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Thomas Lodge's rereading of Ovid: *Scillaes Metamorphosis*

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Introduction

Thomas Lodge's *Scillaes Metamorphosis* was considered the first epyllion, or mini-epic poem, of the English Renaissance literature and it was published in 1589. This stylistic genre flourished in England and poets dealt with it with the purpose of writing mythological poems on the example of ancient and contemporary authors.

The most famous epyllia are Christopher Marlowe's *Hero and Leander* (1593) and Shakespeare's *Venus and Adonis* (same year), both of them influenced by Lodge's. However, other epyllia were published in that period, for example Thomas Heywood's *Oenone and Paris* (1594), Michael Drayton's *Endymion and Phoebe: Idea's Latmus* (1595), Thomas Edwards's *Cephalus and Procris* (1595), John Weever's *Faunus and Melliflora* (1600) and finally Francis Beaumont's *Salmacis and Hermaphroditis* (1602).

Similarly to epic poems, from which they gained their name, Renaissance epyllia are narrative poems: on the basis of Greek and Roman mythology, XVI century poets revitalized ancient myths by accommodating them to tales of their own creation, inventing new stories and plots, which were the result of their immense fantasy and imagination.

The name of the genre “epyllion” comes from the Greek Alexandrian period (*c.* 3rd–2nd century BC), when it meant “little epic” poem, of limited dimensions and whose subject was love with mythology as its metaphorical setting. Being short works about romantic tales, they do not deal with real epic, that is to say with heroes' deeds, they are considered antiheroic poems, so that some of them have been compared to pastoral works. Even though structurally focus is on Greek tradition, their erotic themes derive from Ovid.

> The epyllion (or mini-epic) flourished briefly in England in the 1590s. Like the epic poems from which their modern name derives, epyllia are narrative poems. There is not set stanza form or length but epyllia are usually written in an elevated or consciously poetic style that sometimes comes close to parody. Rather than dealing with war and martial bravery (the key subjects of classical epic) they are usually concerned with erotic love and are often classical in their subject matter. In their focus on desire and their sexual frankness, they offered contemporary readers “ a holiday from morality”. Whereas Homer and Virgil were the chief inspiration for Renaissance epic poetry, the erotic verse of Ovid was the key model for Renaissance epyllia.[…] Most of these witty, sexually risqué poems catered for the sophisticated tastes of the classically

> educated aristocrats and gentlemen associated with the London law schools and the universities[1].

"Epyllia" – a name which was used in the XIX century for the first time – were usually written in Greek dactylic hexameter and presented vivacious descriptions: *Scillaes Metamorphosis* is pervaded by "natural" situations where plants and flowers come to life.

Furthermore, being a sort of continuation of Greek epyllia, they are imbued with scholarly and erudite allusions: as a matter of fact it is common to find among their lines some references to both ancient and contemporary poets; for this reason, the tone is elevated, much in the same way as elegies.

> The word (from the Greek, 'little epic') was first used in the 19th century to describe classical poems that told a story whose subject was love, with mythological allusions and at least one major digression. The tradition dated from the time of Theocritus (d.250 BC); *Peleus and Thetis* by Catullus (d.*c*.54 BC) is a late Roman example. The term became applied to post-classical literature, especially the erotic treatment of mythological narratives in Renaissance poetry. Shakespeare's *Venus and Adonis* and Marlowe's *Hero and Leander* are major English examples. Thomas Lodge's *Scillaes Metamorphosis* (1589) and Francis Beaumont's *Salmacis and Hermaphroditus* (1602) minor one[2].

As far as Thomas Lodge himself is concerned, he was familiar with the contemporary poetry of the Pléiade movement in France: as a matter of fact he was engaged in translations from it, and thanks to it the playwright was aware of the continental rediscovery of Ovid's poetry. Thus, much in the same way as Shakespeare, also Lodge wanted to rise from the "vulgar" of theatrical writing, in order to reach the high status of poetry.

> Lodge had presented himself, much as Shakespeare was to do in the title-page epigraph to *Venus* as abandoning the crowded and "vulgar" environment of the playhouse, along with the "penny-knaves" who bought seats there, in favour of the solitary dignity of upmarket verse-writing. As he moved from historical drama to Ovidian verse narrative Lodge stepped into an arena which appeared to promise true "fame". Even the poem's title punningly reflects this transition, for a pugnacious male "Scilla" has been metamorphosed into a delicate female one[3].

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1 S. Keenan, *Renaissance Literature*, Edinburgh, Edinburgh University Press, 2008, p. 158.

2 I. Ousby, *The Cambridge Guide to Literature in English*, Cambridge, Cambridge University Press, 1998, p. 324.

3 W. Shakespeare, *Venus and Adonis*, in K. Duncan-Jones and H. R. Woudhuysen, *Shakespeare's*

The poet (circa 1558-1625) entered the English dramatic scene as a playwright: in particular, he is famous for publishing his prose romance *Rosalynd* (1590), which would will be recognized by critics as the work from which Shakespeare took inspiration for his *As You Like It*, and which was published the same year as the *Arcadia* by Sidney and the first three Books of *The Faerie Queene* by Spenser.

Being born into a family of London mayors, Lodge disowned his parents' will, in order to completely dedicate himself to literature. Having received a classical education, he was very keen on mythology and passionate love, so that he influenced other English writers to compose mythological erotic poems. He gained popularity thanks to his *Defence of Plays*, also called *Honest Excuses*, which however was censured and stood for an answer to Stephen Gosson's *The School of Abuse*, to which Sidney's *Defence of Poesie* stood as an attack. He published *A Looking Glass for London* (1587), together with Robert Greene.

Since he had been accused of heresy, and for this reason he had financial problems, he joined the army and voyaged abroad to the Canaries and Azores from 1586 to 1587. After his return, he entered the University of Avignon, with the purpose of graduating in medicine. Apart from *Scillaes Metamorphosis* and *Rosalynd*, he is also famous for his work *Phillis* (1593), which was published the same year of *Venus and Adonis* and of the murder of Marlowe.

He then returned back to Belgium, where he had lived for some years, and he worked there as a physician, until in 1610 he was allowed to practise in London, where he finally died of plague in 1625.

As for our subject, Thomas Lodge's *Scillaes Metamorphosis* rediscovers the original Ovidian myth of Scylla's metamorphosis, dealt with in *Metamorphoses* Book XIV, lines 1-74.

The subject of metamorphosis is present in different cultures, from the most ancient to the most recent. It was a topic carefully analysed and studied by authors, who used to find in mythology a wide field of metaphors and allegories to deal with. The idea of metmorphosis is so ancient that it started in prehistory[4] and testimonies of that are traceable everywhere, in all cultures.

Poems, London, The Arden Shakespeare, 2007, Introduction pp. 22-23

4 R. Bertini Conidi, D. A, Conci, N. Da Costa, *Mostri Divini Fenomenologia e logia delle Metamorfosi*, Napoli, Guida, 1991, p 10.

Scillaes Metamorphosis was entered the Stationers' Register on the 22 September 1589 as *The story of Glaucus, and Sylla*:

> […] Lodge mingles the erotic, the playful and the tragic very much as Shakespeare was to do. And though Lodge himself was later to be charged with plagiarism, he here made a gift to other poets of the fruitful topic of Venus's tragic grief for Adonis. The sea god Glaucus describes Venus' sorrow as an exemplary model for the sufferings of himself and the water nymph Scilla[5].

The episode of Glaucus and Scylla depicts a pause in the epic development of *Metamorphoses* : the central thread of the heroic discourse strays on some love stories, such as Ceice and Alcione's, Galatea and the Cyclops', the story of King Midas etc. Each of them is set in an isolated place, far from the city and society, from Troy and Rome, whose foundation is the main theme of Virgil's epic poem.
Hence, with Ovid, the reader abandons the civil setting, in order to discover a natural, rural, primitive location: sea settings, Islands, caves, woods and groves become romantic places more suitable for such love stories.

> Nel più raffinato e urbano dei poeti, Ovidio, gli attori tendono ad allontanarsi dalla città e dirigersi verso i cespugli, i ruscelli, gli stagni, le montagne o il mare. La maggior parte dei personaggi delle *Metamorfosi*, spezza in effetti in senso regressivo la barriera tra natura e cultura: essi tornano a fondersi nella natura, e diventano una parte del paesaggio o bestie feroci[6].

Moreover, the real essence of Ovid's poem is unstable, undefined, irregular. Segal's own words are enlightening:

> Nelle *Metamorfosi* le digressioni non sono occasionali: è tutta la materia del poema a essere digressiva, nel carattere e nello stile. Il mondo di Ovidio, al contrario di quello virgiliano, non conosce un centro stabile: vacilla, e talvolta frana. La sua immagine è proprio la metamorfosi: non l'essere ma il divenire, non l'essenza, ma l'esistenza, non l'eternità ma il cambiamento, non il messaggio ma il medium.[7]

According to Segal, the general theme of Books XIII and XIV is precisely Love. As a matter of fact, being overwhelmed by desire is a current idea: Scylla's statement “elusos iuvenum amores” could be the subtitle to this section of the poem.

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5 W. Shakespeare, *Venus and Adonis, Op. Cit.*, Introduction p. 19
6 C. Segal, *Ovidio e la poesia del mito,*Venezia, Marsilio, 1991, p 59
7 *Ivi*, p 63

Being chased by her pretenders, she talks with Galatea, a book before the one containing her transformation, and Galatea in her turn tells her friend about her being chased by the Cyclops and its painful consequences. Scylla's adventures, which belong to those preceding the encounter with Ulysses, go on with Glaucus' own chase and here Circe is involved for the first time, because Glaucus needs her help to make Scylla return his love.

According to Bettini[8], the myth of Scylla's metamorphosis comes from the Greek tradition. However, critics are not sure about the original presence of Circe: the author relates that Glaucus was one of the many “old men of the sea” and, for this reason, he was worshipped in Boeotia. Neither Homer nor Hesiod mentioned Glaucus, but some of his metamorphoses and love stories were told afterwards by Aeschylus, Cicero, and Callimachus, many of whom were supposed to have taken inspiration from Partenius of Nicaea's *Metamorphoses*.

Unfortunately, there is no testimony of that influence anymore, thus critics cannot state with certainty how much of this myth Ovid invented in *Metamorphoses*. He might have inserted the sorceress Circe himself, since no other ancient source quotes Circe and Glaucus together.

As for Lodge, he builds Scylla's myth from another perspective: although inspired by Ovid, the poet created a totally new myth.

Just starting from the epilogues, the main differences from the Latin poet are soon traceable: the two authors analyse Glaucus's story of passion and Scylla's undeserved metamorphosis[9] from two different points of view: Ovid focuses on the sea God's own love imposition on the maiden, and follows the poem's main topic of Gods' abuses on mankind. On the contrary Lodge adapts the story by concentrating almost exclusively on Glaucus's love woes and Scylla's scorn of his passion.

In this sense, Lodge's myth, the majority of which is completely invented, is new, and very different from all the versions of Scylla's myth, even though the general mythological tradition to tell a story of outrage and deception is still maintained.

Here, Scylla's transformation is caused by Thetis, the Goddess of the Sea and

8 M. Bettini, C. Franco, *Il Mito di Circe*, Torino, Einaudi, 2010, pp 266-72

9 Scylla and Charybdis' s were aetiological metamorphoses: they were invented in order to explain the currents' phenomenon of the Straits of Messina.

Glaucus' mother, who asks Venus and her son Cupid for help, in order to make Scylla sick for love, just like her own son Glaucus. However her vengeful action goes further than that, since she wants her dear son to be cured of his “addiction”, if one might call his state of depression like this.

Unlike the Latin poet, Lodge expands the ancient material he got familiar with through Golding's famous translation, to about eight hundred lines, whereas Ovid dedicates only eighty lines to it, interrupting the main epic aim of his work for a while. Moreover Lodge enlarges his work by adding many stories and references to Gods' loves, which are all linked to the general theme of the epyllion, that is to say Love.

Despite the fact that Ovid describes also, one book before, Glaucus' metamorphosis from a fisher to a sea God because of a magical herb he ate, Lodge starts his work in medias res, thus he concentrates on Scylla's metamorphoses only, analysing the God's feelings and the maiden's refusal.

Scillaes Metamorphosis starts with the presentation of the topic. Glaucus's complaint is soon described and the help of the narrator is required: the Sea God charges him with the narration of his passion, of his complaint, in order to teach other people how to cope with Love.

The whole work is full of stories of Gods' loves, all of them useful to make the reader understand the subject: how Love, and most of all, how passion could be destructive, dangerous, and misleading.

Along with Scylla and Glaucus, Elizabethan readers read some other stories of Gods' loves, which are all characterised by injustice and lust: the whole epyllion is built on the binary system of attraction-repulsion, proper to this kind of forced love relationships. For this reason, Bacchus, the God of rapture, is presented with one of his sexual relationships; then Venus, the Goddess of Love, is described with reference to her famous love affairs with Mars, the God of war and with Adonis, her dear boy.

Glaucus starts with explaining his feeling, saying how beautiful Scylla was, and how much he loved her. Unfortunately, his love was not returned; he was very sad, so that his mother, the Goddess Thetis, could not stand seeing her dear child so unhappy. She decided to ask for the Gods' help, in order to rescue her son and

punish the insolent maiden.

As the reader knows from myths, returned loves were rare between Deities and their beloved ones: most times they were unrequited lovers, sinners for lustful purposes. Gods were not capable of sincere feelings, the only sensation they knew was lust, and of the sort which drove people mad. This was one reason for the Christian Church's denunciation and disgust for the world of Olympians.

Consequently, Lodge's own personal homage to ancient literature followed the general attitude of the Elizabethans: like Spenser, Marlowe, Shakespeare and many other pillars of English Renaissance literature, in *Scillaes Metamorphosi*s he dealt with disrespectful, vague and whimsical Gods who were ready to do anything to obtain what they wanted, even the worst atrocities men are able to design. Being swept away by their passion, they "discombobulated" men's existences, which were necessarily overwhelmed by events. However, Lodge distinguishes himself from the common depiction of vengeful Gods, since to a certain extent their behaviour is justified, and I will explain that.

As far as the metrical structure of Lodge's epyllion is concerned, it is almost regular. *Scillaes Metamorphosis* is written in six-lines stanzas, based on iambic pentameter, or blank verse, which was considered the "correct stanza form to use in materis of love"[10], and it rhymes ababcc, exactly like Shakespeare's epyllion.

The first chapter of my dissertation will give a brief presentation of the role of mythology in literature, both in ancient examples and in the great significance it gained during the Renaissance.

The second chapter will enter the topic, by focusing on the analysis of the technical differences between the myth in Ovid's *Metamorphoses* and in Lodge's epyllion: I will concentrate on the respective plots, analysing what Lodge added from Ovid and what he removed.

Afterwards, the third chapter will deal with the study of Lodge's characters in detail, with reference to all the myths of which they are protagonists, and to their supposed function within the story, in accordance to Lodge's conception of them.

The following fourth chapter will be dedicated to Ovid's myth, analysing the figure of sorceress Circe, because she is absent in Lodge's work and this fact

10 W. Shakespeare, *Venus and Adonis, Op. Cit.*, Introduction p. 17

particularly sets the epyllion in a Petrarchist dimension.

The fifth chapter will deal with the function of the narrator, who is charged by the sea God to tell the world the story of “wicked Scylla” and how she made him suffer: here, I will try to profile the narrator's personality, as far as what his own interferences throughout the story make me hypothesize.

Finally, the sixth and last chapter will focus on cultural and literary contexts, which are traceable in Lodge’s poem: firstly, I will consider the “smallest” ones, those referring to the lyrical and metaphorical meanings of the epyllion, with a specific attention to descriptions, pathetic fallacies, famous literary quotations and isotopies used by Lodge; then the “largest” section will examine the genres and literary models from which the poet has taken inspiration. In addition, I will attempt to set out the author's ideas of mythology and love, in particular underlining the way Lodge used to conceive them and how he was on the same wavelength as the Petrarchists[11], moreover, a part of this section will analyse the allegorical weight Morality Plays have had on the poem’s. I will also include an Appendix at the end of my dissertation, dealing with the similarity of Scylla's undeserved metamorphosis with Callisto and Io in Ovid’s *Metamorphoses*.

If on the one hand Lodge shows a clear will to write a story of ideal love, on the other hand he is influenced by the medieval Morality Play, which introduced the idea of sin in men's lives, together with the image of men fighting against temptations. Thus, the readers of *Scillaes Metamorphosis* witness an ideal love story, linked to a moral precept.

The Petrarchists had a Platonic idea of love, imagining Women as Angels. Petrarch started a long tradition of this kind, making the literary world know how perfect and holy his Laura was, how much he loved her and especially how this feeling was pure and dangerous at the same time. The Italian poet dealt with epithets hinting at the divine and blessed, but also at death. As a matter of fact, some sonnets of the *Canzoniere* invoke dead Laura and Petrarch wishes death for himself, hoping that it might free him from his desperate condition.

Lodge embraces the same idea of Love, showing Glaucus' suffering for love and calling his beloved a Saint, with all the characteristics of an angel. However, he

11 Wyatt and Surrey were the first English Renaissance poets who translated Petrach's sonnets into English and opened the English literary world the way of Italian Love Poets.

goes further with his topic, exasperating his unattainable sentiment till a cruel end. As a consequence, if Petrarch depicted a divine creature who did not requite the poet's love but whose only fault was that, Lodge goes further than that, not dismissing his heroine with the same gentleness, because Scylla undergoes two metamorphoses at the end, just like her analogon in Ovid.

1. The role of mythology in literature

Before entering the proper study of *Scillaes Metarmorphosis*, I will present a general focusing on the subject of mythology, since the epyllion is mythological. Firstly, I will concentrate on the value of myth according to both ancient and Renaissance literatures; after that I will introduce the main aspects of Ovid's *Metamorphoses*, those on which my personal analysis of *Scillaes Metamorphosis* is built.

1.1 The value of myth in literature

The significance of classical mythology lies in its fantastic dimension: its beauty comes from the atmosphere of fable, rather than from pretty stories: “E' quanto basta per far sognare”[12] Veyne states. It creates a dreaming atmosphere, where time does not exist, and all that it contains belongs to something unknown, something detached from us, our senses and our memory.

Mythology represents an untouchable dimension from which man is excluded, a privileged dimension; consequently, following the Ancients' example, Renaissance authors tried to revitalize this impalpable atmosphere, reinventing myths in their works, in order to reach that dreamy state once again:

> Il più futile argomento, il fatterello più insignificante, non appena vengono immersi in questa durata favolosa, prendono una iridescenza onirica[13].

As a matter of fact, the fable setting had two different interpretations among Ancient writers: on the one hand it was considered just as a holder of fictitious tales to be estimated just for their literal value; on the other hand, Science looked for the little part of reality those stories contained in those times already[14]. Nevertheless, Poets did not care about the reality included in myths, for they were only fascinated by the artistic worth and beauty that mythology typified.

It was generally thought that myths were universally known during Ancient times: readers were believed to know what Poets were talking about, for “il mito era per

12 P. Veyne,*La Poesia, L'Amore, L'Occidente*, Bologna, il Mulino, 1985, p 199

13 *Ibidem.*

14 It is a general concerned that legends contained a partial side of reality, and another invented one. Since it is not possible to establish how much invented and how much real in a legend there is, one can not confer the status of effectiveness to them.

definizione qualcosa di dominio pubblico"[15]. Actually, the majority of readers were not familiar with the metaphoric world of mythology, with the only exception of the most famous ones.

Notwithstanding this, myths would become something different, they would belong to another kind of artistic milieu: they entered the world of writers as their most favoured subject. As a consequence, myths became material for erudite pieces of writing: mythology was not considered as "common knowledge" any more, but as "erudite skill" instead:

> La funzione letteraria della mitologia è dunque di costituire una referenza: il poeta rimanda a un tesoro convenzionale di conoscenze e nessuno poteva dirsi colto se lo ignorava. Da un punto di vista mondano era disonorante non conoscere i miti di Ulisse, Achille o Priamo[16].

Furthermore, together with mythology, also rhetoric was ranked highly: it was one of the stylistic features most commonly used by both ancient and Renaissance authors, in order to give redundancy to their works. It was a real "gioco di società"[17] and did not follow the needs and values of ancient society; just as the myth, it had a value on its own and was precious, according to the Ancients.

Even the knowledge itself of Homer was connected to this conception; "bisognava averlo letto per non essere considerati incolti"[18]. Reading the ancient Greek bard did not mean to be aware of the whole history of Greece; he was just a poet to be read and known, to be studied by children at school.

Thus, mythology represented the conventional stylistic milieu where writers had the possibility to give way to their feelings, on the basis of an artistic channel that was universally known and appreciated.

Mythology was almost the spelling book for all writers, the primary source from which they could draw. Moreover, it spread also in painting, during the Renaissance in particular, and Italy was for sure the womb of this mythological pictures.

Myth had different ways of approach: it could be analysed in depth by epic, by tragedy and also partially by lyrics, where authors used to tell the stories of Heroes

15 P. Veyne, *Op. cit*, p 206
16 *Ivi*, p 207
17 *Ivi*, p 208
18 *Ibidem*.

in detail. In this entourage myths were considered the theme of poetry par excellence. Moreover, authors could use mythology in a symbolic way, for example “per paragonare Cinzia a Venere o a Atalanta, o chiamare il vino un dono di Bacco”[19]. Here, mythological references did not mirror everyday language, but rather the language of poetry, of authors.

Finally, myth was thought to be both fictitious and elevated; so dealing with mythology meant to write in a high style.

For example, Pindar made use of this sort of mythology profusely: for him, the best way for celebrating a winning athlete was to tell some legends and the reason was that myths were poets' privilege:

> il mondo eroico era una salotto di cui essi erano frequentatori. Grazie alla sua vittoria, l'atleta si è innalzato fino a quel mondo meraviglioso e Pindaro lo onora innalzandolo a sua volta al proprio livello e parlandogli di quel mondo di privilegiati; il Mito serve da piedistallo al poeta nelle sue relazioni con i semplici mortali[20].

However, not all the poets shared the same opinion about the mythological world. Their concern was sometimes not greatness, so grandeur was not the only target of mythology for writers of Propertius's calibre, for example they did not deal with Heroes and their exploits only: those main characters suffered the authors' mockery, as they dealt with mythology most times in an ironic way.

Those authors explored Myth also from this parodistic point of view, in order to result pleasant to readers, to efface that common pedantic style which many Poets gave proof of.

As far as Propertius was concerned, he used two sorts of irony: on the one hand he dealt with referential irony, that is, he used to set his characters in his times, to consider them as contemporaries. They were Romans of his own time: his works develop now and here and not in a forgotten, remote past.

In any case, mythology was considered as something real, contemporary, present only by writers, as a literary convention, not by common people. In this background, one might underline that Ovid's *Heroides* were totally the opposite of those works: being a collection of letters from Heroines to their lovers and being

19 *Ivi*, p209
20 *Ivi*, pp 210-11

themselves mythological Women, it was natural that they should speak about mythology as something familiar, very close to them[21].

The second kind of irony was thematic: telling the stories of human beings, Propertius calls for Gods' help and support, saying that they did the same as what the protagonist is going to do. Here, irony is soon visible: comparing men to Gods, the attempt to put men on the Gods' level ridicules the immortal and unreachable enterprises of Olympian inhabitants.

Finally, Propertius summarised each legend he dealt with, without telling the stories word by word:

> poiché, tra iniziati, basta una semplice allusione per farsi capire e il Mito è evocato soltanto perché possa scambiare dei riflessi con il mondo amoroso. Non pago di riassumere, il poeta enumera diverse leggende di seguito, come se la proliferazione di testimonianze mitiche avesse il potere di aggiungere peso alla verità[22].

To conclude, the last aim of mythology was teaching. Divinities were inaccessible, invincible, their lives and capacities were not imitable by men and those common men who tried to challenge them were always defeated and, most times, punished for their insolence. Many myths in *Metamorphoses* show this particular aspect of mythology.

During the Middle Ages, mythology gained a didactic power thanks to religion, it was moralized. The Church took advantage of it with the only purpose of submitting the vulgar to religious concepts, since the majority of people were illiterate and not able to read the Bible on their own. As a consequence, it was a general habit to paint pictures with mythological subjects, in order to make people see, to learn from what they could observe and contemplate. This is the reason why in painting the visual impact on the public was the primary preoccupation of artists.

If on the one hand myths were once only a way to tell stories, as it was for Ovid and Propertius, even though the instructive intention was already present and a final moral accompanied every mythological story; on the other hand the Church transformed the formal moral into a holy precept, in this way transforming it into

21 *Ivi*, p 213
22 *Ivi*, p 215

allegorical reading. From that point onwards myths' tragic ends were taken as examples of unsuitable behaviour, as actions to condemn, to refuse, not to worship.

Obviously the reason for that change was to be found in the fact that mythology used to set up stories of erotic love above all, of rapes, of lust in action. Consequently, the characters of myths, particularly Gods in love, were blameworthy sinners, since they did not follow the Christian example of a holy and chaste life.

1.2 Ovid's Metamorphoses*: an introduction*

Ovid (43 a. C.- 17 d. C) was imprisoned by Augustus because of his *Ars Amatoria*: his relationship with power was very complicated and the publication of this poem brought him trouble with the emperor. It was a real treatise on seduction: for this reason, it was in conflict with Augustan policy. It presented some passages too explicit to be accepted by the State, consequently, Ovid was finally condemned.

Segal[23] believes that *Metamorphoses* might represent a deliberate attempt by Ovid to improve his condition in the emperor's eyes. Otis[24], in this sense, underlines the real tensions Ovid is supposed to have felt: on the one hand he used technical artifices, the lexicon and even his contemporaries' moral notions; on the other hand, his poetical inclination was definitely anti-Augustan.

Ovid is still nowadays the emblem of the poet, of the artist in quarrel with power: in his works from the exile especially, he is described as a character of a novel[25], for the reality, the truthfulness included in his works, which represented a universal human condition: being in love with all the ins and outs.

Tragic loves, unfortunate lovers, murders and tragic losses are all subjects of XVIII and XIX centuries novels; thus Ovid was a real model for English Romantic writers, for almost two thousands years before he had shown the feeling of men in love. He had disclosed the psychology of love.

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23 C. Segal, *Op. Cit.*, pp. 95-96

24 OTIS, cerca pag più avanti

25 L. Biondetti, M. Ramous *Op.cit.*, p IX

The author, for his juvenile production in particular, was considered “il poeta del mito e del desiderio”[26]: as a consequence, mythology used to be known by all cultural codes, also by the vulgar.

As far as myths were concerned, they used to be stories about love: although not Platonic, not pure loves, but passions, sinful physical desires; “symmetrical Loves” describing ideal loves were very few. Lovers of that sort were happy, loving and truly devoted to each other, but unfortunately, following a general attitude of ancient literature, they were tragically destined to death. In any case, happy ending tales are not the matter of our discourse, as they were not discussed in *Metamorphoses*. Those people who seemed to be lucky to find the person fit for them, were in any case not created to benefit from this joy for the future. On the contrary, destiny would show itself to be cruel and unjust.

In *Metamorphoses* stories are not of that kind: they do not deal with real love, but rather with an iniquitous, dangerous one.

This epic work, or rather the epic idea of Ovid's *Metamorphoses*, consists of fifteen books and about thirteen thousand lines: actually, it might be considered as an anomalous epic work, firstly for the number of books. In fact, epic works used to be written in multiples of six; consequently its strangeness is soon evident just from the division of the volumes.

Secondly, as to the general subject: ancient works, such as those by Homer or Virgil, dealt with heroes and wars, and the heroic exploits of the main characters shadowed all the rest; there was no place for love, for the characters' states of mind, because they were not considered up to the high epic.

Besides, not all the Ovidian characters are heroes and there are no hints of war: there is not just one main story, like in traditional epic works such as *Aeneid* which described Aeneas' travel to Rome, or *Iliad* which presented Achilles' retirement from the battle, or even *Odyssey* based on Ulysses' coming back home; quite the opposite, *Metamorphoses* gives an interpretation of human history, from the primordial chaos and the creation of the world to the Augustan period[27], basing the development of the poem on love relationships.

