SPENSER'S USE OF CLASSICAL MYTHOLOGY

IN THE FAIRIE QUEENE

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SPENSER'S USE OF CLASSICAL MYTHOLOGY
IN THE FAIRIE QUEENE

THESIS

Presented to the Graduate Council of the North
Texas State Teachers College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

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Dallas, Texas
August, 1941

90635
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CHAPTER I

SPENSER AND RENAISSANCE MYTHOLOGY

Mythology in Elizabethan Literature

Mythology is a part of the classical tradition in English poetry.¹ The myths are beautiful tales, in themselves. In addition, they have served poets as "a kind of poetic shorthand of indefinite imaginative and emotional value."² Myths speak a language of their own, which is universally understood.

In English poetry there are found many unclassical variations of theme and treatment. The judgment of critics becomes less severe with the recognition that ancient mythology was not a "rigidly fixed body of authentic material" which only in the Middle Ages began to be changed somewhat.³ The Greek dramatists themselves transformed mythology to suit their own purposes.

In the sixteenth century, sources of classic mythology were much more numerous than in the Middle Ages. A greater number of ancient authors were known, and they were better known. Of these, Ovid was the most important. "A

²Ibid., p. 4.
³Ibid., p. 5.
history of mythology and the Renaissance tradition must be largely an account of the *Metamorphoses* of Ovid.⁴

Mythology reached both readers and writers by indirect, as well as direct, means. Since a real knowledge of Greek was rare among Elizabethans, English culture which was derived from the ancients came through Latin rather than Greek. Miscellaneous translations and collections grew in number and helped to make mythological allusions familiar to the reading and theater-going public. Natalie Comes was one of the most popular compilers. Boccaccio was another. They summarized mythological tales in easy Latin, assembled abundant references, quoted and translated Greek authors, and in general provided the means by which many men appeared more learned than they were.⁵

During the Elizabethan period, mythology appeared in prose fiction as well as in poetry. It was quite adaptable to allegory. Every myth had a meaning, perhaps several. The allegorizing of Virgil and Ovid flourished on the continent in the sixteenth century. The Elizabethan interpretation of mythology was chiefly ethical, and Ovid was generally regarded as a moral teacher.⁶

Gradually a new conception of mythology arose. It was more aesthetic and pagan in nature.⁷ The new mythology was

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⁴Ibid., p. 6.  
⁵Ibid., p. 31.  
⁶Ibid., p. 72.  
⁷Ibid.
closely associated with the growing pastoral conventions. The "inexhaustible" Ovid, favorite of the Renaissance, was still the chief source of themes. His influence was not only that of the Metamorphoses, but of the Amores and the Heroides also. In addition, there was his great indirect influence, which found its way through such intermediaries as Greek romances, Italian discussions of love, courtly fiction, painting, and tapestry. Investigation indicates that pageants and plays had a highly romantic influence upon Elizabethan conceptions of mythological figures.

Elizabethan authors could do little writing without being consciously or unconsciously affected by a mixture of classical, romantic, pastoral, and folk motives. Considering this, Spenser's frequent irregular treatment of mythology is more easily explained. It might even be said that alien elements are expected in English mythological poems.

**Spenser's Classical Education**

Spenser was an extremely learned poet and an avid reader. If some poets were better scholars than he, at least none was more widely read.⁹

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⁸Ibid., p. 81.

It is doubtful if Milton and Gray, who are usually reckoned the most learned of English poets, excelled Spenser in the range of their reading, or in the extent to which their poetry assimilated the fruits of their study. 10

The foundation of Spenser's "wide, if inexact, scholarship" was laid at the Merchant Taylors' School, 11 of which Richard Mulcaster was the first headmaster. Mulcaster was a keen scholar and a remarkable teacher, a master of wide and thorough learning. He grounded his pupils in Hebrew, Greek, and Latin.

In 1573 Spenser received his A. B. degree at Cambridge, in 1576 his M. A. He seems to have had a passion for classical learning, a great love for the ancient poets and philosophers. At college he read widely in Italian and French literature, the Latin and Greek classics, and the older English authors. Signs of Spenser's reading in the classics and in modern French and Italian literature abound in his writing. His poetry indicates an easy and intimate familiarity with ancient and modern writers. 12

Although one writer makes the statement that Spenser

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himself was probably no great classical scholar, there are many others who have a different opinion. Stoll writes that Spenser knew the classics as no English poet had known them before him. Spenser knew Greek, whereas many of his contemporary Elizabethans knew the classics only in Latin. Lodowick Bryskett, in about 1583, described Spenser as "perfect in the Greek tongue... He encouraged me long sithens to follow the reading of the Greek tongue and offered me his help to make me understand it." In his own time, Spenser was accounted a proficient Greek scholar, and in Greek poetry, except the tragedies, he was well read. "He was one of an esoteric group devoted to first hand studies of the ancients."

The poetry of Rome, also, attracted him both by its wealth of material, which he could shape to his own purposes, and by its style. He was conversant with the chief Latin poets, knew and understood the Homeric epics, and had long been nourished with the spirit and substance of Homer and Virgil.

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16 W. H. Schofield, Chivalry in English Literature, p. 138.
Spenser as a Representative of the Renaissance

The fifteenth century and the first half of the sixteenth formed a transition period between medieval and modern civilization. It was marked by the Revival of Learning, which is also known as the New Learning, or Humanism. The Revival of Learning brought with it a new interest in the study and application of ancient Greek and Latin.¹⁷

No writer combines the old and the new more perfectly than Spenser.¹⁸ His poetry represents the meeting between the traditions of the Middle Ages and those of the Renaissance, between old tradition and new experience.

In the Elizabethan Age there was a prevailing passion for access to the literary treasures of other nations, particularly the Greek and Latin classics.¹⁹ The study of the classics was the basis of all education; it was the gate to learning. Latin was taught in the schools. Virgil was often included in the curriculum, and he occupied an important place in the classical reading of the time. Humanism demanded the propagation and popularization of classical

¹⁷A. S. Mackenzie, History of English Literature, pp. 87-88.

¹⁸Elizabeth Collette, Highroad to English Literature, p. 132.

¹⁹J. W. Cunliffe, Pictured Story of English Literature, p. 31.
literature. There were many translations, with emphasis on episodes from Ovid.

Spenser is the representative apostle of the English Renaissance. From boyhood he had been imbued with the spirit of the new learning. He was in sympathy with humanism, with the classics, and with the literature of contemporary Italy and France. The humanists taught Spenser to study and to imitate Latin poems. The new learning made mythology—a very valuable and attractive body of poetic material—more available to the new poets. In his fondness for using classical mythology, for piling up mythological allusions, Spenser is truly characteristic of his age. The Faerie Queene shows clearly the new love of chivalry and of classical learning.

Not only was Spenser a mediator between the old and the new and a representative of the new learning; he was deeply interested in the political and ecclesiastical questions of his day. A great intellectual and moral ferment was going on. Spenser's poetry is the mirror of the times at their best. The Faerie Queene is outstanding as a typical blending of the great literary forces of the age.

22. H. E. Scudder, Social Trends in English Letters, p. 83.
Along with their new fondness for the classics, the Elizabethans were intensely interested in their own language and in their own poetry. Enthusiasm for England and for England's queen was the most striking thing in the age. Spenser learned from Bulcater to "worship the English" and to believe it as capable of great poetry as any language. To prove his point, England's poet had to solve the problem of producing good English poetry, poetry which might vie with Greek, Latin, Italian, and French poetry, which could meet Virgil, Ariosto, and other authors on their own ground.

Great Elizabethan poetry was made possible by imitation of great poets. The Elizabethan did not distinguish between translation and adaptation. To men of humanist training, learning carried with it the theory of imitation. Spenser learned this theory of the new poetry; to cultivate the mother tongue by the importation of the best learning and the imitation of the best models, wherever these were to be found. Under its influence, Spenser "invaded authors like a monarch." Studying some ancients and the best moderns, he created a style essentially original.

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24 Smith, *op. cit.*
English poetry was to be great, it had to be not merely English but European, and Spenser more than anyone else made it so."28

28 Ibid.
CHAPTER II

SPENSER'S TREATMENT OF MYTHOLOGY

The Literary Form of Spenser's Mythology

Spenser's use of classic mythology upholds the traditional conception of him as "the poet's poet." He employed mythology in a greater variety of ways than any other English poet, and the mere amount of mythological lore that he used is great. To Spenser, classic myth was rich in meaning and association. It was plastic and adaptable to his purposes.

Three general divisions of the ways in which Spenser uses mythology may be made: first, mythology used as ornament, or as part of the "surface beauty" of poetry; second, as part of the narrative; third, as a means of expressing allegory.

The critical theories and traditions under which Spenser worked demanded ornamentation. He drew the main part of it from classic mythology. Beauty, to him, was of supreme


3Lotspeich, op. cit., p. 6.
importance. He had a "subtle aesthetic sense which made him assimilate anything which enhanced the pictorial beauty of his work." The description in which he excels makes the reader think of works of art.

Ornamentation is manifested in Spenser's poetry in a number of ways. Very often he turns mythology into pictures or tapestries. His works are "an endless gallery of mythological paintings." The Faerie Queene is a series of gorgeous decorations. The walls in the mansion of the evil magician Busirane are adorned with rich tapestries representing the strange loves of the mythological gods, especially those of Jupiter. On the walls of the Castle Joyous the loves of Venus and Adonis are pictured. Stanza after stanza in The Faerie Queene could be expressed in every detail by painter or sculptor.

Closely associated with Spenser's use of pictorial effects in his fondness for pageants and masques. The masque was the richest and most complex spectacle of the time and belongs in the ancestry of the opera. The Masque of Cupid is an outstanding example.

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5Sush, op. cit., p. 86.

6Emile H. Legouis, Spenser, p. 103.

As a learned poet, Spenser must dignify his poem with graceful allusions to classic mythology. These allusions may sometimes be brief and incidental, but they are always decorative.

Similes based on classic mythology contribute to the beauty of Spenser's poetry also. Some of them are merely conventional, in accord with poetic precedent and the critical doctrine of the time. Others had a deeper reason for being; they pointed out the kinship between his own heroes and those of classical antiquity. Similes link Fairyland with the world of ancient mythology.

Spenser is classical even in his expressions. He makes frequent use of Homer's "rosy-fingered Morn" and "sweet-breathing Zephyrus." Invocations to mythological characters are found in The Faerie Queene. Spenser likes to mark the passing of time by reference to such persons as Aurora, Phoebus, and Cynthia, representing the dawn, the sun, and the moon.

In the actual plot of his story, Spenser uses characters, places, and episodes from mythology. These may occasionally be used exactly as he found them in the classics. Usually they are changed to fit his own needs.

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8Lottspeich, op. cit., p. 9.

Spenser may use the personality of a mythological character under a new name. For example, Britomart is really the classical Diana, and the Ferryman in Book II corresponds to the classical Charon. Then he may use a mythological person in an entirely original situation. In this respect, the visit of Duesa to Asclepius may be cited, as well as the story of Archimago's securing bad dreams from Morpheus. Again, Spenser may take an entire episode or story from mythology and give it new characters and a new setting. The voyage of Guyon, of course, recalls Ulysses and the Odyssey.

Mythology was useful to Spenser for allegory. The general design of his allegory was easily expanded so as to include classic mythology, which served especially to embody those moral doctrines which he considered of first importance. Moral allegory is most prominent in the Book of Temperance. In the Garden of Adonis and in the Mutability cantos, mythology is used in a way that is more symbolic than allegorical.

Spenser's Variations from Classical Mythology

The mythology in Spenser's poetry contains many variations from its classical sources. There are several types

11 Bush, op. cit., p. 115.
of these variations: adaptations of whole stories or ideas from classic mythology; a combination of several myths, or of myths and material from history, romance, or religion; inaccuracies of detail; and Spenser's original mythology.

Spenser was always borrowing and always imagining. "Like the bee in Swift's apologue, Spenser gathered his matter wherever he found it; his honey is compounded of many simples."12 He was a "gentle dreamer" who "distilled his magic from a myriad springs."13 His poetry "gathers many-colored threads from ancient, medieval, and modern worlds into one shimmering web."14 What he writes might seem a mere combination of traditional materials, if it were not for his powerful imagination, which holds "all these diverse elements in solution."15 To everything that he appropriates he gives his own interpretation, his own touch, and moulds it to suit his needs.

Spenser unhesitatingly takes from mythology whatever pleases his fancy. Not only this, but he also does as he pleases with what he takes. In his adaptations Spenser may choose a story from the classical poets, change the names

12H. M. Belden, "Two Spenser Notes," Modern Language Notes, XLIV (December, 1929), 329.
13Herbert E. Cory, Spenser, the School of the Fletchers, and Milton, p. 311.
15Henry A. Beers, From Chaucer to Tennyson, p. 53.
of the characters, add a new setting, and thus make it his
own. Lillian Winstanley speaks of Spenser's "romantic"
mythology. 16 He never ties himself down to exactness in
minute detail, but treats the ancient stories with the
utmost freedom. 17 He ignores Malherbe's rule, that if you
borrow from the classics you must adhere rigidly to the
traditional story or characteristics; that a dead mythology
admits of no development; that to add new stories or new
features only emphasizes the decorative, fantastic nature
of your material. 18 With characteristic independence,
Spenser modifies the story, condensing it or adding details
at will.

To combine myths and to gather for his own purposes
many things from many places is Spenser's delight. He
blends, or fuses, elements which are strangely incongruous.
His ideal of poetry knows no distinction of time or place. 19

In the enchanted region of Spenser's Fairyland, there
is wonderful variety. At least three worlds are harmonized—
those of Christianity, classical mythology, and medieval

16 Edmund Spenser, The Faerie Queene, Book I, edited by
Lillian Winstanley, p. iv.

17 H. J. C. Grierson, The Background of English Litera-
ture, p. 17.

18 Ibid.

19 H. G. Lobspeich, Classical Mythology in the Poetry of
Edmund Spenser, p. 7.
romance. There is a mingling of literary and actual, of past and present. Quite unusual is the meeting of classicism and medievalism when a magician visits the house of Morpheus and a sorcerer goes to the realm of Pluto. Even more unusual is the combination of Christianity and classical mythology when Pilate and Tantalus suffer together in the river Cocytus. Gods and goddesses, knights and ladies, giants and dwarfs, fauns and nymphs, wizards and demons are gathered into one poem.

Spenser invents his borrowings with his own individuality.20 There are instances where he takes things which were originally separate, skillfully fits them together, and produces a total effect which is extremely original. Classical material is completely and organically woven into the fabric of romance.21 This instinctive fusing of alien elements is done with unconscious ease and lies at the very center of Spenser's work.

It is true that there were many errors, or inaccuracies of detail, in Spenser's use of classical mythology. Jortin exclaims: "How many mistakes are here!"22 One editor, J. C. Smith, speaks of the many mistakes made by Spenser


21 Lottespeich, op. cit., p. 6.

in *The Faerie Queene* and classifies them. He lists, among other things, mistakes of fact, mistakes of literary allusion, and confusions of personages.\(^{23}\) Spenser gives Aurora purple hair, designates the Muses as daughters of Apollo, speaks of Clio as Apollo's wife and of Cupid as the brother of the Graces.

Many explanations have been given for these departures from classical authority. Percival speaks of Spenser's "lax" use of mythology.\(^{24}\) Church states that Spenser was a man of wide reading but had no books to verify or correct as he wrote.\(^{25}\) Smith, likewise, believes that Spenser's errors were "hardly to be avoided by a poet writing far from libraries."\(^{26}\) By another critic, many errors of Spenser are traced to Boccaccio.\(^{27}\) Bush says that some of the mistakes may be ascribed to slips of memory or to ignorance, but he thinks that poetical license may be the cause of many deliberate "errors."\(^{28}\)


\(^{27}\) Rosemond Tuve, "Spenser's Reading," *Studies in Philology*, XXXIII (April, 1926), 150.

\(^{28}\) Bush, *op. cit.*, p. 90.
Spenser evidently feels no remorse over the mixing of Christianity and paganism, or over his other inconsistencies. He is guided not by a desire for accuracy, but by a high sense of beauty.

The author of *The Faerie Queene* does not depend entirely upon others for his mythology; he often invents his own. He proves his liking for the *Metamorphoses* by introducing original myths which he patterns after Ovid. Some of his finest inventions are the Garden of Adonis, the Temple of Venus, and the trial of Nastability. He invented an ingenious story, worthy of Greek mythology, to account for the birth of Belphoebe and her twin sister Amoret. The former is brought up by Diana; the latter is taken by Venus to the Garden of Adonis. Spenser's invented myths usually have an allegorical purpose.

John L. Draper advances an interesting theory on Spenser's coining of proper names. The belief is that he invents for his characters names which he derives from Latin or Greek and which have a meaning appropriate to the personality or actions of the character. Classical etymology

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was of great interest to the Elizabethans, who sometimes
turned Greek words into English proper names to convey an
allegorical meaning.

Summary

One who reads The Faerie Queene is impressed by the
amount of mythology within its pages and by the number of
ways in which Spenser used it. It will be noticed that
most of his mythology is for the purpose of ornamentation.
That is natural in the work of a poet noted for his pic-
turesque descriptions and for his love of beauty. Quite
astonishing, too, is the number of Spenser's variations
from classical mythology. These are fewer in the field of
ornament. For the purpose of decoration Spenser more often
used mythology as he found it, perhaps because the myths
are beautiful in their original forms. In plot and in alle-
gory it was more necessary for him to change the stories
slightly or to combine mythology with other literary mate-
rrial. In these uses mythology must advance his narrative or
serve a didactic purpose. The ease and skill with which
Spenser weaves mythology into the general plan of The Faerie
Queene are remarkable. The fact that he invented some myths
of his own shows his fondness for mythology and his feeling
that it was valuable and essential to poetry.
CHAPTER III

SOURCES OF SPENSER'S MYTHOLOGY

It is hard to reach final conclusions in the matter of Spenser's sources. For The Faerie Queene, especially, they are many and complex. It very clearly imitates no single model, but draws material from all possible sources—from Greek and Latin classics, from the Italian poets, from old romances of chivalry, from what there was of modern English literature and of modern French literature, from contemporary history.¹

Spenser's greatest debt is to the classics and to the Italian poets, for it was from them that he got his conceptions of plot and character.² No one can state positively that Spenser went to any one writer for an idea or an allusion until all possibilities have been examined. In fact, Spenser's invention "plays so freely upon his material that particular sources are often impossible to identify."³

In his Letter to Raleigh, Spenser frankly announced that he was following the example of Homer, Virgil, Ariosto, and Tasso, who, he thought, had written poetry to teach the

¹Mary Macleod, Stories from the Faerie Queene, p. xix.
world moral virtue and political wisdom. It is true that many of his episodes and much of his diction came from the epic poems about the deeds of Achilles, Ulysses, and Aeneas, or of Orlando and Rinaldo.\footnote{Sidney Lee, Great Englishmen of the Sixteenth Century, p. 179.}

Whether or not Spenser got his classical material from direct sources is a point for debate. It is probable that he took his mythology from translations, compendiums, and other intermediaries, as well as from classical authors themselves. Churton Collins selected Spenser as one of the first English poets whose work shows he had studied Greek literature at first hand.\footnote{H. J. C. Grierson, The Background of English Literature, p. 17.} Sawtelle, also, claims for Spenser a first-hand and extensive knowledge of Greek literature:

Although in certain minor details he may have been indebted to intermediate authorities, like Natalis Comes . . . or to other poets of the Middle Ages, yet there is every evidence, from the paraphrasing of the Greek and Latin and from the vital, original spirit breathing through the mythological passages, that he drew his inspiration directly from the fountain-heads.\footnote{H. G. Lotspeich, Classical Mythology in the Poetry of Edmund Spenser, p. v (quoted from Alice E. Sawtelle, The Sources of Spenser's Classical Mythology, pp. 8-9).}

It is said, furthermore, that the student of Greek literature need not study any other literature. Greek masterpieces have an ample background of mythology and legend,
which forms an important link between the poet and his readers. 7

More recent writers, however, stress the probability that Spenser's sources are Latin more often than Greek. That he knew some Greek is obvious; that he was in the habit of reading Greek literature is very unlikely. 8 Greek mythology and legend and Greek science and philosophy were inherited by the Romans. To the Latin poets, especially Virgil and Ovid, Spenser goes frequently. Whenever ancient Latin or modern sources account for Spenser's material, it seems best to leave Greek in the background. 9

There are indications that Spenser had at hand some of the popular compilations of the day, notably the Mythologias of Natalis Comes and the Genealogia Deorum of Boccaccio. These two major sources supplied Spenser with the material of myth, the narrative detail. Boccaccio and Comes are many times responsible for the peculiarities which make Spenser's version of a myth different from classical versions. They shaped his conception of the meanings of ancient mythology and the possibilities of its use in allegory. They were "the media through which he found his way back to the

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7 Grierson, op. cit., p. 12.


9 Ibid.
fountain-heads." The Elizabethans . . . were very often content to gather their mythological nosegays from the nearest conservatory." The mythographers were convenient for reference, like a classical dictionary.

