Shakespeare's habits of the 1590s than with those of any other playwright, including Munday.

An additional detail: in Timberlake's table, the 'later draft' of *More*, IV.v.68 ff. is given a strict count of 2.0 per cent within 50 lines. This is Addition I in Hand A, identified by Tannenbaum and Greg as Henry Chettle's.[16] The Oxford Shakespeare dates the additions to *More* 1603–4. It is surprising that Chettle, whose collaborative authorship of the original manuscript of the play (Hand S or M) is accepted by the editors of the Oxford Shakespeare, should have reverted in 1603–4 to a paucity of feminine endings characteristic of 1590 or before (2 per cent), – and in marked contrast to the habits of the earlier original and the later additions by others (14–27 per cent). Timberlake noted that no scene of the original manuscript with 50 lines or more has, by strict count, fewer than 14.5 percent feminine endings.

Neither this fact nor the anomalous high proportion of feminine endings in *Sir Thomas More* has earned a place in the critical literature of the play to date.

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[16] 'Hand A is Henry Chettle's, . . .', Gabrieli and Melchiori, 21.

GOLDING AND THE MYTH UNDERLYING HERMIA'S DREAM

In *A Midsummer Night's Dream* when on the first night in the woods after they have run away from Athens, Lysander tries to 'lie with' Hermia, he is firmly but politely repulsed. But the girl must have been deeply disturbed by the incident for it gives rise to the dream from which she wakes in fear, calling out to the lover who has already deserted her:

> Help me, Lysander, help me! Do thy best
> To pluck this *crawling* serpent from *my breast*!
> Ay me, for pity. What a dream was here?
> Lysander, look how I do quake with fear.
> Methought a serpent ate my heart away,
> And you sat smiling at his cruel prey.
> (2.ii.151–6; *italics mine*)[1]

Hermia's dream has been discussed by critics and editors[2] but there has been no remark of the debt it contains to Arthur Golding's translation of a key moment from Ovid's myth of Juno and Ino.

In Book 4 of the *Metamorphoses* when Juno descends to the underworld to enlist the aid of the furies in punishing Ino, it is Tisiphone who answers her call and ascends to the world above to confront the unfortunate woman who is found in her palace with her husband Athamas. At the appearance of the fury 'splaying forth hir filthie armes beknit with Snakes about', the royal couple would have fled but 'there stoode the Fiend, and stopt their passage out' (4.605); and then Tisiphone,

> from amyd hir haire twoo snakes with venymed hand she drew
> Of which she one at Athamas and one at Ino threw.
> The snakes *did craule about their breasts, inspiring in their heart*
> *Most grievous motion of the minde: the bodie had no smart*
> *Of any wound: it was the minde that felt the cruell stings.*
> (4.611–15; *italics mine*)[3]

The power and drama of Golding's translation of this episode impressed Shakespeare: he used it in Othello's 'Arise black vengeance from thy hollow cell';[4] and here he takes from it the nightmarish image of snakes 'crawling'[5] over a

[1] Reference is to *A Midsummer Night's Dream*, ed. Peter Holland (Oxford University Press, 1995).

[2] See, for example, M. D. Faber, 'Hermia's Dream: Royal Road to *A Midsummer Night's Dream*', *Literature and Psychology*, xxii (1972), 179–90; N. N. Holland, 'Hermia's Dream', in M. M. Schwartz C. Kahn (eds), *Representing Shakespeare*, (Baltimore: Johns Hopkins University Press, 1980), 1–20; and Peter Holland, 13 ff.

[3] Reference is to *The xv Bookes of P.Ovidius Naso, entytuled Metamorphosis* (1567), ed. W. H. D. Rouse (London, 1904; repr.Centaur Press, 1961). The Latin text reads:

> Inde duos mediis abrupit crinibus angues
> Pestiferaque manu raptos immisit at illi
> Inoosque sinus, Athamanteosque pererrant
> Inspirantque graves animos, nec vulnera membris
> Ulla ferunt. mens est quae diros sentiat ictus.
> (iv.495–9)

(Reference is to a standard sixteenth-century text of the *Metamorphoses* containing the notes of Regius, Micyllus, and Petrus Lavinius, *Metamorphoseon Publii Ovidii Nasonis* (Venice, 1545))

[4] For Othello's use, see my 'Shakespeare and Golding', *N&Q*, ccxxxvi (1991), 492–9.

[5] Golding's translation of Ovid's verb describing the snakes' movement, *pererrant* (497), as 'did craule' is distinctive but slightly inaccurate. According to the standard Latin-English dictionary of the day, Thomas Cooper's *Thesaurus*, the verb meant 'to wander over and over'; George Sandys more accurately conveys the snakes' movement with '[they] up and down about their bosoms roule'. (Reference is to

person's 'breast' doing no actual physical harm but leaving them in intense mental anguish.