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26 *Ivi*, p XXI

27 *Ivi*, p XXVII

The tradition of “transformation”, which is the main theme of Ovid's work, came from Homer, and *Metamorphoses* was a crucial text for European literature; as a matter of fact, one of the most important Italian medieval authors, Dante, quoted many metamorphoses from Ovid. The ancient author was among the most studied and explained Latin authors, even more than Virgil himself.

“Everything changes, nothing dies”[28]. Death does not exist, everything changes continuously, randomly; characters change, become something different.

In this work the dominant theme is Eros. Libidinal energy is everywhere, expressed in every tale, either openly or implicitly, and this point confirms the general anomaly of the epic intention: for Aeneas or Achilles there was no place for Love, as if they were immune from it, their only aims were exploits and glory.

All metamorphoses caused by Love were examples of asymmetric Loves[29]:Gods fell in love with human girls, who usually did not return their passion; because of the God's insistence, poor maidens could only escape from them, from their lust. At the beginning, Glaucus and Scylla's myth is of this kind. As a consequence, all these stories were based on the “escape” of the undefended girl and the “pursuit” of the lustful divinity.

Nevertheless, what was generally defined “love of Gods”, were actually stories of rapes: it was a frustrated passion of love, usually not returned, of a male God for a mortal woman, inferior to him. This is the reason why it was generally considered as a “relationship of strength”: the God imposed his passion, his desire on the girl, who was not able to react, to defend herself.

It was a real fight between two enemies, but the former was stronger and superior than the latter, so the only salvation was metamorphosis: it seemed a hunt where the God was the hunter and the girl was his prey. In this context, one of the most famous episodes of Ovid's *Metamorphoses* is Arachne's canvas[30]: it contained Jove's, Neptune's, Apollo's, Bacchus's, and Saturn's stories of loves, where they were engaged in deceiving and seducing a mortal woman.

Her insistence on Gods' wickedness, thus, and uncontrolled lust was justified, by virtue of what has been said until now. The consequence of her disrespectful

28 *Ibidem.*
29 *Ivi,* p XXXIII
30 C. Segal, *Op. Cit.,* pp 29-30

behaviour towards the Gods was her metamorphosis into a spider acted by Pallas, who was indignant for the offence, and gave way to her anger, being not able to encounter defeat. She challenged the Goddess in weaving a canvas as a competition and finally she punished her, got by jealousy and desire of revenge. It is not necessary to underline how this reaction is similar to Circe 's one: the two Goddesses could not stand to be second to anyone.

To go further into our analysis, why was Ovid called the poet of desire? It is the idea of an absence[31], of the lack of something, etymologically speaking: in the ancient conception, thinking about Gods lacking something was a scandal, as later the Christian religion would reproach, because they became mortal when they fell in love, they were infected by the “energy in movement” of the world, that energy which was human and imperfect. Stating that they became human when they fell in love meant that they were not perfect, they were lacking something: the capacity to truly love, to devote themselves to someone sincerely and completely, indeed. Hence, they were lacking real love, that kind of feeling that only mortal men are able to feel, for which they live and die. That feebleness which characterizes mankind, that makes them imperfect, is their proper greatness. Thus, Gods, in their abstract and evenly perfection, were wanting in concrete and earthly imperfection.

31 *Ibidem.*

2. Ovid's and Lodge's plots: differences and similarities

2.1 Ovid's and Lodge's stories

2.1a) The myth in **Metamorphoses**

Ovid quotes Scylla within the myth of Anius's daughters for the first time[32]: Aeneas and Anchises arrive at Anius' dwelling, the minister of Phoebus, during their voyage. During a banquet, Anius is telling Anchises the story of his daughters' abduction and how ((TRADURRE))“il figlio di Atreo, distruttore di Troia” did that, aware of the girls' magic powers given by Bacchus (Book XIII lines 656). The princesses were betrayed by their own brother Andros, who was frightened by the Trojan destroyer and handed over his sisters to him: there was no Aeneas or Hector to defend him against the enemy, consequently the four maidens, by then prisoners, asked Bacchus for help and he finally metamorphosed them into snow-white doves.

After consulting the oracle the following day, Aeneas and Anchises leave the king's territory with some precious gifts, among which there is a vase with a decoration telling the death of Orion's daughters, who sacrificed themselves in order to save their people. Then the two heroes go to Crete, but unable to endure its climate, they take the sea once again and pass many places, such as Ithaca, the Epirus, to finally reach the shore of Zancle, in Sicily.

The Strait of Messina is haunted by two monsters, Scylla and Charybdis, who respectively live on the two opposite shores: Ovid says how dangerous the monsters are and, especially, that Scylla[33] was once a human girl.

The Latin author now tells that she was a beautiful girl, very attractive and wooed by many men who asked her to get married, but she never allowed, reminding the reader of Atalante's myth who used to refuse proposals of marriage.[34] In addition,

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32 It is important not to confuse Scylla's metamorphosis myth in Book XIV, with Nicean Scylla occurring in Book VIII, whose myth is very similar to Medea's story of betrayal towards her family.

33 M. Ramous, L. Biondetti, *Metamorfosi*, Milano, Garzanti, 1995. Book XIII. Scylla is talking to Galathea.

34 According to Atalante's myth, she was a beautiful girl, a fast runner and very wooed by men, who asked her to marry them. The oracle once told her that if she got married, she would lose herself. Thus, she recovered in the wood, all alone, resolute not to get married unless a man would win her in running: the winner would marry her, the looser would die. Notwithstanding that, she was so beautiful that many pretenders accepted the challenge, but many of them were defeated. Finally, thanks to Venus' help, fair Hippomenes won the match and succeeded in

the Nereids cherished her and when they met, Scylla stayed with them and told them her wooers' stories, especially how she refused their prayers and praises

> To her made many wooers sute:, all of which shee did eschew.
> And going to the salt sea nymphes (to whom shee was ryght
> deere)
> She vaunted, to how many men shee gave the slippe that
> yeere[35].

It is very interesting here to see how lucky she is in conquering men' hearts. She is so beautiful that even her friend Galatea envies her. The poor sea Nymph is wooed by a monster, the Cyclops; consequently she is forced to divert his proposals. Here, Scylla's first adventures begin, within Galathea and the Cyclops' myth: Galatea is in company with Scylla and she is complaining about her tragic destiny. Terribly sad and desperate, she praises Scylla for her luck with men, starting with telling Scylla that she was once very happy and in love with Acis,

> To whom the Lady Galate in kembing of her heare
> Sayd thus with syghes: but they sought to thee (O Lady)
> Were VEDI XKE A CAPO
> None other than of humane kynd, to whom without all feare
> Of harme, thou myghtest (as thou doost) give nay. But as for
> mee
> Although that I of Nereus and gray Doris daughter bee,
> And of my susters have with mee continually a gard,
> I could not scape the Cyclops love, but to my greef full hard.
> (With that her tears did stoppe her speeche[36].

However the horrible Cyclops, being in loved with her and so jealous of her love affair with Acis, after having tried so many times to convince her to return his feeling, finally kills his rival, plunging poor Galatea into despair.

This is the first time that Scylla is quoted by Ovid as a maiden, before her metamorphoses.

After that presentation, her proper myth starts: one day, leaving the Nymphs after a daily council with them, Scylla is going back to her favourite location, the Strand of Zancle; she roams naked on the shore, and being tired for the hot temperature, she takes a rest in a quiet cavern. All of a sudden, the sea God

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having his beloved.

35 Golding, *Metamorphoses*, Book XIII, lines 735-738

36 *Ibidem*, lines 739-745

Glaucus, recently become a Triton, meets Scylla for the first time in that place: as soon as he sees her, he falls in love with her. He immediately praises her beauty and woos her; however, Scylla is frightened by his physical appearance and runs on a mountain, near the shore. From the top, she tries to understand his real nature and she is listening to what the Triton is saying, curious of his unusual shape.

From that point onwards, the wooing begins: he tells her he once used to be a man, a fisher, how he reached that precise meadow, on the top of the mountain, where a rare herb used to grow and thanks to which he became an immortal God. He says that he laid down his nets with the fish he caught and, magically, they came back to life and plunged into the sea, in order to reach their natural habitat again. Both shocked and curious, Glaucus says that he ate that strange herb and, like his fish, he felt within himself a strange desire, an obscure impulse which literally carried him into the water.

He plunged into the sea where the Sea Deities welcomed him: Oceanus and Thetis[37] purified him from the last part of humanity he still had, pronouncing the magic formula nine times and ordering him to put his chest under the rivers' jet, so that his transformation would be completed. Nevertheless, Scylla goes disrespectfully away while the sea God is still speaking to her.

Glaucus, disappointed by Scylla's refusal, very indignant and offended, swims from Sicily's seas towards the Tyrrhenian shores and he reaches those hills full of herbs where Circe' s dwelling is, and where many animals live.

Deeply in love and extremely sad for Scylla's not returning his love, he asks for Circe' s favour, in order to make the maiden fall in love with him:

> 'O Goddesse ' pitie mee a God, I thee desyre.
> Thou only (if at least thou think mee woorthy so gerat hyre),
> Canst ease this love of myne.[38].

He hopes Circe will succeed in conquering Scylla's heart, since he has failed. Unfortunately, he is unaware of what is awaiting them and poor Scylla in particular.

Being aware of Circe's mastery in dealing with potions and enchantments, and

37 SPIEGARE CHE LODGE SCRIVE OCEAN AND THETIS, INVECE DI OCEANUS AND TETHYS, SCRIVE OCEN AND THETIS

38 Golding *Op. Cit.*, Book XIV, lines 12-13

having been changed by the power of a herb himself, he says

> No wyght dooth better know
> than I
> The powre of herbes, whoo late ago transformed was therby.[39].

He starts by telling the Goddess how he met the girl and how he fell in love with her; he is ashamed of his confession, but at the end he finds the courage to speak

> And now to open unto thee of this my greef the ground,
> Uppon th'Italyan shore ageinst Messene walls I found
> Fayre Scylla. Shame it is to tell how scronfull shee did take
> The gentle woordes ans promises and sute that I did make.
> But if that any powre at all consist in charmes, then let
> That sacret mouth of thyne cast charmes: or if more force
> bee set
> In herbes to compasse things withall, then use the herbes
> that have
> Most strength in woorking.[40].

To conclude with his request, he specifies that

> Neyther think, I hither come to
> crave
> A medicine for to heale myself and cure my qounded hart:
> I force no end. I would have her bee partener of my smart.[41]

As a consequence, he went to Circe's in order to benefit from her magic powers, to change Scylla' s mind, from repulsion to attraction. At any rate, the nature of his feeling is clear: he burns with passion and he would like Scylla to share his passion, so he asks that his torment would be projected on his beloved. Consequently, it is undeniable that in *Metamorphoses* love does not exist, but only passion rules the roost.

Unexpectedly, or probably not[42], the Goddess offers Glaucus her love, suddenly burning with passion for him. But Glaucus refuses her, and totally devoted to his dear Scylla, he swears that he will never love anybody else. He says he will love Scylla until:

First trees shall grow (quoth Glaucus) in the sea, and reeke shall thryve
On toppes of hilles, ere I (as long as Scylla is alyve)

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39 *Ibidem*, lines 14-15
40 *Ibidem*, lines 16-22
41 *Ibidem*, lines 23-25
42 I will further explain why Circe's love for Glaucus is not a surprise, as a matter of fact it is predictable, since the sorceress is actually sick for love.

Doo chaunge my love [43].

Circe, furious and jealous at the same time, not standing that refusal, prepares a malefic potion through which she will take revenge against the maiden, so she leaves for Zancle: she leaves behind her wild beasts and her dwelling in order to reach Scylla's most favourite place.

Here, Ovid gives a precise description of Circe' s clothing: she wears a light-blue veil, to blur herself with the colour of the sea; she walks on water, leaning her dry feet on the waves, as if they were solid ground. She arrives at Scylla's most favourite inlet, where she used to take refuge during the hottest hours of the day, and drops her potion into the water. After that, she put the spell on the place, repeating it “thryce nyne tymes”[44] (v. 65)

Finally, poor Scylla will be transformed into a horrible monster: while she is bathing, the inferior part of her body suddenly becomes a sort of dogs' pack, whereas her face remains maiden-like. She will find six dogs' heads growing from her womb. Some “Cerberus”:

> And at the first, not thinking with her body they were meynt
> As parts therof, shee started back, and rated them. And sore
> Shee was afrayd the eager curres should byght her. But the more
> Shee shonned them, the surer still shee was to have them there.
> In seeking where her loynes, and thyghes, and feet and ancles were,
> Chappes loke the chappers of Cerberus in stead of them shee found.[45]

Not able to understand from where those dogs' heads are coming, she tries to run away, but Cerberus follows her where she goes.

Glaucus, oblivious of the danger, cries bitter tears for the great pain he caused both to him and Scylla. The sea God, extremely sad and desperate, cries for the unlucky destiny of his beloved.

In the meantime, Scylla's hate for Circe is growing out of all proportion. From that point onwards, her vengeance is slowly prepared and she will always be known as the monster Scylla who, according to many myths, overruns the Straits of Messina, together with Charybdis. In this new shape and with her new skills, Ovid lets the reader know, in brief, that Scylla will have her chance to revenge the

43 Book XIV lines 37-39 Questi sono i versi di Golding, ma nella mia edizione 44-46.
44 VERSO 65 GOLDING, LIBRO 14
45 *Ivi*, lines 61-65

wickedness of Circe in the future, because the monster will attack her dear Ulysses, destroying his crew when he sails the Strait of Messina, in his voyage home.

Finally, Ovid quotes Scylla's second metamorphosis into a rock and explains how this transformation forbids her to sink the Trojans' ship as she would like. The famous Scylla's rock is avoided by sailors still nowadays, bearing the myths of her famous metamorphosis in mind. From these last pieces of information, Ovid goes back to the tale of Aeneas' and Anchises's travel.

***2.1b) The myth in* Scillaes Metamorphosis**

As for Lodge, the epyllion *Scillaes Metamorphosis* starts with the introduction of the inner narrator, who is walking in a thicket, afflicted and depressed because of his misfortunes. Here, among trees and rivers, the sea God Glaucus appears all of a sudden, surrounded by his Nymphs and still moist with his mother's tears:

> […] with a sorrowing crie
> The sea God Glaucus (with his hallowed heares
> Wet in the teares of his sad mothers dye)
> With piteous lookes before my face appears [...][46].

The two take a seat under a willow and as soon as the narrator stops crying, Glaucus reproaches him about his complaining, saying that it is wrong to lament about silly things, which are poverty and richness. He invites the unhappy man to think about more important things, such as nature, the seasons, and time.

In a joyful atmosphere, where the circle of Glaucus's Nymphs is happy and both the flowers and the tides share the same happiness, the Sea God is depressed, saddened by an old gloomy memory. For this reason he orders the Nymphs to go away for some time, with the purpose of thinking and complaining with his new friend about their respective unfortunate destinies.

Glaucus begins his lament, saying how unhappy he once was. The impatient Nymphs cannot stand their curiosity, they are so anxious that they cannot wait for Glaucus' vacillation; as a consequence they pray their master to tell the story. That is how the God begins: he tells his listeners the story of his past love for Scylla.

Glaucus was once a blissful sea God, respected by all the sea inhabitants and so beautiful that there was no a Nymph who did not love and woo him.

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46 *The Complete Works of Thomas Lodge*, Book I, New York Russel & Russel Inc,1963, p. 7

One day he met "faire Scilla"[47], as he used to call her, and suddenly fell in love with the Nymph: Cupid had proficiently shot his passion arrow. But, unfortunately, his love was not returned: on the contrary, Scylla was so wicked that she mocked him and his feeling.

Being very sad and disappointed, his mother Thetis, the Goddess of the sea, climbed over the highest hills to pick the moly, the famous beneficial herb, in order to cure the lovesick God from his illness. Moreover, also her sea Nymphs cooperated in her enterprise, so that Clore was charged to pick the Amaranthus flower. Notwithstanding that, he continued to love and suffer for Scylla, even though both his mother and the Nymphs warned him that he would never be requited by his favourite most beautiful Nymph.

Glaucus tells the narrator how he used to reach the Sicilian shores to spy her, to secretly contemplate his beloved, during the night, while everybody was sleeping. He went close to her shelter, urging the tides and the winds to awake her and, by doing so, he hoped to win her love. However, all that he could do was vain, she had unshakeable convictions: indeed, even Thetis' and the Nymphs' attempts to persuade Scylla on their own did not get results. In addition Scylla was so annoyed by all these efforts to thwart her will, that Lodge makes Glaucus say

> That (cruell) when she sawe naught would begile me
> With angrie lookes the Nimph did thus exile me.
> Packe hence thou fondling to the westerne Seas,
> Within some calmy river shrowd thy head:
> For never hall my faire thy love appease,
> Since fancie from this bosome late is fled.[48].

And the Nymph says herself

> And if thou love me shewe it in departing:
> For why thy presence dooth procure my smarting[49].

So sad and wretched, Glaucus leaves his mother swimming towards the west seas until he arrives at an unknown island, ruled by Goddess Isis who, in her turn, tries to "revitalize"[50] Glaucus from his pain, but in vain. He does not resign himself.

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47 *Ivi,* p. 14
48 *Ivi,* p. 17
49 *Ibidem.*
50 I personally think that this verb perfectly fits this passage: Isis was originally an ancient Egyptian Goddess, who further entered both Greek and Roman mythological cultures. She was

At one stage, Lodge's narration comes back to the present of the story: Glaucus falls asleep on the narrator's lap while telling the story, passing him the task to speak.

The narrator now says that Thetis is coming on Isis' island with the purpose of reproaching her son: according to the Goddess, he spent too much time complaining about love, whereas he should think about more important things, being a Deity. However, if on the one hand she tries to convince her son about the futility of his affection, on the other hand she is preoccupied for him, so that she asks Venus and Cupid for help. She prays for her son to be cured from the wound Cupid had before struck to him.

Venus reassures Thetis about her son's prompt recovery and Cupid shoots the repulsion arrow against Glaucus: thanks to this second “restorative” wound, the sea God is finally free from his obsession and happy again.

Almost by magic, also Scylla reaches the island where the main characters gather and she immediately boasts about her beauty. She is not the only one who praises her marvellous qualities: many Deities notice them

> Whose swift approach made all the Godheads wonder:
> Glaucus gan smile to see his lovelie foe,
> Rage almost rent poore Thetis heart asonder:
> Was never happie troope confused so
> As were these deities and daintie dames,
> When they beheld the cause of Glaucus blames.
> Venus commends the carriage of her eye,
> Nais upbraides the dimple in her chinne,
> Cupid desires to touch the wantons thie,
> Clore she swears that everie eie dooth sinne
> That likes a Nimph that so contemneth love,
> As no attempts her lawles heart may move[51].

The Goddess of the sea, indignant and furious for that undeserved praise towards such a wicked Nymph, asks Cupid for help a second time: she wants Scylla to be shot by the arrow of love, so that she would fall in love with Glaucus and would be punished for her insolence. Cupid satisfies her request and suddenly Scylla is

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the Goddess of many different things, such as nature, magic, motherhood, children and most of all death; in this sense, she was able to resurrect the dead, as her husband Osiris in particular, when he was killed. For this reason, in the case of Glaucus I would like to say *revitalize*; since being able to restore dead people to life, she tried to bring the sea God back to his life, that is to say to his previous joy.

51 T. Lodge, *Op. Cit*, p. 23

shot by the passion arrow and starts to love the Triton.

The wounded Nymph runs away as soon as she is struck, totally confused and frightened; she now loves Glaucus and she suffers because her love is not returned. The initial opposition is stated once again, but reversed.

Desperate Scylla flees that island, where she is no longer welcome, to go back to her dear Sicily. Nevertheless, all the Gods are interested in her future destiny. They are curious about seeing how she will encounter the pains of unattainable love.

At a certain point, among Scylla's laments from Zancle's rocks, Goddess Ate with five ghosts from the underworld arrive at the Nymph's shelter and they attack her: they transform her favourite location into “a haples haunt whereas no Nimph may kéepe in”[52] and they metamorphose her into the famous rock.

While all the characters observe the attack from the outside, the narrator watches the same scene with melancholy, staying in his own little corner. On the contrary, firstly Thetis is satisfied for all the punishments Scylla has received, secondly Glaucus now recovered, is indifferent to Scylla's sufferings and he considers them as appropriate for what she has previously caused to him.

Finally, the careless Gods find another pastime to delight with, and they enjoy themselves by drinking the ambrosia in Neptune's dwelling. In the meantime, the dejected narrator writes the whole story, full of grief.

To conclude, Glaucus takes on dolphinback the narrator to the thicket where he found him at the beginning, reciting love sonnets to delight his sad friend. Saying goodbye to him, Glaucus instructs the narrator to tell the world the story of Scylla's arrogance, with the purpose of teaching all disrespectful women not to refuse men's love.

2.2 Differences and similarities

2.2a) Different ways of narrating

Ovid's myth of Scylla's metamorphosis is inserted in the narration of Anchises and Aeneas's journey: it depicts a “love” pause to the epic narration of Trojans' duty. As a matter of fact, while the poet is quoting all the places visited by them, he

52 *Ivi*, p. 27

suddenly stops the list of quotations in order to tell the reader that the Strait of Messina monsters, whose mortal danger Anchises and Aeneas succeed in evading, once used to be humans and he lets his readers know that they were victims of an evil power, which changed their appearance and their own life forever.

As a consequence, Ovid's whole way of narrating is genial: all *Metamorphoses*' myths are embedded one into the other, so that within the tragic story of Anius's and Orion's daughters, the reader is catapulted all of a sudden within the story of a beautiful maiden, who used to be happy and acquainted with the daughters of Nereus, and one fine day a diabolic metamorphosis happens to her, because of a jealous Goddess.

There is no separation among all the stories the Latin poet tells, they are told one after the other, all linked together as in a chain. There is no chronological order in the development of the Books: an inattentive reader might think that they are written at random, with no sense. On the contrary, they are the result of Ovid's genius: he was able to mingle many stories together, showing an art of writing that would last for centuries and gain him Augustus' respect.

The events are told following an alternative connection of facts, because its treatment is given by mythological sequences, where a singular fact within a myth, causes the description of another one, to which that fact is linked.

What is important to stress is the greatness of Ovid's narration, which arrives at the end of the work in spite of many different mythological pauses, which however do not disturb his main subject; on the contrary, they cooperate in the succession of Ovid's effort. He was so brilliant that his epic work became a pillar of ancient literature and is studied and analysed still nowadays.

Lodge, for his part, changes Ovid's way of narrating. He reinvents the story of Scylla from other points of view, enlarging it and adding many characters. Besides, Lodge's narration is traditional: he begins the epyllion with introducing the characters, the place where the story is set at the beginning, and presenting to the reader one of the subjects of his work from the first lines: unattainable love with its ins and outs.

He then goes on with the development of his new myth, telling the facts, describing the characters with their specific functions, changing the initial set

during the story in accordance with characters' movements and finally concluding with the “justified” metamorphoses.

The narration follows a specific chronological and spatial order: there is a definite beginning, a development which perfectly harmonizes the characters with the facts, coming along with the reader up to the end, which takes places in the same place where it started. We are far from Ovid's interrupted stories, where each myth stops the previous one for a while and then the unfinished story comes to its end; Lodge writes a complete mythological story, where no other inserted myth hinders the description. There are just some famous quotations concerning popular myths which are useful for Lodge to accentuate the metaphorical power of his poem.

2.2b) Different space and time settings

To begin with the setting of his story, Lodge presents a different location in comparison with Ovid: the Ancient writer sets Scylla's myth in the Strait of Messina, since both Scylla's and Charybdis' metamorphoses were aetiological. Thus, Ovid respects the traditional origin of the myths, which were located respectively on Sicilian and Calabrian shores.

However, Lodge's myth begins in a remote thicket, where an unknown narrator meets the Sea God Glaucus. The poet does not specify where this little wood is, if it is a famous place or it is near some popular ones. The Strand of Zancle, most favourite shore by Scylla in *Metamorphoses*, is not mentioned by the adaptor; there is only a vague reference to Glaucus's habit to contemplate Scylla from afar

> Amidst this pride of youth and beauties treasure
> It was my chaunce, you floods for pleasure,
> To spie a Nimph of such a radiant glancing[53].

Then there is a quotation about a movement to “Sicillia”[54], in the middle of the plot, subsequent to Glaucus's narration of his woe and Scylla's escape towards Sicily, just after Cupid's wound requested by Thetis.

Consequently, the first part in the thicket is totally new, just like the immediate entrance of Glaucus. Ovid, within the myth of Scylla, makes Glaucus tell his beloved that he used to be a man: again, the reader sees how the Latin poet mixes up different myths, one into the other, when the chance allows him to. He inserted

53 *Ivi*, p. 14
54 *Ivi*, p. 25

Glaucus's metamorphosis with the purpose of strengthening Glaucus's power of persuasion towards Scylla. This digression should help the God to convince his beloved to return his love. Unfortunately, the epilogue of his further intentions will be disastrous, as we already know.

As a matter of fact, Lodge does not describe the sea God's transformation, he starts his work with Glaucus already in the shape of a God, who reaches this unknown narrator and reproaches him not to complain about unimportant things, such as money and fortune. We will further understand that Lodge's only aim is to write about Scylla's metamorphosis and that is all. The English poet concentrates just on Scylla's transformation, because his purpose is to show the dangerous results of “vain women who refuse the love of respectful men”.

Moreover, Ovid speaks about a present love of Glaucus for Scylla and a contemporary metamorphosis, since his epic work develops throughout myths that are told one after the other, maintaining the time of narration in the present.

Lodge sets a story in the past, instead: Glaucus, exhorted by the Nymphs in the present, makes a long digression backwards, telling the story of his past love for Scylla with the events it concerned, and which thanks to Venus' and Cupid's intervention, finished all of a sudden and gave him his happiness again. Then there are some unclear passages, where the movement from the past to the present and vice versa is not definite. In any case, the narration comes back to the present at the end, when Glaucus takes the narrator into the thicket where he met him, and says farewell to him with the important charge of telling the world Scylla's story. All these facts are added by Lodge, who evidently wants to send a precise message to his readers.

2.2c) Gods’ interventions in Ovid’s and Lodge’s poems

As soon as Glaucus starts to tell his public of his past sadness, he says he was in love with the most beautiful Nymph: the difference between Ovid and Lodge is soon evident. Ovid speaks about a maiden, a human girl, who was in fact close to the sea Nymphs and she used to spend much time with them. Consequently, Lodge makes headway probably to be more appropriate with what he is writing, by changing her nature from human to immortal. There are sea and river Deities, the same for the Nymphs, so Scylla's belonging to the sea Nymphs was maybe linked

to Lodge's intention to set the main characters in a water semantic field.

The sea God tells how sad he was for Scylla's refusal; there was not a day during which he did not complain and cry for her. Being worried for her son's state of health, Thetis and the Nymphs tried to nurse him with the moly and the Amaranthus flower, but all they could do was vain.

Here there are some points to focus on: firstly, this is the first “healing”[55] divine intervention in the poem, among all the divine interventions invented by Lodge. The sea Goddess decides to intervene in her son's situation of her own will, no character asks her for help, it is a spontaneous act. Therefore, Lodge adds Thetis's heavenly intrusion, first of all, in comparison with Ovid, who presents one Goddess's interference only, that of Circe.

Moreover, a further difference is that Circe is called by Glaucus, she does not act of her own will like Lodge's Thetis; Glaucus himself leaves for the Tyrrhenian shores, in order to beg her to help him.