Among classical poets Ovid has first place in his influence upon Spenser. He permeates Spenser's writing. Ovid was a favorite with the Elizabethans because of his delightful narrative gift and his love of beauty. Whenever Spenser is using mythology exclusively for its pictorial value, Ovid is usually his source. In the *Metamorphoses* Ovid left for later ages the fascinating mythology of Greece and Rome. A study of Spenser's classical sources proves that he had a thorough and intimate acquaintance with Ovid's famous stories. Spenser gathers from Ovid passages, ideas, and decorative elements. While he often multiplies and expands material which he borrows from Ovid, he alters it less than that which he gets from Virgil. The source for the mythological pictures in the house of Busirane is Ovid.

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13Lotspeich, *op. cit.*, p. 11.


15Ibid., p. 111.
Some expressions of Ovid are borrowed word for word. Many of his myths are briefly retold by Spenser, or woven into the rich embroidery of The Faerie Queene. The delightful stories of Arethusa, Medea, Adonis, Narcissus, Daphne, Hyacinthus, Phaethon, Hippolytus, Cupid, Hercules are all cameos cut from the Metamorphoses and inserted into the stately fabric of The Faerie Queene.16

In the Mutability Cantos Spenser uses the second book and the fifteenth book of Metamorphoses for his pageantry, for the main outline of the story, and for the arguments presented by Mutability in her defense.17

18 Early in life Spenser aspired to be the English "Virgil,"18 and their names have been associated as pupil and master. The greatest poet of the Renaissance longed to supply his country with an epic truly hers and to confer on his native land a glory similar to that which Virgil had bestowed upon his.19 The Faerie Queene is even begun with an expression which is an imitation of the opening lines of the Aeneid. Many passages in Spenser's great work are derived from Virgil's famous epic. The character of Arthur

16 G. S. Gordon, English Literature and the Classics, p. 154.


is based upon the renaissance idea that Aeneas was the ideal man. The death of Amavia recalls that of Dido. Spenser would naturally turn to Virgil for model scenes of the lower world. He adopts from Virgil the idea of placing grim allegorical figures at the gates of Hell. The two poets have a few general resemblances. Spenser borrows externals—incidents, details, phrases—from Virgil. They differ in workmanship. "Virgil has the grandeur of generality and Spenser is minute and circumstantial." In spirit they differ; yet Spenser's high seriousness may be due to Virgil's influence.

It has been said of Spenser that no modern is more like Homer. On the other hand, Bush believes that Spenser borrows very little from Homer directly, and that he is constantly un-Homeric in the handling of what he does borrow. He concludes that Spenser's Homer "has at any rate not been opened very lately. That Spenser sometimes uses material which is in Homer is obvious, but that he got it from Homer is another question." Spenser's action centers around

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20 C. E. Sills, "Virgil in the Age of Elizabeth," Classical Journal, VI (December, 1910), 128.

21 Bush, op. cit., p. 106.


23 Bush, op. cit., p. 100.
Arthur as Homer's around Achilles. Arthur and Achilles are both held back until they can accomplish what others failed to do. Guided by the epics of Homer and Virgil, Spenser plunges at once into the middle of his story and begins with the adventures of his first knight. For the voyage of Guyon to the Bower of Bliss Spenser uses details from the Odyssey. The Gulf of Greediness, for example, corresponds to Homer's Charybdis. The Rock of Vile Reproach reminds the reader of Homer's Wandering Rocks and of Scylla. The mermaids are similar to Homer's sirens. Men are turned into beasts by Acrasia. Britomart's failure to recognize Artagel is like Penelope's failure to recognize Ulysses when she sees him, scarred and old. Spenser uses the Homeric figure of gnats rising at dusk. His lack of interest in the Trojan War is rather odd, since in his age it was the most popular of classic themes.

However important the classical sources, The Faerie Queene owes much to medieval romance.

Spenser without the classics would be different, but his main outlines would be little changed; Spenser without medieval and modern literature would be inconceivable.

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More and more is said nowadays about Spenser's debt to medieval and Renaissance literature, while less is said of his direct debt to the classics. Such statements are not reflections upon the genuineness of the poet's wide culture, but they do involve a change of emphasis.  

There is a striking relationship between The Faerie Queene and two great Italian epics, Ariosto's Orlando Furioso and Tasso's Gerusalemme Liberata. The latter has been named with the Odyssey as a source for the journey to the Bower of Bliss. Blanchard in his discussion of imitations from Tasso in The Faerie Queene lists twenty-one parallels. Spenser seems to owe even more to Ariosto. He transforms many of Ariosto's characters into his own, borrows whole episodes, and imitates Ariosto in his constant change of person, scene, and action.

It has been well established that Spenser was familiar with Hesiod. From the Greek poet's Theogony Spenser derives the names of the Nereids, daughters of Nereus and

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28 Ibid., p. 89.


31 M. Y. Hughes, "Spenser's Debt to the Greek Romances," Modern Philology, XXIII (August, 1925), 72-73.
Doris. Lucretius has been mentioned as a source for the Garden of Adonis. Spenser himself called Chaucer his honored master. Other writers who have been named as sources for Spenser are: Theocritus, Cicero, Petrarch, Seneca, Du Bellay, Ronsard, Malory, Apollonius Rhodius, Aristotle, Plato, Sackville, and Geoffrey of Monmouth. There are two general features which Spenser may owe to the Greek romances: his extra pictorial qualities and his stress on moral purpose. 32

A combination of literary and visual sources may help to explain Spenser's extraordinary descriptive technique. 33 In the sixteenth century, literature was not the only realm in which material from Ovid was found. Works of art dealt in religious and mythological subjects, which doubtless spurred his imagination. When he wrote The Faerie Queene, Spenser may have had before him actual tapestries like those which he describes.

It is best not to try to form final conclusions regarding the sources of Spenser's mythology. If his own statement in the introduction to The Faerie Queene is accepted, the matter is rather simple. The question of

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32 Edwin Greenlaw, "Two Notes on Spenser's Classical Sources," Modern Language Notes, XLI (May, 1926), 324.

whether his classical sources were direct or indirect makes the problem more complex. It is certain that he had opportunities to study the classics in their original form, and he probably did. Ovid, Homer, and Virgil could hardly have been omitted from his education. Translations, compilations, and other indirect sources, however, were useful and convenient. Since beauty, not accuracy, was his guide, the important thing was not where he got his mythology, but how he used it.
CHAPTER IV

MYTHOLOGY IN THE FAERIE QUEENE

In this study of the mythology in The Faerie Queene the main purpose has been to discover its extent and the manner of its use. The aim was not to find sources for each reference, but to note which mythological characters, places, and stories were used and to see how they are connected with the narrative of The Faerie Queene. Mythological characters are briefly identified and the facts necessary to an understanding of their place in The Faerie Queene are given. In most cases the difference between Spenser's mythology and classical mythology is pointed out. The study was based upon a list or index of mythological names made during a careful reading of The Faerie Queene. Information about these was gained from previous studies of Ovid's *Metamorphoses*, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, and a number of Greek plays. When it was found necessary, classical dictionaries and texts on classical mythology were referred to. Dictionaries and texts used were the following: Harper's *Dictionary of Classical Literature and Antiquities*, Smith's *Dictionary of Greek and Roman Antiquities*, Smith's *Smaller Classical Dictionary*, Seyffert's *Dictionary of Classical Antiquities*, Walter's *Classical Dictionary of Greek and
Roman Antiquities, Howe and Harrer's Handbook of Classical Mythology, Harvey's Oxford Companion to Classical Literature, Gayley's Classic Myth, Bulfinch's Age of Fable, Guerber's Myth of Greece and Rome, Sabin's Classical Myths That Live Today, Herzberg's Myths and Their Meaning, Fox's Greek and Roman Mythology. Alphabetical order was the most convenient arrangement.

Acheron.--The river Acheron was in Hades and had to be crossed by the dead. In The Faerie Queene Sansjoy is taken to Hades by Dussea, with the help of Night. On their way "they pass the bitter waves of Acheron" (1. 5. 33). 1

Achilles.--Achilles was the greatest Greek in the Trojan War and the hero of the Iliad. One of Spenser's heroes, Argegall, comes into the possession of Achilles's arms (3. 2. 25).

Acidale.--In The Faerie Queene Mount Acidale, or Acidalian mount, is named as a favored haunt of Venus and the Graces (4. 5. 5 and 6. 10. 9). The name as applied to a mountain does not appear in mythology. It was used as a surname of Venus from the fountain Acidalius, where she was fond of bathing.

Acontius.--In the Garden of Proserpina grew a tree

1In references to the text of The Faerie Queene a series of three Arabic figures is used for the sake of brevity. The first number refers to the book; the second, to the canto; the third, to the stanza.
which bore golden apples. Spenser says that the "goodly golden fruit with which Acontius got his lover trew" came from this tree (2. 7. 55). To win Cydippe, Acontius threw her an apple (not a gold one) upon which was written a vow to marry him. The goddess Diana heard her as she read the words.

Actaeon.---Actaea was a daughter of Nereus and Doris. Spenser includes her in his list of the Nereids (4. 11. 50).

Actaeon.---The story of Faunus and Molanna (7. 6. 42-52) is quite similar to that of Actaeon, although the latter's name is not mentioned in Spenser's version. Actaeon once saw Diana as she was bathing. To punish him, the goddess changed him into a stag and he was killed by his own dogs. The two stories differ in the fact that Faunus was covered with a deer skin and chased by nymphs. The episode of Diana and her nymphs surprised by Venus (3. 6. 19) is similar to Actaeon's story also.

Admetus.---Admetus was a king of Thessaly whom Apollo once served as a shepherd. Spenser differs from classical authors concerning the story. According to Spenser, Cupid made Apollo love Isse, the daughter of Admetus, who was a shepherd. It was for her sake that Apollo served as a "cowheard vile" (3. 11. 39). According to mythology, Jupiter banished Apollo to earth as punishment for his plan to wreak vengeance upon the Cyclopes. During his exile he acted as a shepherd for King Admetus of Thessaly.
Adonis.--Adonis, a handsome young man dearly loved by Venus, was killed by a boar. In answer to her plea, Adonis was allowed to come back to earth in the spring and spend six months with her. He became the personification of vegetation, which returned in the spring to show joy at his coming. Spenser gives Adonis a place of honor in the natural mythology of The Faerie Queene. In 2. 10. 71 the gardens of Adonis are mentioned. In 3. 1. 34-38 the story of Venus and Adonis is told on the walls of the Castle Joyous. The expression "turned to a flowre" refers to the legend that red roses were formed from the red drops falling from the side of Adonis. In the sixth canto of Book III occurs Spenser's famous story of the Garden of Adonis. It is described as an earthly paradise where Venus enjoys "her deare Adonis joyous company" (3. 6. 46). The passage contains an explanation of the cycle of life. Adonis is represented as "the father of all formes" (3. 6. 47).

Aeacidee.--In 6. 10. 22 is found the expression "Thetis wedding with Aeacidee." Mythology has no account of Thetis's wedding with a person of this name. Aeacides, however, was a patronymic of the descendants of Aeacus, of whom Peleus, whom she did marry, was one.

Aegeria.--King Numa of Rome is said to have received instructions from Aegeria, a nymph. Guitheline, who is
among Spenser's list of British rulers, was taught by his wife Mertia in a similar way (2. 10. 42).

**Aegia.**—It is probable that Minerva's "Gorgonian shield" (3. 9. 22) is the Aegis, since the latter was set with the Gorgon's head. Britomart, as she removes her armor, is compared with Minerva as she untied her shield.

**Aegina.**—Aegina was a nymph loved by Jupiter. The angry Juno sent a plague upon the island named for the maiden. She is mentioned in a list of Jove's amours (3. 11. 35).

**Aeneas.**—Aeneas was the hero of Virgil's *Aeneid*. After the fall of Troy, he led his people to Italy, where he founded the Roman race. His story is briefly retold by Paridell after supper in the castle of Malbecco (3. 9. 40-43). Several important parts of the story are omitted. Spenser makes the story of Aeneas a prelude to the founding of London.

**Aeolus.**—The god of the winds is referred to six times by Spenser. He is called the "boasted syre" of the giant Orgoglio (1. 7. 9). His "sharp blast" cannot harm the arbor in the Garden of Adonis (3. 6. 44). Pity for Florimell leads Aeolus to keep all his winds "from stirring up their stormy enmity" (3. 8. 21). He is addressed by Britomart beside the sea (3. 4. 10). In 3. 11. 42 Aeolus is spoken of as the father of Arne, a maid loved by Neptune.
Acolus, in his displeasure at Neptune, sends forth the winds to punish the sea (4. 9. 23).

Aesculapius.—The god of medicine, son of Apollo, was killed by Jupiter with a thunderbolt because of his great healing powers. In 1. 5. 36-44 Spenser pictures him as a prisoner in Hades, chained in a cave. As the particular cause of his punishment, Spenser mentions his healing of Hippolytus. Eight persuades him to heal Sansjoy, who was overthrown by the Redcross Knight.

Agave.—Agave was the mother of Pentheus, king of Thebes. Under the influence of Bacchus, she killed her own son, tearing him limb from limb. She is mentioned in The Faerie Queene as "that madding mother" who "her owne deare flesh did teare" (5. 3. 47). The name Agave also occurs in Spenser's list of Nereids (4. 11. 49).

Agenor.—Agenor is mentioned in Spenser's list of the founders of nations (4. 11. 15). He was the father of Cadmus, who founded Thebes.

Aglaiia.—Aglaiia was one of the three Graces. They are named by Spenser in 6. 10. 22. He calls her "faire Aglaiia."

Alba Longa.—Alba Longa was an ancient town near Rome. Spenser calls it Long Alba and tells that Iulus, the son of Aeneas, placed his throne there (3. 9. 43).

Albion.—Spenser uses Albion both as a name for Britain and as the name of a man. In mythology Albion, a giant and
the son of Poseidon, was slain by Hercules. In 2. 10. 11 Albion is spoken of as the father of a giant named Godmer and as having been overcome by Hercules. In 4. 11. 15 he is called "father of the bold and warlike people which the Britaine Islands hold." In the following stanza Spenser says that he was the son of Neptune and that he went to France to fight Hercules, who killed him.

Alcides.--Alcides was another name for Hercules, the famous hero known for his great strength and his twelve tasks. He is called by both names in The Faerie Queene and is mentioned fifteen times. The Blatant Beast and the monster which the giant gives Duesa are compared to the Hydra which "great Alcides" slew (6. 12. 32 and 1. 7. 17). In 2. 5. 31 his victory in Nemea is referred to. His labors as a whole are mentioned in 3. 7. 61 and in 1. 11. 27. In the latter stanza Spenser speaks of his sufferings when he put on the garment poisoned by the Centaur's blood. Fancy, in the masque of Cupid, is said to be like Hylas, the young man "so deare to great Alcides" (3. 12. 7). His fight with the Centaurs is briefly mentioned (4. 1. 22). The story of the Soldan who was destroyed by his own horses contains a brief account of Diomedes, who was fed to his own steeds by Alcides (5. 8. 31). Geryoneo is said to be the son of Geryon, a huge monster whom Alcides overcame (5. 10. 11). Calidore binds the Blatant Beast with a chain, just as "that
strong Tirynthian swaine” (Alcides) brought forth Cerberus, the dog of hell, “fast bound in yron chaine” (6. 12. 35). For other references to the same character see Hercules.

Alcmene.—Alcmene was the wife of Amphitryon and the mother of Hercules by Jupiter. She is named in the loves of Jove pictured on the walls in the house of Busirane (3. 11. 33).

Alebius.—Spenser names Alebius among the sea gods (4. 11. 14). The name is not found in mythology. Perhaps the poet has in mind Alebion, a son of Neptune, who was killed by Hercules.

Alimea.—“Fresh Alimea” is in Spenser’s list of Nereides (4. 11. 51).

Alpheus.—Alpheus was the god of the river Alpheus and the lover of Arethusa, a nymph whom Diana changed into a stream. The river Alpheus was dammed by Hercules to clean the Augean stables. His name is in the list of “watry gods” at the wedding of the Medway and the Thames (4. 11. 21).

Amalthea.—A goat, Amalthea, nursed the infant Jupiter when Rhea sent him away to escape being devoured by Cronus. She cared for him so well that she was placed in the sky as a constellation. In the procession of months at the trial of Mutability, December comes riding a goat, “the same wherewith Dan Jove in tender yeares, they say, was nourisht” (7. 7. 41).
Amazons.—The Amazons were a warlike race of women who helped the Trojans in their war against the Greeks. The queen of the Amazons is mentioned in 2. 3. 31 as coming to the aid of Troy and being killed by Pyrrhus. The Amazons are spoken of as "Thracian Nymphs" when Spenser compares the swiftness of Amoret's running with theirs (4. 7. 22). The river which gets its name from them is among those present at the wedding of the Medway and the Thames (4. 11. 21). From 5. 4. 21 to 5. 8. 41 is found the account of Argegall's experiences in the city of the Amazons. He is overcome by Radigund, their queen, who forces him to dress in woman's clothes and later falls in love with him. He is finally rescued from the Amazons by Britomart.

Ambrosia.—The food of the gods was known as ambrosia. Venus bathes the eyes of Adonis with "ambrosial kisses" (3. 1. 36). The golden locks of Diana are "with sweet ambrosia all besprinkled light" (3. 6. 18).

Amphitrite.—Amphitrite was the wife of Neptune and queen of the ocean. She was also a Nereid, one of the fifty daughters of Doris and Cereus. Spenser describes her as being "most divinely faire" (4. 11. 11). She comes with her husband Neptune to the wedding of the Medway and the Thames. Her name is found in the list of Nereids in 4. 11. 49.
ANCHISES.—Anchises was the husband of Venus and the father of Aeneas. Spenser says that Aeneas was "Anchyses sonne, begott of Venus fayre" (3. 9. 41).

ANTAEUS.—The story of Arthur’s fight with Maleger (2. 11. 20-46) seems to be based upon the struggle between Hercules and Antaeus. As long as he remained in contact with his mother Earth, Antaeus was invincible. Hercules lifted him into the air and crushed him. Arthur separates Maleger from the earth by throwing him into a lake.

ANTIOPE.—Antiope, a beautiful woman wooed by Jupiter, was the mother of two sons, who saved her when she was persecuted by Dirce. In the description of the tapestries in the house of Busirane, Spenser says of Jupiter: "In Satyros shape Antiope he snatcht" (3. 11. 35).

AON.—The name of Aon is among the founders of nations (4. 1. 15). He was the son of Poseidon, and an ancient Boeotian hero, from whom the Aones, an ancient race in Boeotia, were believed to have derived their name.

APOLLO.—One of the most important of the ancient divinities was Apollo, god of the sun and of music and poetry. He was the son of Jupiter and Latona and the twin brother of Diana. As Night pleads with Aesculapius to heal Sansjoy, she calls him "sonne of great Apollo" (1. 5. 43). The healing powers of Apollo are referred to in 3. 4. 41. In 4. 12. 25 is the interesting story of Apollo's diagnosis
of Marinell's condition. He is spoken of as "Latonaes sonne" in C. 2. 25. See Phoebus.

Arachne.--As the result of a weaving contest with Minerva Arachne was turned into a spider. A reference to her is Spenser's way of telling about the spider's web in Pluto's realm (2. 7. 28). Acrasia's veil is compared to the web of a spider (2. 12. 77).

Argo.--The ship on which Jason sailed in search of the Golden Fleece was called the Argo. Spenser calls it "the wondred Argo" (2. 12. 44).

Argonauts.--Jason and his companions who sailed in quest of the Golden Fleece were called the Argonauts. Several of their adventures are referred to in The Faerie Queene. Hypsipyle, who bore twin sons to Jason while the Argonauts were on the island of Lemnos, is named in 2. 10. 56. The most important story concerning the Argonauts, that of Jason and Medea, is pictured on the gate to the Bower of Bliss (2. 12. 44-45). The lost Eryxias is mentioned in 3. 12. 7 and 4. 10. 27. Strife among the Argonauts is spoken of twice (4. 1. 23 and 4. 2. 1).

Argus.--Argus, who had one hundred eyes, was placed by Juno to guard Io. Mercury killed him after putting him to sleep by telling stories. Juno scattered his many eyes over the tail of her favorite bird, the peacock. The tails of the peacocks which draw Lucifera's coach are "full of
Argus eyes" (1. 4. 17). Spenser believes that a woman's will and subtlety can "guylem Argus" (3. 9. 70).

Ariadne.--In return for Ariadne's part in helping him to escape from the Labyrinth, Theseus took her away with him. Spenser seems to confuse them with Pirithous and Hippodamia, when he speaks of the Centaurs and the Lapithae at their wedding (6. 10. 13). Her crown, which Spenser mentions in the same stanza and which is also said to have been turned into a constellation, is associated with her marriage to Bacchus after she was deserted by Theseus.

Arion.--The musician Arion was once robbed by some sailors and thrown overboard. He was carried to the shore by one of the dolphins that had been drawn to the ship by his music. In The Faerie Queene he plays on his harp at the wedding of the Medway and the Thames (4. 11. 23).

Arne.--Arne was the daughter of Aeolus. Poseidon in the form of a bull became her lover. She is named as one of the loves of Neptune, who "turned him selfe into a steare, and fedd on fodder, to beguile her sight" (3. 11. 42). In 4. 9. 23 the anger of Aeolus over the loss of his daughter is described.

