| Erebus | Hell |
| Erechthidis. (gen:) | Athens |
| Eridanus | Padus |
| Erinnys | Fiendes, Sprighes. |
| Erycina | Venus |
| Eumenidea | Furies |
| Eurytidos | Of icle |
| Euros | Easterne winde |
| Favonius | Westerne winde |
| Gangetica. | Inie |
| Gnossiasas (adj:) | Minos |
| Gnossius | Of Crete |
| Gortyniaco | Cretish |
| Haemonio (abl:) | Thessalie |
| Hamadryadas | Nymphs |
| Harpalos | Snatch |
| Harpyia | Greedigut |
| Hesperio litore | All Spaine |
| Hippotades | Aeolus |
| Hyantius | Thebane Stripling |
| Hylactor | Ringwood |
| Hylaeus | Woodman |
| Iberus | Spanyard |
| Ichnobates | Stalker |
| Iclciacos. | Thessalie |
| Ismaric. (abl:) | Polemnestor |
| Ismarius | Of Thrace |
| Ithacus | Dulychius |
| Japeto Satus | Prometheus |
| Japyge (abl:) | Of Calabrye |

| | |
|-----------------|----------------|
| Labros | Jollyboy |
| Lachne | Rugge Hall |
| Lacon | Ruffler |
| Laconide (abl:) | Of Sparta |
| Laelaps | Spring |
| Latinis (abl:) | Of Rome |
| Latonia | Diana's wife |
| Leucon | Wight |
| Lycisca | Little woolfe |
| Lycitia | Cretish |
| Masinia | Lidy |
| Melampus | Blackfoote |
| Melanchaetes | Slo |
| Meleneus | Cole |
| Mendesius | Of the South |
| Minerva | Pallas |
| Molossa | Epyrote |
| Mulciber | Vulcane |
| Munychios | Atticke |
| Nabatheus | In Arabia |
| Naiades | Waternymphes |
| Nape | Launde |
| Nebrophonos | Kilbricke |
| Nereides | Seanymphe |
| Notus | Southern Winde |
| Odrysius | Of Thrace |
| Orestitrophus | Hylbred |
| Oribasus | Scalecliffe |
| Pamphagus | Eatal |
| Parcarum | Destnies |
| Parthenium | Maydenwood |
| Pellaeus | Macedone |
| Phasias | Medea |
| Philyreius | Chyron |
| Phocaico | Psophian |
| Phoebe | Moon |
| Phoenicas | Tirians |
| Pleias | Maia |
| Poemenis | Shepheird |
| Pterelas | Light foote |
| Pylius | Nestor |
| Quirini | Unto Rome |
| Rhenus | Rhine |
| Rhodanus | Rhone |
| Sicania | In Sicill |
| Sidonia | Thebane |
| Sidonius | Tyrian |
| Sirenis | Meremaides |
| Sminthea. | Apollo |

| | |
|----------------|---------------------------------|
| Stricte | Patch |
| Syenites | Swevite |
| Saturnia | Juno |
| Tartara | Limbo. Hell |
| Tartessia | Of Spaine |
| Taygetan | Pleiada |
| Theridamas | Kildeere |
| Theron | Savage |
| Thestias | Oenies wife |
| Thons | Swift |
| Tigris | Bowman |
| Tirynthia | Alcmena |
| Tirynthius | Hercle |
| Titan | Sunne |
| Titania | Circe. Latona. Titan Ceres ympe |
| Trionia | Charles his waine |
| Tritonia | Pallas |
| Triviae | Diana |
| Trojae. (gen:) | Ilion |
| Tusci. (gen:) | Tyber |
| Tyaneius | Phrygians |
| Zanele. | Sicill |

Aphetic form.

Aphareus.

Phare.

Misspelt Forms.

| | |
|----------------------|--------------|
| Aphides. | Ahipnas |
| Bactruis | Of Barcay |
| Capaneus | Canapey |
| Calymne | Calydna |
| Chersidamante (abl:) | Theridamas |
| Clanin | Dane |
| Lircaea | Lyncey |
| Nepele | Niphe |
| Peucetios. | Of Puteoll. |
| Polymestor. | Polemnestor. |