The two Goddesses' actions are opposite for both the motivating factor that caused them and the results those actions get. On the one hand, Ovid makes Glaucus address Circe to gain Scylla's affection, and this is the only time a character described by Ovid asks for Gods' help. As we know, even though Glaucus's aim was not “evil”, Circe will change the original nature of the request into something malignant. On the other hand, Lodge makes Thetis independent to behave as she likes, not implicated by anyone, even free of biasing other characters. She seems to be in Lodge's mind as the mistress of other people's destinies. In addition her first voluntary interference is benevolent, driven by mother's love for her own son's comfort. Her desire is to see her dear Glaucus happy again.

Secondly, Thetis and the Nymphs nurse Glaucus by means of some magic herbs: the use of some magic plant reminds the reader of Glaucus's request to make Scylla return his love by an enchantment or a “herb”. Thus, the possible recourse to a plant is present in Ovid, even if there is no mentioning about what kind of herb the author intends: is it a love grass, a persuasion grass to make the victim do

55 I would venture to say that there are different kinds of “divine intervention” in Lodge epyllion: firstly those “healing” interventions, which purpose is to help a character in some way. Secondly those “punishing” interventions, which are real punishments instead, and some of which have a moral meaning.

what somebody wants? We do not know it. On the contrary, Lodge specifies that his Deities use the moly and the Amaranthus.

I would anticipate here one of the most important differences from Ovid's *Metamorphoses* that I will analyse in detail in the fourth chapter: the absence of sorceress Circe. The daughter of Helios is not quoted by Lodge; in place of the sorceress, Lodge introduces Venus and Cupid, apart from Thetis and many others. The Goddess of love and her son have almost the same task as Circe, that is, to change Scylla's opinion about Glaucus.

The “moly” has a significant meaning in Lodge: since it was generally known as the herb given by the God Hermes to Ulysses in Homer's *Odyssey*, which would help the hero against Circe's dangerous power of persuasion, the fact that Lodge names this herb, implicitly reminds us of sorceress Circe. Therefore, Lodge's homage to Ovid, in the quotation of Hermes's healing herb is thus played.

It seems that the English poet would like to let his public know that although Circe is not there in *Scillaes Metamorphosis*, he is aware of her presence in Ovid and his intention to delete her from his protagonists is partial. She is not present physically but psychologically, her great importance both in Homer and in Ovid is respected by Lodge through the use of the moly.

Furthermore, Glaucus says that he used to swim all nights towards Scylla's refuge, with the purpose of convincing her: he tells the narrator and the Nymphs that during the night, when everybody was asleep, he went there, he awoke the rivers and the winds to help him. His courtship lasted for some time; it occupied a definite period of time, even though limited. This is another change from Ovid: in *Metamorphoses* Glaucus's woe is present and unique. As soon as he sees Scylla at Zancle, he falls in love with her and, not returned, goes to Circe. All these actions – seeing Scylla for the first time, loving her and going to Circe- are one after the other, without repetition of a particular action, or a longer duration in time of one over the other.

On the contrary, Lodge describes a long courtship by Glaucus, very articulated and extended, which consists of many attempts of the God, many different requests and praises, even the intervention of other Gods to persuade the resolute Nymph. All these additions by Lodge are useful to demonstrate once again his

thesis: how disrespectful women are wrong in refusing a noble man's woe. The reason why the poet prolongs Glaucus's woe is to stress more than ever before this women's common attitude.

Scylla's refusal is duplicated in comparison with Ovid, exactly for this reason: she openly says no to Glaucus, she mocks his feeling indeed. Every time he makes an attempt, she is ready to refuse his invitations, laughing at his embarrassment and disappointment, giving proof of her arrogance and haughtiness. As a matter of fact, she also speaks to him, urging him to leave her in peace once and for all.

She is an active character in Lodge, she speaks to Glaucus, while in Ovid she does not utter a word. She limits herself only to go away while Glaucus is still speaking to her. She shows to be indifferent, careless, not at all bumptious and presumptuous.

Thetis makes another intervention: she reaches Glaucus on Isis' island to reproach her son not to complain about love. This could be considered the second divine "healing" intervention, for its purpose is good; the Goddess is still much preoccupied for Glaucus, so she tries to convince him to give up, not to waste his time and put all his energies in lamenting for unattainable love. Once again she is the careful mother and the perfect holy Goddess, involved in her son's misfortunes and ready to solve them, although "apparently"[56].

In addition, a third "seemingly" "healing" intervention by Thetis is going to take place: her asking Venus and Cupid for help is of that sort. At the beginning it follows the other interventions' trend, that is to say to get joyful effects, both for love-sick Glaucus and his company, always engaged in curing or comforting him. However, during the narration, we come to know that this previous magnanimity unexpectedly disappears and her noble intentions are lost forever. What is important to stress here is the fact that two Deities are involved, not just one as in Ovid. As we will soon see, with two opposite purposes.

After Glaucus's recovery from love, Thetis does not dismiss her heavenly assistants immediately. She makes a second request to Cupid indeed, that of making Scylla sick for love; finally being contented by the child God, Scylla is "infected" by the passion arrow.

56 I will soon explain why I speak about an apparent interference for good purposes.

It might be strange or even inappropriate to call Scylla's love wound by Cupid as an infection: nevertheless, I personally think that this definition is the fittest for such an action. Lodge lets us understand that the act of making Scylla fall in love is a real contagion. Like a disease, love hits her like a virus, a fever; Cupid's weapon suddenly strikes her and she runs away as a wounded animal.

All Thetis's requests to Gods' help are absent in Ovid, the only request for aid is addressed to Circe. The only similarity one might notice is the likeness of Scylla's reaction to metamorphosis described by Ovid and the one presented by Lodge: the effect is quite the same. She escapes, terribly scared by what is happening to her: on the one hand, she becomes a monster, she loses her maiden-like appearance, gaining a more horrible and diabolic one. On the other hand she moves from repulsion to passion towards Glaucus, she changes her mind from indifference to love:

> The tender Nimph attainted unawares,
> Fares like the Libian Lionesse that flies
> The hunters Launce that wounds her in his snares;
> Now gins shee love, and straight on Glaucus cries;
> Whilst on the shore the goddesses reioyce,
> And all the Nymphes afflict the ayre with noyse[57].

The two acts of changing are both different and similar: although one physical and the other psychological, Scylla's tendency to escape, as if struck by a weapon, is the same. Consequently, Lodge keeps Scylla's behaviour of fear and terror of *Metamorphoses*, but he modifies the kind of metamorphosis.

He deals with “psychology”: unlike Ovid, what Lodge focuses on is Scylla's forced mental change. She undergoes two metamorphoses in Lodge, just as she does in Ovid. However, just the second is the same as Ovid, which changes her into the famous rock.

Scylla's psychological metamorphosis is the central theme of Lodge's *Scillaes Metamorphosis*: the author's main concern is her behaviour, her attitude, her mind. The reader sees the disrespectful Nymph moving from a vain way of behaving towards Glaucus, indifferent to his love and suffering, to an overwhelming and devastating passion. But, unfortunately for her, as soon as she falls in love,

57 T. Lodge, *Op. Cit.*, p. 23

Glaucus does not love her anymore; consequently the original opposition between the two characters is re-established. It deals with an asymmetric love, where lovers do not return each other's sentiment. We are in front of two persons who love alternatively: just as one starts to love, the other stops to. For this reason, they are destined not to enjoy each other, but at least they will not die at the end, as all symmetrical lovers do.

Scylla's change of mind is the proper punishment for such a woman: according to Lodge[58], women should not refuse noble and respectful men. She deserves such a treatment; so that Cupid's wound is not the only punishment she undergoes. After her running away from Isis's island, she cannot find any relief even in her favourite Sicilian shore: after having complained so much for her not returned love for the sea God, she is reached by a new Goddess, one of the most dangerous and vengeful ones, that is to say Ate. The underworld Deity makes her apparition, together with five ghosts. They come to Scylla's refuge in order to punish her, to inflict her the last metamorphosis into a rock.

To conclude, Ate's final intrusion is the last divine “punishing” intervention. Moreover, the Goddess is not called on scene by anyone, so her apparition is totally independent from the other characters. She is not requested by Thetis, as Venus and Cupid are, neither by a Nymph, nor by Glaucus, like Ovid's Circe, and this fact is directly connected with her nature, whose analysis will be handled in the following section of my dissertation. Useless to say, even Ate's character and the ghosts are Lodge's additions, since we already know that the only unworldly interference in Ovid is Circe's.

As far as the second “real”[59] metamorphosis of Scylla is concerned, Ovid deals with it: Scylla still changes into a rock, after having killed six companions of Ulysses' crew. However, the Latin author is not precise about how this metamorphosis happens, neither because of what, nor if it is deserved or not; on the contrary, even though implicitly, he does not say that this change is an act of ruthlessness by Circe, like the first metamorphosis. Quite the opposite, he just mentions it. Ovid is vague, he just quotes a further change of Scylla, which will

58 We understand his opinion at the end of the epyllion, in the final inscription, p.28

59 I say “real” for all the myths concerning Scylla end in this way. So real stands for common, universal, known and tackled by many writers.

prevent her from killing Anchises and Aeneas, but he does not describe it, nor does he tell of Scylla's state of mind, as he does with the first one.

As for Lodge, he nearly does not mention it at all: there are only a few lines which recall her metamorphosis:

> The five at once the sorrowing Nimph assaile,
> And captive lead her bound into the rocks,
> Where no availe yet strives she: for his locks
> Are chang'd with wonder into hideous sands,
> And hard as flint become her snow-white hands[60].

There is only this reference to her “white hands becoming hard as flint” at once, but he does not delve into this point. In my opinion, the reason is soon traceable: being the psychological aspect of a greater importance than the physical one, he drops it, since psychology stays on an upper degree in Lodge's scale of values.

In a sense, he brings out *Metamorphoses*' main concern, which is the characters' psychology in falling in love, and stresses this aspect in his work, dedicating the whole epyllion to it. Thus, he expands a theme by Ovid, which actually is not entirely explicit in this particular second metamorphosis by the Latin poet. In any case, he names it, to be in some way faithful to the original conclusion of the myth.

The final addition of great importance by Lodge is Glaucus's charging the narrator with telling the world the story of wicked Scylla: once he has accompanied the narrator to the place where they met at the beginning, the sea God gives the narrator the serious task to write the story he listened to, with the purpose of instructing mankind with its moral meaning. This is his duty towards the world, and this is the reason why he was put in touch with Glaucus's misfortunes; one might say that he is the messenger of Gods, charged with teaching men with their heavenly precepts and keeping mortals to the straight and narrow. His contribution will assure him a place among the most important writers in history.

60 T. Lodge, *Op. Cit.*,p. 27

3. Lodge's Gods and Goddesses: a focusing on their nature, their mythological references and their function in Scillaes Metamorphosis

The following section of my dissertation will deal with all the mythological characters inserted by Lodge: from the first lines to the last ones, the epyllion is crammed with Gods, and each of them is the protagonist of a particular myth. Their presence in Lodge's work underlines a specific vision by the poet, or a significant connection to the theme those lines deal with.

3.1 Glaucus's and Scylla's characters

Firstly, I would like to concentrate on the main characters' nature, trying to give a more precise idea of their personalities; then I will move to the other Deities, following the order in which the poet has classified them, throughout the story.

The first God the narrator meets on his way is Glaucus: Lodge introduces a real sea God from the beginning of his work, but Glaucus was not a Deity in Ovid's epic poem from his own birth, as we already know. He was once a man who became an immortal inhabitant of the sea after having eaten a magic plant. Thus, Lodge loses Glaucus's doubleness, his two-faced nature, which was a characteristic of his in Ovid: according to the Latin author he was the protagonist of a metamorphosis himself, and for this reason, his condition was similar to Scylla's.

Segal[61] and Vial[62] agree in putting Scylla's and Glaucus's metamorphoses on the same level. The two critics compare their respective changes, as both characters undergo a metamorphosis from human to animal states: although Scylla becomes a monster and Glaucus a Triton, both the fisher and the maiden start a totally new section of their life, under another shape.

As far as Segal and Vial are concerned, they speak about a "regression", an involution from the human to the animal shape, for Glaucus and Scylla do not progress in their evolution: on the contrary, they make a real evolution backwards,

61 C. Segal, *Ovidio e la poesia del mito*,Venezia, Marsilio, 1991, p ?

62 H. Vial, *La Métamorphose dans les Métamorphoses d' Ovid*, Paris, Les Belles Lettres, 2010, p ?

as if nature would turn back the clock. Consequently, Lodge does not focus on Glaucus's difficult nature, which is clearly represented by Ovid; the English poet leaves aside the problematic essence of Ovid's Glaucus, showing just his role of depressed and desperate God, whose beloved one does not return his feelings; all that concerns his metamorphosis, his state of mind during his change and his final reaction to the new immortal nature is omitted.

As for Scylla, it is her psychological metamorphosis which is Lodge's principal concern, as I have already said. Unlike Ovid, the English poet leaves behind her metamorphosis into a monster; he gives room to her vanity, to her wickedness, but he does not even name her metamorphosis into a monster, which fact verges on Glaucus's own change.

In Lodge's work, Scylla's character is reversed: if in *Metamorphoses* her thoughts, her feelings, her ideas are not treated, the reader cannot gain an insight into her psyche, he cannot understand her character and her mind, apart from her fear during her metamorphosis; in *Scillaes Metamorphosis* her thoughts are always clear to readers' interpretation. One is able to draw her disposition, her behaviour. In this sense, the author is ready to depict her as a vain woman, as if this side of her mind were the only one; we are in front of an extremely spoiled and arrogant woman, whose concern is but thinking about herself. Thus, the two metamorphoses are surely deserved, whereas in Ovid they are not. As a matter of fact, Ovid tells that in reply to Circe's wrong, she will have the possibility to revenge, so she is wronged and what she does is to legitimately rebel.

3.2 Scillaes Metamorphosis*'s active Deities*

Among all the Gods quoted by Lodge, one might make a distinction: some of them are “active” Deities, who act during the story and have the precise task of doing something within the work. Some others are “passive”, they are just witnesses of what is happening before their eyes, but they do not carry out any actions.

3.2a) Fair Thetis

The first active Goddess the reader meets is Thetis. Firstly, it is important to say that Lodge's insertion of Thetis is an addition: much in the same way as Venus,

Cupid, Ate, the ghosts and all the other minor characters, she has been inserted by Lodge in his version of Scylla's metamorphosis.

Actually, differently from all the other protagonists, Ovid quotes Thetis in this part of *Metamorphoses*, but not in Scylla's section: she is responsible for Glaucus's metamorphosis accomplishment, a book before Scylla and Glaucus's story. It is she who welcomes the new born sea God in her water realm, completing his change by effacing the last marks of humankind in his soul.

According to ancient mythology, Thetis is the main character of two different myths, and in my opinion it is useful to remember both of them, for Lodge presents many aspects of hers which are traceable in both the myths. The first tells that she is a Nereid, the daughter of Nereus and of the Oceanides Doris. She is famous because she is Achilles' mother and before getting married with a mortal man, she was loved and disputed by Jove and Neptune. However, they both retired when they came to know that Thetis's future son would become stronger than his own father. Consequently, mortal Peleus succeeded in conquering the Goddess's heart and they gave birth to six children. Nevertheless, all of them died burned, for Thetis always put them on fire when they were newborn, in order to make them immortal. When Achilles was born, however, Peleus tore him from the bosom of his mother, and Thetis so offended, went back to the sea realm.

Furthermore, another version of the same myth changes this part related to Achilles: Thetis would plunge her son into the Styx river and he suddenly became invulnerable. Only his heel would not be touched by the water. Thus, it is universally known that this fact would be fatal to him, during the Troy War.

The second myth concerning Thetis tells that she is the youngest of Titanides and she was born from Uranus' and Gaea's union. She gets married with Ocean, one of her brothers, with whom she gives birth to three thousands rivers and three thousands Oceanines. Unfortunately, that is all Ancient mythology says about her. Homer let us know in the *Iliad* that she was Era's mother, and informed the world that her parents had been in quarrel for a long time, so she tried to make them make peace with one another.

As far as Lodge is concerned, he mixes the two versions of the myth. As a matter of fact, some aspects of Thetis's character are taken from both the stories. From

the first lines of *Scillaes Metamorphosis* we come to know that she is the Goddess of the sea, the Queen of the water realm and the mother of Glaucus; thus, her marine origin is maintained and it respects Thetis's births in both the myths, even though in the first she is a Nymph, whereas in the second she is a Titanide.

Notwithstanding that, Lodge is more faithful to her titanic birth, because she has all the sea inhabitants under her control, both the mortal and the immortal ones. Besides, her son Glaucus is a real sea God, with a vast group of Nymphs in his train. Moreover, both mother's and son's royal greatness is underlined in many passages of the epyllion: when the Nymphs act under their command, when nature through its plants and flowers stops its course, in order to listen to Glaucus's story of grief, as a sign of respect

> But pencive Glaucus passionate with painings,
> Amidst their revell tgus begin his ruth;
> Nimphes, flie these Groves late blasted with my plainings,
> For cruell Silla nill regard my truth:
> And leave us two consorted in our gronings,
> To register with teares our bitter monings.
> The flouds doo faile their course to see our crosse,
> The fields forsake their greene to heare our griefe,
> The rocks will weepe whole springs to marke our losse,
> The hills relent to store our scant reliefe,
> The aire repines, the pencive birds are heavie,
> The trees to see us paind no more are leavie[63].

Furthermore, near the end of the poem, there is a simile which compares Cupid's second wound on Glaucus to Achilles' sword: this comparison reminds the reader that Thetis is Achilles' mother, as a consequence the origin of the Goddess is stressed once again. We see that there is no clear distinction between the two myths concerning her figure, as Lodge uses both sources in his hands, to draw the sea Queen from many different sides, to give many facets, thus to make her a round character.

In addition, her asking Venus and Cupid for help is another mark of her power. Although also men used to ask Gods for help, through praises and invocations, in a sense they were obliged to promise some future rewards to Gods, such as building temples in their honour or being their servants for the rest of their lives. On the contrary, Thetis's speech is less solemn, and most of all, she is not bound to

63 T. Lodge, *Op. Cit.*,p 10

make any kind of promises to the love Deities. She is not an insignificant mortal woman or even an unimportant sea Nymph, who disturbs fair Venus and her son for her own purposes and, especially, with no right to invoke their intervention. It is sufficient for her to call them, with a polite request of help and they appear all of a sudden on their marvellous chariot.

3.2b) The Gods of love: fair Venus and her naughty child Cupid

As far as Venus is concerned, she is involved in many famous ancient myths. She is an Italic Deity, soon identified with the Greek Aphrodite: her birth is the subject of a dispute between Homer's *Iliad* and Hesiod's *Theogony*. The first poet said that she is daughter of Jove and Dione, whereas the second affirmed that she is born from Uranus' emasculation made by Cronus, who then throws his testicles into the sea. From the sea foam fair Venus finally appears.

Venus is Vulcan's wife and she is famous for having cheated him more than once. With Mars, the God of war, she has five children: Eros, Deimos the terror, Phobos the fear, Harmonia and Priapus. In addition, she holds Paris dear, since in his famous judgement he defines Venus as the most beautiful Goddess among Era, Athena and Venus herself. For this reason, she defends the prince during the Trojan War. Finally, she is universally remembered for her dear boy Adonis, and Lodge, as many other Renaissance poets who deal with mythology, quotes their story in his epyllion.

Venus belongs to those Gods I have personally named as “active” characters. Even though she does nothing directly, she makes no magic or enchantment; she has an important charge to deal with: Thetis has called her and her son to re-establish her dear son's happiness again, and it is Venus to whom Thetis's praises are dedicated and who decides to listen to them.

Venus arrives on her magnificent chariot, together with her son and she immediately reassures desperate Thetis about her son's prompt recovery. Here, Cupid strikes his arrow. Although it is not Venus herself who directly heals poor Glaucus, she takes her son with her on Isis' island in order to make Cupid do so. These are her most important actions, she welcomes Thetis' invocation, like a fair Goddess, and commands Cupid to do the right thing towards Glaucus, since we know that Glaucus's present state of despair is Cupid's own responsibility.

The fact that the Goddess of love is presented with her son Cupid then deserves our attention. This choice is not common among writers: they usually introduce one or the other as the occasion requires or according to their stylistic preferences. If one thinks of Apollo and Daphne's myth, there is only Cupid who "lovely" interferes with the Nymph's and the God's lives. Just the same could be said about Venus's making Circe sick for love; the Goddess is alone in her revenge against Circe's father Helios[64].

For this reason, it is rare to see mother and son go together in action: an important example of that is given by *The Faerie Queene*. In Book III Canto VI the Goddess is looking for her son,who will then be found in sweet company.

According to Hesiod's *Theogony*, Cupid was

> il più bello tra gli immortali, che rompe le membra di tutti gli dei e di tutti gli uomini[65].

According to Orphic legends, he is born from an egg laid by the Night, who is fertilized by the Wind; other myths tell that he is born from Venus's sexual intercourse with Mars, or Hermes, or even Jove himself.

Sophocles gave another beautiful and evocative description of Cupid, in his *Antigone*, which perfectly depicted his immense power on human psyche:

> Eros negli assalti mai vinto, Eros che su animali piombi, che insonne su carezzevole guancia di fanciulla passi le notti... nessuno ti sfugge, non gli dei mortali, non gli effimeri uomini. E chi ti ha, smania[66].

Current iconography draws him as a smiling and ironic child, who is provided with wings and a quiver with passion and repulsion arrows.

This "little" God of love arrives on Lodge's scene with his heavenly mother, as I have already said. Cupid is charged by both Thetis and his mother to help Glaucus to recover from his pain.

It is universally known that Cupid is a naughty little boy, keen on making people fall in love at his own pleasure. Most times, he voluntarily strikes his arrows as his fancy wants to. As a matter of fact, Apollo and Daphne's myth[67] is of that kind.

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64 This myth will be dealt with in the four chapter, which focuses on the figure of sorceress Circe.
65 M. Ramous, L. Biondetti, *Op. Cit.*, p 780
66 *Ibidem.*
67 METAMORFOSI, LIBRO? VERSI?

Cupid is angry with Apollo because he urges the God not to use the bow, since it is a demanding weapon for such an arrogant child, as Cupid is. The God of Arts states that he is the only one who is able to manage with the great bow, thanks to which he has just killed the Python. Apollo is so proud of himself and of his ability that Cupid promises him to punish his arrogance as soon as possible.

Fate shows benevolent to Cupid and he takes his revenge on Apollo, making him fall in love with Daphne, the Nymph daughter of Peneus. Unfortunately for the "brightening" God, the rascal strikes also the Nymph, but with the repulsion arrow; thus as soon as Apollo starts to love, Daphne starts to hate and the assuming pride of the God of Arts is so chastened.

What is important to stress here is Cupid's own unpredictability: there is no means to know how he chooses his "sweet" victims. He does not follow a precise order or a particular plan in selecting his preys, he just strikes his arrows as his mind suddenly suggests to him. Just as a child, he acts negligently and at random, without wisdom and maturity in making his decisions and, especially, in changing people's lives forever. It is a generally known that love is the most destructive force man has ever faced: it is quick, sudden, devastating and shattering. As a consequence, an arrogant, inexperienced and reckless child is the most appropriate owner of such a sentiment.

Therefore, the fact that love "management" is in a child's hands underlines its unexpected nature: love is as spontaneous as a child is, it does not follow any rules as children usually do; it is independent from any sort of dictate: religious, political, or racial ones. Thus, men fall in love because of chance will, or better for Cupid's will, which is led by chance.

In *Scillaes Metamorphosis*, Cupid is obviously an "active" God: he, more than any other God, acts on the characters' destinies. Firstly, he makes Glaucus fall in love with Scylla, but Lodge does not show this fact, as Ovid does instead: we come to know about Cupid's previous wound because Thetis quotes it, at one stage. The whole story is a backwards digression and the reader cannot understand when the sea God exactly fell in love with the Nymph. We only know that his courtship lasted a long time, vainly. Secondly, he appears on the scene, together with his mother, with the purpose of redressing his wrong to Glaucus. Finally, he punishes

Scylla at Thetis's request, sickening the Nymph with love for Glaucus.

This last action could seem similar to Cupid's common way of behaving, that is to say making people fall in love, even though their affection is not returned. However, it deals with a rightful punishment: Scylla has deserved it. The Nymph showed herself to be vain, proud and needlessly wicked: thus Cupid's wound is just and appropriate. It belongs to the Gods' ways of punishing men's arrogance and this is probably the first time Cupid has acted conscientiously and with a precise intention.

To conclude, I personally think that Cupid might be considered as the most "active" character in Lodge's epyllion. Although Thetis's decisions and influences on other characters are noticeable everywhere, so that I called her "the mistress", Cupid is the one who, more than any other character, carries out actions and the contrary ones. Paradoxically, he is the youngest character, but he is the most active.

3.2c) Goddess Ate: between wickedness and holiness

The last "active" character to be considered is Ate, who comes at the end of the story, in order to inflict on Scylla her second and last punishment. Goddess Ate belongs to Greek ancient mythology, there are no hints of her in Ovid's *Metamorphoses:* among her powers and functions, she often leads men into the crime of hybris, that is to say the insolence which grows from the absence of a sense of proportion. She does not walk, nor touch the ground, but she flies over men's and God's heads, with the purpose of misleading them; just as Cupid, no man or Deity can escape her powers.

Ate is a real wicked Goddess, she voluntarily deceives both mankind and the Olympian inhabitants for the personal pleasure of punishing them and seeing them suffer. In a sense, she resembles Hecate, who is described by Spenser in his first *Mutability Canto:* being Hecate a devil force, a demoniac invincible essence, she challenges the Gods and wins over Jove's most powerful guardians, since, being the daughter of Cronus himself, nobody can stop her and fight against her.

The Litai, the wrinkled Prayers, always chase Goddess Ate, but, unable to reach her, they help those unfortunate people plunged into sufferings because of her action; on the contrary, the arrogant people who do not listen to the Prayers' advice

are punished by them, through their asking Jove to make those people chased by Ate. Homer stated that she is Jove's daughter and Agamemnon blames her for being the cause of his quarrel with Achilles. After Ate's deception of Jove, the King of Gods throws his daughter down to earth, forbidding her to go back to the Olympus forever. Besides, according to Apollodorus, she then falls down on a Frigian hill which will take her name and where later Ilus will found Troy.

Hesiod, on the contrary, affirmed that Ate is the daughter of Eris, Goddess of Dissension, very close to Injustice: thus her wicked and malevolent character could be linked to Hesiod's opinion on her birth. Moreover, mother and daughter are frequently confused, so that some authors stated that it is Ate, and not Eris, who, offended for not receiving any invitation to Peleus and Thetis's marriage, throws the famous bone of contention, her golden apple, which would generate Era, Athena and Aphrodite's quarrel and would carry Pallas to pronounce his famous judgement. In doing so, the foundations of Troy War are laid.

The Goddess of error arrives, in Lodge's poem, at Scylla's shelter all of a sudden, in company with her frightening ghosts. According to ancient writers, Ate does not need to be called by anybody, she appears spontaneously where her presence is needed, in order to punish men or Gods for having committed grave crimes. As far as Scylla's case is concerned, the Nymph has showed disrespect to a God, even making a God suffer. As a consequence, she deserves to be punished. Nevertheless, unlike her common behaviour, Ate is not described by Lodge as an awful Deity, as many poets tended to do. Hesiod and Apollodorus are just a few examples of the majority of ancient writers who depicted Ate as the daughter of Dissension, the sister of Injustice, the emblem of evil.

On the contrary, Ate enters the plot of *Scillaes Metamorphosis* in order to finish what her relatives have just begun, or better what Cupid has just finished to do. She represents the proper executioner for such a sinner as Scylla is. Thus, Lodge modifies once again his mythological sources at his own pleasure, to give his poem the right and proportioned metaphorical weight. Ate's final fierceness goes hand in hand with Lodge's moral intention to instruct vain women to be more responsible and humble: women's arrogance goes nowhere, and sooner or later it

will get the well-deserved punishment[68]. The Goddess of error is ready to chasten anybody who does not respect a correct way of behaving, from any point of view: moral, religious and ethic.