Asopus.--Asopus is listed as one of the sea gods (4. 11. 14). He was the god of the river bearing the same name.

Assaracus.--One of the three wise and honorable men who
live in the house of Alma can well remember the wars of "old Assaracus" (2. 9. 56), grandfather of Anchises and great-grandfather of Aeneas.

Asterie.--According to Spenser, Jove appeared to Asterie in the form of an eagle (3. 11. 34). To escape from him she is said to have thrown herself into the sea, where she was changed into an island.

Astraea.--Astraea, the goddess of justice, lived on the earth during the Golden Age, but withdrew to heaven when wickedness increased among men. Under the name of Virgo she became a constellation. In 5. 1. 11 she plays an important part as the teacher of Artegall. From his childhood she trained him "in all the skill of deeming wrong and right" and gave him the sword Chrysaor. In the procession of months August leads Astraea, "the righteous virgin," by the hand (7. 7. 37).

Astraeus.--Astraeus "that did shame himselfe with incest of his kin unkend" is listed among the sea gods (4. 11. 13). He was the son of Poseidon. In ignorance of her identity he violated his own sister. Upon learning the truth he threw himself into the river which was named for him.

Atalanta.--Hippomenes won Atalanta as his bride by defeating her in a race through the use of golden apples. The story is mentioned in connection with the tree of golden apples in the Garden of Proserpina (2. 7. 53-54).
Ate.—Ate was the goddess of mischief and infatuation. According to Hesiod she was the daughter of Eris. She blinded men and gods to the consequences of their deeds and led them into rash actions. Spenser says it was Ate who threw the golden apple which brought about the Trojan War (2. 7. 55). In mythology Eris, goddess of discord, is said to have caused all the trouble. She threw into the midst of wedding guests a golden apple bearing the words "to the fairest." Paris's decision in favor of Venus led to the war. Beginning in 4. 1. 17 Ate is a real character in the story of The Faerie Queene. Quite appropriately she is the companion of Duesa. Her dwelling "hard by the gates of hell" is described at length (4. 1. 20-26). In 4. 1. 17-19 Spenser tells of her physical appearance. She is constantly stirring up strife, provoking men to fight, causing crime and conflict, and rejoicing in her work.

Atlas.—Atlas was a giant who held the heavens upon his shoulders. In one of the dedicatory sonnets Spenser compares Lord Burleigh with Atlas, whose mighty shoulders hold up the firmament. In 2. 7. 54 reference is made to the Hesperides, "great Atlas daughters," and in 3. 1. 57 to the Hyades, "the moist daughters of huge Atlas."

Atropos.—It was the business of Atropos, one of the three Fates, to cut off the thread of life. Spenser
describes her as cruel and fierce. The mother of Priamond, Diamond, and Triamond consults the Fates about her sons (4. 2. 47-53).

**Aurora.**—Each morning Aurora, the goddess of the dawn, flung open the gates of the east and announced the coming of Apollo. From the gods she secured everlasting life, but not eternal youth, for her husband Tithonus. When he grew old and feeble she changed him into a grasshopper. Spenser likes to announce the coming of day by referring to her. In three of the seven references he mentions her aged husband. The adjectives "rosy," "purple," and "faire" are used frequently in connection with her.

**Autonoe.**—In 4. 11. 50 "stout Autonoe" is named among the Nereids. In mythology she seems to have been the daughter of Cadmus and Harmonia and the mother of Actaeon.

**Avernus.**—The ancient Romans believed that the entrance to Hades was located at Lake Avernus. Duesa and Night go to the lower regions by way of "deepe Avernus hole" (1. 5. 31).

**Bacchus.**—Bacchus was the god of wine. Old Sylvanus wonders whether "Bacchus merry fruit" is the cause of the Satyrs' excitement (1. 6. 14). The enchantress Acrasia uses his name in a verse (2. 1. 55). In 3. 9. 30 Paridell dashes "Bacchus fruit" on the table. In the house of Busirane Bacchus is pictured as turning himself into a fruitful vine
(3. 11. 43). He is also represented as a champion of justice in the East (5. 1. 2). Adicia is compared with Agave "mongst the rout of Bacchus priests" (5. 8. 47).

**Bellona.**--The goddess of war was called Bellona. When Britomart removes her helmet and is revealed as a woman, the knights and ladies think that Bellona has appeared to them (4. 1. 14). In 7. 6. 3 and 7. 6. 32 Spenser classes her as a Titan.

**Belus.**--Spenser names Belus among the founders of nations (4. 11. 15). He was the son of Neptune and was believed to be the founder of Babylon.

**Biblis.**--Biblis, says Spenser, loved her "native flesh against all kynd" (3. 2. 41). She was the daughter of Mile-tus and fell in love with her brother Caunus, who fled from her in horror when she confessed her love. Biblis wandered through many lands seeking him, until she finally fell exhausted and was changed into a fountain.

**Bisaltis.**--In *The Faerie Queene* Bisaltis is one of the loves of Neptune, who could "make him glad" (3. 11. 41). In *Metamorphoses*, 6. 117 there is the brief statement that Neptune as a ram deceived Bisaltis. Spenser evidently adds details of his own.

**Boreas.**--Boreas was the god of the north wind. The tree which had formerly been the man Fracubic complains of being in an open plain "where Boreas doth blow full bitter
bleake" (1. 2. 33). Arsegall and Durbon cannot at first withstand the assault of their opponents, just as man and beast fly "when the wrathfull Boreas doth bluster" (5. 11. 58).

Britomart.--The name of Britomart and the association of her name with chastity is classical. Among the Cretans Britomartis was another name for Diana, goddess of chastity.

Brontes.--The giant Care is compared with Brontes (Thunder), one of the Cyclopes who provided Jove with thunderbolts (4. 5. 37). Spenser also lists Brontes among the sea gods in 4. 11. 13.

Brutus.--Brutus has a somewhat doubtful connection with classical mythology. Anchises in Hades called him by name among the unborn souls of other Roman heroes. Brutus, a descendant of old Assaracus, was driven to England by "fattall error" (2. 10. 9). He conquered the giants there, founded London, established his throne, and spread his empire (2. 10. 10). His descendants ruled England for seven hundred years (2. 10. 36).

Cadmus.--Cadmus planted the teeth of a dragon and built the city of Thebes with the help of five of the warriors who sprang up from them. In the description of the House of Temperance he is briefly referred to (2. 9. 45).

Caduceus.--Caduceus was the winged, serpent-twined staff of Mercury. It was given to him by Apollo and had
the power of reconciling all conflicting elements. Its powers are described in 2. 12. 41. The Palmer's staff is said to be made of the same wood as Caduceus and to have the same powers. Cambina's rod of peace is also said to be like Mercury's (4. 3. 43). In 7. 6. 18 Mercury lays his "snaky-wreathed mace" upon the shoulder of Nutability as she is striving with Cynthia.

Caicus.--"Caicus strong," one of the sea gods mentioned in 4. 11. 14, does not appear as a god in mythology. There is a river in Mysia by that name.

Calliope.--Calliope was the muse of epic poetry. Spenser requests that Clio lend Calliope her quill (7. 6. 37). Scholars do not agree as to which of the two Spenser had in mind for the muse of The Faerie Queene.

Camilla.--Camilla, a Volscian warrior-maiden, helped Turnus in his war against Aeneas. Spenser tells of her having killed "huge Orsilochus" (3. 4. 2).

Cassiopeia.--Spenser uses Cassiopeia's name to indicate the time of night. Some one knocks at the door when Aldebaran (a star) is "hve above the shinie Cassiopeias chaire" (1. 3. 16). Andromeda was exposed to a sea monster because of the vanity of her mother Cassiopeia, who was later changed into a constellation.

Castor.--In the procession of months, May comes riding upon the shoulders of the two brothers Castor and Pollux,
whom Spenser calls "the twunpes of Leda" (7. 7. 34). Castor
was mortal; Pollux was immortal. In recognition of their
great affection for each other Jupiter placed them both in
the sky as the constellation Gemini.

Celaeno.--Celaeno was one of the loathsome Harpies,
half woman, half bird. She sits on a cliff just before the
gates of Pluto, singing a song "of bale and bitter sorrow"
(2. 7. 23).

Centaurs.--Centaurs were creatures half horse and half
man. November rides upon Chiron (7. 7. 40), a learned
centaur who taught many of the old heroes. The pain and
anguish of the headless knight as he fights the dragon is
like that of Hercules when he put on the garment poisoned
by the blood of the centaur Nessus (1. 11. 27). Proteus
changes himself into a centaur to woo Florimell (3. 3. 41),
as Saturn did for love of Erigone (3. 11. 43). Two refer-
cences are made to the battle between the Centaurs and the
Lapithae (4. 1. 23 and 6. 10. 13). Centaurs and other
creatures are painted on the walls of a room in the house
of Alma (2. 9. 50).

Cepheus.--Liriope and Cepheus were the parents of
Narcissus, who is called "Cepheus foolish chyld" (3. 2. 44).

Cerberus.--The entrance to Hades was guarded by a three-
headed dog named Cerberus. In 1. 5. 34 there is a full de-
scription of him as he growls at Duessa and Night. The
difficulty which the Redcross Knight has in taking his
shield from the dragon is compared with the task of plucking
a bone from "Cerberus greedy jaw" (1. 11. 41). Scudamour
is challenged by Danger at the gate to the temple of Venus,
just as Orpheus at the entrance to Hades was met by the
rage of Cerberus. Cerberus and Chimaera are said to be
the parents of the Blatant Beast (6. 1. 8). In 6. 12. 35
Spenser refers to the time when Cerberus was brought forth
by Hercules.

Ceres.--Spenser uses the name of Ceres, goddess of
grain, to represent bread (3. 1. 51).

Cestus.--Cestus was the magic, love-inspiring girdle
of Venus. In The Faerie Queene the girdle represents "chast
love and wisdom true" (4. 5. 3). Spenser brings it into
his own story of Florimell (4. 5. 2-6). Vulcan, he says,
made the girdle for Venus, who left it one day in her secret
bower, where Florimell found it. Many ladies seek to win it
for themselves.

Chaos.--Chaos was the first of all divinities, who
ruled over confusion. Spenser pictures Chaos as being a
prisoner in Hades (4. 2. 47). The winds sent forth by Aeolus
act as if they wish to restore Chaos (4. 9. 23). The dark-
ness which prevails during Mutability's controversy with
Cynthia makes the world fear "least Chaos broken had his
chaine" (7. 6. 14). Mutability says that Earth is "great Chaos child" (7. 6. 26).

Charybdis.—The Gulf of Greediness in Book II resembles the classical Charybdis, a monster at the strait between Italy and Sicily. Charybdis was a whirlpool into which the waters of the sea rushed and were disgorged again three times each day. Spenser's Gulf of Greediness "decepe en-gorgeth all this worldes pray which . . . he soone in vomit up againe doth lay" (2. 12. 3).

Chimera.—The Chimera was a fire-breathing monster slain by Bellerophon. Spenser makes Chimera and Cerberus the parents of the Blaunt Beast (6. 1. 8).

Chiron.—Achilles, Hercules, Jason, and other Greek heroes were educated by Chiron, the wisest of all the centaurs. After he was accidentally killed by Hercules, he became the constellation Sagittarius. In 7. 7. 40 he is said to be "the seed of Saturne and faire Nais," while according to the classics he was the son of Saturn and Philyra.

Chrysaor.—Spenser names Chrysaor as one of the sea gods (4. 11. 14). He was the son of Poseidon and Medusa.

Circe.—Circe, the enchantress who changed the companions of Odysseus into animals, is not mentioned in The Faerie Queene, but Acrasia in Book II is like her in changing men into beasts (2. 12. 85-86).
Clymene. -- Clymene was a nymph loved by Apollo. She is mentioned as the mother of Phaethon in 3. 11. 38.

Clio. -- Clio was the muse of history. Most authorities consider her the muse of The Faerie Queene. Spenser addresses her by name twice (3. 3. 4 and 7. 6. 37). The expressions "O holy virgin, chiefe of nyne" (Prologue), "O thou sacred Muse" (1. 11. 5), "O thou sacred imp of Jove" (4. 11. 10), and "thou greater Muse" (7. 7. 1) are thought to refer to Clio.

Clotho. -- Clotho was the youngest of the three Fates. She spun the thread of life. Spenser says that "sad Clotho held the rocke," while Lachesis did the spinning (4. 2. 48). Clotho shows Agape the fate of her three sons (4. 2. 50).

Cloud. -- Duessa's rescue of Sansjoy by means of a cloud is similar to the rescue of Paris by Venus in the Trojan War (1. 5. 13).

Cocytus. -- The Cocytus, a river in Hades, was formed from the tears of the condemned. Cocytus is said to quake at the name of Gorgon, prince of darkness (1. 1. 37). In 2. 7. 56-57 the souls that wail and weep are represented as being "in those sad waves." The dwelling place of Night is said to be "by the grim flood of Cocytus slow" (3. 4. 55).

Concord. -- Spenser's description of Concord in the temple of Venus (4. 10. 31-36) probably has some connection with the Roman goddess Concordia, personification of concord. She had several temples in Rome.
Coronis.—Coronis was a maiden loved by Apollo. Their son was Aesculapius. When the raven told Apollo of her meeting with another lover, he killed her. Spenser tells of Apollo's grief and says that Coronis was turned into a sweetbriar (3. 11. 37).

Corybantes.—The Corybantes were the priests of Rhea and were connected with the bringing up of Jupiter in Crete. Mutability charges that through them "the younger thrust the elder from his right" (7. 6. 27). This probably refers to the story that in order to keep Cronus from hearing the cries of his son Jupiter, whom he thought he had swallowed, the Corybantes sang, screamed, danced, and clashed their weapons. Jupiter's life was preserved and he later overthrew his father.

Creusa.—Jason forsook his wife Medea and fell in love with Creusa, daughter of Creon. In her jealous rage Medea sent Creusa a magic robe which burned her to death when she put it on. In 2. 12. 45 Spenser writes of "thenchanted flame, which did Creusa wed."

Cupid.—The god of love has an important place in The Faerie Queene. He is referred to no less than thirty-five times. Spenser not only represents him as the son of Venus, but also makes him the brother of the Graces. He is given such appellations as: "most dreaded impe of highest Jove," "that false winged boy," "the blind god," "the Winged God,"
"the God of Love," "the Blynd Boy," and "Dan Cupid." In nature and disposition he is frequently described as cruel, fierce, sometimes evil, a victor who rejoices in the pain and trouble that he causes. Allusions to him and stories about him show his great power and influence over gods and mortals.

In 3. 11. 38 he is described in the traditional manner, as carrying a bow and a quiver of arrows, which he shot at random. Some were tipped with "pure gold" to inspire love; some were tipped with "sad lead" to produce the opposite effect. Spenser seems to confuse the two kinds of arrows when he speaks of Cupid's shooting Phoebus with a leaden dart to make him love Daphne (3. 11. 36).

Perhaps the most outstanding account of his activities is found on the tapestries in the house of Busirane (3. 11. 28-49). The love affairs of Cupid's most important victims--Jove, Apollo, Neptune, Saturn, Venus--are pictured on the walls. The Masque of Cupid (3. 12. 6-25) is impressive in showing the things associated with love--fancy, desire, doubt, danger, fear, hope, suspicion, grief, fury, cruelty, reproach, repentance, shame. Cupid is here pictured as a cruel tyrant. The well-known story of Cupid and Psyche is briefly retold in 3. 6. 50. The story of Venus's search for her runaway son is found in 3. 6. 11-26. According to Spenser, Cupid was accustomed to hold his court each year on
St. Valantine's day (6. 7. 32). He steps into the narrative of *The Faerie Queene* and tries the maiden Mirabella. In the procession of months Cupid is associated with May (7. 7. 34).

**Cybele.**—Cybele was also known as Rhea. She was both the sister and the wife of Cronus and the mother of Neptune, Pluto, Vesta, Ceres, Juno, and Jupiter. The worship of Cybele began in Crete and became wild and enthusiastic in character. In 4. 11. 28 she is called the mother of the gods. Sylvanus wonders whether "Cybeles franticke rites" have made the Satyrs mad (1. 6. 15).

**Cyno.**—Cyno is named as a Nereid (4. 11. 51).

**Cymodoce.**—Cymodoce is named as a Nereid (4. 11. 50).

Some authorities consider Cymodoce and Cymoent as the same person. Cymoent is important to Spenser's plot. As the mother of Marinell she consults the prophet Proteus about her son's fate (3. 4. 25), tries to shield him from love (3. 4. 26), grieves over his illness (3. 4. 35), and at last secures for him the maiden he loves (4. 12. 33).

**Cynthia.**—Cynthia, the twin sister of Apollo, was the goddess of the moon. She was also known as Diana, goddess of the chase. She is mentioned briefly in a dedicatory sonnet. In 1. 1. 39 she is represented as covering the head of Morpheus with dew. She is called "silver Cynthia" in 1. 7. 34. In 2. 1. 53 Spenser indicates the passing of time by saying that Cynthia has measured three quarters of
her year. Cynthia may see herself reflected in Gloriana and Belphoebe (3. Pr. 5). In 3. 1. 43 Spenser writes a lovely description of the moon breaking through the clouds which surround it. In the last cantos of *The Faerie Queene* Mutability tries to remove Cynthia from her throne. See Diana.

**Cynthia.**—Mount Cynthia was said to be the birthplace of Apollo and Diana. It is mentioned as a playground for Diana and the nympha (2. 3. 31) and for Apollo (6. 2. 25). Mutability relates that Cynthia was "bred and nursed on Cynthia hill, whence she her name did take" (7. 7. 50).

**Cyparissus.**—Cyparissus was a young hunter who grieved so deeply over killing a pet stag that he pined away and died. Apollo changed him into a cypress tree. Spenser tells the story in 1. 6. 17 and associates Cyparissus with Sylvanus.

**Cytherea.**—Cytherea is used in 3. 6. 20 as a name for Venus. She is greeted by Diana as she comes into the woods searching for Cupid. See Venus.

**Cytheron.**—Cytheron hill is mentioned twice as a favorite haunt of Venus and the Graces (3. 6. 29 and 6. 10. 9). One tradition says that Venus sprang from the foam of the sea near Cythera, an island off the coast of Laconia.

**Daemogorgon.**—Daemogorgon does not properly belong to classical mythology. Medieval literature made him a
mysterious and dreaded demon, master of all the inhabitants of Hades. Spenser pictures him as living "farre under ground . . . in the bottome of the deepe abyss . . . in dull darkness" (4. 2. 47). In 1. 1. 37 he is called "Great Gorgon, prince of darkness and dead night." No one dares utter his name, the sound of which makes even the rivers quake.

Damon.—Spenser names Damon and Pythias among the famous friends in that delightful place near the temple of Venus (4. 10. 27). When Pythias, condemned to death by Dionysius, asked permission to go home and arrange his affairs, Damon offered his own life as a pledge for the return of his friend. Pythias returned in time to save his friend and was pardoned by Dionysius. Some authorities say that the name of Damon's friend was Phintias, not Pythias.

Danae.—The story of Jove and Danae is pictured on the walls in the house of Busirane (3. 11. 31). Danae's father confined her in a brazen tower because it was prophesied that she would give birth to a son who would kill him. Jove, however, visited her in a shower of gold, and she became the mother of Perseus.

Danaides.—The Danaides were the fifty daughters of Danaus, king of Argos. At his command all of them except Hypermnestra killed their husbands on their wedding night. They were punished in Hades by being condemned to spend
eternity pouring water into a vessel full of holes. Spenser
calls them the "fifty sisters" and mentions them among other
well-known people in Hades.

Daphne.--The daughter of the river god Peneus was loved
by Apollo. She, however, spurned all lovers. As she fled
swiftly from him, she called upon her father for help and
was changed into a laurel tree. In 2. 12. 52 Spenser men-
tions the Thessalian Tempe where Daphne "Phoebus hart with
love did gore." Florimell and Amoret as they flee from
monsters run faster than Daphne as she fled "to save her
maydenhed" (4. 7. 22). In 3. 11. 36 the story of Daphne
and Apollo is woven in tapestry. Spenser differs from the
classics in saying that Cupid shot Apollo with a leaden
dart and in the cause of Cupid's desire to punish him.

Day.--In mythology Day was the child of Erebus and
Night, the children of Chaos. Night, who brings Sans joy
to Hades, is called the enemy of Day (1. 5. 34). Truth is
said to be the daughter of Day (3. 4. 59). Day and Night
come together in the procession of times and seasons
(7. 7. 44).

Deucalion.--Deucalion and his wife Pyrrha were the only
survivors of the Deluge. Upon being commanded by an oracle
to throw the bones of their mother behind them, they threw
stones over their shoulders and thus repeopled the earth.
Spenser regrets the evil in the world and says men are
turned into stone, "such as ... were throwne by Pyrrha and Deucalion" (5. Pr. 2). Neptune is represented as turning himself into a dolphin to win Deucalion's daughter (3. 11. 42).