Primarily, of course, Hermia's dream expresses a virginal young girl's natural fear and dread of a man entering her body, feelings exacerbated by Lysander's having tried to do so against her will and before marriage.[6] But by recalling the myth Shakespeare is also able to implicitly emphasize and deepen the dream's significance as a rite of passage. The reason Juno takes action against Ino is that she is furious that here is a mortal woman who had been so blessed by fortune that she 'has known nothing of grief' (*expers . . . doloris erat* iv.418–19). The snake that crawls about Ino's breast thus signals her entry to a world of woe; and by implication, the 'crawling' serpent on Hermia, while it clearly has phallic connotations, in addition signals the girl's own entry into the realm of grief and suffering. To this point Hermia has been a child knowing only comfort and happiness in the security of her father's house, but the serpent crawling over her breast symbolizes both a threat to her virginal innocence and also her imminent transition to the flawed, imperfect world of experience. The implication is that as a woman, the girl will be confronted not only by sexuality but also by suffering, pain, grief, and all the other ills and trials flesh and humanity are heir to.

Finally, the sense of a loss of innocence and of an entry into a harsher world gives Hermia's dream one further dimension. The medieval tradition of seeing Biblical truths in the myths of the *Metamorphoses* was still in evidence in the Elizabethan Age. The standard sixteenth-century text of the poem, for example, besides containing the heavily philological notes of Regius and Micyllus, also contained in Book One the notes of Petrus Lavinius emphasizing the resemblance of Ovid's story of the Creation and the Flood to events in Genesis.[7] And Golding who was a devout Calvinist was especially attracted by the tradition, maintaining in his *Preface* that Ovid took the 'first foundation of his woorke from Moyses wryghtings' (343) and the whole work was inspired by 'holy writ' to give 'godly folkes releef' (325). In the sophisticated work of great Elizabethan writers, while the Biblical Ovidian tradition is rarely on the surface, it can be used to give impressive underlying strength. And in Hermia's dream, we have a young girl on the edge of womanhood, who had earlier referred to the innocence of her childhood as a 'paradise' (1.i.205), and whose entry into a world of woe is signalled by the appearance of a 'serpent'.[8] At the deepest level, therefore, one suggests that Hermia's dream also has about it shades of Eve and the Fall.

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Thesaurus Linguae Romanae & Britannicae (London, 1565) and *Ovid's Metamorphoses Englished* (Oxford, 1632), ed. S.Orgel (London and New York: Garland, 1976)).

[6] The consequences of pre-marital intercourse, could be dire; they included public disgrace of the couple and declarations of illegitimacy and disinheritance for any children the woman had in wedlock. (For a useful discussion, see *Half Humankind: Contexts and Texts of the Controversy about Women in England* by Katherine Usher Henderson and Barbara F. McManus (Urbana and Chicago: University of Illinois Press, 1985), 55–7).

[7] See, for example, the edition cited in n. 5.

[8] It is significant that what had been a 'snake' in Golding becomes a 'serpent' in Shakespeare, a word which as the opening chapters of *The Geneva Bible* confirm had established Biblical conotations for the Elizabethans. (Reference is to *The Geneva Bible: A Facsimile of the 1560 edition* (Madison, Milwaukee, and London: University of Wisconsin Press, 1969)).

HAVE WITH YOU TO ATHENS' WOOD

BECAUSE it is well-known that Shakespeare incorporated elements from Nashe's *Have with You to Saffron-Walden* (1596) in the texture of *Romeo and Juliet*, we are not surprised to find other elements from the same pamphlet in *A Midsummer Night's Dream*, a play composed probably just after the romantic tragedy and certainly at roughly the same time. What is a bit surprising is the large number of such elements, rivalling the contributions to the comedy made by that earlier work of Nashe's to *A Midsummer Night's Dream*, *The Terrors of the Night* (1594).[1]

Most but not all of the *Saffron-Walden* material is involved with Bottom and his adventures. Certainly, many of the proper

[1] For Shakespeare's use of Nashe in *Romeo and Juliet*, see 'Nashe and *Romeo and Juliet*', *N&Q*, cccxxv (1980), 161–2, and 'Nashe and the Texture of *Romeo and Juliet*', *AJES*, (1980), 162–74; for Shakespeare's use of *Terrors* in *A Midsummer Night's Dream*, see 'Nashe and Shakespeare: Some further borrowings', *N&Q*, ccxxxvii (1992), esp. 309–12.