As a consequence, changing Ate's common figure, or better hiding one aspect of her character, which is the best known and important, strongly underlines Scylla's malignancy: that is to say, it is useful to stress that Scylla is nearly the only wicked character in Lodge's poem, apart from Thetis for a while. Therefore, the detachment between the Nymph and the rest of the characters is strong, clear and deep.

3.2d) The five ghosts under Ate's command

To conclude this section, there are only the five ghosts from the Underworld that are left: Furie, Rage, Wan-hope, Dispaire and Woe. These are the evils, carried by Ate to Isis's island, in order to metamorphose Scylla into a rock, under the Goddess's supervision.

Lodge starts by presenting them from their physical appearance, giving way to his own fantasy in their description: Furie is red with fire that burns everywhere on her body and her eyes burn with rage; Rage is mortally pale and crunches bones of maimed men and

> His lockes were Snakes bred foorth in Stigian den[69].

After her, Dispaire makes her apparition; she is such a desperate elf, that

> delightlesse liude, still stabbing of her self[70].

Now it is Woe's turn, who looks like Death herself, because

> all in blacke, within her hands did beare
> The fatal torches of a Funerall,[71].

In addition, her cheeks are wet for her eternal crying, her hair is messy, and her voice is shrill in a dreadful way.

Last but not the least is Wan-hope's turn, who is presented by the poet as a "poore

68 This aspect will be dealt with in chapter 5.2 of this dissertation, concerning Morality play.
69 T. Lodge, *Op. Cit.*,p 27
70 *Ibidem.*
71 *Ibidem.*

soule". She might be the least dangerous and the most harmless of the five, according to Lodge

> Wringing his armes as robbed of his witts[72].

Much in the same way as Cupid, these five ghosts are "active" characters: they are responsible for Scylla's second and physical metamorphosis and the evil spell on her shelter. One after the other they inflict the "poor Nymph" their hellish wound; however, "poor" only in this case, since the narrator, who is witnessing the scene, is worried for her. They are much more "active" even than their mistress, who commands them to make the magic, and, obviously, most vindictive and brutal in their doings, although necessary for the situation.

Thetis, Venus, Cupid, Ate and the ghosts are active characters, as I have already said: each of them cooperates in Glaucus's recovery and Scylla's punishment in some way.

Nevertheless, they are just a few of all Lodge's characters: apart from the main ones, many other figures intervene. Some of them are "passive", some others are just quoted or remembered.

3.3 Scillaes Metamorphosis*'s passive Deities*

Among all the Deities added to the original plot by the English poet, I have distinguished between "active" and "passive" characters: since my analysis of active ones has just been completed, now I will pass to the passive ones, trying to give my personal opinion about their function in the story and the metaphorical meaning Lodge has assigned to them.

3.3a) The sensible and attentive Nereids

The first mythological figures the reader finds are Glaucus's Nymphs: even before their master, they make their apparition on Lodge's scene, in order to meet the narrator's sadness. Unlike Glaucus, who reproaches him, although kindly, they try to rescue this unhappy man, by comforting and cheering him up.

Afterwards, when Glaucus is telling his story, they do the same, behaving as a sort of guardians: each time a character dear to them needs it, they come

72 *Ibidem.*

spontaneously and unconditionally, to give him their help and support.

In Ancient Greek mythology, there are many myths concerning the Nymphs, since there are many groups of different ones. They are minor Deities, belonging to nature or to heaven, but they are generally benevolent creatures, and commonly well-disposed towards men. As a matter of fact, it is in their honour that so many writers and poets dedicate their works, invoking inspiration from them.

They are universally known as beautiful virgin maidens, ready to get married; they benefit mankind and make nature fecund. The Nereids, who are present here, are the beautiful daughters of Nereus and Doris and they represent the most beautiful and pleasant creatures of the sea. According to Hesiod, they are fifty, they have pearls in their hair and they move on dolphinbacks or by means of chariots pulled by Tritons. Moreover, they usually live in a silver palace, inside the depths of the sea, apart from the cases when they reach the surface, in order to help sailors who have gone off course.

Thus, they are naturally kind, they do not hamper men's lives, as many Gods usually do instead. Lodge represents such creatures who are always ready to provide for the common good. When Glaucus is sad for his unattainable love, his circle of Nymphs always helps him, so that Lodge says

> The Sea-god Glaucus […]
> For whome the Nimphes a moffie coate did frame,
> Embroadered with his Sillas heavenly name[73].

The Nymphs also charge themselves with curing Glaucus from his illness, together with Thetis, who personally

> On hillie toppes the wonderous Moly found,
> Which dipt in balmie deaw she gan to straine,
> And brought her present to recure his wound[74].

Or even Clore, who "gathered Amaranthus flower"[75], and Nais Aiax

> blossom in that stowre,
> Some chafe his temple with their lovelie hands,
> Some sprinkle water on his pale wan cheekes
> Some wéepe, some wake, some curse affections bandes;
> To sée so young, so faire, become so weake[76].

73 *Ivi.*, p 7
74 *Ivi.*, p 12
75 *Ibidem.*

To conclude, there are many passages throughout the poem where the magnanimity and the kindness of the Nymphs is repeated and restated, in particular when it is Glaucus who is speaking and underlining their generosity towards other people. All that the Nereids do is to help their neighbours: the most painful effort for anybody is nothing for them, in comparison with their fondness and unselfishness. At any rate, there is only one Nymph who is wicked and, for that reason, isolated from the rest and it that is obviously Scylla.

3.3b) Lustful God Bacchus

Also Bacchus is mentioned by Lodge, approximately at the beginning of the poem, with his love affair with Nais, one of the Nymphs of Glaucus's circle. Even though the God of rapture is only quoted here, so that I personally decided to put him among the "passive" Gods, this fact is of great importance for what concerns the meaning of the whole epyllion.

Since Lodge's intention is to write a Petrarchist story, thus a Platonic and pure myth of love, the interference of the most lustful and sinful God is a paradox. Being Bacchus the extreme personification of passion, of impulsiveness, and of all that is irrational, his presence here unsettles Lodge's whole pure and chaste aim to describe a mythological story, which is actually impure most of the times, from a modest and virtuous point of view.

In this sense, the future most famous epyllia by Marlowe and Shakespeare might have taken inspiration from that quick and temporary allusion to passionate love. On the one hand *Hero and Leander*, on the other hand *Venus and Adonis* have then shown to the Elizabethans two similar but at the same time different aspects of lust, which deeply charmed the readers. Probably bored by so many works openly Petrarchan, the two playwrights tried to test the realm of passion, that fascinating field which was proper of Ancient myths, challenging the so long and deep-rooted tradition of Petrarch; considering their success, they were clearly right.

3.3c) The sea taxes: Tritons and Dolphins

Another mythological figure added by Lodge is the Triton: the poem is rich with these creatures who, together with dolphins, are the frames of the other characters. Unlike the Nereids, who, although not decisive for the plot of the story, have some

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76 *Ibidem.*

particular tasks to carry out, Tritons are only charged with taking the main characters from one place to another; or else, they are witnesses of the events. This is the case of Scylla's psychological metamorphosis where they are “members of the audience”, as I would like to say; or of the ghosts' attack on Scylla's shelter, where they see what is happening and are frightened and horror-struck like other Deities.

According to mythology, Triton is the son of Neptune, the God of the sea, and of Amphitrite, one of the Nereids. Even though Greek mythology speaks about him, he is already present in Phoenician culture. He usually brings with him a sea shell horn, thanks to which he dies down the tempests and announces his father's arrival to sea inhabitants. Besides, he is famous for helping Jason and the Argonauts in finding their course again.

Generally speaking, Triton gives birth to many other Tritons; they now stand for a large group of sea Deities, who, as a rule, follow Neptune where he goes. Like dolphins, they are sea Gods' servants and messengers, since they carry them on their backs or pull their chariots within the sea depths.

The last sea creature Lodge introduces in *Scillaes Metamorphosis* is the dolphin: at the end in particular, the dolphin takes Glaucus and the narrator back to the thicket of the beginning. Dolphins have always had a great metaphorical meaning in mythology, and the most famous myth concerning them is that of Arion. He is a Greek citharist and is known for having invented the dithyramb in Bacchus's honor. He is the favorite artist of the Corinth tyrant and one day he succeeds in convincing his master to travel from town to town, in order to show the world his talent.

Herodotous told that Arion arrives in Sicily, where he becomes rich through his art. While he is going back from Taranto, sailors want to rob and kill him, with the purpose of stealing his belongings. Moved by pity, the sailors give him the possibility to decide how to die, whether by suicide throughout an honourable burial, or being thrown away into the sea. He asks to sing for the last time, before killing himself. He sings in Apollo's honour and, doing so, many dolphins approach the ship, drawn by the tune.

He plunges into the water, where a dolphin saves him and carries him to Neptune's

temple on his back, as dolphins usually do with men. When he lands, he forgets to send the dolphin back to the sea, so the animal dies there. Once he has got back to Corinth, he tells the tyrant his story, so the king gives the command to bury the animal and to build a monument in its honour.

Later on, the ship on which Arion has travelled reaches Corinth. The king wants to interrogate the sailors about Arion: they swear that he has died and he has been buried by them. But the tyrant, aware of their lie, commands them the next day to swear, in front of the dolphin monument, that they are telling the truth. In the meantime, they will stay in prison.

The tyrant asks Arion to hide inside the monument until the following day, wearing the same clothes he wore the day sailors tried to kill him. When they swear before the monument that Arion is really dead, he comes out of it and the king, when the lie is so revealed, condemns the sailors to be crucified on the dolphin sepulchre. Then God Apollo, so pleased with Arion's talent, takes both him and the dolphin to heaven, where they become two groups of stars: the Lyre and the Dolphin constellations.

In terms of general iconography, dolphins have always been depicted as benevolent creatures, naturally kind and friends to men. As a matter of fact, the myth of Arion, one of the most famous on dolphins, explicitly underlines their sociable and heart-kind tendency.

Another famous myth concerning dolphins is described by Homer and it is linked to Apollo: one day, the God of Art jumps on a ship of Crete sailors, changing her course towards Crisa, where the Delphi temple would be built. The name Delphi hides within itself the word dolphin, obviously.

Finally, there is a last myth about dolphins which is of note: that of Bacchus. It belongs to the hymn to Bacchus by Homer: the God is on the shore, when all of a sudden a pirates' ship arrives and captures him, since they believe he is the prince they are looking for.

However, his captivity does not last, he breaks the chains and, magically, a wine river flows on the ship, the sail becomes a vine full of grape bunches and finally an ivy grows all around the mainmast, as well as near the oarsman. At one stage, Bacchus metamorphoses into a lion, which through his roar, scares the sailors and

they plunge into the sea, suddenly metamorphosed into a shoal of dolphins.

It apparently seems that the metamorphosis could be a divine punishment: on the contrary it is an act of pity by Bacchus: the God saves them, though killing them. They are regenerated just like the plants and fruits growing all over the boat. In addition, they now have the possibility to do somebody good, much in the same way as dolphins usually do for men.

As a consequence, the metamorphosis here is an act of Bacchus's benevolence, not a punishment at all: he changes those men's attitude and character, he improves their previously wicked nature into something better, something good, almost holy, in a sense.

They now swim all around the God, totally kind and happy in their new shape, ready to do other people good when the occasion will be favourable.

What links this myth to Lodge's poem is its end: dolphins are swimming all around God Bacchus, much in same way as dolphins swim all around Glaucus, forming a circle. Thus, the reference by Lodge to this particularity of Bacchus's myth is evident.

As one might notice, this is exactly the kind of heart-kind creature Lodge introduces: the dolphin is ready to accompany Glaucus and the narrator when they need to. Then, a group of them celebrate their master's restored happiness with other characters, well-disposed and friendly to Gods' common joy.

In brief, Lodge's cast is varied: there are some Gods who act as round characters and who are charged with important tasks- Thetis, Venus, Cupid, Ate and the ghosts- then there are some flat characters, such as the Nereids, the dolphins, Bacchus and the Tritons who, although just mentioned and with no significant roles within the story, are important as frames of the tale. They cooperate in giving the poem a particular meaning and a metaphorical weight, even though they do not act so much during the plot.

Tritons, dolphins and the Nereids support main characters in their actions, thoughts and reflections. They arrive where the main characters are not able to; they are charged with such enterprises that no other protagonist could undertake.

4. The absence of Circe as an attempt to avoid sexual lust

All the myths mentioned by Lodge are stories of love: from the first to the last, they recall some erotic situations, each of which sets an Olympian Deity in love with a mortal person, apart from the reference to Angelica and Medoro's love in Ariosto's *Orlando Furioso,* and God Bacchus who is in love with a Nymph. However, they are only quoted in order to respect the author's intention, which is to tell a chaste mythological tale.

In accordance to that idea, sorceress Circe, one of the main characters of Ovid's poem, is absent from the scene and Lodge's choice is in line with his will to describe a sort of Platonic love. In my opinion, the absence of Circe is directly connected to that, because she is a lustful woman, only driven by her passions.

Circe has always been described as a malignant sorceress, queen of witchcraft, from the Classic Era onwards, during the Pagan Antiquity. Given the fact that she belongs to a divine lineage, critics have often had difficulty in recognizing her birth as a Goddess, because her magic powers show themselves through particular herbs, potions and her magic wand. She is considered as the founder of great dynasties, a symbol of erotic soliciting; goddess of reincarnation, a prostitute, a murderous wife and lastly a disillusioned lover[77]. Most of all, she is systematically hostile to travellers, and the episode of *Odyssey* perfectly clarifies this aspect.

Circe, through the help of her potions, changes men into animals: very similarly to the Olympian Gods, she makes metamorphosis. If in *Metamorphoses* Deities transform people into other animate beings, animals, monsters, or plants, Circe employs herbs and potions to do the same thing.

Ancient authors were not very precise whether about she was a Goddess, like Calypso, the other immortal woman loved by Ulysses, or her being a mortal woman with magic powers. However, changing is a power of hers in this occasion, not of a Goddess. Through her magic, she manipulates men, she submits them to her will. The witch:

> avvelena l'uomo di piacere offuscandone la capacità di pianificazione e autocontrollo, destinandolo così ad una vita animalesca in preda a istinti e pulsioni irrazionali [78].

77 M. Bettini, C. Franco, *Op. Cit.*, p 87
78 *Ivi*, p 96

Thus, the miraculous plant given by Hermes to Ulysses saves him[79]:this flower more generally rescues the King of Ithaca from what Circe represents, that is, the irrational part of the mind. One might say that she is the personification, or better the mythological symbol of the Dionysian instinct, hidden in each of us.

To present the character of sorceress Circe and to present her in all her aspects, it is useful to make a distinction between Olympian Gods' personalities and capacities. In his study on the function of Circe in Pascoli's *Fanciullino*, Bazzocchi[80] divides Deities in this way: on the one hand there are the benevolent and magnanimous Gods, such as Diana, who is charged with connecting human beings with the not human creatures, with what exists beyond the boundaries of the physical sphere and with those who are naturally friendly towards men. On the other hand, there are wicked Gods, vengeful and cruel ones, not very kind with mankind, and Circe is of this sort.

4.1 The female Vampire and the witch

Firstly, I will analyse the similarity between Circe's character, the female vampire and the witch: since all of them have always been represented as examples of impulsiveness and lust in action, it could be interesting to compare their nature, underling what they might have in common and, thus, how they are similar in many aspects.

Historically, the conception of womanhood has continually changed throughout the centuries: the woman was regarded as an angel during the Dolce Stil Novo, where many Italian Poets and writers sanctified her; than she became a vampire, during the Gothic and the Decadent periods, addressed with all the worst epithets of nastiness and brutality.

Briefly, women have gained different attributes and characteristics from ancient times until now, alternating positive and negative images: they were once a projection of God, of the holy world, real Saints[81], thus examples of perfection on earth. Then they suddenly become children of Evil, citizens of Hell, men-eaters

79 Hermes, the God of wind, gave the “moly” flower to Ulysses. It was a miraculous plant that would safe him from Circe' s perilous charm. The God was aware of the sorceress Circe's malediction, of her way of punishing and submitting men, so he decided to help the hero.

80 M. A. Bazzocchi, *Circe e il Fanciullino*, Firenze, La Nuova Italia, 1993, p10

81 Glauco defines Scilla as a “Saint” line 175, T. Lodge, *Scillaes Metamorphosis, Op. Cit.*

actually, with the only purpose of ruining lives of men.

Being conceived of as a "vampire", the woman was frequently painted as a diabolic creature, surrounded by demonic essences and capable of the most obscure enchantments. In particular, according to both Gothic and Decadent writers, she used to steal men's lives: a clear example is Stoker's invention of the three wives of Dracula.

> In the moonlight […] were three young women, ladies by their dress and manner. I thought that I must be dreaming when I saw them, for though the moonlight was behind them, they threw no shadow on the floor. They came close to me and looked at me for some time and then whispered together […].Two were dark, and great dark, piercing eyes, that seemed to be almost red […] the other was fair, as fair as can be, with great, wavy masses of golden hair and eyes like pale sapphires. […] All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips.[82]

Here, the three vampires seduce the Earl's guest, plunging him into a sort of trance: they are marvellous, so he is enthralled by their beauty, by the third one in particular, who really looks like an angel. Thanks to their hypnotising powers, they would succeeded in killing him, or at least, "tasting" him, if their master did not stop them just a moment before.

Women vampires most generally cooperate with the vampire in bleeding people dry, men and children in particular, so they are machines of death: through their sensual appearance and magic powers, they catch men in their trap, without any possibility to escape. Those monsters, as the artists represented them, reduce men to slavery, finally leading them to death.

Circe is blond herself, looking like an angel on earth, and she reduces men to slavery through her sensual powers, as we will see. Thus she might be herself in that trio who tempted the Earl's guest.

Women of this sort proliferated in XIX century literature; Stoker, Baudelaire, D'Annunzio in Italy are just a few example of the fortune this literary genre had, a European redundancy that is felt still nowadays.

However the vampire is not the only representation of wicked women. Another

82 B. Stoker, *Dracula*, The World's Classic, Oxford, 1983

famous daughter of Evil is the witch: together with Satan, she is the result of what is "natural" using a Leopardean definition, she is instinctive, unthinking, impulsive, totally devoted to the sensory part of the mind, and completely driven by her passions. Circe is a witch in a sense: she is irrational, spontaneous and provided with magic powers, as a witch is.

Thus, the witch is totally bent towards the physical, the natural constituent of mankind. Therefore, quite the opposite person the strict and rigorous Christian Religion required. This is the reason why Witch-hunt became a common practice during the Middle Ages: all that was unknown, mysterious, sensory and not justifiable by religion was condemned and rejected by the Church for coming from the Devil, and witches were labelled as belonging to this category. Consequently, those women who did not follow a faultless life, were usually tagged with witchcraft and condemned to be burnt at the stake.

4.2 The Solar and divine origin of Circe

One of the most important differences between Ovid's and Lodge's stories is the absence of the famous sorceress or witch as one might say.

According to ancient Greek and Latin mythology, Circe is the daughter of Helios, the God of the Sun and of Perse, one of the Titanesses. Her most frequent function is connected with magic and sex, and in particular with the sensual influence of magic on love relationships.[83] In this sense, she is the essence of the loss of identity: men are literally captured by her nature, by her powers, so that they lose themselves. Those heroes who meet her on their way are not able to resist and this is the reason why she is frequently connected with oblivion, towards which those unlucky men were inevitably doomed.

Circe is a Heliade, like her sisters Phaethusa, Lampetie and Aigle, she has all the characteristics of brightness. As we know from *Odyssey*, she has blond hair, light blue eyes, so she looks like an angel; she owns all the features of a holy, celestial creature, just as a Goddess deserves. Very similar to her sisters, she is an example of femininity

> […] that sisterly helpfulness and goldenness of young women, which the

83 C. Segal, *Op. Cit.*,, cap 6

> Greeks perceived in the sun in addiction to Helios' fatherhood [...][84].

Vial[85] quite totally agrees with Kerényi, saying that

> Si le Soleil possède un pouvoir métamorphosant dont l'épisode de Phaéthon démontre dramatiquement l'étendue, il est aussi le grand-père et le père des deux magiciennes des *Métamorphoses*, Médée et Circe. Une évidente parenté unit la magie, motif récurrent dans l'œuvre ovidienne, et la métamorphose. Toutes deux opèrent, comme l'écrit C.P. Segal, «à la limite de l'ordre du monde, au point où le désordre et l'irrationnel entrent dans l'ordre».

By these words the reader comes to understand that Vial draws Circe 's episodes near all those where magic is the protagonist, where the stories develop thanks to magic intervention, on behalf of Gods most of all, in order to punish mankind. In addition, this French author also states that magic:

> […] offre cependant un angle d'interprétation doublement intéressant, d'une part parce que, comme l'écrit C.P. Segal, elle constitue, en particulier dans le cas de Médée, « un instrument qui sert à explorer les complexités et les contradictions des sentiments humains » autrement dit les passions, d'autre part parce que, langage à part entière doté de son vocabulaire, de sa syntaxe et de sa vie propre, elle se définit comme un reflet de la création poétique ovidienne, travail de transformation d'un matériau hétéroclite, dont chaque élément peut être remède ou poison, en une matière harmonieuse et efficiente[86].

Much in same way as lunar Goddesses, also Sun Goddesses are sanctified and worshipped. Their sun-like qualities seem to belong to the world of faeries. As a consequence, Circe is universally known as the sorceress of *Odyssey*; moreover, according to Kerényi's[87] reports Circe's house is the place where dawn is born, where her father Helios wakes up.

The sorceress, together with Calypso, represents the "archetype of femininity"[88], the remote figures of women. Circe is so beautiful that Penelope herself is jealous of her husband's love affair with her[89] ,when she sees the Goddess to give her husband's ashes. In addition, she is universally known for her beauty:

> Telemaco si era alzato immediatamente, reggendo l'urna fra le braccia, ma

84 *Ivi*, p 2
85 H. Vial, *La Métamorphose dans les Métamorphoses d' Ovid*, Paris, Les Belles Lettres, 2010, p 71
86 *Ivi*, p 73
87 K. Kerényi, *Op. Cit.*,, pp 6-7
88 M. A. Bazzocchi, *Circe e il Fanciullino*, Firenze, La Nuova Italia, 1993, Introduction p X
89 M. Bettini, *Op. Cit.*, p 13

> non era riuscito a gridare. Mentre lei, quella donna sulla porta, aveva gridato, anzi aveva cantato, non si sarebbe potuto dire se la voce che giungeva alle loro orecchie era grido o canto, solo che era limpida, d'oro, una voce che dorava e inargentava, come un raggio di sole che si fosse mischiato a un raggio di luna. Non era umana, eppure lo era. Telemaco avanzava verso di lei, tenendo l'urna tra le braccia, mentre Penelope, con gli occhi sbarrati dallo sgomento, la osservava da dietro la stanga di ferro[90].

Penelope is jealous because, seeing fire in Circe's eyes, she understands that she is the matron not of men's hearts only, but also of women's mind; the widow is divided between consternation and regret, melancholy and remorse. Those feelings struggle without pity:

> come a riva le onde quando la risacca le sbatte ora verso il largo, ora verso la spiaggia[91].

4.3 Circe in the ancient literature

4.3a) Circe in the **Odyssey**

Readers are familiar with Homer's *Odyssey*, where the Goddess-woman is a malignant creature, as beautiful as demoniac.

> Ella era la strega pronta a umiliare i viandanti di passaggio e a sottrarli al mondo umano per volere maligno[92].

According to Homer, she is the witch of Aiaie, a Mediterranean Island, who metamorphoses her captures into wild animals, and the episode of Ulysses is the most famous: all his sailors are transformed into pigs. In addition, she makes her magic with the help of “phàrmakon”: with this word, Homer meant those strange and obscure herbs she knows very well, which change human people's appearance into something else, and make men lose their identities as human beings.

Fortunately, Ulysses receives Hermes' help against the magic of Circe: he is not changed into an animal, like his companions, because of the moly, the divine flower the God gives him[93]. It is a very particular plant with a black root and white flower, very famous among the Ancients and used for its medical properties, as is evident, because also mentioned in books of medicine.

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90 *Ivi*, p 19
91 *Ivi*, p 21
92 *Ivi*, p 25
93 *Ivi*, p 37

In the famous passage, where Ulysses and his companions arrive at Circe 's realm, they immediately find lions and wolves ready to welcome them. Very strangely, they seem subdued by her, in a very unusual way for such wild animals. However, they are victims of an enchantment by the Goddess, who instructed them to act as cheer dogs when new men arrive. Their behaviour seems that of Cerberus, which welcomes dead people with thousands simpering ways when they reach Hell, inviting people to enter and not allowing them to go out any more.

Therefore, Circe is universally known as the matron of lie, of deception[94]; in her reign nothing is real, nothing is what it looks like and those unlucky people who happen to reach her dwelling are destined to suffer from thousands of pains.

The reign of Circe is collocated near the Hades, the reign of the dead people:

> La Circe ovidiana trasforma Scilla in un mostro orrendo […] e trasforma Pico e i suoi compagni in animali; usa anche la magia. Questo appare già nella metamorfosi post-omerica: ma quelle di Ovidio sono trasformazioni, renovamen permanente di forma, morte non completa, sopravvivenza larvale dell'io o forse anche immaginario accesso a perennità di vita o di vite continuate[95].

To conclude, Homer underlines a certain mysticism of the Goddess, which is included in the herbs she uses. This fact underlines again her being a powerful sorceress, who submits men through her magic and magical plants; even though one should not forget that she is, at the same time, that woman in love with Ulysses who helps him against the danger of the monsters Scylla and Charibdys. The archetype of femininity wraps a daughter of Evil, a revengeful creature who lives at the end of the world, half way between heaven and hell and a woman in love, as well. So this unintelligibility, this obscurity is emblematic in the herbs she uses for her enchantments, it deals with the world of the unknown, of the unconscious.

The same kind of herbs is used to metamorphose Scylla into a sea monster: as a matter of fact, the poor girl is transformed into a horrible creature in *Metamorphoses*, a dreadful wild beast. I would venture to say that her metamorphosis is the result of the obscure desires of the sorceress “al quadrato”; she is the expression of her powers at the nth power, and her twin Charybdis is the

94 M. Bettini, C. Franco, *Il Mito di Circe*, Torino, Einaudi, 2010, p 33
95 P. Fornaro, *Metamorfosi con Ovidio*, Leo S. Olschki, Firenze, 1994, p 66

victim of the same operation.

The Goddess is the Queen of magic, the matron of what is obscure, unknown, what common people cannot manage with. Moreover, the contrivance she uses is seduction, temptation, so the most extreme, physical and unreasoning means. It is probably appropriate to compare her to Bacchus, the God of Bacchanals, emblem of sexuality, of impulsiveness and transgression. She is a sort of feminine version of him; she seduces her victims, promising them the highest earthly pleasures; so Circe is definitively able to give way to the primordial instinct, hidden in every man. As a consequence, Ulysses fights and defeats this original danger by that particular herb which might represent rationality:

> e il moly donato a Odisseo da Hermes è simbolo della ragione, parte divina dell'anima umana, che preserva l'uomo dal cadere vittima di quelle tentazioni attraverso il controllo delle pulsioni desideranti[96].

This is the only way to avoid Circe's fatal influence of on men.

The metamorphic power of Circe is therefore the expression of irrational instincts and will which take the upper hand on people's minds; vices and heresies stir up, destroying the rational part of men's souls. In this way, they lose their human component, looking like animals.

This is what Circe does, she makes people forget their being human beings, with the limits that this condition implies, reducing them to the same level as beasts. It is a sort of addiction, as if they reach a psychological state where they can free their hidden impulses without any control on them, they run riot. Thus their inhibitory brakes lose efficacy, as if they were under the influence of drug, in a sort of addiction.