Diana.--Diana, daughter of Jupiter and Latona and goddess of the chase, was closely associated with chastity. The first mention of her is in 1. 5. 39, where she is represented as the friend of Hippolytus. She wept when he was killed (5. 8. 43). "By Dianas meanes" his body was taken to Aesculapius (1. 5. 39). In mythology she changed his appearance after he was restored to life and placed him in Italy. Sometimes Sylvanus thinks Una is Diana (1. 6. 16). Several times Diana is seen playing with her nympha (1. 12. 7) or hunting (2. 3. 31). In 2. 2. 7-8 is the interesting story of the nymph who, pursued by Faunus, called upon Diana for aid and was changed into a well. Venus meets Diana as she looks for Cupid in "the secret haunts of Dianes company" (3. 6. 16-26). As the nymphs help Venus in her search they find the two babes, Belphoebe and Amoret. Diana takes the former "to be upbrought in perfect maydenhed" (3. 6. 28). In 4. 7. 30 reference is made to her killing the daughters of Niobe, who had insulted her mother Latona. The temple of Diana at Ephesus is mentioned in 4. 10. 30. Diana is seen by Faunus as she bathes. In punishment her nympha cover him with deer skin and chase him with their hounds. Diana also
punished Molanna, who had helped Faunus (7. 6. 37-54). In 7. 7. 39 reference is made to Orion, a young hunter associated with Diana. There are at least four stories concerning his death. Spenser evidently chooses the one which says he was stung to death by a scorpion. See Cynthia.

**Dice.**—Dice represented justice and was one of the Horae, daughters of Jupiter and Themis. They were goddesses of the seasons and attendants of the sun god. Spenser calls them the Litae and describes them as calming Jove's anger as he judges the world (5. 9. 31). With his permission they attend the thrones of mortals, especially that of Hercilla (5. 9. 32).

**Diedomades.**—Diedomades, the king of Thrace, had some fine horses which he fed on human flesh, especially that of strangers who ventured into his kingdom. Hercules fed him to his own horses. His story is mentioned in connection with Arthur's fight with the Soldan, who is killed by his horses (5. 9. 28-42).

**Doris.**—Doris, the daughter of Oceanus, was the wife of Nereus and the mother of the Nereids. "The gray eye'd Doris" and her fifty daughters are present at the wedding of the Medway and the Thames (4. 12. 48).

**Doto.**—"Light Doto" is named as one of the Nereids (4. 12. 48).

**Dynanome.**—"Proud Dynanome" is named as one of the Nereids (4. 11. 49).
Dryope.—In *The Faerie Queene* Dryope is a nymph loved by Sylvanus (1. 6. 15). Classical mythology has several versions of her story. The most common says that she was the daughter of Dryops and was loved by Apollo to whom she bore a son. Her friends the Dryads carried her off and changed her into a nymph.

Earth.—Among the Greeks Earth was usually represented as coming from Chaos and as being the mother of all things. She was often called Gaia. Uranus, or Heaven, and Gaia were the parents of the Titans, the Cyclopes, and the Giants. In *The Faerie Queene* Earth is named as the mother of the giant Orgoglio (1. 7. 9) and the giantess Argante (3. 7. 47). She is also the mother of Maleger and restores his strength whenever he casts himself upon the ground (2. 11. 42-45). The priests of Isis’s church sleep “on their mother Earth’s deare lap” (5. 7. 9). Earth produced wine from the blood of her sons, the giants, and used it to arouse men’s fury against the gods (5. 7. 10). Mutability claims that she is a descendant of Earth, “great Chaos child” and “grandmother magnifice of all the gods” (7. 6. 26). Jove refers to the Titans as “Earth’s cursed seed” (7. 6. 26). In 7. 7. 8 the Earth “out of her fruitfull bosome” makes trees grow up to shelter the goddess Nature.

Echidna.—Echidna, a monster who was half woman and half serpent, was the mother of Cerberus, Chimaera, the Hydra,
the Sphinx, the Nemean lion, Orthrus, and other monsters. Spenser mentions her as the mother of the two-headed dog Orthrus (5. 10. 10), of the Blatant Beast (6. 6. 9) and of a great beast slain by Arthur (5. 11. 23). In 6. 6. 10-11 there is a full description of Echidna, her dwelling place, and her mate Typhaon.

**Eione.**--Spenser has "Eione well in age" in his list of Nereids (4. 11. 50).

**Eirene.**--Eirene was one of the Horae and represented peace. Spenser mentions her with her sisters and describes her as being mild (5. 9. 31).

**Elysian Fields.**--That part of Hades which was reserved as the home of the blessed was called the Elysian Fields. Spenser speaks of "the happie soules which doe possesse th' Elysian fields and live in lasting blisse" (4. 10. 23).

**Enceladus.**--Enceladus was one of the giants who made war against the gods. After his defeat he was buried under Mt. Aetna. Minerva took an active part in the war against the giants. Spenser describes proud Encelade as breathing flames and says he was killed by Minerva (3. 9. 22).

**Erato.**--Erato, "that doth in love delite," is one of the Nereids listed in 4. 11. 49. The muse of love poetry was named Erato.

**Erebus.**--In mythology the name Erebus is applied both to the dark realm beneath the earth and to the god of
darkness. He was the son of Chaos and the husband of Night, his sister. It is as a person that the name is used by Spenser. He is said to be the "sonne of Aeternitie" (2. 4. 41) and the husband of Night. He has a black house and is the foe of all the gods (3. 4. 55).

Erigone.--Spenser mentions Erigone as one whom Saturn loved (3. 11. 43). In classical mythology it was Bacchus who loved her.

Erinys.--Erinys was a name applied to the Furies, goddesses of vengeance. Medina asks the knights who are fighting if "fell Erinys" had stirred up contempt and hatred in their hearts (2. 2. 29).

Eryx.--"Fierce Eryx" is named as a sea god (4. 11. 14). He was a son of Aphrodite and Poseidon. It was his practice to challenge strangers to a boxing match, in which he killed them. Hercules killed him.

Eunomie.--Spenser names "wise Eunomie" with her two sisters, Dice and Eirene. They were the Horae. Eunomie represented good order.

Euphoemus.--Euphoemus was a son of Neptune. He is named with the other sea gods in 1. 11. 14.

Euphrosyne.--Euphrosyne was one of the Graces. Spenser names "mylde Euphrosyne" as the first of the three (6. 10. 22).

Europa.--Europa, the daughter of the Phoenician king
Agenor, was loved by Jupiter. In the form of a bull he swam away to Crete with Europa upon his back. Their story is second in the series pictured on the walls of Busirane. The fearful Europa trembled at the huge seas (5. 11. 30). In 5. Pr. 5 the bull which carried Europa is referred to as a constellation. In the procession of months, April comes riding upon a bull, "the same which led Europa floting through th'Argolick fluds" (7. 7. 33).

**Eurotas.**—Spenser names the sandy shore of swift Eurotas as a place visited by Diana (2. 3. 31). It was a river in Laconia.

**Eurynome.**—Eurynome, daughter of Oceanus, and Jupiter were the parents of the Graces. She is briefly mentioned in 6. 10. 22.

**Eurypalus.**—Eurypalus, a son of Neptune, was killed by Hercules. He is in the list of sea gods (4. 11. 14).

**Eurytion.**—Eurytion was a giant who, with his two-headed dog, guarded the oxen of Geryon. He is mentioned in connection with the story of Geryoneo. The "cowheard, ... a cruell earle," did his work well, for he "ne day nor night did sleepe" (5. 10. 10).

**Euagore, Euarpe, Eucrate, Euodore, Eulimene, Eunice, Eupompe.**—These sea nymphs are named as Nereids in 4. 11. 48-51.

**Fame.**—Among the Romans Fame, or Fama, was the
personification of rumor and scandal. She was pictured as a hundred-tongued goddess, an attendant of Jupiter, who proclaimed anything he wished, without caring whether it was true or false. Her trumpet is mentioned three times in *The Faerie Queen*. Trompart wants Fame to resound his name in her "eternal trumpet" (2. 3. 38). Fame and her "shrill trumpet" are mentioned in connection with Guyon (2. 7. 2). In 3. 3. 3 Fame has a "trump of gold." She is described as recording noble deeds "above the northern starre" (2. 10. 4). "Fame blazed hath" great news of Fairy Land (3. 2. 8). Spenser says Chaucer "on Fames eternall beadroll is worthie to be fyled" (4. 2. 32).

Fates.--The Fates were three goddesses, Clotho, Lachesis, and Atropos, who presided over the destinies and length of human life. They were supreme, since whatever they decreed was destined to happen, no matter how hard gods or men tried to prevent it. Chaucer questions the need of Britomart's search, since "Fates can make way for themselves" (3. 3. 25). The adventures of Aeneas were ordained by the Fates (3. 9. 42). From 4. 2. 47 to 4. 2. 52 is the account of a mother who consults the Fates about her sons. They are called the three fatal sisters. She finds their dreadful dwelling far down in the bottom of the deep abyss. Clotho holds the distaff, Lachesis spins, and Atropos cuts the thread. Lachesis describes their power in the words:
"for what the Fates do once decree, not all the gods can change, nor Jove himself can free." The Fates' divine decree in the lives of the three sons is mentioned again in 4. 3. 21. Jove upholds the rights of the gods against Mutability, since "by eternall doome of Fates decree" they had "wonne the empire of the heavens bright" (7. 6. 33).

Fauns.—The frolicsome fauns were lesser deities of the woodland, half man and half goat. In 1. 6. 7 a troupe of fauns are dancing with satyrs.

Faunus.—Faunus was god of the woodland. In 2. 2. 7-8 is the story of his chasing a nymph who was changed into a fountain to escape his advances. The story seems to be based upon that of Alpheus and Arethusa. In another adaptation Faunus has the part played by Actaeon in classic mythology (7. 6. 42-55).

Flora.—Flora was the goddess of flowers. She crowns the maidens in the Redcross Knight's dream with an ivy garland (1. 4. 8). In 1. 4. 17 a coach is adorned with garlands "that seemed as fresh as Flora in her prime." Nature is also said to fill "fayre Flora's painted lap" with flowers (2. 2. 6). Spenser speaks of the ground as "beautifide with all the ornaments of Flora's pride" (2. 12. 50).

Fortune.—Fortuna was the goddess of fortune or chance. In all references except one she is presented in an
unfavorable aspect. Una calls Fortune her "avowed foe" (1. 8. 43). The Redcross Knight says that "ever fickle Fortune rageth rife" (1. 9. 44). She is proclaimed as the foe of virtue (2. 9. 8). Britomart names Fortune as the boatswain of her ship of life, a blind boatswain who "no assurance knowes" (3. 4. 9). The wheel of Fortune is mentioned in 5. 10. 20.

Furies.—The Furies were the three goddesses of vengeance. Their heads writhed with serpents, and their general appearance was terrible and appalling. Hades was their dwelling place. They punished the crimes of those who had escaped public justice. Spenser follows classical authority for their character and appearance, but not for their duties. He describes them as black, infernal, and dreadful. He speaks of their rage and mad uproar. Twice they are pictured as being in chains (1. 5. 31, 1. 9. 24). Jealousy and Ate are said to have been nourished by the Furies (3. 11. 1 and 4. 1. 26). See Erinnys.

Galathea.—Galathea was a sea nymph, a daughter of Nereus and Doris. She loved Acis and was wooed by the Cyclops Polyphemus, whom she hated. When Polyphemus killed Acis, she changed her loved one into a river god. "Milke-white Galathaeas" is in the list of Nereids (4. 11. 49).

Galene.—Galene is a Nereid named in 4. 11. 48.

Garymede.—In the form of an eagle Zeus seized
Ganymede, a Trojan boy, and carried him to Olympus to be his cupbearer. On the walls of Busirane's house is a picture of Zeus in the form of an eagle, snatching Ganymede from Mt. Ida. The shepherds trembled from fear lest he should fall (3. 11. 34). Fancy, in the masque of Cupid, is compared in beauty with Ganymede, "whom Jove did love and chose his cup to beare" (3. 12. 7).

**Genius**—It was a Roman belief that every man had a Genius, a divinity who had given him life and who watched over him until his death. On his birthday each man made an offering to his Genius. Such a Genius, named Agdistes, is in charge of the garden at the Bower of Bliss (2. 12. 47-49). In the Garden of Adonis old Genius is surrounded by babes who ask him to attire them "with fleshly weeds." He sends them forth to live as mortals until they return at death (3. 6. 31-32).

**Geryon**—One of the labors of Hercules was to steal the cattle of Geryon, a huge monster who lived in Spain. He is described in 5. 10. 9-11 and named as the father of Geryoneo, a tyrant who oppresses Belgae.

**Giants**—Caea and Uranus were the parents of the Titans, the Cyclopes, and the Giants. The Giants were more like men than the Titans or the Cyclopes. Both the Titans and the Giants revolted against the Olympian gods and were buried in the abyss of eternal darkness. In 3. 9. 22 the battle
between the gods and the Giants is mentioned. Wine is said to be the blood of Giants slain by Jove (5. 7. 10). The giant disdain is a descendant of those old giants who made war against heaven (6. 7. 41). Spenser is fond of inventing his own giants, and does so throughout The Faerie Queene.

Glaucus.--Glaucus was one of the Nereids. Her name is said to be a personification of the color of the sea. She is listed in 4. 11. 48.

Glaucophone.--Glaucophone is one of the Nereids mentioned in 4. 11. 50.

Glaucus.--Glaucus, a fisherman, was changed into a sea divinity through the eating of magic grass. He loved Scylla, who was later changed into a monster by Circe. His name is second in the list of sea gods (4. 11. 13).

Golden Age.--The Golden Age was the first age of the ancient world, a period of bliss. Innocence, truth, and right prevailed. It is mentioned one time in The Faerie Queene (5. Pr. 2). Spenser deplores the wickedness of his world as compared with the Golden Age.

Golden Fleece.--The ram which rescued Phrixus from his cruel stepmother had golden fleece. In Colchis the boy sacrificed the animal to the gods and hung its fleece in a sacred grove, where it was guarded by a dragon. Spenser tells about Jason's "goodly conquest of the golden fleece"
in 2. 12. 44. It is mentioned again in connection with the Argonauts in 4. 1. 23.

Gorgon.---The "Gorgonian" shield of Minerva is mentioned in 3. 9. 22. Spenser says she wore it upon her left arm. In the center of the Aegia was the head of the Gorgon Medusa, the most famous of the three horrible sisters.

Graces.---The Graces were three lovely goddesses, daughters of Jupiter and Eurynome, who presided over all social pleasures and polite accomplishments. They were associated with Venus, with the Muses, and with everything graceful and beautiful. In one canto Spenser devotes four successive stanzas to the Graces, giving their names, their parentage, and a delightful description of their character. They bestow on men "all gracious gifts" and "all the complements of courtsey." They are "wyldfe and gentle . . . simple and true" (6. 10. 21-24). Frequently they are mentioned in the company of Venus. They are called "Venus damzels," her chief attendants (6. 10. 21). They are the "handmaidens of Venus" (6. 10. 15). With her they like to dance, play, and sport (6. 10. 9 and 4. 5. 5). Spenser uses them to pay a compliment in one of his dedicatory sonnets. The Redcross Knight hears them singing in his dream (1. 1. 43). They are called the sisters of Cupid (2. 8. 6). Belpheobe and Florimell were cared for by the Graces (3. 6. 2 and 4. 5. 5).
Hades.—In Hades, or the underworld, lived the spirits of the dead, the blessed in that part called Elysium, the wicked in Tartarus. Cerberus guarded the entrance to this realm, which was ruled by Pluto. The Styx was probably the most famous of its rivers. Several of Spenser’s characters make the descent into Hades, for various purposes. A full description of Hades, with its entrance, its rivers, and the people who lived there is given in 1. 5. 31–40. More is told in canto 7 of Book II. Spenser uses the terms "Plutoes balefull bowres" (1. 5. 14), "Plutoes grievly rayne" (2. 7. 21), and "Plutoes grievly land" (4. 3. 13). Personified forces of evil are before the gates of Pluto (2. 7. 22–26).

Haemus.—In mythology Haemus was a huge, black mountain but had once been an audacious man who dared assume the name of a god. Spenser says the gods assembled on Haemus hill for the wedding of Peleus and Thetis (7. 7. 12).

Hamadryads.—Each Hamadryad, or tree nymph, came into existence with a particular tree and died with it. They sometimes took the forms of shepherdesses, peasants, or huntresses. In 1. 6. 18 the "woody nymphes, faire Hamadryades" come running up to look at Una.

Harpies.—The Harpies were foul creatures with heads of maidens, bodies, wings, and claws of birds, and faces pale with hunger. They predicted dire sufferings for Aeneas. All
kinds of horrible birds, including "the hellish harpyes, prophets of sad destiny," flock around Guyon and the palmer on their way to the Bower of Bliss (2. 12. 36).

**Hebrus.**—When the Bacchantes killed Orpheus, they threw his head and lyre into the Hebrus River. Spenser makes a rather vague comparison between the Hebrus and a well. He remarks that Hebrus cannot match this well, which had the power of restoring the dead to life (1. 11. 30).

**Hecate.**—Hecate was a rather mysterious divinity, the goddess of sorcery and witchcraft. She was often identified with Diana and Proserpina and was therefore pictured as having three forms or three heads. Archimago's messenger wakes Morpheus with "the dreaded name of Hecate" (1. 1. 43). Spenser makes her a descendant of the Titans, one who was given "all rule and principality" by Jupiter (7. 6. 3).

**Hector.**—Hector, the son of Priam and the husband of Andromache, was a great Trojan warrior killed by Achilles. Brief reference is made to his death in 2. 9. 45.

**Helen.**—The elopement of Helen, a famous beauty and the wife of Menelaus, with Paris caused the Trojan War. Helen was the reward granted to Paris for giving the golden apple to Venus. "Fayre Helen, flowre of beautie excellent" has a prominent part in Paridell's story of the Trojan War (3. 9. 34-37). According to 4. 11. 19 Nereus prophesied that the Greeks would rescue Helen and destroy Troy. In
this passage Spenser refers to Helen as "the faire Tindarid lasse," the famous prize of Paris. In 3. 10. 12 she is represented as clapping her hands and rejoicing when she saw Troy in flames. Spenser calls his own character Hellenore a "second Helene" (3. 10. 13).

**Helicon.**—Helicon was often called the Muses' mountain. The Greeks believed that Helicon, a mountain range in Boeotia, was often visited by Apollo and the Muses. The "Heliconian ymps" of Dedicatory Sonnet 3 are the Muses. Helicon is mentioned again in connection with the Muses in Dedicatory Sonnet 5.

**Helle.**—Helle and her brother Phryxus were rescued from their stepmother by a ram with golden fleece. Helle, however, fell off the ram's back as they flew through the air, and the waters into which she fell were named the Hellespont. She is listed among the loves of Jove, who, Spenser says, disguised himself as a ram "faire Helle to pervart" (3. 11. 30). The classical version nearest this is that Jove sent the ram which rescued her. In 5. Pr. 5 the ram "which bore Phryxus and Helle from their stepdames feares" is mentioned as a constellation. The ram "which over Hellespontus swam" is spoken of again in the procession of months (7. 7. 32).

**Hercules.**—Spenser calls Hercules "that great champion of the antique world" (1. 11. 27). One of his labors was to
secure the golden apples of the Hesperides. It is mentioned in 2. 7. 54. Hercules and Hylas are named among the pairs of friends dwelling in the paradise near the Temple of Venus. Hercules is pictured in 5. 1. 2 as a champion of justice. Artegall in bondage to Radigund is compared with Hercules and his effeminate tasks in the service of Omphale (5. 5. 24). The lion which Hercules slew in Nemea is ridden by July in the procession of months (7. 7. 36).

See Alcides.

Hermes.--Spenser three times refers to the messenger of the gods as Hermes. He was better known as Mercury. In 7. 6. 18, 22, 23 he carries messages between Jove and Mutability. See Mercury.

Hesperides.--The Hesperides were maidens who, with the aid of a dragon, guarded the golden apples which were given to Juno as a wedding gift and which Hercules had to secure. Spenser calls the Hesperides "great Atlas daughters" (2. 7. 44).

Hesperus.--The evening star was called Hesperus. Spenser twice uses the name to indicate the passing of time--"faire Hesperus in highest skie had spent his lampe" (1. 2. 6) and "the golden Hesperus was mounted high" (3. 4. 51). The name is used in a simile in 1. 7. 30, where a precious stone is said to shine "like Hesperus amongst the lesser lights."
Hippolytus.--Hippolytus, the son of Theseus, was falsely accused by his stepmother and driven from home by his father. He was killed when a sea monster frightened his horses, but was restored to life by Aesculapius. The entire story of Hippolytus is given in l. 5. 36-39. That part of the myth which concerns his death is used again in 5. 8. 43 to describe the similar death of the Soldan.

Hipponoe.--Hipponoe is included among the Nereids (4. 11. 51).

Hippothoe.--"Speedy Hippothoe" is in the list of Nereids (4. 11. 50).

Hours.--The Hours individually have already been discussed. These daughters of Jove kept the gate of Olympus and regulated the seasons. In The Faerie Queene the Hours come with Day and Night at the end of the procession of months. Spenser names Night, not Themis, as their mother. Jove made them porters of heaven's gate, which they watched day and night (7. 7. 45).

