

Ovid mentions Scylla Crataeis elsewhere

— i.e. at *Am.* 2.11.18, *Am.* 3.12.21-22; *Her.* 12.124-25, *Trist.* 4.7,13, *Ib.* 383, *Ex Pont.* 3.1.122, 4.10.25 —

But the full explication of her transformation is deftly interleaved into *Met.* 13.730-14.74.

Ov. Met. 13.730 (esp. 898ff.)-14.74 — <https://latin.packhum.org/loc/959/6/209/410-415@1#209>

Ovid elegizes his narrative by subverting the epic predictability and playing up the love stories here.

This Scylla preempts the Homeric-Vergilian encounters of heroic seafarers, Odysseus and Aeneas and their ilk. Ovid demonstrates hereby that he, not his epic forebears, own this landscape. The other lasting, humane mythological interactions that pervade seascapes around the Strait of Messina, through which epic narratives have passed predictably before are best told in poetic mode that will survive the passage of time. Ovid manifests poetic comprehension of Scylla's landscape. He passes where Vergil's Aeneas feared to tread.

*See below***

Scylla the monster is opposite Charybdis; Ovid clearly invokes *Ver. Aen.* 3.420ff.

Ov. Met. 13.730-1 — Scylla latus dextrum, laevum inrequieta Charybdis / infestat.

Ver. Aen. 3.420-1 — dextrum Scylla latus, laevum implacata Charybdis / obsidet.

Ov. Am. 2.11.17-18 — et vobis alii ventorum proelia narrent / quas Scylla infestet quasve Charybdis aquas.

She is a humanoid female with the face of a girl

Her loins *alvus* are black *atra*, not white like Vergil's in *Ecl.* 6.

Illa feris atram canibus succingitur alvum,
Virginis ora gerens, et, si non omnia vates
Ficta reliquerunt, aliquo quoque tempore virgo:
Hanc multi petiere proci, quibus illa repulsis
Ad pelagi nymphas, pelagi gratissima nymphis,
Ibat dum pectendos praebet Galatea capillos,
Talibus adloquitur repetens suspiria dictis:

Scylla and Galatea are caught up in conversation as Scylla combs her hair.

Scylla actually speaks: lines 747-78

She asks Galatea to tell her why she's so sad.

But in line 737 she has perhaps gotten a reputation of rejecting many suitors (elusos)

Ovid calls her the *Crataeide nata* (750)

Galatea's response is the burden she bears for being loved by Polyphemus.
This is especially baleful, since she loved and lost Acis.

Ovid "hier zum ersten Male und dann bei Lygdamus 4.89"

Ovid "machte von seiner Freiheit Gebrauch, den Stoff zu erzählen, wie er es für angebracht hielt." Bömer.

Spätere Erwähnungen der bei Ovid vorliegenden Sagenform kommen ohne die Annahme einer Quelle aus, die älter ist als Ovid: Hyg. Fab. 199. Serv. Verg. Buc 6,74 (mythogr.

After Galatea's story (at 13.896) Scylla is left alone, "not daring to trust herself to the waters off shore."

Scylla wanders naked and bathes alone. 13.903

Glaucus pursues her and tries to woo her with a tale.

She will have nothing of it. (13.966: talia dicentem, dicturum plura, reliquit / Scylla deum.

So, Glaucus goes to Circe for help. // {Finis Libri XIII}

Book 14:

Glaucus is afflicted with elegiac torment.

He prays not to be released from love, but for Scylla to reciprocate.

Circe tries to persuade Glaucus to love her instead:

Spernentem sperne (35)

By narrative sleight of hand, Ovid gets Aeneas and the Trojans passed on HIS OWN NARRATIVE TERMS, elegiacally.

Homer sent Odysseus through the straits flanked by Scylla and Charybdis.

Apollonius

Vergil manifested epic restraint when he adapted for *Aeneid* by having Helenus advise Aeneas to circumnavigate Sicily rather than pass through the Straits of Messina.

dextrum Scylla latus, laeuum implacata Charybdis 420

obsidet, atque imo barathri ter gurgite uastos

sorbet in abruptum fluctus rursusque sub auras

erigit alternos, et sidera uerberat unda.

at Scyllam caecis cohibet spelunca latebris

ora exsertantem et nauis in saxa trahentem.

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*prima hominis facies et pulchro pectore uirgo
 pube tenus, postrema immani corpore pistrix
 delphinum caudas utero commissa luporum.
 praestat Trinacrii metas lustrare Pachyni
 cessantem, longos et circumflectere cursus, 430
 quam semel informem uasto uidisse sub antro
 Scyllam et caeruleis canibus resonantia saxa.*

Ovid states programmatically in *Am.* 2.11, the final poem in the second book, that the elegiac mode is the superior medium for demonstrating poetic brilliance. The poem may be construed as an advisory for poets who might follow Vergil into composition of epic. He manages this by wishing that “others tell the tempests, the waters that Scylla makes treacherous or of Charybdis, the rocks whereby bloody Acroceraunia looms, or the bay where the Greater and the Lesser Syrtes lurk. Let others write those tales!” Ovid, the self appointed *praeceptor amoris*, recommends instead that love poetry exercise the poet who would achieve immortality.