Following what I said, it is appropriate to set Circe among "femmes fatales"[97], she is detached from any possible connection with the world of men, she dominates them indeed. As a matter of fact, in her brief relationship with Ulysses, from which a son is born, Telegonus, sex is not the only weapon she uses; on the contrary, to sex "psychological dominance"[98] is added.

In Virgil's *Aeneid*, at the beginning of Book VII, Circe is even more wicked than

96 *Ivi*, p 97
97 *Ivi*, p 119
98 *Ibidem.*

in *Odyssey*: if on the one hand, for Homer she is a refined wicked Goddess who, through her magic wand, transforms male foreigners into animals and submits wild beasts like faithful lap dogs, on the other hand for Virgil she is the Cruel Goddess, with capital letters, who wickedly imprisons savage beasts that unrelentingly try to wriggle themselves out of their chains. Here they are her own slaves, they are in prison, whereas in Homer they are relatively free, they can walk in the garden and follow her where she goes. On the contrary in Virgil, they are segregated, so that their hate, their wish of rebellion is enlarged in such a way that they complain all day long, they struggle against their compulsion, craving for the freedom they have lost, at the time that they decided to comply with the Goddess's invitation. Exhausted, desperate, and resigned, they regret their human past, when they were free as men and they curse the day they accepted Circe's sensual courtship.

4.3b) Circe in Metamorphoses

As far as Ovid's poem is concerned, just before the beginning of Book XIV the poet describes Glaucus's metamorphosis, from a man to a sea God, whose "purification of the lowest human instincts"[99] takes place, according to Segal.

> La gola aveva appena assorbito quel succo misterioso,
> che improvvisamente sentii dentro di me un'agitazione
> e in petto il desiderio travolgente di un'altra natura.
> Non potei resistere a lungo. ' Addio, terra, addio!' dissi.
> 'Mai più ti cercherò!' e con tutto il corpo mi tuffai sott'acqua.
> Gli dei del mare mi accolsero, onorandomi come loro pari,
> e pregarono Oceano e Teti di togliermi ciò che di mortale
> potevo ancora avere.[...]
> E di colpo fiumi scendono da ogni parte
> e mi rovesciano addosso un diluvio d'acqua."[100]

Even though he has been purified from the last traces of a human being, he remains a lustful creature, as his love for Scylla is sexual and physical, not chaste. Thus, the general theme of the poem, which is the lust and passion of Gods, is confirmed. Since the majority of changes deals with transformation from the highest to the lowest degrees, the presence of Circe goes hand in hand with this idea

> Circe, l'antitesi del senso augusteo del limite, dell'ordine e della devozione

99 C. Segal, *Op. Cit.*, p 103
100 A. Golding, *Op. Cit.*, Book XIII, lines 944-955

patriottica è un importante esempio di metamorfosi verso il basso[101].

In Ovid's epic poem she is described very unmercifully, with cruel epithets only: she is a daughter of the devil here in a sense, she uses magic only for her personal purposes. As a matter of fact, she metamorphoses Scylla into a monster out of jealousy, because she is refused by Glaucus, so she acts under the pressure of the envy for that beautiful young girl who won in conquering the Sea God's heart. Being rejected and humiliated by a common mortal woman, she cannot stand the slight. Circe is half a Goddess, half a sorceress, an immortal being in any case, so the defeat is unbearable, she cannot stand that an ordinary girl may be ahead of a Goddess. This is the reason why she punishes her rival by transforming her into a monster; she decides to chastise her by effacing her beauty, by deleting those marvellous characteristics that made her dear Glaucus love her, as many other men did.

The reader comes to know that Scylla was much wooed by men, she used to tell the Nymphs Nereids the stories of her pretenders and especially how she used to say no, how cold and aloof towards them she was, and towards Glaucus she makes no exception. She behaves precisely like the cold-hearted woman loved by Petrarchists.

The Goddess uses metamorphosis for her own purposes and, in a way, that is far from being deserved.

Books thirteen and fourteen go back to the rein of passion, of magic and violence, stopping the epic programme of the poem; for this reason, Glaucus's travel from Eubea to Italy is parallel to that of Aeneas, but that of the Triton

> è ispirato dal *furor*, e conduce *furor* o *ira*, ancor più grandi e distruttivi, cioè alla crudele trasformazione di Scilla in mostro, ad opera di Circe[102].

VEDI SE SPOSTARE IN OMERO As opposed to what Ovid claims, for Homer there is also the other side of the woman in Circe's personality: she is not the demonic sorceress any more, she gains the features of love itself, becoming very similar to Calypso.

This is the reason why she is preoccupied for Ulysses' destiny: she tries to save his

101 C. Segal, *Op. Cit.*, p 104
102 *Ivi*, pp 105-106

life from the dangers he could run up against, driven by passion, by love, like any other mortal woman for a man.

The Goddess warns Ulysses about all the dangers he might meet on his way: among Sirens, perilous rocks and obscure sea creatures, two monsters are of note, which the Hero should not underestimate and forgot, that is to say Scylla and Charibdys. Scylla lives in a cave, on the edge of a steep high ground and she captures and eat all kinds of beings, dauphins, sea dogs, sailors, without making distinction between them, among what she finds passing near her hideaway:

> Non pensi Ulisse di poterla affrontare con armi umane, non perda tempo: Scilla non è un mostro qualunque, è invulnerabile e invincibile; andrà ben se essa si porterà via soltanto sei compagni, uno per testa, senza avere il tempo di sferrare un altro attacco mortale. Sofferto il primo assalto, cerchino dunque con tutte le forze di fuggire veloci e, passando oltre, invochino Krataiìs, madre del mostro, perché sia benigna e trattenga la figlia dal lanciarsi di nuovo contro la nave[103].

Much in the same way as Calypso, who suffers for Ulysses' departure from her island, she loses her divine features and detaches herself from the human world, in order to behave as a common woman in love. In this sense, one might make a comparison with Venus in Shakespeare's *Venus and Adonis,* who loses her mind because of love. Finally, she loves Ulysses so much, that she agrees to free his companions from the tragic state in which she has previously reduced them.

4.3c) Circe's fairy nature inPlutarch

Even though Homer's and Ovid's descriptions of Circe are the best known, there are other less popular ones, like that by Plutarch, who tries to rescue Circe 's pessimistic popularity. If Homer and Ovid depict an “evil Circe”, Plutarch shows a benevolent sorceress, a kind of “fairy”: according to him, those magical mixtures are happiness elixirs[104].

Thus, she was not only the horrible projection of evil which transformed Scylla and Charibdys into two terrifying monsters. According to Plutarch, she was a sort of fairy, a source of joy and wellness to be dispensed. As a consequence, her main ambivalence, the fact of having been conceived in opposite ways, lets the reader understand that she is an ambivalent creature, as ambiguous as her herbs: both

103 *Ivi,* p 84
104 M. Bettini, C. Franco, *Op. Cit.*, pp 30-33

forgiving and wicked, she is a complex, prismatic figure, keen on transforming people and transforming herself at her pleasure; able to be malevolent and benevolent now and then, she drugs her victims and then, having been moved to pity, regenerates them with life.

Pascoli would have agreed with this picture: considering that mythological archetypes have not a pre-established meaning in his works, they take positive or negative nuances as far as the author's necessity and intention are concerned. For him, Circe is not the witch to be dominated and won, as Ulysses has to do, but she is a benevolent guide to life and nature's mysteries. She warns Ulysses about Sirens, she teaches him the stratagem to escape their mortal danger:[105]

> Ascoltate: Circe non è più, per me, la maga che imbestia gli uomini, ma la dea che ammansa le fiere. Questa faccia sola io vedo, ora, di lei. Essa è la figlia del sole: la luce, dunque. Tesse una gran tela. Una grande sua tela immortale: una tela lucida, morbida, bella, di quelle che tessono in cielo. E questa che tela sarà? Quella del pensiero umano: la tela in cui l'ordito è il noto e il ripieno è il nuovo; la tela che non si sa quando ella fu piegata sul subbio, ma si sa bene che non ne sarà spanata mai[106].

Briefly, Circe represents for Pascoli both the destructive sorceress and the beneficial goddess.

4.4 Circe in comparison with Hippolyta, Medea and Venus

4.4a) Circe and Hippolyta

Circe's dwelling palace is a feminine residence[107], with not definite terrestrial coordinates, as Ulysses makes the reader understand, because when he and his crew reach the Goddess he says

> […] we do not know where the darkness is nor the sunrise, nor where the Sun who shines upon people rises, nor where he sets [...][108].

As a consequence, the perdition, the damnation of the sorceress exactly reflects the state of the place: this sense of nothingness, of emptiness, of confusion between what is real and what is not, plunges Ulysses into a state of illusion: he is not able to recognize realness, he is carried away by events and sensual

105 *Ivi,* p 5

106 G. Pascoli, *Opere*, tomo II, p 2094, in M. A. Bazzocchi, *Circe e il Fanciullino,* Firenze, La Nuova Italia, 1993 cap 1 p 5

107 M. Bettini, C. Franco, *Op. Cit.*,p 301

108 K. Kerényi, *Goddesses of Sun and Moon*, Spring Publications, Inc., University of Dallas, Irving, Texas, 1979), p 6

distractions. In fact, he discovers only at the end that he spent a whole year in Circe 's company.

It is important to say that the sorceress is surrounded only by her handmaids, the Naiads, just like a Roman matron, or Goddess Diana with her Nymphs of the wood, or like Hippolyte with the Amazons. Circe's realm is made of women only, as a consequence eroticism is multiplied.

Those women do not need men by their side, they are completely self-sufficient without the assistance of male people, not belonging to common civilized society, where woman is submitted to man, dependent on man. It is clear that their personal opinion, their "idea" of themselves strengthen them, thus they are really strong in a mono-sexual community.

In this sense, they remind us of the Amazons, arch-enemies and murderers of men: those strong and powerful women used to live all alone and to fight against men; they were like men in their behaviour and standard of living, they went to war like men. In spite of this, they remained women, thus they fell in love and gained feminine characteristics again. As a matter of fact, when Hippolyta was defeated by Theseus, she then fell in love with him. Even though she was the queen of the Amazons, the strongest of them, the most beautiful and powerful, feared by every man, destiny punished her at the end, making her fall in love with the king of Crete. The most invincible of Amazons was won by one of the most powerful men. Consequently, she became like any other woman, in love with a man. Circe is a "a cruel and vengeful Queen"[109]almost all the time and in all myths concerning her.

Circe is generally recognized as the witch of fables, who, thanks to some strange potions or magic foods, transforms people into animals. Moreover, her spontaneous and unprompted tendency to sexuality is testified by animals which live by her side, under her control: their aggressive nature, as we know that they are all wild creatures, reflects perfectly the aggressiveness of their mistress. In this sense, she is a primordial creature. Bettini's definition is enlightening here:

> Donna non sposata, la cui sensualità non è soggetta a controllo maschile. Quindi il suo essere è pericolosamente vicino alla natura selvaggia, non

109 M. Bettini, C. Franco, *Op. Cit.*,, p 74

sottomesso alle regole culturali[110].

Therefore, she belongs to those Greek divinities who devote themselves to girlhood forever, like Artemis and Athena who refused to get married, in order to be faithful to their vocation. She cannot even think about leaving her status of mistress, of independence, which reminds Hippolyta's character. In this way, she resembles a real man, she has all the features of a male commander, of a chief.

The fact of domesticating wild animals stresses this point: under her role of commander, they act like slaves, like dogs. She trains up animals like soldiers, in addition to imposing her will on them by magic. So she could be considered as a matron from an erotic point of view, but also a commanding officer from the point of view of subjugation.

For all these reasons, Circe could be seen as a COHERENT and upright woman, yet she is now and then shady and ambiguous, as I have already explained before. Bettini's words are perfect in describing her double nature:

> Anche quando i poeti la implicheranno in storie di umanissima passionalità, di amore e gelosia, la figlia del Sole non perderà mai il suo tratto di alterità irriducibile, il suo stare in bilico fra mondi diversi, il suo confondere le soglie fra umano, divino e animale e la sua contiguità con le forze del caos[111].

4.4b) Circe and her nephew Medea

Ovid handles Circe's character in two other famous works, the *Ars Amatoria* where she is mentioned together with Medea, and the *Remedia amoris*, very similar to *Metamorphoses.* Another famous Circe is to be mentioned: Apollonius TRADUCI wrote *The Argonauts* in III century a. C.:

The Argonauts are sent to Circe' s dwelling for Jove's own will, because of Medea's fault, who betrayed her father and helped Jason in killing her brother, for the boy's own love. When the sailors arrive at Aiae island, they see the Goddess doing a rite of purification, surrounded by wild beats. These creatures are half men, half animals, foul beings, terrifying in their appearance, never seen before by men’s eyes, with a man's body and a beast's head.

Once again, Circe is the undisputed mistress of beats; her reign looks like that of

110 *Ivi*, p 141
111 *Ivi*, p 208

primordial chaos, where creatures start to take their shape from the mud and are not formed yet. Probably, she is Mother Nature conversely. If on the one hand, Mother Nature brings living beings to life and then frees them into the world, on the other hand Circe takes living beings from the world and pulls them back to an inferior state of evolution, ensnaring the unfortunate into a limbo without return. Thus, it is a kind of evolution backwards.

Nevertheless, making a comparison with her niece Medea, the difference between her magic and Circe's is its nature: the first is a “science”, consequently it is the result of an acquired knowledge Medea has learnt from her grandmother Hecate, whereas Circe's own magic is “more an art”[112]. She has had those magic powers since her birth, nobody showed her the ropes of magic, it is part of herself, of her own essence. At any rate, Medea is much less diabolic than Circe: in fact, the princess of Colchide uses magic with very specific intentions. She has recourse to magic, with the only purpose of punishing firstly Pelias and secondly Jason, who after her help in looking for the Golden Fleece, betrays her love preferring king Creon's daughter to her.

Consequently she uses witchcraft in these two cases of revenge; on the contrary, Circe is wicked by nature, or probably as a reaction to the catastrophic condition into which Goddess Venus once plunged her. As a matter of fact , the reader should not forget that she was once victim of an enchantment acted by the Goddess of love. Furious with Helios since he denounced her adulterous love affair with Mars, Venus took revenge on the God of the Sun. She punished him, sickening him with Love; not satisfied, she also punished his five daughters with the same illness. Ovid, who quotes this story in Scylla's myth, paints her as a figure implacably destined to unhappy loves. Her condemnation was to madly fall in love with men or strange living beings who would not return her love.

4.4c) Circe and Venus

Magic is a sign of the greatness of the goddess. It is a consequence of being divine; also other most known Goddesses are magical. Venus, for example, domesticates wild animals on her own, and this piece of information is part of the theme dealt with in *The Hymn of Aphrodite.* This work is quoted by Kerényi, who

112 K. Kerényi, *Op.* Cit., p33

says that “for Homer she is the golden one ”[113].

The rapturous sexual desire that overwhelms the Goddess of Love is very close to Circe's, both for Ulysses, which is the most famous and well-known among readers and writers, and for Glaucous, the subject of my study. One might soon notice the similarity of both passages dealing with the Goddesses' falling in love, since the description of their feelings is almost the same: on the one hand Circe is consumed by a devastating sentiment, which leads her to madness. Thus, famous Eighteenth century philosophers would have taken her condition as a proof to demonstrate their theories about passions. Stoics, together with Descartes, and also Hobbes in some way, might have enhanced their blame for irrational passions, taking Circe 's episode as an argument for not giving way to private and innate passions, because they are dangerous: they wander from the straight and narrow, reducing men to madness and lowering them to the level of animals. On the contrary, Hume would have probably sustained Circe's state of mind, inasmuch as being a woman and made of passions, she does nothing but going along with her own wishes:

> Circe […] sayd thus: It were a better way
> For thee to fancye such a one whoose will and whole desyre
> Is bent to thine, and whoo is sindgd with selfsame kynd of fyre.
> Thou woorthye art of sute to thee. And (credit mee) thou shouldst
> Bee woode in deede, if any hope of speeding give thou wouldst.
> And therefore dowt not. Only of thy beawtye lyking have.
> Lo, I whoo am a Goddesse and the imp of Phoebus brave.
> Whoo can so much by charmes, whoo can so much by herbes, doo vow
> My self to thee.”[114]

On the other hand, Aphrodite's falling in love with Anchises is as strong and heartbreaking as Circe 's, so that the reader can feel quite sorry for her inner pain:

> And when she saw him, Aphrodite, lover of laughter, she loved him, and a terrifying desire seized her heart[115].

This description is very similar to Venus's desire for Adonis, in Shakespeare’s *Venus and Adonis*:

> Sick-thoughted Venus […]

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113 *Ivi,* p 46

114 A. Golding, *Op. Cit.*,, Book XIV, lines 33-37 Non è Ovid translated by Golding?

115 This quotation is taken from *Goddess of Sun* p 48, even though the original one is Homer's *The Hymn to Aphrodite*

Being so enrag'd, desire doth lend her force
Courageously to pluck him form his horse. […]
Even as an empty eagle, sharp by fast,
Tires with her beak on feathers, flesh and bone,
Shaking her wings, devouring all in haste,
Till either gorge be stuff'd or prey be gone;
Even so she kiss'd his brow, his cheek, his chin,
And where she ends she doth anew begin.[116].

According to this author, the magic of Circe is not an evil one: she comes from an elect line, her parents are of noble origins, thus her powers are to be considered as the result of this divine origin. Very similarly to Olympian Gods, she is provided with magic.

In particular, Kerényi underlines how Venus and Circe are similar in their making use of magic: they both submit animals, both of them employ enchantments in loving contexts, and they are brilliant in using magic for amorous purposes. Namely they are able to seduce their victims, in order to oblige them to do what they want. As a matter of fact, when Adonis refuses to have sexual intercourse with Venus in Shakespeare's *Venus and Adonis,* she is indignant as nobody has ever rejected her love and her company. Even Mars, the great God of War could not resist her:

O! Pity – gan she cry – flint-hearted boy:
'Tis but a kiss I beg; why art thou coy?
[...]
I have been wood'd, as I entreat thee now,
Even by the stern neck in battle ne'er did bow,
Who conquers where he comes m every jar;
Yet hath he been my captive and my slave,
And begg'd for that which thou unask'd shalt have."[117]

Equally, Circe has never been refused by a man; the episode of Glaucus is probably the only one the reader knows in *Metamorphoses*. The reason why she gets back at Scylla is precisely this: she cannot stand the refusal by Glaucous, hence she gives way to her anger by avenging herself on the poor maiden. One might say that, following this line of argument, where Venus and Circe have many things in common, Venus would be the first sorceress[118].

116 Harden Shakespeare, *Venus and Adonis*, stanzas 1-10 SISTEMARE
117 *Ibidem*, stanzas 16-17
118 K. Kerényi, *Op. Cit.,* p 10

Sorceress Circe has always been remembered, from Homer onwards, as the:

> incarnazione della lussuria, della passione, dei pericoli dell'abbandono al piacere sessuale. Inoltre, essa riveste una particolare importanza per Ovidio, perché è uno strumento di metamorfosi, in particolare della metamorfosi dall'umano al bestiale.[...]. Circe è in Ovidio un simbolo di passione pericolosa e corrosiva[119].

In *Metamorphoses* she is an active character, she is the motivating factor of Scylla's misfortune:

> in Ovidio, invece, il suo potere ha un raggio d'azione molto maggiore, e Circe si muove oltre la sua isola incantata dove la trovano gli uomini di Ulisse, per invadere la *grata quies* del rifugio ben protetto di Scilla[120].

It is her own wickedness that leads to the tragic end. On the other hand Homer describes her not as an entire devil, as a vampire. Her reach is smaller, she does not act spontaneously if she is not provoked by some external causes. In addition, she is sincere in her helping Ulysses, she is a woman in love, worried about her lover's destiny.

Circe's vengeful tendency is not only direct towards women. Also some men who refused her, finally had to encounter a similar tragic end; the myth of King Picus Laurentes is of that sort[121].

As one comes to understand, Circe has negative features, she is never described as a good woman, apart from a few authors who attempted to present her as a normal woman, with general merits and faults, only driven by her feelings, just as a mortal woman is. As a consequence, according to them, one might find some nuances of kindness, of good temperament, in her intention to safeguard Ulysses against monsters and Gods' opposition.

At any rate, Circe is generally remembered as the nasty and sensual sorceress who acts in order to satisfy her own wishes, even if this means to damage other people, and this is the case of poor Scylla, obviously. For this reason, Lodge wisely

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119 C. Segal, *Op. Cit.*,, pp107-108

120 *Ivi*, p 109

121 According to Ovid, he was a beautiful man, loved by all the Nymphs of Latium, but his heart was devoted only to one woman, the Nymph Canent and he was intentioned to marry her. One day, during a hunt in the wood, he met Circe who unusually had gone there to harvest some herbs for her potions. She immediately loved him but he did not return her love, so she revenged by transforming him into a woodpecker. This is an aetiological metamorphosis, since such a bird species had never been seen before. His servants, who looked for him while he was furiously flying among the branches, were metamorphosed into beasts too.

decided to efface her from his own cast of characters, intended to write a Petrarchan and Moral epic poem.

In the same way as a child, Circe's unique preoccupation is to gain what she best desires. From a psychological point of view, we might say that she resembles those children who, in their first years of life, tend to behave in a very egoistic and possessive way towards what they want; everything is in their possession and nobody can contrast their will. At this point, I would make a comparison between a child and Circe: both of them are selfish, domineering and overbearing. Therefore their sole aim is to get what their mind imposes on them.

5. The function of the narrator

A significant role in *Scillaes Metamorphosis* is played by the narrator; thus the following pages of my dissertation will be dedicated to it. I will compare Lodge's narrator to Ovid's, Marlowe's and Shakespeare's ones, in order to demonstrate how much Lodge has changed from Ovid and how much he would be seminal for *Hero and Leander*'s and *Venus and Adonis*'s narrators.

5. 1 Ovid's and Lodge's different narrators

Ovid describes Scylla's myth in the third person: apart from a few passages where the characters speak themselves about their stories, the Latin poet brings his poem to its end, through an impersonal narration. There are no parts where he expresses his own point of view; he limits himself to carry on his epic discourse, letting his heroes behave and say what they want.

However, being a highly respectable poet, he is able to interrupt the narration of Anchises and Aeneas's voyage, with the purpose of telling the story of poor Scylla, without damaging the final result. In addition, it is Ovid again who, when he has finished speaking about Scylla's tragic metamorphoses, goes back to the story of the Trojan enterprises, coming back to the poem's main story.

On the contrary, Lodge builds *Scillaes Metamorphosis* on a very different structure: he inserts another character, in addition to the main ones, who I have already spoken about, that is to say an “inner narrator”. Unlike *Metamorphoses*, where Ovid himself is both the narrator and the witness of facts, Lodge takes the decision to introduce another person charged with describing and reporting Scylla's and Glaucus's adventures, from a closer point of view. He inserts a character who is directly involved in the plot and who sees with his own eyes what is happening to the protagonists.

For this stylistic device by Lodge, I would argue that *Scillaes Metamorphosis* could express a certain need of the poet of a new literary reality. Even if the story is totally invented, since it rediscovers an ancient myth, and myths are almost entirely invented stories, as well as their protagonists, who are fictitious just as the story in which they are involved, the poet's intention is, nevertheless, to write a myth as real and plausible as possible.

The fact that Lodge introduces one more member who has the task of relating what is happening and most of all who will write the story of Scylla to make the world aware of her malignancy, is specifically an attempt to render his poem real, likely, believable, in a sense. The narrator reaches Glaucus's realm with a specific reason: his task is probably the most important one, in comparison with those of the other characters. He must instruct the world and women, most of all, about how to behave with men. Consequently, all that he can learn and assimilate from Glaucus's depressing example will be useful for mankind not to do the same, and not to have anything to do with women of that sort.

Moreover, the poem deals with an unknown narrator: the reader cannot understand who he is, nor from where he comes and why. This narrator's characteristic is once again the neutrality of his nature and task, so that he is free to analyse and comment on facts from his personal point of view and also to give his personal opinion on the matter.

We are immediately plunged into Lodge's thicket at the beginning of the poem, but there are no indications about what we are going to read, nor about the characters who are going to be described. Even though it is Glaucus himself who adopts the narrator as his proper minstrel, so that he could have some limitations as far as writing about his topic is concerned, just like a poet towards his patron, the narrator does not evade denouncing his own disappointment and his proper pain at the time that Scylla is undergoing her metamorphosis into a rock.

The poet is very sad for her pain and suffering, which he finds unbearable: Scylla is fighting, crying, reacting against her punishment. Although this is deserved, in the narrator's eyes she remains a maiden who is suffering.

> These five at once the sorrowing Nimph assaile,
> And captive lead her bound into the rocks,
> Where howling still she strives for to prevaile,
> With no availe yet strives she: for hir locks...[122].

The scene recalls a hunt, where Scylla is the prey and the ghosts are the hunters: it seems a lions' hunt, when the lionesses attack their defenceless prey until they succeed in killing and eating it. As a matter of fact, it would not be wrong to compare Scylla’s being overwhelmed by the ghosts as a predators' hunt, since a

122 *Ivi.*, p. 27

few lines before the poet calls her:

> The tender Nimph attained unawares,
> Fares like the Libian Lionesse that flies
> The Hunters Launce that wounds her in his snares[123].

However, Lodge here refers to Cupid's "hunt", but I personally think that the two metamorphoses encountered by Scylla are very similar as far as the method and the procedure in which they are carried out are concerned.

Or else, one might think about a fight of Titans: the way the fight is told, the passion the narrator expresses while he is speaking, as well as the solemn tone by which he describes the scene, underline the majesty and almost the rarity of the fact. This is the reason why I speak about an encounter of Titans: it is as if abominable and overall forces were fighting to death.

To conclude, if Scylla was firstly the hunter par excellence, the primordial hunter who usually gives chase to men's hearts, if one might define her as that, the situation is now reversed. She changes course and enters that vast group of people who love, instead of making somebody fall in love; she moves from being a "femme fatale", who does not care about men's feelings, to a common woman, who happens to fall in love with a man one day and she is not returned.

Ovid himself speaks about Scylla's habit to refuse all men who woe her. Nevertheless, this aspect of the main character remains in the background in the Latin poet, for his only preoccupation is Scylla's helpless character against the invincible sorceress Circe.

Probably, also this characteristic of Scylla's verges on Circe's character: the sorceress has always been a men-eater, she does not even know what love is, apart from when she falls in love with Ulysses. Cruel fate establishes that Ulysses will not truly love her, but he just takes advantage of her sensual company for a while. As a matter of fact, he abandons her as soon as he can.

Scylla's and Circe's respective fallings in love are true[124], and exactly for this

123 *Ivi.,* p. 23

124 It is obvious that speaking about "true love" in a mythological setting is relative. The majority of times, love is "induced" by Cupid's interference, thus it is an act of magic; for this reason, it would not be proper calling these fallings in love as true, generally speaking. However, for myths' ideology, love was generated by Cupid, it was him who gave way to real loves. As a consequence, Scylla's and Circe's feelings are true and real in this context.

reason, they are unattainable: thus, they result the right punishment for such vain women. They have made so many men suffer for loving them so frequently, that what Scylla encounters first with Glaucus and then with Ate's followers, as well as Circe's abandonment by Ulysses, is correct:

> The narrator is in pain for Scylla's desperate end, seeing
> The waters howle with fatall tunes about her,
> The aire dooth scoule when as she turnes within them,
> The winds and waves with puffes and billowes skout her;
> Waves storme, aire scoules, both wind & waves begin them...[125].

The event is so oppressive for everybody, that

> The Sea-man wandring by that famous Isle,
> Shuns all with feare dispairing Scillaes bowre;
> Nimphes, Sea.gods, Syrens when they lift to smile
> Forsake the haunt of Scilla in that stowre[126].