Hyacinthus.--Hyacinthus was a beautiful youth beloved by Apollo, who accidentally killed him in a game of quoits. From his blood a flower sprang up, and its petals bore the marks of Apollo's sorrow. In the Garden of Adonis grew "every sort of flowre to which sad lovers were transformde of yore" (3. 6. 45). "Fresh Hyacinthus, Phoebus paramoure and dearest love" is named among these flowers. The story
of Apollo's love for "the lusty Hyacinth" is also pictured on the walls of Busiris (3. 11. 37).

Hyades.--The Hyades, daughters of Atlas, were placed in the heavens as a reward for their care of the infant Bacchus, or, according to another version, because of Jupiter's pity at their continual weeping over the death of their brother. To the ancients, they indicated rainy weather. Spenser mentions "the moist daughters of huge Atlas" to signify the time of night (3. 1. 57).

Hydra.--The Hydra was a huge monster with nine heads that lived in the Lernian swamp near Argos. Before he could kill it, Hercules had to sear each wound, as he cut off a head, to prevent new ones from growing. Dessa's monster is like "that renowned snake" slain by Alcides. Lerna Lake and the many heads "out budding ever new" are mentioned in 1. 7. 17. The Blatant Beast also is compared with "the hell-borne Hydra" (6. 12. 32). Spenser increases the number of heads to one thousand.

Hylas.--Hylas, a youth loved by Hercules, was drawn down into the water by nymphs at a spring where he was drinking. The hero's vain search for the boy marked the end of his association with the Argonauts. The grief of Hercules over the disappearance of Hylas is emphasized in 3. 12. 17. Spenser says that Hylas died. The two are named first among the famous friends in the Garden of Venus (4. 10. 27).
Hymen.--The god of marriage is briefly referred to in the dream of the Redcross Knight when the Graces sing "Hymen io Hymen" (1. 1. 48).

Hypsipyle.--When the women on the island of Lemnos killed all the men, Hypsipyle, the daughter of King Thaos, hid her father in a sea chest and saved him. She bore twin sons to Jason. The women sold her as a slave when it was learned that she had spared her father's life. Spenser names her with other women who are worthy of praise (2. 10. 56).

Ida.--There were two sacred mountains called Ida, one in Crete and the other in Asia Minor. Spenser mentions Ida as a place "where the gods lov'd to repayre" (2. 12. 52). Cupid is pictured on "Idean hill" with his mother and the Graces (2. 8. 6). The infant Jupiter is said to have been cared for by "th' Idaean mayd" (7. 7. 41). The name is, of course, associated with Paris (2. 7. 55 and 3. 9. 36).

Ilios.--Ilios was another name for ancient Troy. On the wall of Ate's dwelling hangs the golden apple which led to the siege of sad Ilios (4. 1. 22).

Inachus.--Inachus was a river god and the father of Io. He was honored by the Argives as the founder of their civilization. The name of Inachus, "renowned above the rest," occurs with other founders of nations (4. 11. 15). Spenser mentions the wars of Inachus in 2. 9. 56.
Ino.--To escape the murderous fury of her husband, Ino jumped from a cliff into the sea with her son in her arms. She was changed into the sea goddess Leucothea, and the child became the sea god Palaemon. "Tragic Ino's sonne" is mentioned as a sea god in 4. 11. 13. The reference in 5. 9. 47 to raging Ino, who "with knife in hand ... threw her husbands murdered infant out," is somewhat confusing.

Iole.--Spenser seems to have confused two women, Iole and Omphale, whom Hercules loved. He tells how for Iole's sake Hercules "did apply his mightie hands the distaffe vile to hold." He laid aside his club and his lion skin (5. 5. 24). The discarding of the lion skin is mentioned again in 5. 8. 2. Hercules did indeed love Iole, both in his youth and later in life, when his love for her was indirectly the cause of his death. It was to please Omphale, however, that he performed effeminate tasks, and it was she who wore his lion skin and carried his club. He was sold to her as a slave and served her for three years.

Iphimedia.--Iphimedia was the mother of Ephialtes and Otus by Neptune. Spenser makes the brief statement that Neptune "loved eke Iphimedia deare" (3. 11. 42).

Iris.--Iris was goddess of the rainbow and the attendant of Juno, for whom she carried messages, leaving a train of brilliant colors behind her. The colors of the wings on Cupid's image are compared with those of Iris, "when her
discolour'd bow she spreads through hev'n's bight" (3. 11. 47). In 5. 3. 25 she is called the daughter of Thaumantes, and the rainbow, "which paints the liquid ayre," is described. According to mythology her father was Thaumus, not Thaumantes.

Isse.--As a shepherd, Apollo loved Isse, the daughter of Macareus. Spenser states that Phoebus "loved Isse for his dearest dame," but the remainder of the reference is somewhat vague (3. 11. 39). It appears that for her sake he served Admetus, her father, as a shepherd.

Iulus.--Iulus, the son of Aeneas, was the founder of Alba Longa and the ancestor of Romulus and Remus. Paridell recites the history of Troy, of Rome, and of London in canto 9 of Book III. As a part of his summary he tells that Iulus left Latium and went to Alba Longa because of strife between the nations of Aeneas and Latinus (3. 9. 43).

Ixion.--The cruel king Ixion was bound to a wheel in Tartarus as punishment for aspiring to the love of Juno. In Hades Duesca and Night see Ixion turned on a wheel for daring to tempt the queen of heaven to sin (1. 5. 35). Jove thinks that "proud Ixions paine" should warn other mortals not to be presumptuous (7. 6. 29).

Janus.--Janus was a two-faced deity who presided over entrances. He looked into the past and into the future and was the patron of all beginnings. Spenser says that Janus
"hath in charge the ingate of the year." Doubt, the porter of the gate to the Garden of Venus, is like Janus because of his double face (4. 10. 12).

Jason.--At the bidding of his uncle Pelias, Jason, the leader of the Argonauts, stole the Golden Fleece. He was aided by the enchantress Medea, whom he married and later deserted. "All the famous history of Jason and Medea" is pictured on the gate to the Bower of Bliss (2. 12. 44).

Jove.--To Jove, greatest of the gods and supreme ruler of the universe, Spenser gives due attention in The Faerie Queen. His name occurs more than fifty times. It is interesting to notice that Spenser never uses the names Jupiter or Zeus. In 7. 6. 15 Jove is called the father of the gods. Spenser is fond of the expressions "thundering Jove" and "high Jove." The terms "almightie Jove," "Olympick Jove," and "Phlegrean Jove" are found also. His power over other gods is frequently referred to. He "doth true justice deale to his inferiour gods" (5. 7. 1). Other gods "obtained great power of Jove, and high authority" (7. 6. 3). Cynthia, goddess of the moon, "had to her that soveraigne seat by highest Jove assigned" (7. 6. 12). He rules both Night and Day (1. 5. 42), yet he is subject to the decrees of the Fates (4. 2. 54). His judgment seat is spoken of in 5. 9. 31. Several times his anger and wrath are mentioned, as well as the thunderbolts which he hurle
forth "enrold in flames ... through riven cloudes and molten firmament" (1. 7. 9). His sacred bird and the tree dedicated to him are referred to in 2. 11. 43, and 2. 5. 31. Jove's seat is said to be eternall (1. 5. 25) and his house, or palace, is mentioned many times. As an infant he was concealed on the island of Crete and "nourisht by th' Idaean mayd" (7. 7. 41). His war against the Titans is referred to (5. 1. 9, 5. 7. 10, and 7. 6. 2). Spenser pictures ghosts in Hades "cursing high Jove, the which them thither sent" (1. 5. 33). The story of Jove's sending Aesculapius to Hades is told in 1. 5. 40. Tantalus, in the same place, accuses highest Jove (2. 7. 60). Jove's punishment of Prometheus is related in 2. 10. 70. Jove himself was one of Cupid's victims and was well known for his numerous adventures in love. They are all pictured in tapestries on the walls of the house of Busirane. The story of Jove and Ganymede comes in 3. 12. 7. Some of the descendants of Jove are met in The Faerie Queene also. Hercules, Cynthia, the muse Clio, the Hours, and the Graces are named as his children. In the Mutability cantos Jove appears as a real character in Spenser's narrative. His authority is challenged, he calls a council of the gods, and he is finally confirmed in his position as king of the gods.

Juno.--Juno, the wife of Jupiter and queen of heaven,
was the special goddess of the atmosphere and of marriage. The peacock was her favorite bird. "Great Junoes golden chayre ... drawne of fayre peacocks" is described in 1. 4. 17. Spenser says the gods stand gazing as she rides by. Two references are made to her anger concerning Jove's attentions to other women. Latona flew from Juno's wrath (2. 12. 13) and Semele was deceived by jealous Juno (3. 11. 33). Mutability claims that all gods and goddesses, including "Juno, of the ayre," are subject to her. In 1. 5. 35 Juno is called the queen of heaven.

*Lacedaemon.*—Lacedaemon was another name for Sparta. It was at Sparta that Helen and Menelaus lived. Paris "from Lacedaemonfetcht the fayrest dame that ever Greece did boast" (3. 9. 34).

*Lachesis.*—Lachesis, one of the Fates, twisted the thread of life. Spenser says "the thrid by griesly Lachesis was spun withaine" (4. 2. 48). It is she who tells Agape the power of the Fates.

*Laomedia.*—Laomedia was one of the Nereids named by Spenser in 4. 11. 51.

*Laomedon.*—Laomedon, king of Troy, once promised to give Hercules the horses which Tros, king of Phrygia, received from Zeus in exchange for his son Ganymede. Spenser refers to some horses which Laomedon "of Phaebus race did
breed" (2. 11. 19). This may mean a cross between the fierce horses which drew the chariot of the sun and those which Laomedon received from Tros.

Lapithae. --The Lapithae were people who inhabited the mountains of Thessaly. At the marriage of Pirithous, their ruler, and Hippodamia the Centaurs, influenced by wine and by Ares, attempted to carry off the bride and other women. A very bloody fight followed, in which the Centaurs were defeated by the Lapithae. Spenser twice refers to this episode. Relics of the drunken fray are in the dwelling of Ate (4. 1. 23). In the second reference to "the bloody fray" Spenser seems to confuse the wedding of Theseus and Ariadne with that of Pirithous and Hippodamia (6. 10. 13).

Latinus. --Latinus was king of Latium and the father of Lavinia, the wife of Aeneas. In a dream he was promised a son-in-law from a foreign land. Paridell relates that the Fates ordained marriage between Aeneas and the daughter of Latinus (3. 9. 42) and that after his victory in war Aeneas "with Latinus did the kingdom part" (3. 9. 43).

Latium. --Latium was a country of Italy lying south of Etruria. Brief mention is made of the arrival of Aeneas in Latium (3. 9. 42).

Latona. --Latona was the mother of Apollo and Artemis by Zeus. Before their birth she was persecuted by Juno. In her wanderings she came to the floating island of Delos,
which Zeus chained to the bottom of the sea for her. It was there that the twins were born. Her story is told in 2. 12. 13. Diana is referred to as Latona's daughter in the account of her revenge upon Niobe (4. 7. 30). "Latonaes childrens wrath" is mentioned again in connection with Niobe in 5. 10. 7. Apollo is called "Latonas sonne" in 6. 2. 25.

Leda.--Leda, the wife of Tyndareus, king of Sparta, was wooed by Jupiter in the form of a swan. To her husband she bore Castor and Clytemnestra; to Jupiter, Pollux and Helen. The story of Leda and Jupiter is pictured on the walls of Busirane's castle (3. 11. 32). "The twinnes of Leda" in 7. 7. 34 refers to Castor and Pollux, known for their devotion to each other.

Lerna.--Near Argos was the marsh of Lerna, in which the Hydra lived. "The filth of Lerna lake" is named as the home of the monster (1. 7. 17). In 5. 11. 32 it is mentioned simply as a loathsome place.

Lethe.--The Lethe was a river in Hades whose waters brought forgetfulness to any one who drank from them. Sansloy believes that Sansjoy's ghost "in peace may passen over Lethe lake" after the death of the person who killed him (1. 3. 36).

Liaxore.--Spenser names Liaxore as one of the Nereids (4. 11. 51) and also describes her as one whom Apollo loved
and to whom he taught leechcraft (3. 4. 41). She is not mentioned in mythology except as a Nereid.

**Limbo Lake.**--Limbo Lake is not a part of mythology. It was a sort of outer room to Hell, for the souls of those who never had opportunity to accept the Christian faith. Spenser speaks of a ghost from Limbo Lake (1. 2. 32) and implies that one who escaped from that place would have "upstart hair and staring eyes" (3. 10. 54).

**Lipari.**--Lipari is the modern name of islands northeast of Sicily, to which Vulcan fell. Spenser says that Jove's thunderbolts are made there (4. 5. 37).

**Lisianissa.**--Lisianissa is named as one of the fifty Nereids (4. 11. 50).

**Litae.**--Litae is the name which Spenser gives to the daughters of Jove and Themis (5. 9. 31), who were usually known as the Hours. The Litae were associated with Ate. They were the lame, wrinkled, squinting daughters of Zeus who followed Ate and healed the hurts which she inflicted, if they were called upon.

**Lucina.**--The goddess of childbirth was known as Lucina. She was present when Amavia's son was born (2. 1. 53) but Crysogone did not need to "implore Lucinae aide" at the birth of Belphoebe and Amoret (3. 6. 27).

**Lyæus.**--Bacchus was also known as Lyæus. At supper
in the house of Malecasta "Ceres and Lyaeus fett pourd out their plenty" (3. 1. 51).

Maenads.—The Maenads were female followers of Bacchus. The reference in 5. 8. 47 is to Agave and her associates who killed Pentheus.

Maia.—Maia was a daughter of Atlas. She and Jupiter were the parents of Mercury, who is twice called Maia's son in The Faerie Queene (4. 3. 42 and 7. 6. 16).

Mars.—Mars, the god of war, was the son of Jupiter and Juno. He never became tired of strife and bloodshed, but exulted in the noise and horror of battle. He is well known, too, as the lover of Venus, the wife of Vulcan. In the introduction to Book I "triumphant Mart" is described as being arrayed in "loves and gentle jollities" after his "murderous spoyle and bloudie rage" are over. As the god of war he is mentioned in 1. 11. 6-7. Archimago addresses the Redcross Knight as "fayre sonne of Mars" (2. 1. 8). In 2. 6. 35 the reader is told that Mars is Cupid's friend, better known for the love of Venus than for all his wars and spoils. Four other stanzas deal with his relation to the goddess of beauty. In 4. 5. 5 Mars is called the beloved paramour of Venus.

Medea.—The sorceress Medea, daughter of the king of Colchis, helped Jason to obtain the Golden Fleece and later became his wife. As they fled in the Argo, Medea killed her
little brother and dropped pieces of his body one by one into the water to delay her father. At the Bower of Bliss the story of Jason and Medea appears on the gate (2. 12. 44). Spenser's version of the murder of her brother is that she scattered his bones all about "on Colchicke strand" (5. 9. 47).

**Medusa.**—Medusa was a fearful creature, the best known of the three Gorgons. Her hair consisted of writhing serpents, and one look into her face would turn the beholder into stone. Perseus succeeded in cutting off her head, which Minerva set in her aegis. For that reason it is called her "Gorgonian shield" (3. 9. 22). Spenser names Medusa and Neptune as the parents of Pegasus. Neptune is represented as appearing to her in the form of a winged horse (3. 11. 42).

**Melantho.**—Spenser says Neptune loved Deucalion's daughter in the form of a dolphin (3. 11. 42). Ovid (Met. 6. 120) says that Melantho knew Neptune as a dolphin. It is supposed that Spenser had Melantho in mind when he mentioned Deucalion's daughter. However, Ovid does not speak of Melantho's father, and Deucalion did have a daughter named Protogenia.

**Melite.**—The list of Nereids in 4. 11. 49 includes the name of Melite.

**Memory.**—Memory was also known as Mnemosyne. She was
the mother of the nine Muses by Jupiter. Spenser twice refers to her as Memory, once as Mnemosyne. Clio is called the daughter of Phoebus and Memory (3. 3. 4) and "the noursling of Dame Memorie" (4. 11. 10). See Mnemosyne.

Menippe.—One of the Nereids listed in 4. 11. 51 is Menippe.

Mercury.—Mercury, the swift messenger of the gods, was the son of Jupiter and Maia. Winged sandals helped him to perform his duties. Spenser calls him "the winged foot god" (7. 6. 17) and "the sonne of Maia" (7. 6. 16). He is twice spoken of as owner of the magic wand Caduceus (2. 12. 41 and 4. 3. 42). When the moon fails to give her light, Mercury is one of the first to report the matter to Jupiter (7. 6. 14), who immediately sends him to investigate (7. 6. 16). He carries messages between Jove and the Titaness Hestability (7. 6. 16-18). A touch from his "snaky-wreathed mace" has no effect upon her (7. 6. 18). Mercury is referred to as a planet in 7. 7. 51. See Hermes.

Minerva.—Minerva was known as the goddess of wisdom and of righteous warfare. She is mentioned only once in The Faerie Queene. Britomart, removing her armor, is compared with Minerva as she returns from a victory over Enceladus in the battle with the giants (3. 9. 22).

Mnemosyne.—Jupiter and Mnemosyne, the goddess of memory, were the parents of the Muses. Spenser refers to
her as Clio's mother, but calls her the "aged bryde" of Phoebus, not Jupiter (1. 11. 5). It was as a shepherd that Jupiter loved Mnemosyne (3. 11. 35). See Memory.

Morpheus.—Morpheus was the son of Somnus, the god of Sleep. He was considered the god of dreams, particularly of those in which human forms appeared. Spenser seems to make no distinction between Somnus and Morpheus. A messenger of Morpheus casts "sweet slumbering dew" on the visitors in the house of Archimago (1. 1. 36), who then sends one of his sprites to the house of Morpheus to get a false dream (1. 1. 39). There is a full description of the cave of Morpheus and of the god himself in 1. 1. 39-44. The story emphasizes the difficulty of waking Morpheus.

"With leaden mace" he puts to sleep the people in the house of Pride (1. 4. 44). Serena lies safe "in Morpheus bosome" (6. 8. 34).

Malciber.—In reference to Vulcan as a worker in metals, the name Malciber was used. Some of the gold in the cave of Mammon had not been "purifide of Malcibers devouring element" (2. 7. 5), or fire. The name Malciber represents fire in the passage where Scudamour tries to go through the flames into the house of Busirane (3. 11. 26).

Muses.—Nine Muses, daughters of Jupiter and Mnemosyne, presided over the arts and sciences. Only two of them, Clio and Calliope, are mentioned by name in The Faerie Queene.
Spenser frequently refers to the Muses, both in the singular and in the plural. In one place (3. 3. 4) he calls Apollo their father; in another, Jove (4. 11. 10). In dedicatory sonnets the Muses are briefly referred to as "the sweet Lady Muses," "th' Heliconian ymps," "the sacred Muses," and "sweet Muses." In 1. Pr. 2 they are indicated by the word "myne." Mt. Parnassus is twice named as the haunt of the Muses (2. 12. 52 and 6. Pr. 2). In 2. 12. 30-31 occurs the story of five maidens who were changed into mermaids as a result of striving "with the Heliconian maides for mystery." In numerous instances, Spenser uses the word Muse in the singular as a term for poetic inspiration in general.

Myrrha.—Myrrha was the mother of Adonis by her own father Cinyras. She was changed to the myrrh-tree. In 3. 2. 41 Myrrha is named as one who loved her "native flesh." Both Florimell and Amoret, running from danger, are compared with Myrrha as she fled from her father (3. 7. 26 and 4. 7. 22).

Naiade.—The Naiade were water nympha who lived in fountains and streams. They come running with the Hamadryads to see Una (1. 6. 18).

Nais.—In 7. 7. 40 Spenser names Nais as the mother of Chiron, who was really the son of Saturn and Philyra. "Nais"
as the singular of "Naiades" would mean a water nymph. Spencer may have considered Philyra as one of the Naiades.

**Narcissus.**—Narcissus, the son of Liriope and Cepheus, fell so much in love with his own image reflected in the water that he pined away and died. From his body sprang the flower that bears his name. Spencer calls him "Cepheus foolish chyld" (3. 2. 44). Narcisse in 3. 6. 45 evidently means the flower, since it "likes the watry shore."

**Nectar.**—The drink of the gods was called nectar. Venus sprinkles Adonis with sweet nectar (3. 1. 36) and Cupid is represented as bathing his golden wings in nectar (3. 11. 2). In 3. 4. 40 nectar is said to be good for "earthly medicine and for hevenly food."

**Neleus.**—Among the sea gods listed in 4. 11. 14 is Neleus, son of Neptune and the nymph Tyro. He and his brother Pelias were brought up by a herdsman.

**Nemea.**—In Nemea, a region not far from Corinth, lived a savage lion. The first labor of Hercules was to kill this beast. His "goodly victoree" in Nemea is mentioned in 2. 5. 31. The Nemean Lion in 5. Pr. 6. refers to the constellation. July comes riding "the Beast that whylome did forray the Nemeaen forest" in the procession of months (7. 7. 36).