In *Metamorphoses* Ovid pursued generally a program that elevates elegiac poetry above epic. Constant undermining of epic narratives and practitioners allows Ovid to demonstrate that, in point of fact *omnia vincit amor*. The undermining is manifest by Ovid’s persistent *comprehension* of his forebears, from Homer to Vergil. The present moment does not allow full explication of this; I posit it only for leading to my next point — i.e. that in the Scylla episode, Ovid comprehends Vergil and surpasses him. The outline of Ovid’s Scylla Crataeis tale (*Met.* 13.724-14.74) can at least give talking points

Ovid tells of Aeneas’ passage from Delos to the Tyrrhenian Sea’s west coast as follows:

13.729 — Aeneas and his crew land on Sicily

14.72 ff. — Aeneas and his crew depart.

“...von ihrem Aufenthalt in Sizilien berichtet Ovid dagegen nur die Landung und die Abfahrt, nichts weiter; von Aeneas ist mit keinem Wort die Rede.” (Bömer, ad *Met.* 13.724)

Scylla brackets the Acis-Galatea narrative

Acis-Galatea brackets the Polyphemus narrative

Scylla-Glaucus

Scylla’s transformation by Circe

Scylla is not encountered by Aeneas

Scylla *monstrum* — mentioned 13.730-31

... At one time she *WAS* a girl, but epic poets (vates) didn’t leave her alone.

735-49 Scylla and Galatea chat as girls do

750-897 Galatea loves Acis (750-755)

755ff. Polyphemus loves Galatea but is repellant

789-869 Polyphemus sings over-the-top parody of Theocr. *Idyl* 11/Ver.

Ecl. 2

Polyphemus' love-song is "a brilliant and wildly exaggerated expansion of ideas lifted from Theocritus and Vergil's *Eclogues*." (E.J. Kenney)
Macfarlane calls this "comprehension" of elegiac forebears.

890-97 Galatea explains the death of Acis
898-903 Galatea and Scylla separate
904-965 Glaucus longs for Scylla and is repulsed
966-14.10 Glaucus appeals to Circe
14.11-39 Circe and Glaucus
40-74 Circe transforms Scylla

Her. 12.124-25 — Medea wishes now that she and Jason had met their doom at the Symplegades or at Scylla and Charybdis
Compressos utinam Symplegades elisissent,
Nostraque adhaerent ossibus ossa tuis;
Aut nos Scylla rapax canibus mersisset edendos —
Debuit ingratis Scylla nocere viris;
Quaque vomit totidem fluctus totidem fluctus totidemque resorbet
Nos quoque Trinacriae supposuisset aquae!

Am. 2.11.18 is mentioned above

Am. 3.12.21-22 — CONFLATION of the two Scyllas, the effects of poets' interventions
An prosint, dubium, nocuerunt carmina semper;
invidiae nostris illa fuere bonis.
cum Thebae, cum Troia foret, cum Caesaris acta, 15
ingenium movit sola Corinna meum.
aversis utinam tetigissem carmina Musis,
Phoebus et inceptum destituisset opus!
Nec tamen ut testes mos est audire poetas;
malueram verbis pondus abesse meis. 20
per nos Scylla patri caros furata capillos
pube premit rabidos inguinibusque canes;
nos pedibus pinnae dedimus, nos crinibus angues;
victor Abantiades alite fertur equo.

Ex Pont 4.10.25 — ... circumstances in Pontus are brutal, monsters are worse than mythical monsters
Nec tu contuleris urbem Laestrygonos umquam
gentibus obliqua quas obit Hister aqua,
nec uincet Cyclops saeuum feritate Piacchen;
qui quota terroris pars solet esse mei?
Scylla feris trunco quod latret ab inguine monstros, 25
Heniochae nautis plus nocuere rates.
Nec potes infestis conferre Charybdin Achaeis,

ter licet epotum ter uomat illa fretum;
qui quamquam dextra regione licentius errant,
securum latus hoc non tamen esse sinunt.

Ex Pont. 3.1.122 — Scylla frightens by means of her groin
Scyllaque, quae Siculas inguine terret aquas

Trist. 4.7.13 — a catalog of mythical monsters: Medusa/Gorgon, Scylla (esse
canes utero sub virginis), Cimaera, centaurs, Geryon and Cerberus, Sphinx,
Harpies, Gigantes, Gyas, Minotaur.

Ibis 380 — rather conventional image of Scylla in an unconventional litany
May you die like men that Scylla and Charybdis devour
(But, note line 360, which has Scylla Nisi unnamed.)