5.2 The narrator's humanity against the Gods' egoism

At this stage, the narrator comments on what he sees. He is shocked by Gods' indifference to Scylla's sufferance. They are happy in drinking Ambrosia in Neptune's dwelling, conceited and egoist in their heavenly hobbies, so that everything that occurs outside their lives is unimportant; the poet is simply disgusted by such a spectacle

> Thetis reioyst to sée her foe deprest,
> Glaucus was glad, since Scilla was enthrald;
> The Nimphs gan smile, to boast their Glaucus rest:
> Venus and Cupid in their throanes enstald,
> At Thetis beck to Neptunes bowre repaire,
> Whereas they feast amidst his pallace faire[127].

The Gods do not care about mankind's lives. They are so selfish and egoist that they are even able to enjoy themselves when somebody else is suffering.

Nevertheless, the narrator is a man, he is mortal, thus he is able to feel sorry for Scylla's tragic condition. He can “sympathize”[128] with her. He is so in tune with

125 T. Lodge, *Op. Cit.*,p. 27

126 *Ibidem.*

127 *Ivi*, p. 28

128 According to Hume's *Treatise on Human Nature* Book III, men are usually able to feel sympathy. In Hume's theories, this word stands for men's ability to share other men's state of mind, sadness and melancholy in particular. So that as soon as a person close to us suffers, we are so in tune with him that we start to be disconsolate and uncomforted on our own.

the unlucky Nymph, that while other characters are amusing themselves, he says

> Alonely I apart did write this storie
> With many a sigh ad heart full sad and sorie[129].

The poet is sadder than ever, when he becomes aware that even his master Glaucus is not different from other Deities. As soon as he stops loving, he returns to his original nature, that is to say being an uncaring God, uninterested in people's problems and interested in himself only. The proof of that is given by his being glad of Scylla's new condition: even though she will be punished and tortured for the rest of her life, Glaucus does not utter a word, in order to help her and convince Thetis and Ate to restore her beauty, together with her happiness.

Being a poet, an artist, and for this reason, a privileged person, through his art he describes the world and nature: he is the only one who knows what art is and, especially, he is the only chosen person who is able to catch what lies beyond the boundaries of reality. All that is metaphysical, transcendental and spiritual belongs to his domain: he can understand what common people cannot. If common people are superficial and material, so that they do not even care about important values, the poet is in direct connection with questions beyond reality.

Consequently, the poet really loves, hates, suffers on his own and for other people's sufferings, whereas people do not, or at least pretend not to, since unable to really deal with such feelings.

5.3 The influence of Lodge's narrator on Marlowe's and Shakespeare's

The narrators in Marlowe's *Hero and Leander* and Shakespeare's *Venus and Adonis* are notable for the analysis of *Scillaes Metamorphosis*'s narrator. If on the one hand, Lodge introduces an inner narrator, who is a character of his poem and who personally and spontaneously comments on what he sees, since he is present in the story, Marlowe's and Shakespeare's are not. They do not belong to the plot of the poems, they start to speak all of a sudden, without having been introduced by a particular character.

Moreover, the functions of the three narrators in their respective works are different one from the other: Lodge's is neutral, Marlowe's is ironic, Shakespeare's

129 T. Lodge, *Op. Cit.*,p. 28

is almost steamy, audacious, till nearly, sometimes, touching upon the obscene.

Even though the poets' personal way of commenting on other characters' behaviours is different, each of them showing a precise intention and opinion, Lodge's commentator influenced the other two, as his poem was the first to be published.

Bacchus's story about his seduction of Nymph Nais is the only direct reference to lust in Lodge's poem, apart from those implicit passages about Vulcan's myth and Joves's love affairs. Nevertheless, Marlowe now and then depicts some veiled erotic scenes, for example when Hero pretends to put on airs. Also the central scene which contains God Neptune's courtship to Leander is of that sort: the God is literally struck by Leander's beauty, so that he starts to woe him: the declared homosexuality of this part of *Hero and Leander* adds some more hints of the subtle eroticism to Marlowe's epyllion. In addition, the most explicit one occurs at the end of the poem, when within the dark, Hero and Leander look one for the other:

> His hands he cast upon her like a snare:
> She, overcome with shame and sallow fear,
> Like chaste Diana when Actoeon spied her,
> Being suddenly betray'd, div'd down to hide her,
> And as her silver body downward went,
> With both hands she made the bed a tent. […]
> To touch those dainties, she the harpy play'd
> And every limb did, as a soldier stout,
> Defend the fort, and keep the foeman out; [...]
> Again, she knew not how to frame her look,
> Or speak to him, who in a moment took
> That which so long, so charily she kept; […]
> But as her naked feet were whipping out,
> He on the sudden cling'd her so about,
> That, mermaid-like, unto the floor she slid;
> One half appear'd the other half was hid[130].

Shakespeare on his own enlarges *Scillaes Metamorphosis*'s quick reference to erotic love to the extreme, exaggerating this aspect he finds in Lodge, till he dedicated to it the whole work. There is not a line where Shakespeare does not refer to lust in action, and his narrator deeply stresses this sensual tendency. He does not waste his time sidestepping his point, references to passion and lust are

130 C. Marlowe, *Hero and Leander*, Torino, Giulio Einaudi Editore, 1965, lines 743-800

everywhere in *Venus and Adonis*

> With this she seizeth on his sweating palm,
> The precedent of pith and livelihood,
> And, trembling in hr passion, calls it balm,
> Earth's sovereign salve to do a goddess good:
> Being so enrag'd, desire doth lend her force
> Courageously to pluck him from his horse. […]
> Even as an empty eagle, sharp by fast,
> Tires with her beak on feathers, flesh and bone,
> Shaking her wings, devouring all in haste,
> Till either gorge be stuff'd or prey be gone;
> Even so she kiss'd his brow, his cheek, his chin,
> And where she ends she doth anew begin.
> Forc'd to content, but never to obey,
> Panting he lies, and breatheth in her face,
> She feedeth on the steam, as on a prey,
> And calls it heavenly moisture, air of grace;
> Wishing her cheeks were gardens full of flowers
> So they were dewd with such distilling showers[131].

Thus, both Marlowe and Shakespeare have taken Lodge as an example for their works, but they go further than that, giving their poems their personal touch, as any considerable artist.

Finally, Lodge's neutrality is useful to make the reader able to elaborate his own idea about the poet's teaching aim: showing his heroine's bad temperament and the right punishment for such a character, one might personally understand Lodge's thesis.

On the contrary, Marlowe's irony and Shakespeare's obscenity are so clear and visible, that probably a reader of Lodge would not spend the same curiosity in catching the poet's hidden opinion. They are so open in their ideas that nothing is left out or assigned to the reader's free interpretation.

5.4 The narrator's speeches

The first time Lodge's narrator speaks is during a very little pause Glaucus makes, at the beginning of the poem, when he has not started to tell his past love for Scylla yet

> Herewith his faltring tongue by sighs oppressed.
> Forsooke his office, and his bloud resorted
> To féede the heart that wholly was distressed,

131 W. Shakespeare, *Venus and Adonis*, Torino, Torino poesia, 2007, lines 25-66

Whilst pale (like Pallas flowre) my knée supported
His féeble head and arme, so full of anguish,
That they which sawe his sorrowes gan to languish[132].

Here, Glaucus is in company with his circle of Nymphs and the narrator, just met. Just from this first quotation, his good nature is remarkable: the narrator is feeling sorry for poor Glaucus, who is visibly consumed and exhausted by his sensual memory. The newcomer offers his cure and attentions to his new friend, who is still suffering because of Scylla.

Then, during Glaucus's report on his experience, after his coming to Isis's island, the sea God falls asleep once again and the narrator now says:

Alas woes me, how oft have I bewept
So faire, so yong, so lovely, and so kinde,
And whilst the God upon my bosome slept,
Behelde the scarres of his afflicted minde,
Imprinted in his yuorie brow by care,
That fruitlesse fancie left unto his share[133].

The reader sees the similarity with the previous phrase by the narrator. He underlines another time his sadness for Glaucus's grief, which is a wrong and unworthy bad mood.

The narrator totally shares Glaucus's resentment for Scylla, and we understand it by his stressing the poor sea God Glaucus's state of mind. However it is implicit: there is no mention about a “wicked, malignant or evil” Scylla by the narrator himself, he makes other characters say that. Once again his neutrality and will to make his poem as real and plausible as possible is displayed.

Moreover, now comes his proper task as a poet, that of invoking the Muses' assistance. These lines represent Lodge's “poetics” in the epyllion, since the classical invocation to the Muses occurs in every noteworthy epic poem

My wandring lines, bewitch not so my sences:
But gentle Muse direct their course aright,
Delayes in tragicke tales procure offences:
Yeeld me such feeling words, that whilst I wright
My working lines may fill mine eyes with languish,
And they to note my mones may melt with anguish[134].

132 T. Lodge, *Op. Cit.* p. 12
133 *Ivi*, p. 19
134 *Ivi*, p. 19

The desire of realism, of which I have spoken a few pages before, is here clearer and more undeniable than ever. He says “my wandring lines, bewitch not so my sences”: he is praying his lines not to deceive him, and obviously his readers, with falseness. He hopes his senses will not be influenced and driven by passions; his aim is to remain as impartial as he can, not risking to be blinded by passions as other characters are, Glaucus in particular.

Reality, impartiality and neutrality are his most important values; betraying them would be the worst sin he could ever commit, and I personally think that he succeeded in being faithful to his original intention.

Thus, after having prayed his own lines, he makes a similar request to the Muse, as unique inspiration for artists: “But gentle Muse direct their course aright”. Consequently he invokes the immortal and holy Muse to help himself in honouring his aims and wishes, the Muse is prayed to assist a mortal man, with mortal and, therefore, limited capacities to be always right, not to fall into the snare of unreality, of falseness and passions, which sooner or later drive respectful men to madness.

The narrator says that he is aware that “Delayes in tragicke tales procure offences”, consequently he asks for help, in order not to fall into the pedantry of heavy and tragic tales.

The following speech by the narrator occurs after Glaucus's recovery, when his happiness is eventually restored. Our inner narrator is there when Cupid strikes his arrow, and among all Deities glad for Glaucus's joy so regained, the poet is satisfied himself, feeling a deep joy within himself

> To sée the Nimphes in flockes about him play,
> How Nais kempt his head, and washt his browes:
> How Thetis checkt him with his wellday,
> How Clore told him of his amorous vowes,
> How Venus praisd him for his faithfull love,
> Within my heart a sodein ioy did move[135].

This reaction by the narrator states again his humanity: he shows to be kind-hearted, understanding and capable of sympathy. During Glaucus's whole sadness, the narrator is sorrowful himself, and as soon as the God feels happy, the poet

135 *Ivi*, p. 22

starts to feel the same; this characteristic is almost opposite to those of all the other characters, unique in its own nature.

The poet comments on Scylla's sudden psychological metamorphosis, beginning to speak, within Scylla's declaration of love

> Oh kiss no more kind Nimph he likes no kindnes,
> Love sléepes in him, to flame within thy brest,
> Cléer'd are his eies, where thine are clad with blindnes;
> Frée'd be this thoughts, where thine must taste vnrest:
> Yet nill she leave, for never love will leave her,
> But friuteles hopes and fatall happes deceave her[136].

In this passage, the narrator is describing Glaucus' and Scylla's states of mind, stressing the opposition which divides them. Love is now an old feeling for Glaucus, it “sléepes in him”, but it “flame within thy brest”, that is to say that of Scylla. The sea God has now come to his own senses, free from his madness, his eyes are finally clear and he can “see” again.

In this sense, the poet conceives love as madness: passion is a misleading feeling, it drives people to folly, till they lose their own identity. This aspect of love is, however, less expressed than Platonic and pure love, which is felt by Glaucus for Scylla and stated almost in every page of the poem.

Now, if Glaucus's eyes and thoughts are free from passion, those of Scylla are infected with “love-madeness”. She will never find her original peace again, she will complain and struggle for this overwhelming sentiment, which will never abandon her. In her punishments, Scylla looks like a sinner in Dante's *Inferno*: she has been wicked and guilty for almost all her life, as a consequence what she is going to bear is the deserved punishment for a lost soul.

The following quotation occurs after Scylla's running away from Isis's island, when all the Deities are interested in her reaction to love and the narrator is still in Glaucus's company

> Thetis in pompe upon a Tritons back
> Did poast her straight attended by her traine;
> But Glaucus frée from love by lovers wrack,
> Séeing me pencive where I did remaine,
> Upon a Dolphin horst me (as he was)
> Thus on the Ocean hand in hand we passe[137].

136 *Ivi*, p.24
137 *Ivi*, p. 25

Thetis, Glaucus and the narrator are on Tritons' and dolphins' backs, therefore the importance of these two sea creatures is named once again.

To conclude, two more quotations by the narrator take place in the poem: the first just after Scylla's metamorphosis, the second when the narrator sees the Gods' behaviour as far Scylla's destiny is concerned. Firstly, the poet is directly addressing the Nymphs, to make them aware of Scylla's situation: if she had not shown herself to be proud and vain, she would not have received such a treatment. Then he reflects upon other Deities' ways of behaving.

Cruel Scylla encounters real Passion, a sort of tribulation and there is no Nymph who does not risk to finish like her. Her punishment is not a particular or extraordinary one; on the contrary, her story should come in useful as an admonition for all the other Nymphs. What the narrator says is significant and touching, it proves his thought without dispute

> Nimphes, sea-gods, Syrens when they list to smile
> Forsake the haunt of Scylla in that stowre:
> Ah Nimphes, thought I, if everie coy one felt
> The like misshappes, their flintie hearts would melt […][138].

The second and last quotation illustrates what I tried to explain before: the humanity and the capacity of sympathy by the poet, which is totally opposite to Gods' uncaring tendency:

> Thetis rejoyst to sèe her foe desprest,
> Glaucus was glad, since Scilla was enthrald;
> The Nimphs gan smile, to boast their Glaucus rest;
> Venus and Cupid in their throanes enstald,
> At Thetis beck to Neptunes bowre repaire,
> Whereas they feast amidst his pallace faire.
> […] Alonely I apart did write this storie
> With many a sigh and heart full of sad and sorie[139].

The poet is the only one who is able to feel compassion for the chastened Nymph, despite her previous wickedness. His natural kindness might recall the Christian precept of pardon: like a man of the Church, he has the faculty to forgive a sinner, giving him the possibility to set his own mistakes right.

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138 *Ivi*, p. 27
139 *Ibidem.*

6. Scillaes Metamorphosis's cultural and literary contexts

This final chapter of my dissertation will deal with the cultural and literary contexts: I will start with the stylistic devices used by the poet, such as mythological references and famous literary quotations, after that I will pass to the literary models Lodge referred to.

6.1 Images, metaphors, isotopies and literary quotations in Lodge

The poet's style shows great mastery in dealing with high language, metaphors, and quotations from famous mythological episodes, as well as from contemporary Renaissance authors. From the first line to the last, this first English writer of epyllia displays such an ability in writing in verse, that there is not a line in *Scillaes Metamorphosis* which does not touch and enchant the reader with its beauty and sweetness.

The way in which Glaucus's grief is described, the holy and evil image the sea God gives of his “Saint Scylla”, the many pathetic fallacies Lodge presents and how Nature itself shares its characters' feelings and sensations: all these lyrical devices cooperate in making the poem beautiful and marvellous both to read and to listen to[140].

6.1a) Lyrical descriptions

To start with Lodge's numerous descriptions, the poem is literally invaded by natural images, where Nature shows her presence within the story thanks to pathetic fallacies[141]. Flowers, plants, the sea, waves, the wind and many other natural elements are the settings of the story and its characters. In this harmonious and peaceful atmosphere, all the members of Lodge's mini-epic poem give their personal contribution to the perfect outcome of the story.

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140 I venture to say “to see and listen” because Lodge’s way of writing is so clear and immediate, that the reader has the impression to be present in the story. We feel almost next to Glaucus who is lamenting for Scylla, to the narrator who is contemplating the facts from a corner, just as we were first in the thicket and then on Isis's island with them. Moreover, the natural descriptions are so precise and in detail that it seems they are occurring in front of the reader's eyes.

141 According to John Ruskin, who have afterwards coined its name, pathetic fallacy is a common concept in Renaissance works, poetical ones in particular. It describes the capacity of natural elements, both inanimate objects such as plants and flowers and animate ones such as animals, to come to life and share men's feelings, through personification. Lodge’s poem is pervaded by this idea.

Unlike Ovid, Lodge disseminates his work with famous comparisons, popular quotations and common attributes, inserting many mythological references. I have personally decided to mention and analyse the most important and significant ones, those to which the author has evidentially given more relevance, making a new comparison with Ovid's settings and descriptions.

Metamorphoses is clearly less poetical and romantic than *Scillaes Metamorphosis*: even though Ovid created a gorgeous epic poem, where natural descriptions are present just as settings and natural changes of the characters, Lodge's descriptions and pictures are duplicated in comparison with Ovid.

Firstly, Lodge's setting is more articulated than that of *Metamorphoses*: the Latin poet sets his Scylla's myth on the Zancle shore, developing it on the Tyrrhenian shores, where Circe's dwelling is located. Thus, the myth has a sea setting, characteristic of the south of Italy: the reader sees the sunny shore, watered by the blue Tyrrhenian sea, at the back of a mountain sheer on the sea. Besides, there is Scylla's favourite cavern, in which she takes refuge from the Sicilian sun during the hottest hours of the day.

As for Lodge, he starts the story in a thicket, instead, even though the sea and the water dimension are copied from Ovid. He opens his poem in that remote place, then he moves to Isis's island, then to Sicily but with no reference to the shore of Zancle and finally to the original thicket again. The story develops as in a circle: as a wheel, where all the points finally join, the various steps of the story unite themselves, and Lodge's tale comes to its first location, till the place where the myth begins coincides with the one where it ends.

Therefore, Lodge decides to locate Scylla's myth both in a sea and in a river setting. Although explicit references to the sea setting are given firstly by Glaucus's mentioning his own daily voyage to Sicilian shores, with the purpose of wooing Scylla, and secondly through Scylla's running away from Isis's island, where Lodge describes the way she swims far from that place of mishap, the sea is present everywhere in Lodge, also implicitly. It is almost a character of the plot.

Just from the beginning, the description of Glaucus's thicket is presented in detail, opening Lodge's vast field of lyrical descriptions and quotations: as soon as the narrator complains in the first lines, rivers and streams welcome his grief, by

retiring their tides and paying attention to his lament:

> Walking alone (all onely full of griefe)
> Within a thicket nere to Isis floud,
> Weeping my wants, and wailing scant reliefe,
> Wringing mine armes (as one with sorrowe wood);
> The piteous streams relenting at my mone
> Withdrew their tides, and staid to heare me grone[142].

As the reader can notice, this description is also the first pathetic fallacy of the poem. As a matter of fact, since *Scillaes Metamorphosis* overflows with lyrical and natural descriptions, it happens that some of them are pathetic fallacies, at the same time. This is the reason why we see natural elements sharing a particular character's state of mind, through wonderful images by the poet.

There are four different pathetic fallacies in the whole work and each of them has a proper meaning as far as that passage of the story is concerned. Here, in the passage just quoted, its function is to introduce the inner narrator and to give the reader the idea of his state of mind, just from the beginning. What he and sea God Glaucus, who is going to appear from the water, have in common is their being afflicted for some unhappy reasons: these facts are going to be explained by Lodge in a moment.

The second pathetic fallacy comes soon after the first, while Glaucus and the narrator are taking comfort from their respective pains: Glaucus has just finished urging the narrator not to lament about his insignificant griefs, which are nothing in comparison with his own. After that, Fair Thetis arrives on scene " Vpon the silver bosome of the streame"[143]:

> But (loe) a wonder; from the channels glide
> A sweet melodious noyse of musicke rose,
> That made the streame to dance a pleasant tide,
> The weedes and sallowes néere the bancke that groes
> Gan sing, as when the calmest windes accorde
> To greete with balmie breath the fleeting forde[144].

Much in the same way as the previous one, this pathetic fallacy shows some sea elements: here, streams are dancing, weeds and sallows are singing, all of them because of a music coming from within. Again, magic and fantasy are everywhere

142 T. Lodge, *Op. Cit.*,p. 7
143 *Ivi.*, p. 8
144 *Ibidem.*

in *Scillaes Metamorphosis*: its story, its characters and living beings are all the result of the poet's endless imagination. That music, which makes the sea flora dance and sing, is not announced, it starts exactly by magic, not played by anybody. Like in *The Tempest*, where Ariel's music suddenly starts and the characters listen to it almost dazed, unable to understand from where that sound comes, in Lodge's poem music is a sort of independent essence, beginning and finishing at its own pleasure.

The next passage represents the third pathetic fallacy: Glaucus is going to start telling his story and while he is speaking, he explains how Nature reacts to what he is saying:

> The flouds doo faile their course to see our crosse
> The fields forsake their greene to heare our griefe,
> The rockes will weepe whole springs to marke our losse,
> The hills relent to store our scant reliefe,
> The aire repines, the pencive birds are heavie,
> The trees to see us paind no more are leavie.
> Ay me, the Shepheards let their flockes want feeding,
> And flockes to see their palie face are sorie,
> The Nymphs to spie the flockes and shepheards needing
> Prepare their teares to heare our tragicke storie:
> Whilst we surprisde with griefe cannot disclose them,
> With sighing wish the world for to suppose them[145].

The reader sees this beautiful countryside situation, where the floods stop their natural course to listen to the characters, just as the fields forget to maintain their colour green and the rocks cry for them, at the same time. All the natural elements are personified and their common activities are now stopped for a more important and tragic reason, that is to say Glaucus's story. They are so shocked by the cruel event happened to Glaucus, that continuing their common works is impossible. Even the shepherds do not feed their flocks anymore since Glaucus's instructive story is of great importance.

Furthermore, in these lines there are some hints at pastoral poetry: among rivers, tides and all the sea protagonists, some characteristics of this genre are inserted through the quotation of shepherds, who were the protagonists of this lyrical genre; then, this long description by Lodge is also relevant for what he is going to write after that. He is mentioning the myth of Venus and Adonis, with plausible

145 *Ivi.*, p.10

reference to Sidney's *Arcadia*. The next lines are enlightening:

> He that hath seene the sweete Arcadian boy
> Wiping the purple from his forced wound,
> His pretie teares betokening his annoy,
> His sighes, his cries, his falling on the ground,
> The Ecchoes ringing from the rockes his fall.
> The trees with teares reporting of his thrall:
> And Venus starting at her love-mates crie,
> Forcing hir birds to hast her chariot on;
> And full of griefe at last with piteous eie
> Seene where all pale with death he lay alone,
> Whose beautie qualid, as wont the Lillies droop
> When wastfull winter windes doo make them stoop:
> Her daintie hand addrest to dawe her deere,
> Her roseall lip alied to his pale cheeke,
> Her sighes, and then her lookes and heavie cheere,
> Her bitter threates, and then her passions meeke;
> How on his senseles corpes she lay a crying,
> As if the boy were but new a dying[146].

First of all, mentioning Venus stands for an anticipation to her further coming on scene; as a matter of fact, we already know that she belongs to those Deities who I personally called “active”, thus she is going to appear and satisfy Thetis's request. Secondly from the myth of Venus and Adonis, ancient mythology created that of the garden of Adonis, which is recalled also by Ovid. Quoting this particular story was a common practice for poets: most famous English Renaissance writers used to insert it within their poetry. Spenser and Shakespeare are just a few who normally recalled to their readers Venus's dear boy.

This myth[147] was one of the most visited and well-known ones: since it deals not only with metamorphosis, but also with an idea of rebirth hidden in it, poets usually referred to this famous story, in order to give redundancy to their works, being the myth so popular, and to pay homage to ancient writers who firstly oriented them towards the great world of mythology.

Cinira and Myrra's son, born of incest, is characterised by an incredible beauty.

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146 *Ibidem.*

147 This long reference to the myth of Venus and Adonis might have two explanations: firstly, it might be an introduction to the myth of the Garden of Adonis, which is what I am supposing here, even though there is no clear reference to it. Most of the times, quoting Venus and Adonis's story stands for a digression about the Garden of Adonis, which hides the idea of metempsychosis. Secondly it might be a great metaphor of Glaucus's love, which is so deep and true, that to make his readers understand its intensity, Lodge has to refer to one of the most famous and strong ones. (((This aspect of love will be subject of analysis in chapter 6.3)))

Naiads looked after him, after Lucina gave him birth from his mother's womb, who was already metamorphosed into the famous tree. Fair Venus, who once is unintentionally struck by the passion arrow of her son while he is embracing her, falls in love with Adonis, a mature and beautiful man. The Goddess usually warns her beloved about the dangers wild animals could cause to brave men, and while they are lying under a poplar together, she tells him the myth of Atalante and Hippomenes, in order to show him that bravery improperly used gets tragic results.

Unfortunately, those warnings by Venus are useless, so that as soon as Adonis finds the occasion to hunt a boar, he succeeds in hitting the animal; however, the boar reacts to the offence and mortally strikes its hunter. Venus, who has just gone away to reach her favourite location Cyprus, when she hears her dear Adonis's complaint immediately goes back to him, finding him mortally wounded.

Being desperate and wretched, she makes a promise: every year, from that damned place which has deprived her of her beloved, the scene of Adonis's death will be repeated in the future, with the purpose of reminding the world of the Goddess's eternal grief. From Adonis's blood, a flower will grow, with the proper colour of pomegranate, which will live for just a few days and from which the Roman anniversary of the Garden of Adonis will derive.

The myth of the Garden of Adonis is a story of regeneration: every year, those flowers are born and last very little. Even though Adonis dies, he does not really die, he will continue his life under another shape, since life moves from one flower to another, making Adonis gain immortality. The idea of metamorphosis, or better “metempsychosis” is precisely that: nothing dies, but changes its nature from one shape to another, making life last forever. Thus, one might venture to say that Lodge's lyrical mentioning this myth is the direct substitution of Ovid's lyrical reference to of the Golden Age[148], in his version of Scylla's metamorphosis. Both myths deal with regeneration, but in particular with a natural regeneration acted by

148 The myth of the Golden Age belongs to classical cultures. According to mythology, there would be three different ages or eras on earth: the Golden which is the first and richest, the Silver and the Bronze ones. During Golden Age, men used to live pacifically, in contact with Mother Nature who spontaneously gave men her fruits: here, natural elements offered themselves to men for their nourishment, since they were created by Nature exactly for this reason. In brief, referring to the myth of the Golden Age means to represent a natural setting favourable and well-disposed to mankind.

creation. It happens spontaneously.

If on the one hand, during the Golden Age nature feeds human race through its fruits, which grow spontaneously from plants, on the other hand the same idea of a nature acting on its own is contained in the garden of Adonis. The point is that both myths concern this idea of a never-ending life, even though in the Garden of Adonis life literally passes from one creature to another, whereas in the Golden Age this idea of a "soul" moving from one being to another is not expressed. In any case, the myth of the Garden of Adonis is enlightening in describing this mythological issue of regeneration: as life moves from one being to another, singular beings die, but life still exists.

Just as the Golden Age offers its riches to men always and continuously, in the Garden of Adonis flowers continue to be born perpetually every year, standing for life, which eternally regenerates itself.

Whereas Ovid recalls the Golden Age to his readers, thanks to a reference within the description of the Cyclops' land at the beginning of Book XIV, Lodge changes his subject, although maintaining the Ovidian idea of the immortality of life. Living things die, but their souls still continue to exist in the shape of some other beings.

To conclude with pathetic fallacies, there are two which occur near the end of the epyllion, just after Scylla's psychological metamorphosis. The first shows Scylla desperate as her love is not returned by Glaucus anymore: she is crying and the grass desires to cheer her up:

> And fixing eye upon the fatall ground
> Whole hoasts of flouds drew deaw from out her eyes;
> And when through inward griefe the lasse did found,
> The softened grasse like billowes did arise
> To woe her brests, and wed limmes do daintie,
> Whom wretched love had made so weake and faintie[149].

Nature suffers for her pain with her: through the grass, it feels in harmony with a creature who is in pain. Like other pathetic fallacies just quoted, also this one states again the capacity of Mother Nature to feel sympathetic towards its children. As the narrator feels sorry for Scylla's state of mind during her second

149 *Ivi.*, p. 25

metamorphosis, nature shares the Nymph's eternal sadness.