**Nemertea.**—Nemertea is named as a Nereid (4. 11. 51).

**Nepenthe.**—In Egypt Helen of Troy was given a drug
known as Nepenthe, which would quiet all pain and strife and bring forgetfulness of every ill. In 4. 3. 43 Nepenthe is described as a drink devised by the gods to drive away anguish, grief, and rage and to bring peace and happiness instead. Cambina brings a cup filled to the brim with Nepenthe to establish friendship among four sons who have been fighting (4. 3. 42).

Neptune—Neptune, god of the sea and ruler of all waters, was the son of Saturn and the brother of Jupiter. With his lovely wife Amphitrite he lived in his palace in the depths of the ocean. The symbol of his power was the trident. He rode over the waves in a chariot. Several times he is referred to in his traditional character as god of the sea. As such, he is mentioned in connection with merchants and their ships (1. 3. 32). Phaedria in her boat defies "swelling Neptune" (2. 6. 10). He is pictured riding in his chariot and controlling the waves and the billows (2. 12. 22). Britomart addresses him as she sits by the sea. In 3. 4. 42 his name is used for the sea itself, with nymphs swimming "upon great Neptunes necke." Neptune is filled with dismay when the Redcross Knight kills the dragon (1. 11. 54) and is amazed at the sight of Cymoent and her companions grieving for Marinell (3. 4. 32). Cymoent later appeals to Neptune and secures the release of Florimell for her son (4. 12. 29).
At the wedding of the Medway and the Thames, Neptune with his wife Amphitrite leads the sea gods. He is briefly described and his trident is mentioned in 4. 11. 11. The founders of nations, who are also present at the wedding, are called his sons (4. 11. 15). The fullest description of Neptune, his trident, his chariot, his seahorses, and his power comes in 3. 11. 40-41. The next stanza lists his many loves. One of them is referred to again in 4. 9. 23. Mutability claims power over Neptune and the other gods (7. 7. 26).

Nereids.—The fifty Nereids are present at the wedding of the Thames and the Medway (4. 11. 48). They were sea nymphs, the daughters of Doris and Nereus, from whom they got their name. Spenser describes them as "goodly damzels, deckt with long greene haire" (4. 11. 48). He names them all, usually adding an adjective or a descriptive phrase for each one. They "have the sea in charge to them assigned" and rule over tides and storms (4. 11. 52).

Nereus.—The wise old sea god Nereus lived with his wife Doris and his fifty daughters, the Nereids, in a cave far beneath the surface of the waters. He had the gift of prophecy. Spenser names him as the father of Cymoent (3. 4. 19), who has a real part in the narrative of The Faerie Queene as the mother of Marinell. Cymoent says that Nereus promised to make her son's name immortal (3. 4. 36).
In 4. 12. 48 he is referred to as the father of the Nereids. A lengthy description of his character is given in 4. 11. 18-19. He is called the eldest and best of all the sea gods, upright, sincere, righteous, expert in prophecy.

Nesaen.--The name of Nesaen is found in the list of Nereids (4. 11. 49).

Neso.--Neso is one of the Nereids listed in 4. 11. 50.

Nestor.--Nestor was an aged Greek warrior and counselor at the siege of Troy. His home was at Pylas. Spenser calls him "that sage Pylian syre, which did survive three ages" (2. 9. 48). He is mentioned again in 2. 9. 57. In both cases the old advisere of Alma are compared with him in age and in wisdom.

Net.--Guyon and the palmer catch Acraea and her lover in a net from which the prisoners could not escape by guile nor force (2. 12. 82). The story makes one think of the invisible chains in which Vulcan bound Juno.

Night.--Night, who was also known as Nyx and Nox, was one of the most ancient deities, the daughter of Chaos. From a union with her brother Erebous she gave birth to Day and Night. She was represented as riding in a chariot, accompanied by stars, and covered with a black veil. Spenser describes Night, clad in a " foule blacke pitchy mantle," with her " yron charret," and her " coleblacke steedes" in 1. 5. 20. The adjectives " griesly," " dreaded," " ancient,"
"everlasting," "drery," and "endless" are applied to her. Duessa, addressing her as the grandmother of all and as the queen of darkness, appeals for aid, and Night helps her take Sansjoy to Hades. As she approaches, the dogs and owls howl and shriek. It is she who carries the wounded knight in her arms and persuades Aesculapius to heal him (1. 5. 20-43). The house of Night is mentioned twice (3. 5. 22 and 5. 10. 10). Night is called the "patronesse of love-stealth" (3. 10. 16). She is named as the mother of Phlegeton (2. 4. 41), of the Hours (7. 7. 45), and of Falsehood (1. 5. 27). Night represents darkness in several instances. In 3. 2. 28 "Night had with her pallid hew defaste the beautie of the shyning skye." Arthur curses Night, "that reft from him so goodly scope" (3. 4. 52), blames her bitterly (3. 4. 54), and calls upon Titan to "chace away this too long lingring Night" (3. 4. 60). He calls her the "foule mother of annoynance," names hell as her dwelling place, and Herebus as her husband (3. 4. 55). She is the root of bitter cares and the sender of dreadful visions (3. 4. 57). Under her mantle hide theft, bloodshed, felony, deceit, danger, horror, and evil (3. 4. 58). Day and Night come near the end of the procession at the trial of Mutability (7. 7. 45).

Minus.—Minus, an Assyrian king and the husband of Semiramis, was given a place in mythology only after his
death. It was at his tomb that the unfortunate lovers, Pyramus and Thisbe, agreed to meet. Minus is one of the "captive wretched thralls" in the dungeon of the House of Pride (1. 5. 48).

Niobe.--The boasting of the Theban queen Niobe about her beauty and her children was an insult to Latona. At their mother's bidding, Apollo and Diana slew the seven sons and seven daughters of Niobe with their arrows. Belphebe with her bow and arrows is compared with Diana's vengeance against "Niobes unhappy race" (4. 7. 30). Belgae, mother of seventeen sons, is happier than "famous Niobe, before she tasted Latonaes childrens wrath" (5. 10. 7).

Numa.--Numa, the second king of Rome, married the nymph Egeria, who taught him great lessons of wisdom and of law. His "sacred lawes" are mentioned in 2. 10. 39, as well as the fact that he was taught by Egeria (2. 10. 42).

Nymphs.--There were several kinds of nymphs in mythology. Usually they were beautiful maidens, semi-divine beings in human form, always associated with nature. The naiads, the dryads or hamadryads, the oreads, and the Oceanids and Nereids lived in streams, trees, mountains, and the ocean respectively. Nymphs are met here and there throughout The Faerie Queene. Spenser usually makes no distinction as to the kinds of nymphs. Only once does he use the terms hamadryads, naiads, and Nereids (1. 6. 18 and 4. 12. 48). They
are, of course, frequently associated with Diana (1. 12. 7, 2. 3. 31, and 7. 6. 42). He tells the story of a nymph changed into a well to escape Faunus (2. 2. 7-8). One nymph who lives in a fountain is "out of Diane's favor" (1. 7. 4). The nymphs who loved Hylas are mentioned in 3. 12. 7. Nymphs mourn at the death of Hippolytus (5. 8. 43). They gather flowers for Dame Nature (7. 7. 10).

Oceanus.—Oceanus and his wife Tethys were Titans who preceded Neptune in the rulership of the ocean. Oceanus was father of waters during the rule of Cronus. Doris was one of his daughters. Spenser makes "the aged Ocean and his dame, old Tethys" very important, the parents of "all the rest . . . which afterward both sea and land possest" (4. 11. 13). He is mentioned as the father of Doris and therefore the grandfather of the Nereids (4. 11. 48). Eurynome, mother of the Graces, is also his daughter (6. 10. 22). Besides the Nereids "three thousand more there were of th' Oceans seeds" (4. 12. 52).

Oedipus.—A monster called the Sphinx, half lion and half woman, killed travelers on the road to Thebes if they could not solve her riddle. When Oedipus succeeded in answering it, she killed herself. Oedipus is called the "Theban knight" who made the monster "kill her selfe for very hearts despight" (5. 11. 25).
Genone.—Genone was a fair nymph loved by Paris in his youth, but deserted for the beautiful Helen. When he was fatally wounded, she refused to heal him. She repented of her decision too late and committed suicide. Reference is made to the time when Paris "the love of fayre Genone sought" (6. 9. 36). Spenser tells of their son Parius, whom Genone named for his father (3. 9. 36).

Ceta.—Ceta was the mountain on whose summit Hercules built his funeral pyre. He is called "that great Cetean knight" (5. 8. 2).

Ogyges.—Ogyges, a son of Poseidon, was king of the Ectenes, the first inhabitants of Boeotia, and the first ruler of Thebes. "Ancient Ogyges" is named with other founders of nations (4. 11. 15).

Olympus.—It seems strange that Spenser, a poet exceedingly fond of mythology, should mention Mt. Olympus, the home of the gods, only one time. Even then he apparently has it confused with Olympia, for he speaks of "brave youthful champions" having chariot races there (3. 7. 41).

Ops.—Ops was the wife of Saturn and the goddess of plenty. Inatability names her as one who claims "the rule and sovereignty" of the earth (7. 7. 26).

Orcus.—Orcus represented the underworld, or the abode of the dead, and was also a name for Pluto, god of the underworld. In 2. 12. 41 it is said that Caduceus can tame Orcus,
"whome nothing can persuade." The mouth of the Blatant Beast appears "like the mouth of Orcus grievly grim" (6. 12. 26).

Crestes.--Crestes and Pylades are named among the famous friends in the Garden of Venus (4. 10. 27). To get forgiveness for killing his mother, Crestes had to secure a statue of Diana in Tauris and take it to Greece. In Tauris he and his devoted friend Pylades were saved from death by his sister Iphigenia.

Orion.--The friendship of Diana and Orion, a gigantic young hunter, was opposed by Apollo. He tricked his sister into killing Orion with an arrow while he was far out in the sea. Diana placed him among the stars with his dog Sirius following him. Spenser says that Orion was killed by a scorpion (7. 7. 39). His dog is referred to as a star in 1. 3. 31. The constellation Orion is mentioned in 2. 2. 46. "Huge Orion" is named among the sea gods at the wedding of the Thames and the Medway (4. 11. 13). He was a son of Neptune.

Orpheus.--Orpheus, the son of Apollo and Calliope, was a musician of such skill that he could charm not only gods and men but animals and objects in nature as well. He went with the Argonauts on their famous expedition. After the death of his wife Eurydice, he went to the underworld to get her but lost her the second time as he turned
to look back. Spenser relates that the music of Orpheus restored peace among the Argonauts (4. 2. 1). The fierce dog Cerberus also yielded to its power when Orpheus went to seek Eurydice (4. 10. 58).

Orsilochus.—Spenser, like Virgil (Aen. 11. 680) names Orsilochus as a huge warrior slain by Camilla (3. 4. 2).

Orthrus.—Orthrus, the son of Typhaon and Echidna, was a two-headed dog who, with Eurytion, guarded the cattle of Geryon. He was killed by Hercules. Spenser mentions Orthrus as a "two headed dogge . . . begotten by great Typhaon" (5. 10. 10).

Ossa.—Ossa was a mountain in Thessaly. In an attempt to climb to the heavens, the Giants piled Mt. Pelion upon Mt. Ossa. Spenser mentions "the ruins of great Ossa hill" (2. 10. 3).

Pactolus.—The river Pactolus in Lydia was the one in which Midas bathed to take away his curse. After that, the river was noted for its golden sands. Britomart's hair glitters like the golden sands of Pactolus (4. 6. 20). "Pactolus glistening with his golden flood" is one of the rivers present at the wedding of the Medway and the Thames (4. 11. 20).

Paeon.—Paeon seems to have been a name of both Apollo and Aesculapius. Spenser makes Paeon the son of Apollo and Linaorce (3. 4. 41).
Palemon.—Melicerta became the sea god Palemon after his mother Ino plunged into the sea with him in her arms. He is called "tragicke Inces sone" and is one of the sea gods at the wedding of the Medway and the Thames (4. 11. 13).

Pan.—Pan was the god of flocks, shepherds, and nature. Half man and half goat, he spent his time hunting, dancing with the nymphs, or playing his flute. Spenser mentions a bird, "as yet ashamed," which had been changed into that form by Pan (2. 9. 40). This may have some relation to the story of Lynx, the daughter of Pan and Echo, who was changed into a bird by Hera as a punishment for trying to fascinate Zeus.

Panope.—The name of Panope comes in the list of Nereids (4. 12. 49). An old nymph "hight Panope" serves as housekeeper for Proteus and entertains Florimell (3. 8. 37-38).

Paris.—The handsome son of King Priam of Troy abducted Helen, wife of Menelaus, and thus caused the Trojan War. Paris was brought up by a shepherd who found him on a mountain side. When three goddesses came to him for a decision as to the fairest, he chose Venus and received Helen as a reward. There are several references to him in The Faerie Queene. The first (2. 7. 55) mentions the golden apple thrown by Ate and given by Paris to Venus. It also names Helen as the reward and the Trojan War as the result. The second (3. 9. 34-36) is the longest account. Paris is
called the "worthy ... by whome that warre was kindled." He stole Helen "through great prowess and bold hardinesse." Part of the same reference tells of his life as a shepherd and of his love for Oenone. Paridell claims to be a descendant of Paris through this union. Spenser names Hereus (instead of the soothsayer Aescacus) as the prophet who foretold that Troy would fall because of Paris (4. 11. 19). Calidore "in shepheards weed" is compared with the youthful Paris who lived as a shepherd and loved Oenone before the golden apple was brought to him (6. 9. 36).

Parnassus.---Parnassus was a mountain in Greece, sacred to Apollo and the Muses. It is mentioned in two dedicatory sonnets as a place favored by the Muses. In 1. 10. 54 Spenser refers to it without name as "that pleasant mount ... on which the thrise three learned ladies play." He associates it with the Mount of Olives and other places mentioned in the Bible. In 2. 12. 52 it is called "sweet Parnasse, the haunt of Muses fayre," and is named with several mountains connected with mythology. Spenser addresses the Muses as "ye sacred imps, that on Parnasso dwell" (6. Pr. 2).

Pasiphae.---Pasiphae, the wife of Minos, was inspired with a mad passion for the beautiful Cretan bull. Spenser
mentions her as one who "lov'd a bull, and learned a beast to be" (3. 2. 41).

**Pasithea.**--Pasithea was one of the Nereids. She is named in the list of fifty (4. 11. 49) and described as lovely.

**Pegasus.**--Pegasus, the winged horse, sprang from the blood of Medusa when her head was cut off by Perseus. Neptune is said to have been his father. Trevisan's horse goes so fast that he might have been "a fole of Pegasus his kynd" (1. 9. 21). Among the loves of Neptune Spenser mentions Medusa, "on whom he got faire Pegasus" (3. 11. 42).

**Pelasgus.**--A great division of the Greek people, the Pelasgic, was said to have sprung from the hero Pelasgus. "Pelasgus old" is one of the founders of nations whom Spenser names in 4. 11. 15.

**Peleus.**--On the expedition with the Argonauts Peleus, the son of Aeacus and the grandson of Jove, fell in love with the sea nymph Thetis. Spenser twice refers to their wedding (6. 10. 22 and 7. 7. 12). He describes the wedding fully in the latter stanza. The gods assembled on Haemus hill in their divine array and Phebus sang the "spousall hymne." All the gods were invited except Eris, who threw into the midst of the guests the golden apple which caused so much trouble.

**Pelias.**--Pelias and his brother Neleus were sons of
Neptune. The "lovely brethren" are among the sea gods present at the wedding of the Thames and the Medway (4. 11. 14).

Penelope.—Penelope, the faithful wife of Ulysses, did not recognize him when he returned after years of wandering. Britomart's feelings when she sees Artegall are compared with the wonder and astonishment of Penelope when Ulysses came home (5. 8. 39).

Peneus.—The name Peneus was applied to a river in Thessaly and to the river god who was the father of Daphne. "Slow Peneus" is one of the rivers at the wedding of the Medway and the Thames (4. 11. 21).

Pentesilea.—Pentesilea was a brave queen of the Amazons who came to the aid of Troy. After having killed many of the Greeks, she was slain by Achilles. In 2. 3. 31 Spenser refers to her as "that famous queene of Amazons" who came to help Priam. He says it was Pyrrhus who killed her. In 3. 4. 4 he mentions her by name as "bold Pentesilea, which made a lake of Greekish blood so ofte in Trojan plaine."

Penteus.—Penteus, king of Thebes, was killed by his own mother under the influence of Bacchus. Spenser tells of his death (5. 8. 47) without mentioning his name.

Phaedra.—Phaedra, the wife of Theseus, fell in love with her stepson Hippolytus. When he repulsed her advances,
she made false accusations against him which led to his death. She killed herself. Phaedra is referred to twice, but not by name. In 1. 5. 37-39 the story of her love, the hate which followed, her accusations, the death of Hippolytus, and her own death is fully told. Hippolytus was killed fleeing from "his stepdames love outrageous" (5. 8. 43).

Phaeax.--Phaeax was an Athenian orator and statesman. Spenser uses the name "Phoeax" as that of the founder of a nation (4. 11. 15).

Phaethon.--Phaethon, the son of Apollo and the nymph Clymene, secured reluctant permission from his father to drive the chariot of the sun for one day. Losing control, he almost burned up the earth and was killed by the thunderbolt of Jupiter. The horses of the Soldan are compared with "the firie-mouthed steeds which drew the sunnes bright wayne to Phaetons decay" (5. 8. 40). In 3. 11. 38 Phaethon is called "the sonne of Clymene," who caused such disaster in his attempt to guide the chariot of the sun. In 1. 4. 9 proud Lucifera is compared with presumptious Phaethon, "Phoebus sayrest childe."

Phao.--Spenser names "Phao lilly white" as one of the Nereids (4. 11. 49).

Pherusa.--"Fairest Pherusa" is in the list of Nereids (4. 11. 49).
Phidias.—While Phidias, the greatest sculptor of Greece, has no part in mythology, Spenser's story of his statue "with which that wretched Greeke ... did fall in love" (4. 10. 40) may have some relation to the story of Pygmalion.

Philyra.—Philyra, the daughter of Oceanus, was loved by Cronus, or Saturn. To deceive his wife Rhea, Cronus changed himself into a horse. When Philyra gave birth to a son, half man and half horse, she was so ashamed that she prayed to be changed in form, and became a linden tree. In 7. 7. 40 her name should be used in place of Nais as the mother of Chiron. In 3. 11. 43 Spenser seems to be confused about Saturn and Philyra, Bacchus and Erigone. He says that Bacchus "to compass Philliras hard love" turned himself into a fruitful vine, and that Saturn to prove his love for Erigone changed himself into a centaur. Bacchus and Erigone belong together, and Saturn took the form of a horse for Philyra, not for Erigone.

Phlegeton.—Phlegeton was one of the rivers in Hades. It was known as a river of fire, for in its channel flowed fire instead of water. Duesa and Night on their journey to the underworld come to the "fiery flood of Phlegeton" (1. 5. 33). Spenser pictures the souls of the condemned as roasting in "flaming Phlegeton" (2. 6. 50). He says that discord was "first tynd in Phlegeton" (4. 2. 1).
Phlegeton is also represented as a person, the son of Erebus and Night, from whom Pyrocles and Cymochles are descended (2. 4. 41).

Phlegra.—Phlegra was the scene of the fight between the gods and the giants. Spenser calls the king of the gods "Phlegraean Jove" (2. 10. 3) because of his triumph over the giants. In 5. 7. 10 he speaks of "gyants which were slain by thundering Jove in the Phlegrean plaine."

Phoebe.—Phoebe was one of the names for Artemis. In referring to her, Spenser usually makes use of the name Diana or Cynthia. He uses the name Phoebe only four times in The Faerie Queene. A story is told of Phoebe's changing a nymph into a fountain (1. 7. 5). The name indicates the moon in 2. 3. 44, when Guyon says that "faire Phoebe with her silver face thrise hath seene the shadowes of the neather world" since he left Fairy Land. Amoret shins "as Phobes light" among other maidens (4. 5. 14). In 7. 6. 21 it is said that Mutability "doth aspire to thrust faire Phoebe from her silver bed." See Diana and Cynthia.

Phoebus.—Phoebus was a name given to Apollo, god of the sun, who rode the sky in his chariot drawn by fiery horses. He was also known as the god of poetry, of music, and of healing. The name Phoebus is used by Spenser no less than thirty-five times. It is used frequently to represent the sun itself, which is sometimes called "Phoebus
"Phoebus face" (1. 7. 34, 2. 8. 5, 3. 2. 24, 1. 5. 20, 1. 11. 31). Phoebus is said to hide his face in a cloud (1. 6. 6) or simply to "hide his golden heed" (3. 10. 45). His beams or rays are mentioned (1. 7. 29, 3. 6. 44).

Among the trece Cynthia is shaded "from Phoebus flame" (7. 6. 39). Phoebus is "oft eclipsed by the way" (7. 7. 51). Such expressions as "when ruddy Phoebus gins to welke in west" (1. 1. 23), "golden Phoebus now mounted his" (1. 2. 29), or "Phoebus . . . came dauncing forth" (1. 5. 2) indicate time of day. His "fyrie-footed teeme" is mentioned in 1. 12. 1. The chariot of the sun appears in 6. 3. 29 and 5. 3. 19 and is sometimes called a wagon (1. 5. 44 and 2. 9. 10). "Chearefull Chaunticleere" warned that "Phoebus fiery carre in hast was climbing up the easterne hill" (1. 2. 1).

The story of Phoebus' love for Daphne is referred to in 2. 12. 52 and in 3. 11. 36 where it is pictured on the tapestries in Busirane's house. His love for Coronis and Climene is represented there also. Spenser tells of his experience as a servant of Admetus (3. 11. 39) and of his fondness for Hyacinthus (3. 11. 37). Phoebus is twice named as the father of Phaethon (1. 4. 9 and 3. 11. 38). Spenser in error calls him the father of the Muses (3. 3. 4).

As the god of healing Phoebus is referred to in
connection with the wound of Scudamour (4. 6. 1). He is called the god of poets, and as the god of music he sings the "spousall hymne" at the wedding of Peleus and Thetis. See Apollo.

**Phoenix.**--Phoenix was the son of Agenor and the brother of Europa. He was sent to look for his sister with orders not to return without her. He settled in Phoenicia, which took its name from him. He is named among the famous founders of nations (4. 11. 15).

**Pholoe.**--Pholoe, a mountain forming the boundary between Arcadia and Elis, is mentioned as one of the abodes of the Centaurs. Spenser's use of the name as a nymph loved by Sylvanus (1. 6. 15) seems to have no connection with the classical mountain.

**Phorcys.**--Phorcys, a sea deity, was the son of Gaea and Pontus. He was the father of the Gorgons, the Graeae, the Sirens, and Scylla. He is named among the sea gods at the wedding of the Thames and the Medway as "the father of that fatall brood, by whom those old heroes wonne such fame" (4. 11. 13).

**Phrixus.**--Phrixus is mentioned in connection with his sister Helle and the ram which bore them "from their step-dames feares" (5. Pr. 5). Phrixus and Helle were rescued from their stepmother Ino by the ram with golden fleece.
After Phrixus landed in Colchis he sacrificed the ram to Zeus and gave its fleece to king Aeetes.

*Findus.*—Findus was a mountain in Thessaly. Ovid (Met. 7. 225) mentions it with other mountains as being famous for its herbs. In *The Faerie Queene* it is a hill where Apollo loved Laugore and taught her leechcraft (3. 4. 41).

*Pirithous.*—Theseus and Pirithous are two of the famous friends who live in the Garden of Venus (4. 10. 27). Their friendship began in a strange way. Pirithous was king of the Lapithae in Thessaly. He and Theseus first met in battle, but so admired each other that they gave up their enmity and swore an oath of eternal friendship. The fight between the Lapiths and the Centaurs at the marriage of Pirithous and Hippodamia, the abduction of Helen, and the experiences of Theseus and Pirithous in Hades are outstanding events in their friendship.

*Pleasure.*—Pleasure was the daughter of Cupid and Psyche. Pleasure "that doth both gods and men aggrate" is named as the child which Psyche bore to Cupid (3. 6. 50). Venus brings Amoretta to the Garden of Adonis and commits her to the care of Psyche, "who no lesse carefully her tendered then her owne daughter Pleasure" (3. 6. 51). Pleasure and Amoretta are, quite naturally, companions in the earthly paradise.
**Flexippus.**—Flexippus and his brother, who took part in the Calydonian Hunt, were slain by their nephew Meleager for trying to take away from Atalanta the skin of the boar which Meleager had given her. Mythology has nothing which would explain Spenser's use of the phrase "by Flexippus brooke" in connection with Paris (6. 9. 36).

**Pluto.**—Pluto ruled the Lower World, or Hades, with his wife Proserpina. They are present at the assembly of gods on Arlo hill for the trial of Mutability (7. 7. 3). Proud Lucifer is represented as the daughter of Pluto (1. 4. 11). Spenser nearly always uses the adjective "grieously" when he mentions Pluto. Duessa tells the Redcross Knight that his foe has been borne to "Plutoes balefull bowres" (1. 5. 14). Duessa and Night come to "Plutoes house" (1. 5. 32). Guyon travels a highway leading to "Plutoes grieously rayne" (2. 7. 21). The phrase "gates of Pluto" indicates the entrance to Hades (2. 7. 24). Cambell's ghost does not go to rest "in Plutoes grieously land" (4. 3. 13). Hercules compels Cerberus to "see the hatefull sunne, that he might tell to grieously Pluto what on earth was done" (6. 12. 35). Proserpina is referred to as "black Plutoes grieously dame" (1. 1. 37). Pluto himself is called "the Stygian prince" in 4. 10. 53.

**Pocalyrius.**—Pocalyrius was the son of Aesculapius and Epione. He and his brother Machaon fought with the
Greeks against Troy and served as physicians because of their medical skill derived from their father. In discussing infancy, Spenser says that not even the skill of Podalyrius can remedy its hurt (6. 6. 1).

Pollux.—Pollux and his brother Castor are referred to as "those two Twinnes of Jove" (5. Pr. 6) and "the twinnes of Leda" (7. 7. 34). Spenser evidently does not accept the myth that Castor was mortal, the son of Tyndarus. Pollux was said to be the immortal brother, the son of Zeus. In both references they appear as the constellation Gemini.

Polynome, Pontoporea, Paris.—These three are named as Nereids in 4. 11. 49-50.

Priam.—Priam, the aged king of Troy at the time of the Trojan War, was slain when the city was taken by the Greeks. Spenser first mentions Priam as receiving aid from the queen of the Amazons (2. 3. 31). Troy is referred to as "old Priams cittie" (2. 9. 48), "Priams realme" (3. 9. 36), and "proud Priams towne" (4. 11. 19).

Procrustes.—The huge robber Procrustes forced all passersby to lie on his iron bed, to which he fitted them by stretching or cutting off their limbs. Theseus killed him. Spenser places him among those suffering in Hades for making claim to heaven (7. 6. 29). Mythology has no account of Jove's punishing him in that way.
Prometheus.—Prometheus was looked upon as the creator of man, whom he moulded in the form of the gods out of mud or clay, making him differ from animals by standing erect. From heaven he stole fire, which he gave to man. Jupiter punished Prometheus for his championship of mortals by chaining him to a mountain, where an eagle fed upon his liver, and by hurling him into Tartarus. Spenser describes the creation of man, "of many parts from beasts deryv'd" and says Prometheus stole fire from heaven "to animate his worke" (2. 10. 70). The punishment of Prometheus is mentioned here and in 7. 6. 29.

Pronaea.—Pronaea was a Nereid mentioned in 4. 11. 50.

Proserpina.—Proserpina, the daughter of Jupiter and Ceres, was carried away by Pluto, who made her his queen in the lower world. Her grief-stricken mother at last succeeded in getting her back for a part of each year. Thus she represents the renewal of vegetation in the spring. Spenser refers to her as "Plutes griesly dame" (1. 1. 37) and as "the queene of hell" (1. 4. 11). The Garden of Proserpina in Hades is fully described (2. 7. 51-56) with its silver seat and its tree of golden apples. Proserpina and Pluto are present at the trial of Mutability (7. 7. 3). Spenser twice uses the adjective "sad" in connection with her (1. 2. 2 and 1. 4. 11). Lucifera is said to be the daughter of Pluto and Proserpina (1. 4. 11). In 3. 11. 1
"the balefull house of Proserpine" is associated with the Furies. In Busirane's house Jove is pictured as appearing to Proserpina, "the Thracian maid," in the form of a serpent (3. 11. 35).

Proteus.--Proteus was a sea god who possessed the gift of prophecy and could change himself into any form he chose. He was a subject of Poseidon, whose flocks of seals he tended. Spenser not only presents him in his classical character, but also gives him a role in the plot of The Faerie Queene. The fullest description of him as "shepheard of the seas of yore" is given in 3. 8. 30. He appears as "an aged sire with head all frowy here and sprinkleld frost upon his dewy beard" who rides over the waves in a chariot drawn by a team of seals. His ability to assume various forms is mentioned briefly in 1. 2. 10, where Archimago is compared with him in this respect. His first appearance as a prophet is in 3. 4. 25, where he warns Cymoent to keep her son Marinell away from womankind. She is soon calling him "father of false prophecis" (3. 4. 37). In his treatment of Florimell he exhibits traits which are evidently Spenser's own invention. He rescues her from a fisherman (3. 8. 31), then takes her to his bower in the bottom of the sea (3. 8. 36). His dwelling is a hollow cave kept clean by the old nymph Panope. When Florimell repulses his own wooing, in which he makes use of a great
variety of forms (3. 8. 38-41), he throws her into a dungeon and binds her in chains (4. 11. 2). Cymoent, thinking it useless to beg Proteus for Florimell's release, appeals to Neptune (4. 12. 29), who commands Proteus to free her at once (4. 12. 32). Proteus dares not disobey and reluctantly delivers the maiden (4. 12. 33).

The bridal feast of the Medway and the Thames is held in the house of Proteus (4. 11. 9). The multitude of guests fill his house "even to the core" (4. 12. 3).

Prote, Protomedaen, Psamathes.—These Nereids are mentioned by Spenser in 4. 11. 48, 49, 51.

Psyche.—Psyche was a beautiful maiden loved by Cupid. When she disobeyed his instructions not to look upon him, he disappeared. After a period of persecution by Venus, she was finally reunited with Cupid. Spenser mentions their love, Psyche's troubles, and the reconciliation. They live "in steadfast love and happy state" in the Garden of Adonis, with their daughter Pleasure (3. 6. 50). Venus brings Amoret to Psyche, a fine mother, who carefully tends her and teaches her "all the lore of love and godly womanhead" (3. 6. 51).

Pylades.—Pylades and his friend Orestes live in the Garden of Venus (4. 10. 27). Their friendship became proverbial. He aided Orestes in murdering his mother Clytemnestra, went with him to steal the statue of Artemis, shared all his dangers, and finally married his sister.
Pyracon.---Pyracon was one of the Cyclopes, giants who made thunderbolts for Zeus. According to Hesiod (Theogony, 624) there were only three Cyclopes. Later tradition added Acamas and Pyracon and regarded them all as the assistants of Vulcan. Their workshops were on the volcanic islands of the Mediterranean, especially Sicily, Lipari, and Hiera. Spenser compares the giant Care with Bronteus and Pyracon, "which in Lipari doe day and night frame thunderbolts for Joves avengefull threat" (4. 5. 37).

Pyrrha.---After the Deluge Pyrrha and her husband Deucalion renewed the race of men upon the earth by throwing stones over their shoulders. In a simile Spenser mentions the stones which "behind their backs... were throwne by Pyrrha and Deucalion" (5. Pr. 2).

Pyrrhus.---Pyrrhus, the son of Achilles and Deidamia, was courageous like his father. At the siege of Troy, he was one of the heroes in the Wooden Horse, and it was he who killed Priam at the altar of Zeus. In 2. 3. 31 it is said that Pyrrhus killed Penthesilea. In mythology it was Achilles who killed her. The fact that Achilles, while disguised as a girl, bore the name Pyrrha may help to explain this error.

Pythias.---In 4. 10. 27 Spenser names Damon and Pythias, "whom death could not sever," among the famous friends in the Garden of Venus. Phintias (not Pythias) was condemned
to die by Dionysius the elder, who later pardoned him through admiration of the friendship existing between him and Damon.

**Rhodope.**—In 2. 12. 52 Spenser mentions "the pleasaut hill of Rhodope." There is a mountain by that name in Thrace. Because Rhodope and her husband dared to assume the names of Hera and Zeus they were changed into mountains.

**Romulus.**—Romulus and his twin brother Remus were left to die in the Tiber River, but were rescued by a she-wolf and brought up by a shepherd. When they were grown they restored their grandfather to his throne in Alba Longa and secured permission to build a city on the banks of the Tiber. After a contest with his brother, Romulus became the founder and first king of Rome. In speaking of those great men in Hades who represent "the antique ruins of the Romanes fall" Spenser names Romulus as the grandsire of them all (1. 5. 49). Paridell, in reviewing the history of Troy and its descendants, relates that Iulus placed his throne in Alba Longa, where it remained "till Romulus, renewing it, to Rome remoud" (3. 9. 43).

**Sag.**—Sag was one of the Heroïds named in 4. 11. 48.

**Saturn.**—Saturn, a primitive Roman god of agriculture, was identified with the Greek Cronus. This son of Uranus and Gaia presided over that period of prosperity known as the Golden Age. By his sister Rhea he was the father of six
children, the youngest of whom, Zeus, overthrew his power. "Saturns ancient raigne" when "all the world with goodness did abound" is fully described in 5. Pr. 9. Jupiter is twice called "Saturns sonne" (7. 6. 2 and 7. 6. 34). Saturn is named as the father of Chiron (7. 7. 40), and his loves are pictured in tapestry in 3. 11. 42. As a planet he is grim and stern (7. 7. 52).

Satyrs.--The satyrs were mythological beings of hill and wood, associated with Dionysus and representing the luxuriant powers of nature. The nymphs were their companions. In form they were a combination of human figures and those of the horse or goat. They were fond of every kind of sensual pleasure. In their association with Una (1. 6. 7-19, 30-33) the satyrs are simple, humble creatures, friendly and sympathetic. "The wyld woodgods" dancing near by hear Una's cries and run to her. Overcome with amazement and pity, they lead her to old Sylvanus. They dance around her, shouting and singing, glad as "birdes of joyous pryme." Soon they are worshipping her as a queen or a goddess. Una teaches the satyrs "trew sacred love" and finally leaves them. The nameless satyr who was the father of Satyrane (1. 6. 21-25) and the satyrs who find Hellenore (3. 10. 36-51) represent the rough, rude, lustful, brutish type. Spenser's satyrs are usually jolly, noisy creatures. In 7. 6. 39 he states that "with the nymphs the satyres love to play and sport."
Scorpion.—Spenser mentions the Scorpion in connection with Phaethon's disastrous ride. The Scorpion extended his two great arms, his tail, and his crooked claws across the heavens. When the fiery horses "did the monstrous Scorpion view" they were frightened and left their "well known courses" (5. 8. 40). In the procession of months October comes riding upon a dreadful scorpion, the same, according to Spenser, which "by Dianaes doom unjust slew great Orion" (7. 7. 39).

Scylla.—Spenser's Rock of Vile Reproach in the voyage of Ceylon and the palmer is quite similar to the classical Scylla. One story relates that Scylla, once a beautiful maiden loved by the sea god Glauces, was changed into a dreadful monster by Circe, who was jealous of her. Spenser's rock is a "daungorous and detestable place to which nor fish nor fowle did once approach," a place where ships are wrecked (2. 12. 4, 7, 8).

Sea Gods.—The sea gods named by Spenser in 4. 11. 12-14 are discussed individually. He makes them all descendants of Neptune and Amphitrite (4. 11. 12).

Semele.—Semele, the daughter of Cadmus, was loved by Jupiter. Jealous Hera visited her as an aged nurse and persuaded her to prove the identity of her lover by asking that he appear to her in all his heavenly splendor. Jove had given his promise, and Semele was destroyed by his
glory and majesty. Her son was Bacchus. The story of "the Thesban Semelee" who "did require to see him in his soverayne majestee" and "with death bought her desire" is pictured in the tapestries of Busirane (3. 11. 33).

Sirens.—The sirens were mythic sisters, two of three in number, part woman and part bird, who stationed themselves on an island and lured voyagers to death by their singing. Various accounts say they committed suicide after their failure to entice Odysseus or the Argonauts. As a result of a musical contest with the Muses they were said to have lost their wings, or to have committed suicide. To Spenser, sirens and mermaids are apparently the same. Guyon passes mermaids "making false melodies" (2. 12. 17). In 2. 12. 30 Spenser describes their dwelling, which is a "still and calmy bay" sheltered on one side by a hill and on the other by a rock. Here they are five in number. Spenser’s story is that the sirens were beautiful maidens until their contest with the Muses, after which they were half bird. They fail to attract Guyon with their "sweet skill in wonted melody" (2. 12. 31).

Sirius.—Sirius was the dog of Orion, the hunter loved by Diana. Orion and his dog were both placed among the stars. The dog star Sirius is called "fierce Orion’s hound" (1. 3. 31).

Siervphus.—Among the people suffering punishment in
Hades is Sisyphus, who "an huge round stone did reele against a hill" and could not rest from his labor (1. 5. 35). On earth he was crafty and wicked and did many things to displease the gods. His punishment in the lower world was the endless task of rolling up hill a stone which always rolled back again when it reached the top.

Sleep.—Spenser does not use the name Somnus. The god of sleep was the twin brother of Moré, the god of death, and both were sons of the goddess Nyx. They lived in a large cave, which was dark and silent and divided into chambers. Spenser places the house of Sleep next to Death and has Care separate Sleep and Riches (2. 7. 25). In 1. 1. 40 he speaks again of Care "who oft is wont to trouble gentle Sleepe." As he describes Serena "in Morpheus bosom safe" (4. 7. 44) it seems that to him Morpheus and Sleep are the same.

Sphinx.—The Sphinx was a monster, half lion and half woman, who killed travelers on the road to Thebes unless they could answer her riddle. When Oedipus solved it, she killed herself. Spenser refers to the Sphinx as "that monster whom the Theban knight . . . made kill her selfe for very hearts despight" (5. 11. 25).

Spio.—Spenser names Spio among the Nereids (4. 11. 48).

Sthenoboëa.—Sthenoboëa, the wife of king Proteus of Corinth, fell in love with Bellerophon, whom she caused to
be punished for rejecting her advances. Bellerophon later returned, carried Sthenoboea off on his winged horse Pegasus, and dropped her into the sea to her death. In Spenser's version of the story Sthenoboea "her selfe did choke with wilfull chord, for wanting of her will" (1. 5. 50).

Styx.—The Styx was the principal river of Hades and was also personified as a goddess, the daughter of Oceanus and Tethys. The river Styx was sacred even to the gods, for by it they sealed their oaths. The Faerie Queene has one reference to Styx as a goddess (4. 11. 4). Here it is said that "old Styx, the grandame of the gods doth lay" her aged bones in "the balefull house of lowest hell." The river Styx is put to flight at the name of Daemogorgon (1. 1. 37). The sword which Merlin made for Arthur received hidden virtue from being dipped seven times "in the bitter wave of hellish Styx" (2. 8. 20). There are three references to "Stygian lake." A brand is kindled in Stygian lake (2. 5. 22); Diana makes a vow by Stygian lake (3. 6. 24); Stygian lake is named as a loathed place (5. 11. 32). The Blatant Beast was "fostred long in Stygian fen" (6. 1. 8) and another beast was "long in darksome Stygian den upbrought" (6. 6. 9). The adjective "Stygian" as used by Spenser nearly always pertains to the underworld in general, not to the river Styx. Pluto is
called "the Stygian prince" (4. 10. 58). Triamond is compared with a person who fears "the Stygian gods t' offend" (4. 3. 32), and Venus hides Adonis from the skill of Stygian gods (3. 6. 46). An ugly fiend is ready to pounce upon Guyon "if ever he transgress the fatal Stygian lawes" (2. 7. 27). Spenser once speaks of a soul that descends into the "Stygian reame" (4. 8. 45) and several times mentions ghosts waiting on the shores of the Styx (1. 4. 48 and 3. 2. 52).

Sylvanus.—Sylvanus was a primitive Roman god of the country. Woods and trees, flocks and herds were his special province. In the Latin poets and in art he appears as an old man, but cheerful and a lover. In The Faerie Queene the satyrs do service to him (1. 6. 33), and he is represented as sleeping soundly while fauns and satyrs dance near by (1. 6. 7). When Una appears, they take her to Sylvanus, who thinks her very attractive (1. 6. 15). His "weake steps" and "aged limbs" are aided by a cypress staff (1. 6. 14).

Sylvius.—Sylvius, the son of Ascanius, was the ruler of Alba Longa. Spenser identifies him with Brutus, a mythical grandson of Aeneas, said to have colonized the island of Britain. "For that same Brute . . . was Sylvius his sonne" (3. 9. 48).

Talus.—The classical Talus was a gigantic creature of
living brass made by Vulcan and presented to King Minos as a guardian of the island of Crete. He killed strangers by crushing them against his red-hot body. Spenser builds upon this character to make his own Talus, who appears throughout Book V as the servant and helper of Artegaill. When Astraea, who trained Artegaill in justice, goes to heaven, she leaves her groom, "an yron man," to serve Artegaill (5. 1. 12). Talus is described as being made of "yron mould, immoveable, resistlesse" and holding an iron flail in his hand. As he goes with Artegaill to aid the fair Irena, he performs many services for his master. He captures foes, breaks into castles, drowns a giant, punishes wrongdoers, fights, and kills enemies. He scatters great crowds and drives them away. When Artegaill is captured by the Amazon Radigund, Talus goes to tell Britomart and protects her as they come back to Artegaill, whose release is finally brought about. Not only does he slaughter the enemies of Artegaill, but he also rescues his friends from danger and frees those who are imprisoned.

**Tantalus.**—Tantalus was condemned to eternal thirst and hunger in Hades. He stood up to his neck in water which receded when he stooped to drink, and under fruit-laden branches which retreated when he reached for them. Although Tantalus, the son of Zeus, had sat at the table of the gods, he was ungrateful and conceited. His worst
crime was trying to deceive the gods into eating the roasted flesh of his son Pelops. His story is told at length in 2. 7. 57-60. His efforts to get food and drink are first described. Guyon, seeing him "labour so in vaine," asks who he is. Tantalus identifies himself, begs for help, and ends by cursing Jove and all the gods. Brief reference to him as one of those who are punished in Hades is made in 1. 5. 35.