The last pathetic fallacy describes nature comprehending Scylla's sufferance, when she has just left Isis's island to go back to Sicily, and she is complaining on the rocks:

> Eccho her selfe when Scilla cried out “O love!”
> With piteous voice from out her hollow den
> Returnd these words, these words of sorrow, (“no love”)
> No love (quoth she) then fie on traiterous men,
> Then fie on hope: then fie on hope (quoth Eccho)
> To everie word the Nimph did answere so.
> For every sigh, the Rockes returnes a sigh;
> For every teare, their fountaines yeelds a drop;
> Till we [Glaucus, the narrator and sea creatures] at last the place approached nigh,
> And heard the Nimph that fed on sorrowes sop
> Make woods, and waves, and rockes, and hills admire
> The wonderous force of her untam'd desire[150].

If on the one hand, grass is kind to Scylla and tries to comfort her, on the other hand echo seems not to be so. It is interesting here to see how echo is personified: defined as a Nymph, Eccho repeats what Scylla says, stressing what more than anything else makes Scylla suffer. “No love!” Eccho repeats: thus, the possibility that Glaucus might return her love and want Scylla with him again is excluded, and the fact that Eccho continues to say it, almost drives Scylla to madness[151].

To finish with lyrical descriptions, if Ovid spends some lines to describe also Glaucus's metamorphosis, Lodge totally dedicates himself to Scylla's, stressing that his only preoccupation was her change of mind. Also her physical metamorphoses are left behind by the English poet, disregarding Scylla's state of panic during the first metamorphosis.

Besides, whereas Ovid delights his readers in presenting the description of Circe's dress during the pronunciation of her magic, with a delightful attention to colour gradations and to the Goddess's charm, Lodge creates instead more and more similes and metaphors about Glaucus's desperation and Scylla's ambiguous character. But most importantly, as Ovid hesitates before naming Glaucus's love as only a carnal passion, with no affection that could go beyond that, Lodge on the contrary does not vacillate in making it an ideal and Platonic one, together with all

150 *Ivi.*, p. 26

151 Imitazione di Ovidio libro III dove Eco ripete le parole di Narciso. Espediente poi usato spesso in poesia e nel teatro (es: Webster, The Duchess of Malfi)

the joys and pains it concerns.

6.1b) Literary quotations

A further consideration to make deals with the literary quotations made by Lodge throughout his poem: one after the other, homages to some contemporary writers are paid, together with many references to myths, which nevertheless are so numerous that quoting all of them could be useless and boring: consequently I have made a selection from them, respecting the main ideas Lodge expresses. At any rate, it is important to say that just a few are direct and explicit, whereas the majority of them are only suggested or of a minor importance.

To start with Sidney, a vague reference to his *Arcadia* could be traced, when Glaucus is complaining with the narrator about his affliction, near the beginning of the poem

> He that hath seene the sweete Arcadian boy
> Wiping the purple from his forced wound,
> His pretie teares betokening his annoy,
> His sighes, his cries, his falling on the ground[152].

Calling Adonis “Arcadian boy” might remind the reader of the famous *Arcadia* by Sidney. Although European Renaissance poets used to deal with the famous theme of Arcadia in their works, I have personally immediately thought about Sidney, firstly for the common origin which links Lodge and Sidney, being both English, secondly for their being contemporary and belonging to Queen Elizabeth's court. For this reason, it is probable that the two poets were close to one another and thus they could have access to their respective works.

The most explicit quotation concerns Ariosto's *Orlando Furioso*: soon after the probable reference to Sidney, Lodge makes another popular quotation for his XVI century public. Glaucus is still speaking about his unfortunate story, and the following reference to Ariosto is interesting to underline once again Glaucus's condition:

> He that hath vewd Angelica the faire
> Bestraught with fancie nere the Caspian springs:
> Renting the tresses of her golden haire,
> How on her harpe with pitious notes she sings
> Of Rolands ruth, of Medors false depart,
> Sighing each rest from center of her heart.

152 *Ivi.*, p. 10

How now she writes upon a beechen bow
Her Medors name, and bedlam like againe
Calls all the heaven to witnes of his vow,
And straight againe begins a mournefull straine,
And how in thought of her true faith forsooken
He fled her bowres, and how his league was broken[153].

Beautiful Angelica is wooed and loved by many men, among whom there is also Roland. Unfortunately for him, the maiden does not return his love, but she falls in love with Medoro, Roland's enemy; she will succeed in marrying him, causing Roland's anger and his famous madness.

Here, Angelica's sadness as well as Roland's pain and Medoro's false depart are mentioned in order to give prominence to Glaucus's character. He is a God, who a common Nymph dares to challenge; he is such an important Deity that he witnessed all these "historical facts" during his life. He has seen the Arcadian boy die in Venus's arms; he has witnessed Angelica and Medoro's falling in love and what has happened to them until their marriage; he has suffered for Roland's broken heart and his consequent madness.

This long quotation by Lodge, which actually continues for a few more lines[154], means nothing but Glaucus's "popularity" and relevance among Olympic Deities.

To finish with literary quotations, the last is the presumable reference to Tasso's *Aminta*, near the middle of the poem. I personally think that Lodge is referring here to the Italian author; even if in Tasso the main character will not become a star, as Lodge says in his poem.

Aminta is a pastoral, thus its genre could perfectly agree with *Scillaes Metamorphosis*, where it fills the epyllion, through many different references: for this reason, also the reference to Sidney's *Arcadia* could carry weight, belonging itself to the pastoral genre.

Aminta is a shepherd, who happens to fall in love with the Nymph Silvia, but he is not requited. Following Daphne's suggestion, he goes to the fountain where Silvia usually bathes. When the maiden is attacked by a satyr who wants to rape her,

153 *Ivi.*, p. 11

154 Aye me who markes her harpe hang up againe/ Upon the willowes watered with her teares,/ And how she rues to read her Rolands paine,/ When but the shadowe of his name appears;/ Would make more plainings from his eyes to flee/ Than teares distill from amber weeping trée. *Ibidem.*

Aminta intervenes and succeeds in saving her. However, disrespectful Silvia runs away without thanking him: as soon as Aminta finds a veil of hers which is spoilt with blood, he is afraid that she has been killed by wolves.

Extremely desperate and afflicted for her suspected death, he throws himself down from a rock. Silvia, who is actually alive, aware of Aminta's desperation and suicide, realizes that she loves him too; she reaches him where he lies, still alive, since a bush has saved his life. They finally get married.

There is another, however remote possibility about this reference to a certain "Amyntas"[155]: mythology quotes the myth of Aminta, who is famous for having stolen the reed-pipe from Sileno. Nevertheless, not even here Aminta will be transformed into a star, and it would not have any sense for Lodge to call him "poore Amyntas"

> Upon her head [of Venus] she bare that gorgeous Crowne,
> Wherein the poore Amyntas is a starre;
> Her lovely lockes, her bosome hang adowne
> (Those netts that first insnar'd the God of warre) [...][156].

Since in this myth Aminta is a thief, the possibility that Lodge is referring to it is excluded right from the start: moreover, Lodge does not give further pieces of information about it, so we are not able to state to which Aminta the poet is referring.

6.1c) Isotopies

To conclude this section, a last analysis has to be done: the isotopies which underlie Lodge's epic poem.

The poet presents two main groups of isotopies: there are those concerning "liquidity", then those referring to "red and white" with all their ins and outs. They take turn with one another, making the metaphorical setting of *Scillaes Metamorphosis* more and more fascinating and marvellous.

The isotopy of liquidity is connected with "water": it is linked to the water dimension, showing a vast circle of metaphors, which recall a moist field of poetical expressions. Before entering in the proper study of them, it is important to say that the whole story is set in a "damp" location: as we have already said, from

155 *Ivi.*,p. 21
156 *Ibidem.*

the beginning rivers, tides, sea and river Deities come out of their dwellings and enter the scene, still wet

> The Sea-god Glaucus (with his hallowed heares
> Wet in the teares of his sad mothers dye) [...][157].

It is the same with sea creatures, who appear everywhere in the plot: sea and river Nymphs

> […] in hope to sée their vowed loves,
> Gan cut the watrie boasom of the tide,
> As in Cayster Phoebus birds doe glide[158].

Also Dolphins, Sirens and Tritons overrun the whole story and intervene in it, each one with a specific charge to deal with. Glaucus is a sea God; Thetis is the Queen of the Sea, Ocean is her King and undisputed master of the entire sea realm; and Scylla herself is a sea Nymph.

Just from the main characters, the reader sees how the sea is present in Lodge's epyllion: it is one of the primordial creatures of nature, together with Earth, Sky and the Night.

In addition, the peculiarity of tears is linked to the water field of images: they are symptom of pain, that sufferance felt by each character who is close to Glaucus and who is conscious of his suffering. Many Deities cry at various times

> Looke in my mothers [Thetis] Christall face, faire maide,
> There read the storie of my [Glaucus] bitter state;
> My teares her silver floatings have alaid,
> Her troubled lookes foreshowe my wretched fate:
> If not for me, yet mourne her bitter wéeping
> And pittie him whose heart is in thy kéeping[159].

Through their tears and the act of crying itself, they are put in contact with their own source of life; which is precisely water. Or better, they are connected with the biggest earthly expanse of water, which is just the sea. Tears are their personal and natural element, which makes them indefinite. As a consequence, they seem almost iridescent, unpredictable, unstable and so changeable.

From the first lines “liquidity” is traceable

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157 *Ivi.,* p. 7
158 *Ivi,.* p. 25
159 *Ivi,.* p. 29

> And when my teares [the inner narrator] had ceast their stormie shower
> He dried [Glaucus] my chéekes, and then bespake him so,
> As when he waild I straight forgot my woe[160].

After a few lines, we hear Glaucus speaking like this

> Take moist from Sea, take colour from his kinde,
> Before the world devoid of change thou finde[161].

Therefore, it is Glaucus himself who underlines the greatness of the sea element: he urges the narrator to "take moist from the Sea [and] colour from his kinde", which means to take inspiration from the water element and to describe its innumerable beauties, before it might change and, in this way, might risk to lose all its riches.

The sea, which represents one of the most significant metaphors of life; "physically" divides Glaucus and Scylla, since he swam one day towards that shores, where he suddenly met her and fell in love with her; then, he always swims towards Sicilian shores, in order to woe her

> How oft have I (too often have I done so)
> In silent night when everie eye was sleeping,
> Drawne neere her cave, in hope her love were won so,
> Forcing the neighboring waters through my weeping
> To make the windes, who did afflict her dwelling
> Whilst I with teares my passion was a telling
> When midst the Caspian seas the wanton plaid
> I drew whole wreaths of corral from the rockes[...][162].

This fact is similar to Marlowe's *Hero and Leander*, in which the Hellespont stands for the natural boundary between the lovers

> On Hellespont, guilty of true love's blood,
> In view and opposite two cities stood,
> Sea-borderers, disjoin'd by Neptune's might;
> The one abydos, the other Sestos hight.
> At Sestos Hero dwelt; Hero the fair […]
> Amorous Leander, beautiful and young,
> (Whose tragedy divine Musaeus sung)
> Dwelt at Abydos; since him dwelt there none
> For whom succeeding times make greater moan[163].

160 *Ivi,.* p. *25*
161 *Ibidem.*
162 *Ivi,.* p. 16
163 C. Marlowe, *Op. Cit.*, lines 1-54

In Ovid's *Metamorphoses* then, Glaucus swims towards Circe's dwelling with the purpose of asking for help. Finally, in *Scillaes Metamorphosis* Glaucus swims far away, in despair for Scylla's refusal and he reaches the island of Isis, who is herself a river Deity and lives in a moist location, together with her circle of river Nymphs. In addition, Venus is born from the sea foam, according to the myth of her birth.

The sea is a great metaphor also in Ovid: both in *Metamorphoses* and *Scillaes Metamorphosis* it represents the primordial essence, from which many Gods, primordial creatures themselves, were born. It stands for a real “cradle” in Lodge's plot, where among all the Gods belonging to the water dimension, even their King Ocean is quoted

> Which when they smile, present unto the eies
> The Oceans pride and yuorie paradice[164],

or also here, when Glaucus is complaining

> I spied from farre by helpe of sonnie beames
> A fruitefull Ile begirt with Ocean streames[165],

or finally, when Glaucus and the inner narrator are reaching Scylla's rock, after her psychological metamorphosis

> Séeing me pencive where I did remaine,
> Upon a dolphin horst me (as he was)
> Thus on the Ocean hand in hand we passe[166].

QUA SIMOLOGIA PETRARCHISTA

164 T. Lodge, *Op. Cit.*,p 15
165 *Ivi.*,p. 17
166 *Ivi.*, p. 25

6.2 The presence of Morality play

Among all the literary models of Lodge's in *Scillaes Metamorphosis*, there is one that stands out for its great importance, that is, the morality play.

Rage, Vain-Glory, Fury, Despair and Woe remind the reader of that particular medieval genre, which used to personify vices and virtues as real men, in order to instruct the public, believers most of all, with Christian precepts and teachings.

During the Renaissance, *Morality plays* or *Moralities* were very common, their aim was didactic and religious and English writers undertook this genre, from the end of the XV century to the beginning of the XVI century. One of its particularities was to be written in vulgar language and in verse.

Moralities come from the so-called macabre dance, which inserted the idea of death into men's life, as well as the fear of being sinners. In any case, men had the possibility to save their souls, through a certain hope of redemption, offered by the theme of the voyage together with a rite of purification.

This kind of plays was allegorical and refined as far as style and language were concerned: the plays tried to reflect and analyse the human condition on earth. They were philosophical, religious and spiritual works, with the only purpose of helping and guiding men on the right way and giving a model of exemplary life to them. They could be considered as a combination of holy representations and old Mystery Plays, but what is different from these two genres is that they introduce the idea of man dealing with moral values and they show how man should behave when he has to face sins and overcome temptations.

Fundamentally, Morality plays staged religious, spiritual and moral precepts. However they were detached from the Bible, no more depicting Christ's Passion or Saints' examples, but preferring men as subjects for their plots: in particular, they dealt with man against cardinal virtues and their contrary sins -unbelief, desperation and hate- which all come from the seven capital vices.

Thus, they made use of allegorical figures as medieval authors used to do, to represent abstract ideas, much in the same way as the Church did in that period.

Generally speaking, they staged universal themes, such as the idea of death, of solitude, of earthly frailty, the fight between good and evil for the possession of man's soul. The most important sin depicted by Moralities is Vice, it is a real

character of this genre, indeed:, whose function is to represent men's vices: in this sense, virtues are obviously expression of holiness, whereas vices are symptom of evil.

6.2a) Richard III'*s ghosts of dead Kings*

Shakespeare's *Richard III* presents Vice among its characters; King Richard III, being the villain of the story, is attacked by a group of ghosts, who were old Kings he killed, as well as some other characters who witnessed his guilts. As the King is dominated and almost slave to his desire for the throne of England for himself, these ghosts come on stage with the purpose of frightening the villain and making him aware of his countless crimes. The first who enters the scene is Prince Edward

> *To K. Rich* Let me sit heavy on thy soul tomorrow.
> Think how thou stab'st me in my prime of youth
> At Tewkesbury; despair therefore, and die.
> *To Richmond* Be cheerful, Richmond, for the wronged souls
> Of butcher'd princes fight in thy behalf;
> King Henrey's issue, Richmond, comforts thee[167].

Then the next ghost is that of King Henry the Sixth

> *To K. Rich*. When I was mortal, my anointed body
> By thee was punched full of deadly holes.
> Think on the Tower and me: despair and die!
> *To Richmond* Virtuous and holy , be thou conqueror:
> Harry, that prophesied thou shoudlst be King,
> Doth comfort thee in thy sleep. Live and flourish! [168].

These two warnings are just a few, in comparison with all the other ones that come just after them: there is one by Clarence, one by Rivers, Grey and Vaughan speaking all together; then Hastings's one, followed by the one of two young Princes, Lady Anne's and finally by Buckingham's.

Much in the same way as *Scillaes Metamorphosis*'s ghosts, the dead Kings have the task of punishing the villain, in a sense: on the one hand British Kings want to make King Richard understand his objectionable acts, and how wicked and malignant he was in murdering his own brothers and nephews, for the only

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167 W. Shakespeare, *Richard III*, The Arden Shakespeare, London and New York, Methnen 1981, Act V, Scene III, p. 315. For a competent reader of the “great Bard”, it is useless to say that in *Richard III* Richmond is the good character who is charged, at the end of the play, to avenge those unfortunate ones who have died because of Richard's wickedness, and to bring peace to Britain, as well as its own rightful king.

168 *Ibidem.*

perverted desire to become king:

> *To K. Rich*. Dream on thy cousins , smother'd in the Tower:
> let us be lead within thy bosom, Richard,
> And weigh thee down to ruin, shame, and death;
> Thy nephews' souls bid thee despair and die.
> *To Richmond*. Sleep, Richmond, sleep in peace, and wake in joy;
> Good angels guard thee from the boar's annoy.
> Live, and beget a happy race of kings;
> Edward's unhappy sons do bid thee flourish.[169]

On the other hand Ate's ghosts really punish villain Scylla, not just limiting themselves to frightening her, but really chastising her, with no possibility to go back. King Richard is aware of his nearby death, but he will not die at the hand of the ghosts, whereas Scylla's beauty and vanity, will.

6.2b The similarity of Lodge's ghosts to Dryden and Davenant's

Another famous example of ghosts coming from the Underworld, charged with punishing a particular character, will later be given by Dryden and Davenant's *The Tempest, or the Enchanted Island. A Comedy* one of the most popular XVII century adaptations of *The Tempest.* Here the two playwrights, apart from modifying Shakespeare's comedy from many different points of view and adding many characters in their cast, introduce four frightening ghosts.

Alonso, Antonio and Gonzalo are speaking about a strange music and unknown voices they hear:

> *Gonzalo*: Musick!and in the air! Sure we are shipwrackt on the Dominions of some merry Devil.
> *Antonio*: This Isle's inchanted ground, for I have heard
> Swift voices flying by my Ear, and groans
> Of lamenting Ghosts[170].

All of a sudden, this Chorus of Evils appears on the stage, reproaching the sinful characters about usurpation and the abandonment of the infant Prince. Besides, they do not speak, they sing, recalling to the public Ariel's song to sinners in *The Tempest:*

> Where does proud Ambition dwell?
> In the lowest Rooms of Hell.
> Of the damn'd who leads the Host?

169 *Ivi.*,p. 317

170 Dryden and Davenant, *The Tempest, or the Enchanted Island. A Comedy*, London, Lynch, 1670, Act II,scene II, p. 17 METTI INIZIALI NOMI

He who did oppress the most[171].

They are four Devils, who one after the other reproach Alonso and Antonio, for being both usurpers of their own brothers. Firstly it is Pride who enters

Lo! I am here, who led their hearts astray,
And to Ambition did their minds betray[172].

Secondly, it is Fraud's turn

And guileful Fraud does next appear,
Their wandrin steps who led,
When they from virtue fled,
And in my croocked paths their course did steer[173].

Finally, Rapine in Murder's company arrives on scene

Rapine: From Fraud to Force they soon arrive,
Where Rapine did their actions drive.
Murder: There long they cannot stay,
Down the deep precipice they run,
And to secure what they have done,
To murder bend their way[174].

Pride, Fraud, Rapine and Murder have to scare these usurpers, since usurpation is one of the most serious sins of ambition. As a heritage of Morality Plays, they suddenly come on stage to make the characters understand their faults, to realize that their thirst of power is totally wrong. As we know, the ghosts succeed in their enterprise, so that rightful Kings will be restored on their thrones.

Dryden and Davenant wanted to make their adaptation of *The Tempest* marvellous and enchanting, all their modifications to Shakespeare's comedy follow this intention by the playwrights: thus, their contribution to reinventing Shakespeare got results. The introduction of some common characters of Morality plays follows this XVII and XVIII general tendency.

The reader sees all of a sudden these horrible ghosts throw themselves on the malignant protagonists, and after that the “victims” change their behaviour. They start to act in a correct way towards other people and the happy ending is so

171 *Ibidem.*
172 *Ivi,.* p. 18
173 *Ibidem.*
174 *Ibidem.*

announced. This is not what happens with King Richard however, who will die at the end, even though the rightful heir to the throne will reign from that time onwards, and thus the theme of death is obscured by the happy one of legitimate restoration.

As for the vain Nymph, the discourse is similar, but with some substantial differences: she acts wickedly and egoistically, consequently she has deserved Ate's drastic punishment. However, she has not killed anybody or tried to steal anybody's throne or power. Her fault is having said “no” to a God's courtship. Her sin is insignificant in comparison with Richard, Antonio and Alonso's ones: she is not a murderess, nor a usurper. She is only a vain woman, with an arrogant way of behaving towards men.

In this sense, Lodge is probably exaggerating as to her punishment; but in any case, defeating a God was a grave fault to be paid, as far as myths were concerned. Rage, Vain-Glory, Fury, Despair and Woe plunge on Scylla's shelter and afflict her with such a pain that it will torment her for the rest of her life.

Much in the same way as Shakespeare and Dryden and Davenant, the interference of Morality play characters stands for an admonition for sinful and wicked people, who in view of a life of crimes and faults, would probably change their evil way of behaviour for good. Almost guardians of holy forces and champions of goodness, as soon as a person makes a mistake, they come in front of him to teach him the proper behaviour of a respectful man.

Unfortunately, Scylla will never have the possibility to remedy her faults, even though she has been prayed and implored so many times, that her final punishment is inevitable.

6.3 Petrarchistic Ideals

Together with Morality Play, there is another literary model which stands out in the poem: Petrarchist Ideals. Since *Scillaes Metamorphosis* is fundamentally based on the examples of ideal love of Petrarch and of his followers, there are many references to these poets in narrating Glaucus' and Scylla's adventures.

6.3a Saint Laura and Saint Scylla

The English poet takes inspiration from Petrarch's conception of a pure love, with no references to carnal passion, apart from some veiled hints at Gods' raptures, for example in the story of God Bacchus and the Nymph Nais. Glaucus's love is not physical desire, or better not only, because his feeling is more similar to that of Petrarch for Laura, where nothing but Laura's holiness and perfection are the lover's concerns, than to that of Bacchus for Nais, or of Venus herself for Adonis: both of them mythological loves, essentially physical and carnal ones.

From the beginning of the epyllion, the sea God does not get tired of repeating that his beloved is a “Saint”, so that her name is among Olympian Gods

> The Nimphes a mossie coate did frame,
> Embroadered with his Sillas heavenly name[175].

Glaucus keeps repeating how beautiful Scylla is, how much he loves her; however the consciousness of an ill and unfortunate sentiment is within him

> […] For cruell Silla nill regard my truth[...]
> Scilla a Saint in looke, no Saint in scorning;
> Looke Saint-like Scilla, least I die with mourning[176].

Together with heavenly and Olympic epithets concerning his fair Scylla, there are many different contrasts about this idea of love: from love to hate, from life to death, the writer ranges over a variety of figures which continually underline the duplicity of Glaucus's love as well as that of Scylla's character, from the sea God's point of view.

All the images he uses, for example the famous Petrarchan isotopy of red and white, the idea of love as a mortal wound and connected to these the theme of love as burning fire, finally the description of his beloved as a cruel Saint, all of them

175 T. Lodge, *Op. Cit.*,p. 7
176 *Ivi.*, pp. 10-12

belong to Petrach's own range of metaphors.

In particular, Lodge's intention to depict a saint but cruel Scylla is what distinguishes *Scillaes Metamorphosis* from Ovid's version of the myth: as I have already said, Ovid's Scylla is only a victim. The “poor maiden” undergoes Circe's wickedness and that is all: there is no deeper psychological study of her soul, the reader cannot profile her apart from her inner fear when she sees her body become a monster, whereas in Lodge he can. There are both sides of her personality in Lodge's poem, so her double nature of saint and evil is perfectly depicted.

According to Forster

> In the fifteen and early sixteenth centuries Petrarch's influence throughout Europe had been great; he was seen as a Christian humanist, whose concern was the development of the human personality in accordance with the wisdom of the Ancients and within the framework of Christian religion. [Woman] sets on a pedestal, and we are introduced to a world in which women dominate, seen through the eyes of men who languish and adore[177].

Thus, Petrach represented a model for so many poets, that Petrarchan pieces of writing could be found all over Europe: England, France, Spain and Germany are just a few countries where Petrarch left his own mark. In the Italian poet's idea, Laura stood on a higher level than himself: she was his beloved, his unique reason for living, his source of life.

Much in the same way as Petrarch, Glaucus's only cause of life is Scylla: he is completely submitted to her, her love is his only concern, more than any other thing. Her affection is the only value of note, for him.

As we already know, there is almost no line in the epyllion where Lodge does not stress Glaucus's total indifference for what happens around him: apart from his dear Scylla, the rest of the world might even disappear, he would not notice it.

Scylla is a divine creature in Glaucus's mind, she has become a sort of symbol of holiness for him: like Laura for Petrarch, Scylla is connected to heaven for Glaucus, she is a direct projection of the Virgin Mary, in a sense, even from her physical appearance

> Scilla hath eyes, but too swéet eyes hath Scilla;
> Scilla hath hands, faire hands but coy in touching;
> Scilla in wit surpasseth grave Sibilla,

177 L. Forster, *The Icy Fire*, London, Cambridge University press, 1969, p 1

> Scilla hath words, but words well storde with grutching[178].

Glaucus underlines the sweetness of Scylla, he describes the fairness of her hands, and exalts her wit, which enormously exceeds the Sibyl's one: all these are signs of his great amorous dependence on her. Nevertheless, those are “coy hands” and her “words storde with grutching”: her double nature, her being both holy and damned are here presented.

One of Petrarch's peculiarities is his desire to die:

> Just as the masochism of the love is completed by the imputed sadism of the lady, so the necessity of death is complemented by a death wish, Petrach says that if he thought that death would end his sorrows he would kill himself[179].

Like the Italian Poet, also Glaucus desires to die, since his love is not returned by Scylla and his feeling is so aching and violent, that dying is the only possible escape from it

> Wretched Love let me die, end my love by my death;
> Dead alas still Ilive, flie my life, fade my love.
> Out alas love abides, still I joy vitall breath:
> Death in love, love is death, woe is me that doo prove[180].

“Love is death” for desperate Glaucus, since his beloved has firm resolves. Loving is no more beautiful and touching, it gains some actual malignant and evil nuances, until making the person who loves desire death, in order not to feel this cruel sentiment anymore. It is a sort of dialogue with Love itself, speaking to it directly and pretending that damned Love is the real enemy, the dangerous essence against which the poet has to fight.

Fundamentally, Forster maintains that behind Petrarch's statements, a mortal man with physical impulses is hidden: Laura is for him a real being, a woman made of flesh, so her beauty torments him and drives him to madness. Therefore, his only chance to contemplate her in a chaste way is to glorify her various physical characteristics, from eyes to hair, lips, skin, all of them expressing both her physical and spiritual divinity.

The same might be said for Glaucus, who continually repeats to the readers almost

178 T. Lodge, *Op. Cit.*,p. 12
179 L. Forster, *Op. Cit.*, p. 19
180 T. Lodge, *Op. Cit.*,p.16

the same ideas as Petrarch, for what concerns his Scylla's numerous inner and outer qualities.

In any case, Petrarch's question was an existential one and Forster[181] deeply explains this paradox: the Italian poet was aware that love is not a virtue in itself, because like for any other man, his love is passion; and since passion is sinful according to Christian religion, he had always tried to find a point of contact between the Church's common precepts and his inner burning passion.

However, the result in poetry was not always what one hoped: there are passages where this state of mind is traceable, so many times Petrarch fell into melancholy and resignation, conscious that he happens to mistake and sin.