_Tartarus._—Tartarus was a dark abyss situated far under the earth. It was early known as a place of confinement for the Titans. Later it was thought of as a part of Hades reserved for the wicked. The great dragon which besieges Una's parents was "bred in the loathly lakes of Tartary" (1. 7. 44). The Gulf of Greediness seems more horrible to Guyon and the palmer than "that darke dreadfull hole of Tartare" (2. 12. 6).

_Tempe._—Tempe was the name of a vale in Thessaly, through which ran the river Peneus. Spenser mentions the Thessalian Tempe as the place "where of yore sayre Daphne Phaebus hart with love did gore" (2. 12. 52).

_Tethys._—Tethys was one of the Titans and the wife of Oceanus. From her and her husband, rulers of the sea before Neptune and Amphitrite, spring three thousand rivers and ocean nymphs. "The aged Ocean and his dame, old Tethys," are named as the parents of "all the rest ... which
afterward both sea and land possess" (4. 11. 18). The name Tethys represents the ocean in several cases. The staff of the palmer frightens away the dreadful sea monsters who "flye into great Tethys bosome" to hide (2. 12. 26). In 1. 3. 31 Spenser describes the mariner, splashed by "swelling Tethys saltish teare." Tethys "doth ever wash" the bed of Morpheus (1. 1. 39).

Thalia.--In mythology Thalia was one of the Graces. Spenser names "Thalia merry" with her two sisters in 6. 10. 22. He also lists a Nereid named Thalia (4. 11. 49).

Thaumantes.--Thaumas, a son of Pontus and Gaea, was the father of Iris and the Harpies. In 5. 3. 25 Iris is referred to as "the daughter of Thaumantes faire."

Thebes.--The city of Thebes, which Cadmus founded by sowing the dragon's teeth, was outstanding in classical mythology. It is first mentioned in 2. 9. 45 as a city "which antique Cadmus whylome built." Spenser calls Semele, who was a daughter of Cadmus, a Theban (3. 11. 33). Mutability raises the question as to whether Crete or Thebes was the birthplace of Jove (7. 7. 53). Spenser refers to the city as "fattall Thebes" (4. 1. 22), probably having in mind the misfortunes which befell the descendants of Cadmus.

Themis.--Themis, one of the Titans and a daughter of Uranus, was goddess of justice. To Jupiter she bore the Hours, goddesses who regulated the seasons. "The righteous
Themis" is named as the mother of these three lovely daughters of Jove (5. 9. 31).

Themisto.--Themisto is one of the Nereids named in 4. 11. 51.

Theseus.--Theseus, the son of Aegeus, was well known as the father of Hippolytus, as the friend of Pirithous, and as the husband of Ariadne. Spenser has a rather confusing reference to the marriage of Theseus and Ariadne in 6. 10. 13. He and Pirithous are named among the famous friends in the Garden of Venus (4. 10. 27). Hippolytus is called the son of Theseus in 5. 8. 43, and in l. 5. 37-39 the entire story is told. The enraged father beseeches Neptune "some cursed vengeance on his sonne to cast."

Later Spenser describes a sorrowful Theseus who rends "his heare and hasty tong that did offend" and gathers up the broken body of his son. In Hades Theseus is condemned to "endless slouth" (1. 5. 35). This would contradict the passage in 4. 10. 27.

Thetis.--It was prophesied that the beautiful sea nymph Thetis, a daughter of Nereus and Doris, would bear a son greater than his father. For that reason, Jupiter, who had sought her in marriage, was willing for her to wed Peleus. The son was Achilles. Thetis is first mentioned as one of the Nereids (4. 11. 48). There are two brief references to her wedding (6. 10. 22 and 7. 7. 12).
**Tiber.**—The Tiber "renowned for the Romanes fame" is one of the rivers present at the wedding of the Thames and the Medway (4. 11. 21).

**Titan.**—The name Titan was often given to the sun god Helios, or Phoebus. In the first six books of *The Faerie Queene* Titan represents the sun. There are about twelve references of this kind, including such expressions as: "Titans ray" (1. 4. 8), "Titan rose to runne his daily race" (1. 11. 33), "Titan playing on the eastern streams" (2. 3. 1), "darksom dens, where Titan his face never shewes" (2. 5. 27), "so soone as Titan shone" (4. 1. 16), "when Titan faire his beams did display" (3. 6. 6), "Titan gan his head exault" (2. 11. 9).

Titan, in the singular, is also used by Spenser to indicate a son of Uranus and older brother of Cronus. This character was probably the Titan Iapetus. Mutability, claiming to be a descendant of Titan, declares that by "guilefull meanes . . . the younger thrust the elder from his right" (7. 6. 27). Jove addresses her as "Titans child" (7. 6. 32) and refuses to recognize "old Titans right" (7. 6. 33).

**Titans.**—The powerful Titans, children of Uranus and Gaea, aided Cronus when Jupiter rebelled against him. The war lasted many years and finally ended with Jupiter and the other gods as victors. The Titans were punished by
being confined in Tartarus. Spenser three times refers to the conflict between the Titans and the gods. The Titans are described as a race which "did make warre against heven . . . to put Jove from his right" (3. 7. 47). The Titans, "that whylome rebelled gainst highest heaven," are mentioned again in 5. 1. 9. Mutability is descended from "those old Titans that did whylome strive with Saturnes somne for heavens regiment" (7. 6. 2).

**Tithonus.**—The husband of Aurora was Tithonus, for whom she secured immortality, but not eternal youth. Spenser always uses the adjective "old" or "aged" in referring to him. In 1. 2. 7 Aurora is said to be "weary of aged Tithones saffron bed." The coming of day is announced when Aurora "from the dewy bed of aged Tithone gan her selfe to reare" (1. 11. 51). Again in 3. 3. 20 Aurora is described as rising hastily from "old Tithonus frozen bed."

**Tityus.**—The giant Tityus, whose recumbent form covered nine acres, was punished in Hades by having a vulture feed on his liver. He had obstructed the ways to the oracle of Delphi and insulted the goddess Latona. Daessa and Night see Tityus, who "fed a vulture on his maw," in Hades (1. 5. 35).

**Triton.**—Triton, the son of Neptune, saw to the execution of his father’s commands. He conveyed messages by means of his horn. At the wedding of the Thames and the
Medway, Triton goes before Neptune and Amphitrite blowing his "trompet shrill" (4. 11. 12). The dolphins which draw Cymoent's chariot were all taught by Triton "to obey to the long raynes at her commandement" (3. 4. 33).

**Trojan War.**--The Trojan War was a ten-year conflict between the Greeks and the Trojans to avenge the carrying off of Helen by Paris. Spenser usually refers to the war indirectly. He mentions the incident which made many noble Greeks and Trojans bleed (2. 7. 55), and the Scamander is described as purple with their blood (4. 11. 20). Penthesilea came "to succour the weake state of sad afflicted Troy" (2. 3. 31). The Trojan flames are mentioned in 3. 10. 12. Paridell says that Troy is nothing but an idle name (3. 9. 33), as an introduction to his brief history of Troy (3. 9. 33-39). In 2. 9. 45 Spenser mentions the death of Hector in Troy. Troy rose again out of her dust (3. 9. 44), and Troymovant (London) is said to have been built "of old Troyes ashes cold" (3. 9. 38).

**Turnus.**--Spenser does not mention Turnus by name but refers to him as the slain rival of Aeneas (3. 9. 42). Turnus, a powerful Latin chieftain, had long sought Lavinia, who became the wife of Aeneas, in marriage. This fact led to a long and bitter war, which ended when Aeneas killed Turnus.

**Typhon, Typhoeus.**--Ancient Roman and Greek writers made
rather vague distinctions, if any at all, between Typhoeus and Typhon. Classical dictionaries list the names together and identify them as a monster who is sometimes described as a destructive hurricane and sometimes as a hundred-headed, fire-breathing giant, who was by Echidna the father of Cerberus, Orthrus, and the Sphinx. Typhoeus was defeated by Jupiter and punished for his share in the rebellion of the giants. One version gives this punishment as confinement in Tartarus, another as burial under Mt. Etna. Hesiod names Typhaon as a separate being, the son of Typhoeus. The name Typhoeus is used twice by Spenser. Typhoeus is named as one who is being punished in Hades (1. 5. 35) and as the father of the twin giants, Argante and Ollyphant (3. 7. 47-48). The word Typhon is also used twice in The Faerie Queene. The uproar which occurs when the moon falls to give light makes Jupiter fear "least Typhon were againe uprear'd" (7. 6. 15), and Typhon's fall is mentioned in 7. 6. 29.
Thus, to Spenser Typhon could be the same as Typhoeus. The third name, Typhaon, is used two times and is associated with the monster Echidna. Typhaon and Echidna are named as the parents of Orthrus (5. 10. 10) and of the Blatant Beast (6. 6. 12). In the latter passage the mention of Typhaon's "tempestuous rage" gives the impression that Spenser may have considered him as the character representing the hurricane.
**Ulysses.**—Ulysses, hero of the Odyssey, wandered for ten years after the Trojan War before he reached his home again. Una wanders on, seeking the Redcross Knight "with pains far passing that long wandring Greeke" (I. 3. 21). The entire voyage of Guyon reminds the reader of Ulysses (Book II).

**Uranus.**—Uranus (Heaven) and Gaea (Earth), the first rulers of the universe, were the parents of the Cyclopes and the Titans. Mutability mentions him as the father of Titan and Saturn (7. 6. 27).

**Venus.**—Venus was best known as the goddess of love and beauty, as the mother of Cupid, and as the wife of Vulcan. She is another mythological character whom Spenser uses in his plot. Brief reference to her birth from the foam of the sea is made in 4. 12. 2. As the goddess of flowers, she laments their withering (3. 6. 40). There are many references to her as the queen of beauty. She is called the queen of beauty in 1. 1. 48, 4. 10. 29, and 4. 10. 44. The painter needs a fair model when he is "requirde to pourtraict Venus" (Ded. son.). Una is so beautiful that Sylvanus thinks she must be Venus herself (1. 6. 16). Spenser several times mentions Venus as playing with the Graces, who were her handmaids, or attendants (2. 8. 6, 6. 10. 9, 6. 10. 15). There are several references to Venus as the mother of Cupid (Ded. son., 2. 8. 6, 4. Pr. 5, 4. 12. 12),
as well as the long story concerning her search for the mischievous runaway (3. 6. 11-26). She seeks him everywhere. In the woods she meets the scornful Diana, who with her nymphs helps to look for the god of love. It is in this search that the twin babes, Belphoebe and Amorett, are found. Venus takes the latter (3. 6. 28) and places her in the care of Psyche (3. 6. 51). In two stanzas (2. 7. 55 and 3. 9. 34) Spenser mentions Helen as the prize which Venus gave to Paris when he chose her as the fairest and gave her the golden apple. Venus is only once spoken of in connection with Vulcan (4. 5. 4). Spenser describes the Cestus, famous love-inspiring girdle of Venus, and tells that Vulcan made it for her. The love of Venus and Mars, whom Spenser calls her "beloved paramoure," is mentioned in 2. 6. 35, 3. 11. 36, 3. 11. 44, and 4. 5. 5. Her love for the beautiful youth Adonis is pictured on the walls of the Castle Joyous (3. 1. 34-38) and is emphasized in the description of the Garden of Adonis (3. 6. 29-49). The persecution of Psyche by Venus is spoken of in 3. 6. 50, and Venus is named as the mother of Aeneas in 3. 9. 41. In the long description of the temple of Venus (4. 10. 5-58) her altar and image are outstanding. Venus appears as a constellation in 7. 7. 51. See Cytherea.

Vesper.—Vesper was the evening star. In 7. 6. 9 he
is pictured as an attendant of Cynthia, for whom he lights
the way with his torch.

**Vesta.**—Vesta, a daughter of Cronus and Rhea, was god-
dess of the hearth and home. In her temple the sacred fire
was kept aflame by the Vestal Virgins. Mutability calls her
the goddess of "the fire aethereall" (7. 7. 26).

**Vulcan.**—Vulcan, the lame husband of Venus, was the god
of fire and metal-working and the blacksmith of the gods.
It was said that he had workshops under several volcanoes
and especially on the island of Lemnos, to which he fell
when Jupiter cast him out of heaven. He is called the
husband of Venus in the description of her magic girdle,
which he "did make, and wrought in Lemno with unquenched
fire" (4. 5. 4). In 7. 7. 26 Mutability names Vulcan as
the god of fire which men use upon the earth. In two other
references his name is used to represent fire. Some knights
dry themselves "by Vulcanes flaming light" (3. 9. 19). At
the furnace where gold is made a workman tries "fiers Vulcans
rage to tame" (2. 7. 36).

**Zephyrus.**—When mild Zephyrus, the West Wind, blows
among the flowers, they "breath out bounteous smels and
painted colors shew" (2. 5. 29). As the Sirens sing to
Guyon, "sweet Zephyrus" whistles his treble, "a straunge
kind of harmony" (2. 12. 33).
CHAPTER V

CONCLUSION

The more one studies the mythology in Spenser's works the more one is convinced that he was indeed widely read. Such a study brings an increased respect for his classical education. A student of Spenser is amazed not only by the number of times mythology is used, but also by the number of different mythological characters to which he refers. Spenser's previous wide reading was probably not supported by any method of checking at the time of his literary production. If this theory is true, his dependence on memory alone would certainly account for the many inaccuracies and errors which critics point out.

The numerous minor incidents and characters to which Spenser refers also substantiate a belief in his extensive reading. They prove that he was at least aware of the existence of such characters and events in classical literature, regardless of whether he identifies them correctly or uses them in the right places and relationships. Many of the mythological names on the pages of Spenser's poetry are not to be found in elementary texts and translations of the classics.

It is useless to deny that there are inaccuracies in
Spenser's mythology. Errors are numerous throughout The Faerie Queene. Spenser gives to the Hours the name of the Litae. He mentions the battle between the Centaurs and the Lapithae as taking place at the wedding of Theseus and Ariadne, instead of Pirithous and Hippodamia. Names are often confused. There are such inconsistencies as his naming Jove the father of the Muses in one book, Apollo in another. Spenser even contradicts himself. In one stanza he describes Theseus as suffering punishment in Hades; another reference pictures him living in eternal happiness with his friend in the Garden of Venus. Such a use of mythology is careless; but critical judgment must not overlook the amount of mythology in The Faerie Queene. If Spenser had used less mythology, it might have been more accurate; but his great poem would be without some of its richness and beauty.

Spenser's variations from classical mythology are outstanding in the minds of his readers. It is sometimes annoying to have him upset our traditional ideas. Yet classical versions themselves differ greatly. For example, there are at least four accounts of the death of Orion. Variations regarding parentage are common in the classics. Spenser, knowing this, evidently felt no hesitancy about changing mythology to suit himself and no need for verifying the mythology which he used.

In The Faerie Queene there are approximately 375
mythological names used and 1050 references to those names. Mythology was stored away in Spenser’s mind; it was a part of his thinking and writing. He handled mythology as material with which he had long been familiar. The person who makes a real study of Spenser’s poetry must increase his own knowledge of mythology, because Spenser knew so much more of it than the average student of our time.

Mythology seems necessary and essential to The Faerie Queene. Without it, Spenser’s story would be quite different. Mythology might be considered as furnishing a background for the poem. In Spenser, mythology is universal; it belongs to all places and all times. It is easy to think of The Faerie Queene as a story whose setting is not in Spenser’s own country, not even in Fairy Land, but in a land of gods and goddesses. The latter are more real to the reader than the Fairy Queen herself. Whatever may be the setting that Spenser wished to give his story, he certainly filled it with mythological characters. He even emphasized mythology as a background for the history of England.

In most cases Spenser’s use of mythology is easy and natural. Occasionally his references are somewhat artificial, as if he were deliberately making a place for mythology. Such instances are few, however. Usually the mythology is blended so smoothly into the story of The Faerie Queene that the reader hardly recognizes it as a separate element.
When it becomes a part of the plot, when mythological characters are involved in the action, there is no incongruity. The reader is not surprised when fauns and satyrs come running to meet Una. It seems quite natural for Florimell to find and wear the girdle of Venus. Ate is an appropriate companion for Duessa. There is nothing odd about a conversation between Guyon and Tantalus in Hades.

Ovid is far ahead of any other classical writer as a source for Spenser. Virgil ranks second. Ovid was very popular during the Elizabethan Age, but an additional reason for the great number of Spenser’s references to Ovid may be found in the nature of Ovid’s work. The Metamorphoses, of course, is a series of short narratives, while each of the masterpieces of Virgil and Homer is one long continuous story. Spenser goes to Virgil for his descriptions of the underworld. The Odyssey, while it is not referred to a great many separate times, is the basis for almost the entire second book of The Faerie Queene. The Iliad is all but ignored by Spenser. Natallis Comes was a handy source when Spenser needed a list of names, such as those of the Nereids, the sea gods, and the founders of nations. There are numerous evidences also of Spenser’s use of Hesiod and Boccaccio as sources.

Quite interesting is a consideration of Spenser’s original mythology and of his original handling of classical
mythology. Sometimes he takes a general class of mythological beings, such as giants and monsters, and invents individual creatures of his own. Orgoglio, Argante, and the Blatant Beast are examples of such characters. Spenser even gives them classical parents. Mutability, too, is Spenser's own conception of a Titan. Radigund is Spenser's queen of the Amazons. Another type of his originality is illustrated in the iron man Talus. From a name and a general description of a mythological person, Spenser builds a character which, in the end, belongs much more to Spenser than to mythology. Classical tradition gave Spenser the name and outstanding qualities of one of his main characters, Britomart. When Spenser needed a doctor for his sea gods, he invented one, Tryphon, with a name similar to Triton's.

Mythology is behind much of Spenser's pageantry and beautiful description. The trial of Mutability, the wedding of the Thames and the Medway, the masque of Cupid, the Garden of Adonis, the temple of Venus would be inconceivable without their mythology.

Numbers of times Spenser chooses a story or an idea from mythology, changes the names of the characters, and transfers it to his own narrative. The story of Faunus and Molanna is almost an exact copy of the Actaeon myth. Arthur's fight with Maleger is merely a repetition of the struggle between Hercules and Antaeus. The main difference
between the voyage of Guvorn and that of Ulysses, between the Rock of Vile Reproach and Scylla, between the Gulf of Greediness and Charybdis is that of names. Cambine's rod of peace is a duplicate of the Caduceus.

The sordid aspects of mythology are not omitted in The Faerie Queene. In the loves of the gods and other mythological characters, in the descriptions of monsters and giants, in the tragedies and horrors of Hades Spenser deals with the more unpleasant side of mythology. The greater part of it, however, is attractive and decorative.

An investigation of the mythology which Spenser neglects or fails to use does not result in a long list of names. Nearly all characters of any importance in mythology are at least mentioned in The Faerie Queene. Several characters and incidents connected with the story of Troy might well have been given more attention. The Greek hero Achilles is mentioned only one time. He and Patroclus would have been a fine addition to the pairs of friends in the Garden of Venus. Mt. Olympus does not have a place of importance among the mountains named in The Faerie Queene. Hades is fully described and the Styx is referred to more than fifteen times, yet the classical ferryman Charon is not mentioned. King Midas would have fitted in well with the story of Harum. The hero Perseus is overlooked, and Juno, queen of the gods, is mentioned only five times.
One of the most interesting things revealed by the study of the mythology which Spenser disregards is his preference for the Latin rather than the Greek names of mythological characters. The terms Hermes and Mercury are both used for the messenger of the gods, but the names Hera, Aphrodite, Zeus, Athena, Ares, Hephaestus, and Artemis do not appear in *The Faerie Queene*. The reason may be that Spenser did most of his classical reading in Latin, rather than Greek.

Spenser was fond of mythology associated with nature, with the outdoor world. He personifies Nature and makes her a goddess. Weather and time are nearly always spoken of in terms of mythology. To Spenser, the sun is Thoebus; the moon is Cynthia; the dawn is Aurora; the wind is Aeolus. The stars, too, have the names of mythological characters.

Classical beings connected with bodies of water are especially emphasized by Spenser. Eight stanzas in one canto are devoted to naming and describing the sea gods, the river gods, and deities of the ocean. It is hard to understand why Spenser gives the names of fifty individual Nereids and names only two of the nine Muses.

Certain individuals in mythology seem to be Spenser’s favorites. To Jove, he gives the place of greatest importance. Cupid is next, with almost as many references as the king of the gods. Venus ranks third, perhaps because
of her relation to Cupid. Other characters whom Spenser considers important enough to have part in the narrative of *The Faerie Queene* are Diana, Aesculapius, Mercury, Night, Proteus, and Ate. Hercules is Spenser's favorite hero, and Hades is the mythological place most fully described.

All kinds of comments and observations can be made about Spenser's use of mythology. Whatever they may be, favorable or unfavorable, one thing is true—Spenser enjoyed his mythology. His readers, too, who seek beauty in poetry find it a source of pleasure and delight.
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