The Petrarchan paradox might not be appropriate for Glaucus: even though the sea God is literally frustrated by his love for Scylla, I personally think that this particular awareness of Petrarch's is not present in *Scillaes Metamorphosis.* Although Glaucus is desperate, anguished and oppressed by his feeling, Lodge does not stumble upon veiled passionate references. The poet pays attention not to fall into ambiguous thoughts.

Lodge imitates Petrarch in all his other images and metaphors: in the physical description of his beloved through holy comparisons, in the exaltation of her intelligence, wisdom and grace, even if Glaucus is more sincere than Petrarch in showing Scylla's defects and “cruelty”. If Petrarch calls Laura “dear enemy” poetically speaking, depicting her as a cruel woman from a stylistic point of view, Scylla is really wicked: her cruel nature is not the result of Lodge's stylistic way of writing, it is the reality of facts.

What Lodge does is to adapt a very famous metaphor by Petrarch to his mythological story, changing it from a poetical image to a proper side of a character's personality.

Petrarch calls this state of affairs“dolendi voluptas”[182], which might be translated into English as “suffering will”: this expression perfectly conveys the doubleness of his love. His sentiment is pure, as he states, but it also passionate; his affection for Laura is holy, but Laura is beautiful and he “fights” against her beauty and the effect her beauty has on him:

181 L. Forster, *Op. Cit.,* p. 3
182 *Ibidem.*

> This and similar conflicts find expression in a wide range of antitheses which run through his whole poetry and are characteristic of his work. In his finest poems they express the delicate balance of opposites, precarious and ever-endangered, which is Petrarch's own personal note. Later generations were less interested in the balance than in antitheses, which they endlessly elaborated and exploited for their own purposes. This elaboration and exploitation is the essence of Petrarchism[183].

6.3b Glaucus's personal grief

The external issues, the women's outer beauties are subordinate to the internal ones in Petrarchism, whose concern is the effect the beloved has on the lover. The doubleness of the “being in love” condition is expressed in an ambiguous way, with the purpose of underlining this “bitter-sweet nature of love”[184].

Poets start to mix pleasure with pain, being delighted to hold these two opposites at the same time, since their own love is double and contradictory. According to this dualism, the lady is a “sweet enemy”: as a matter of fact Petrarch very often calls Laura “dolce nemica”.

In this way, being in love is compared to war and is described through a rich variety of military imagery. The poet and his beloved are literally “fighting” one against the other: the woman puts up fierce resistance, as if she were fighting against the poet. From the poet's point of view, it is a real conflict against an invincible enemy.

Moreover, just as Petrarch desires to die, also Glaucus wants to: nevertheless, the contradictoriness of Petrarch is not present in *Scillaes Metamorphosis*. Here, there is only the sea God with his dramatic grief and the sea Nymph with her “incurable” wickedness.

Petrarch innovated poetry also from another point of view: the whole poetical composition is focused on the lover. Among all the military and abstract ideals in the poems of the time, he underlined the importance of the “I” in poetry as well. Thus, the poet himself starts to be a primary figure in the Petrarchists' compositions rather than the beloved: the relevant role is now dedicated to him, to his feelings and sensations which are now of more importance than before.

As a matter of fact, also from that point of view, Lodge's epyllion is Petrarchan:

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183 *Ivi.*,p. 4

184 L. Forster, *Op. Cit.,* p. 13

the poet's attention is paid to Glaucus's state of mind, even more than to Scylla's character. Although the representation of the evil Nymph is exhaustive, giving the reader a complete idea of her character and not leaving anything to chance, and though the epyllion's title focuses on Scylla's metamorphosis, Glaucus's pain is more relevant than Scylla's personality in Lodge's vision.

The majority of lines are dedicated to Glaucus's lament, together with the sadness of his mother and of the Nymphs: besides, the sea God is never alone in his complaining, always supported and comforted by somebody close to him, whereas Scylla is alone. She is always isolated from the other characters, especially just after metamorphoses. Her laments come from the Sicilian rocks, the only Nymph who "shares" her grief is Eccho.

6.3c Scylla's visual beauty

Lodge imitates Petrarch in dealing with Scylla's description of external beauty[185]: she is so charming and graceful, such a marvel to men's eyes, that every night he reaches her:

> […] To spie a Nymph of such a radiant glancing,
> As when I lookt, a beame of subtill firing
> From eye to heart incenst a deepe disiring[186].

Much in the same way as Petrarch, love burns because of the eyes' "action" on it: Laura was marvellous to look at. Like her, also Scylla is beautiful to be "optically" contemplated. Just as Glaucus sees Scylla, he burns with love for her, consequently Lodge inserts in his poem another famous Petrarchan device: the connection between eye and heart.

As if it were a link, a string which connects them, as soon as the eyes of the poet see, his own heart starts loving and, in this way, the path for poetical composition is opened

> Ah had the vaile of reason clad mine eye,
> This foe of fréedome had not burnt my heart:
> But birds are blest, and most accurst am I
> Who must reporte her glories to my smart,

185 Obviously, Petrarch dealt also with Laura's internal beauty, being his beloved an example of perfection on earth. However, Lodge takes inspiration from Petrarch's way of depicting only Laura's outer beauty, for Scylla is wicked, thus she is not pure in mind, she has not a spiritual charm to show, and Glaucus as well as other characters always repeats it. She is "beautiful", but not "perfect".

186 T. Lodge, *Op. Cit.*,p.14

The Nimph I sawe and lov'de her, all to cruell
Scilla, faire Scilla, my fond fancies ivell[187].

Notwithstanding that, love is a passion, it is madness in action and Glaucus is conscious of it. He openly says that reason has abandoned him, and a veil has obscured his eyes, so his capacity to recognize reality and to distinguish good from evil has disappeared. Glaucus's good sense has now failed and, for this reason, he feels lost himself.

The connection between eye and heart deserves a further reflection. Poets used to classify senses in a hierarchy, where the five senses followed one another, from the most spiritual to the most carnal. Sight was the highest one, then hearing, smell, taste and touch followed.

As a matter of fact in his *Paradiso,* Dante described Beatrice with images all connected with sight and hearing, the purest senses, being in direct contact with God. In this way, somebody who was beautiful "at sight" meant that one was also holy and divine, an inhabitant of Heaven.

The same is for *Hero and Leander*, where Hero is beautiful at sight, so that she made God Apollo fall in love with her, while Leander was attractive to touch

[…] Hero the fair,
Whom young Apollo courted for her hair,
And offer'd as a dower his burning throne,
Where she should sit, for men to gaze upon.[...]
And branch'd with blushing coral to the knee;
Where sparrows perch'd, of hollow pearl and gold,
Such as the world would wonder to behold.[...]
Some say, for her the fairest Cupid pin'd,
And, looking in her face, was strooken blind.[...]
Amorous Leander […]
Fair Cynthia wish'd his arms might be her sphere; […]
Jove might have sipt out nectar fri his hand.
Even as delicious meat is to taste,
So was his neck in touching, and surpast
The white of Pelops shoulder. […][188].

Therefore, the fact that Glaucus states that Scylla is "beautiful at sight" underlines her holy nature, or better "supposed" so, as I have tried to explain up to now. The Nymph is holy in Glaucus's eyes, so in the eyes of the person who loves and who

187 *Ibidem.*
188 C. Marlowe, *Op. Cit.*, lines 5-65

is no more able to state what is right and what is wrong.

6.3d Holy-like appearance of Scylla

After Glaucus's statement of love as a blinding passion, Lodge presents the "visual and bodily" description of Scylla to his readers. The Nymph's intoxicating beauty is introduced through Petrarchist values: the isotopy of red and white, the idea of her external perfection are here exhibited at length. Firstly, the poet starts with her hair

> Her hair not trust, but scatterd on her brow,
> Surpassing Hiblas honnie for the view,
> Or softned golden wires; I know not how
> Love with a radiant beautie did pursue
> My too iudiciall eyes, in darting fire
> That kindled straight in me my fond desire.
> Within these snares first was my heart intrapped,
> Till through those golden shrowdes mine eies did see [...][189]

Scylla's hair is so sweet, that it surpasses Hibla in such sweetness: this was a place in Sicily very famous, for its bees and production of honey. We immediately understand the greatness of Glaucus's love and the idealistic image he has created in his own mind about his beloved. Moreover, her hair is "golden wires", so it is so blond and fair, that it seems almost made of gold, the most precious metal.

Again, Forster's statements are enlightening: the author explains that, being the woman an example of terrestrial perfection, a sort of incarnation of an "angel" in mortal shape, the poet cannot express all her qualities in a proper way. This is the reason why he can offer his readers a definition of her beauties by means of superlatives and hyperboles, stressing her heavenly and superhuman nature.

His beloved is not a common woman, she is an angel, thus in order to be described she deserves holy comparisons, which are not fit for common women: besides, all the images the poet uses to praise his angel, must depict her as an icon of perfection.

Women's beauties were codified, they belonged to a main group of rules from which poets might take their inspiration

> the golden hair, the fine white hands, the black eyes, the ebony eyebrows, the roses and lilies in her cheeks, her pearly teeth, her coral lips, her breasts like

189 T. Lodge, *Op. Cit.*,p. 15

globes of alabaster[190].

Scylla's hair is made of gold, so it belongs to common Petrarchist images. Furthermore, the image of “hair like a snare that capture him”[191] reported by Forster, is adopted by Lodge himself.

Glaucus compares Scylla's hair to snares: this expression marvellously depicts the ((VEDI MEDUSA)) Nymph’s hair as a living being, which literally captures him, like a trap from which Glaucus cannot escape. The image of the snare presents more than any other the idea of the God, who is totally in possession of Scylla, physically, since he is like a prisoner entrapped within her “golden wires” which are actually “snares” and psychologically, because he is unfortunately conscious of his condition. He knows he is in her total possession, thus this golden hair is both celestial and hellish.

After that, Lodge passes to Scylla's “front” (meaning forehead or face), saying that

An yuorie shadowed front, wherein was wrapped
Those pretie bowres where Graces couched be [...][192].

The Nymph's front is compared to the Graces' dwelling: “Graces” is the Latin name of Carites, who are the daughters of Jove and Eurinomes. The Graces personify beauty and grace, both physical and spiritual and they live next to the Muses, even though they often follow Diana, Venus and Cupid where they go and sometimes Bacchus himself. They are also famous for having tailored Harmonia's wedding dress, when the daughter of Venus and Mars married with Cadmus.

A common practise among Renaissance poets was to praise the woman with metaphorical and mythological descriptions, in addition to divine and holy ones, for example, by making comparisons between her lips and Venus's, or even by expressing her effect on the lover. Here, according to Glaucus, Scylla's front hosts the Graces themselves, so there is no other maiden who might win Scylla's beauty and grace, not even a Goddess, considering that Scylla “is”, in Glaucus's own eyes, the shell which “contains” in itself other Goddesses' splendours and magnificences.

Afterwards, it is her cheeks, nose and lips' turn

190 L. Forster, *Op. Cit.,* p. 9
191 *Ivi*,.p. 10
192 T. Lodge, *Op. Cit.*,p. 15

Next which her cheekes appeerd like crimson silk,
Or ruddie rose bespred on whitest milk.
Twist which the nose in lovely tenor bends,
(Too traitrous pretie for a Lovers view:)
Next which her lips like violets commends
By true proportion that which dooth insue;
Which when they smile, present unto the eies
The Oceans pride and yuorie paradice[193].

6.3e Symbolism of red and white DA SPOSTARE IN ISOTOPIE, QUI SOLO RICHIAMATO OPPURE PRIMA RIMANDO A QST PARAGRAFO CON NOTA.

What immediately stands out in this quotation is the reference to the symbolism of red and white. It is universally known that Petrarchist poets usually adopt these colours, in order to compare the heart of the poet (red, since burning with love and red is the colour of love) to that of the beloved (white, since it does not love and it is "cold", for not having been touched by passion).

This is a common contrast expressed by the red-and-white symbolism: however, it might be also used in metaphors like these, where Lodge stresses the red on Scylla's cheeks, or better the "crimson" silk, which is rather purple than red, in contrast with her skin, made of the "whitest milk". Also this general opposition belongs to common Petrarchist images, where this alternation of contrasts, which covers a whole page in the epyllion, perfectly depicts Scylla's greatness. As if it were a picture, Lodge enchants his readers with "holy-like" Scylla, through a description which makes us almost see her, and contemplate her beauty, much in the same way as Glaucus and other characters do.

Her perfection is stated also by the "proportion" of her body, where each part cannot be more "lovely" and gentle than it is: her nose makes a delicious bend on her face, her lips' smile is even reason of pride for King Ocean himself. Therefore, more than any other sea inhabitant, even more than Thetis herself, Scylla is the pearl, the jewel of the water realm

Her pollisht necke of milke white snowes doth shine,
As when the Moone in Winter night beholdes them
Her breast of alablaster cleere and fine,
Whereon two rising apples faire unfolds them
Like Cinthias face when in her full she shineth,

193 *Ibidem.*

And blushing to her Love-mates bower declineth.
From whence in length her armes doo sweetly spred
Like two rare branchie saples in the Spring,
Yeelding five lovely sprigs from everie head,
Proportioned alike in everie thing;
Which featly sprout in length like springborne frends,
Whose pretie tops with five sweet roses ends.
But why alas should I that Marble hide
That doth adorne the one and other flanke,
From whence a mount of quickned snow doth glide,
Or els the vale that bounds this milkwhite banke,
Where Venus and her sisters hide the fount,
Whose lovely Nectar dooth all sweetes surmount[194].

The metaphorical comparison between red and white is still present in this long quotation, through which Glaucus finishes the exaltation of Scylla's greatness, in Petrarchist style. Moreover, the comparison between Scylla's white neck and the whiteness of the Moon, which is personified and metaphorically stands for Phoebe or Diana herself, recalls again the general theme of comparing the beloved with Olympian Gods, as I said before.

Then her breast is "of alablaster cleere and fine" on which two apple stay and delight Love-mates like the face of Cynthia who shines in her full, and her arms seem two branches where "five lovely sprigs" respectively grow, on the top of which five respective roses bloom, all this in a proportioned way. Lastly, the same is for her flank, which is as white as snow, in which Goddess Venus herself hides the fount of the divine Nectar.

To conclude his exhausting and disillusioned complaint, the sea God lets his listeners know that such a task has to be carried out by poets themselves, not by lovers, because:

Lovers must thinke, and Poets must report them:
For silly wits may never conceave them,
Unlesse a speciall grace from heaven consort them[195].

Therefore, according to Lodge's poetical Ideal, people who love are the creators of love feelings and sensations, whereas poets are charged with reporting lovers' states of mind: in this sense is thus confirmed the hypothesis that Glaucus, the man who loves, who feels some "sweet sentiments" and, like a patron, gives the

194 *Ibidem.*
195 *Ivi.,* p. 16

inner narrator the charge of describing his grief poetically and of making the world aware of Scylla's malignity, like a court minstrel[196].

Notwithstanding that, Glaucus goes on speaking, conscious that the exaltation of Scylla's perfection is useless, she is a cruel enemy, both wicked and dear

> Aies me, these faires attending Scilla won me:
> But now (sweet Nimphes) atted what hath undon me.
> The lovely breast where all this beauties rested,
> Shrowded within a world of deepe disdaine:
> For where I thought my fancie should be feasted
> With kinde affect, als (unto my paine)
> When first I woode the wanton straight was flying,
> And gave repulse before we talk of trying[197].

Scylla is not only a dear rival, from an idealistic and poetical point of view, she is really wicked: thus, the common image of the beloved as a sweet enemy is extreme in Lodge, who goes so far as to wring Glaucus's already broken heart, uniting and combining different literary genres together:

> Tongue might grow wearie to report my wooings,
> And heart might burst to thinke of her deniall: […]
> Heart, tongue, thought, pen nil serve me to repent me,
> Disdaine her selfe should strive for to lament me [...]
> That (cruel) when she sawe naught would begile me
> With angrie lookes the Nimph did thus exile me.[...]
> When I poore soule with wretched sorrowes wasted,
> Exclaimed on love, which wit and reason blinds[198].

An important commonplace is the idea of love as a fire: both Petrarch and Lodge are masters in showing images like this, and *Scillaes Metamorphosis* is filled with it. In this sense, flames are a metaphorical symbol for love itself, like in French classical tragedy[199]: they stand for burning love, which slowly and relentlessly erodes and consumes the poet's heart.

Glaucus describes his love as fire, as desire, even though he observes a certain decorum in his complaints. Lodge does not abandon the Platonic and idealistic

196 See *supra*, p ?

197 *Ibidem.*

198 *Ivi*,.p. 16-17

199 Racine, one of XVII century most important French playwrights, deeply analysed the idea of love as a "flame", although from a negative point of view; his *Phèdre* (1677) was a sinner, she fell in love with her stepson, but what she felt was not love, it was rather madness. It was such a tragic and dramatic involvement that she could not resist and face it: as a matter of fact, being love a dark passion, an unrestrained desire according to the author, it inevitably leads to death.

intention he has shown from the beginning of his work, keeping the sea God love as pure and chaste as possible.

His heart is burning, whereas that of Scylla is cold, blank and indifferent to Glaucus's warmth: hence, the famous opposition between the lover's ardour and the coldness of his beloved is stated. The symbolism of red-and-white, much employed by Shakespeare in *Venus and Adonis*, is connected to this aspect.

6.3f The physical movement of love

A further reflection to make deals with the "movement of love" from one character to another, which occurs between Glaucus and Scylla: as soon as Glaucus is recovered from the "infection" of love, Scylla is "infected" by the same disease.

Poetically speaking, this constant opposition of the lovers, their eternal "not requited feeling", which passes from one to the other according to Cupid's will, is obviously tragic. They are destined not to get joy from their love, or better from that love which is firstly felt by one and then by the other, since destiny is hostile. If it is Glaucus who is suffering at first, now it is Scylla's turn, who implores Glaucus to pardon her and to love her again, leaving Isis's island after and going on lamenting from her isolated rocks

> Glaucus my love (quoth she) looke on thy lover,
> Smile gentle Glaucus on the Nimph that likes thée;
> But starke as stone sat he, and list not prove her:
> (Ah silly Nimph the selfesame God that strikes thée
> With fancies darte, and hath thy fréedome slaine)
> Wounds Glaucus with the arrowe of disdaine. […]
> And how she sighes, and sweares shée loves and léekes, [...]
> How oft with blushes would she plead for grace […]
> But Glaucus scornes the Nimph, that waites reliefe:
> And more she loves the more the Sea-god hated. [...]
> Glaucus (quoth she) is faire:whilst Echho sings
> Glaucus is faire: but yet he hateth Scilla[...][200].

There is another famous "movement of love" in English literature: that occurring in *A Midsummer Night's Dream.* Just as in *Scillaes Metamorphosis* Glaucus and Scylla are subjected to Cupid's magic on them, in Shakespeare's comedy the four young characters are "sweet victims" of King Oberon and Puck's loving enchantment. When a character starts to love the person who has loved him until

200 T. Lodge, *Op. Cit.*,p.p. 24- 26

that moment, this person has now fallen in love with another, as a consequence of magic. The effect on stage is comic, since nobody is requited by the person loved and follows the beloved wherever he goes. What happens in Lodge's epyllion is very similar, even though not at all comic and ironic, but the idea that magic interferes with men's lives and loves is the same.

6.3g Glaucus's final complaint

To conclude, an interesting quotation occurs in the very last page of the epyllion, where Glaucus through his own final *Complaint,* seems to say farewell to his listeners

> […] (Fond that I am) all these are faint supposes:
> Imperious Love (to shewe his endles power)
> My tender and immortal heart encloses
> Within the center of her lovely lowre:
> That all may sée, Loves prison is her eie,
> And Gods must stoope unto his deitie.
> Yet (Love) allot prescriptions unto woe;
> Els will the sowre excéed the swéete by farre:
> Or levell pittie from the lawles bowe,
> That sorrowe I excesse, may cause a warre
> That may consume, if not confound my life:
> And I may séeme to die amidst the strife.
> The deafe nill heare: both she and Love together
> Have made a match to aggreavate my griefe:
> I sée my hell, there rests no hope in either:
> From proud contempt there springeth no reliefe,
> What rests there then but since I may not gaine her,
> In piteous tearmes and teares for to complaine her[201].

Until the end of the poem, Lodge makes the sea God denounce his existential grief: although the story has come to its end, the fundamental theme of Glaucus's grief is repeated, being the most important aspect Lodge wants to outline. That of Glaucus is a lament, a hymn of sufferance, so aching and torturing that, like Petrarch, he desires to die because he is convinced that dying is the only way to escape.

The Sea God's pain and despair, but more generally the wickedness of Love, which is personified here, drive men to madness. Falling in love, according to Lodge, is eventually a punishment, a condemnation, if it is not returned: it is not a gift, not living in perfect bliss. On the contrary, it is Glaucus's”hell”, as he

201 T. Lodge, *Op. Cit.*,p. 30

personally says.

“Imperious Love” totally possesses him, his heart and his mind, in such a way that not to think or to complain about his dear Scylla is impossible for him. All that he can do is to sigh and regret his beloved, perfectly aware that if she had not been so proud and wicked, they would have lived happily ever after.

In any case, the *Complaint* concludes the epyllion, through a last hymn to Scylla's wickedness and Love's own malignancy: at this stage, the desperate sea God has already recovered, free from his torment and is now able to live a peaceful life from that point onwards, as well as probably to fall in love again, but with an honest and faithful woman, who will honour him and his sincere affection.

Appendix "The tragic, unworthy, and ruthless metamorphosis of Callisto, Io and Scylla"

This last part deals with the similarity between Scylla's, Callisto's and Io's metamorphoses in Ovid's poem. Since the three maidens undergo the same kind of undeserved transformation, I would analyse the three different stories, focusing on the aspect of the vengeful God who drives his own madness on an innocent human being.

Ovid succeeded in making mythology human[202]. His concern dealt with the importance of characters' feelings and passions: he was brilliant in lowering the high level of myth, which generally concerned Gods and their stories, and considering the other side of the coin, that is, human dimension.

This new human perspective changed the general attitude towards mythology, focusing also on those main characters who usually suffer from Gods' influence on them. Thus, one might come into contact with the state of mind of mortal characters.

In the case of Scylla's story of metamorphosis by Ovid, the reader can feel the character's pain and affliction, therefore he is able to understand and share what she feels. She is panic-stricken, she suddenly sees those dogs' heads rising from the depth of water, but at a first glance, she cannot understand from where they come; she does not immediately realize that they are part of her own body.

a. Io's metamorphosis: between "humour and pathos"

Charles Segal, very similarly to Barkan[203], makes a comparison between Scylla's, Callisto's and Io's tales: all of them are subjected to the Gods' wrath and each of them changes her appearance, assuming the form of animals. Those stories tell the experience of some poor mortal beings who suddenly come under the revenge of a God

> senza averlo meritato, e non può fare altro che sopportare [...] Io e Callisto, fanciulle innocenti ed indifese, attirano la passione di Giove, e, senza averne colpa, sono trasformate in una mucca (Io) e in un'orsa (Callisto)[204].

However, according to Segal, the episode of Io is different from that of Scylla.

202 C. Segal, *Op. Cit.*,, p 10
203 L. Barkan, *The Gods Made Flesh*, Yale University Press, New Haven and London, 1986
204 C. Segal, *Op. Cit.*,, p 23

Although a myth of undeserved metamorphosis, each deals with a different situation: Inacus, Io's father, has complained for some days about his daughter's disappearance, he does not know where she might be, if she is dead or not. While She is coming back home, Jove sees her and soon woos that beautiful Nymph, but she escapes in a panic; nevertheless, the King of Gods has “an ace up his sleeve” and through a thick fog he rapes her. Juno, famous for her aggressive jealousy, and not able to find her husband anywhere, suspects the umpteenth adultery and goes on earth looking for him. But Jove, knowing his wife very well, has previously metamorphosed the girl into a cow, in order to hide his infidelity. Jove tales Juno that this cow, a marvellous one indeed, is a daughter of the earth, but suspicious Juno asks for her as a gift. In addition, she charges Argus to keep her under surveillance, not trusting what her husband said. The poor maiden

> With croppes of trees and bitter weedes now was she dayly fed,
> and in the stead of costly couch and good soft featherbed,
> She sate a nightes upon the ground, and on such ground whereas
> Was not sometime so much as grasse: and oftentymes she was
> Compeld to drinke of muddie pittes: and when she did devise
> To Argus for to lift hir handes in meeke and humble wise,
> She sawe she had no handes at all: and when she did assy
> To make complaint, she lowed out, which did hir so afrray,
> that oft started at the noyse, and would have runne away[205].

As a consequence, her life has been completely reversed. She is all alone, not with her lovely father any more, totally abandoned to this monster's care.

Actually, she has never seen her new appearance yet, and when she once goes to the banks of the river Inacus where she used to play as a child in the past, she mirrors herself in the waters and

> Now when she looked in the streame, and sawe hir horned hed,
> She was agast and from hir selfe would all in hast have fled[206].

Then she meets her father, who initially does not recognize her

> The Nymphes hir sisters knewe hir not yet owne deare father,
> Yet followed she both him and them, and suffred them the rather
> To touch and stroke hir where they list, as one that preaced still
> To set hir selfe to wonder at and gaze upon their fill.
> The good old Inach puls up grasse and to hir straight it beares.
> She as she kyst and lickt his handes did shed forth dreerie tears.
> And had she had hir speech at will to utter forth hir thought,

205 A. Golding, *Op. Cit.*,, Book 1, lines 632-638
206 *Ibidem*, lines 640-641

she would have tolde hir name and chaunce and him of helpe besought[207].

This metamorphosis, dissimilar to those of this kind, unites humour and pathos according to Segal, as her mooing towards her father which follows this last scene, will break up the pathetic tone of the story of this animal, which is not really an animal, and the happy-ending re-establishes the original order again. In fact, she will regain her maiden-like shape at the end.

What is important to stress about Io's myth, is that her metamorphosis is described with the same pathetic tone as that of Scylla, in particular as far as the maiden's psychological reaction is concerned: she does not realize her body's change at once, because it happens very quickly. Her father too is desperate for his daughter's tragic punishment, so that the whole scene takes a sort of vein of humour, when she is trying to speak and the cow's cry comes out instead.

Vial agrees with Segal, in stressing the proximity between Io's and Scylla's stories, and he shares his opinion about how Io's metamorphosis is much more important psychologically than physically: as a matter of fact he distinguishes a main point to be studied in Ovid's *Metamorphoses*, that is her fear of having lost her human voice:

> Elle tenta de se plaindre; ce furent des mugissements qui sortirent de sa bouche. Elle fut terrorisée par leur son et épouvantée par sa propre voix[208].

The similarity with Scylla's state of panic is clear: neither of them is able even to understand what is happening, they do not become aware of their new condition until the very end of it, when everything is done and nothing can change any more. Hence the realization of their new appearance is almost the same: on the one hand Vial reports Io's awareness in these terms:

> Et, quand elle aperçut dans l'eau ses cornes nouvelles, elle fut prise de terreur et, éperdue, se fuit elle-même[209].

Thus the similarity of the two girls is confirmed once again, as Scylla herself escapes at first her body's change.

Unfortunately for Scylla, her companion is luckier than her as she is able to go back to her human state at the end; whereas our heroine is fatally destined to be a

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207 *Ibidem*, Book 1, lines 643-649
208 H. Vial, *Op. Cit.*,, p 83
209 *Ibidem.*

monster for the rest of her life.

b. Scylla's metamorphosis : an example of « féminité mutilée »

Vial says that:

> Si les fluidifications, les pétrifications ou les métamorphoses en arbres, par exemple, forment malgré leurs différences des ensembles textuels d'une forte homogénéité poétique, la transformation en animal semble au contraire, par nature, le théâtre d'une variabilité absolue, reflet de l'immense diversité des espèces, et il paraît *a priori* impossible de déceler des points communs entre ces textes qui montrent des êtres humains changés en loup, en serpent, en belette ou en singes. Pourtant, leur observation approfondie permet de découvrir, sous la forme de signaux récurrents, une parenté fondée sur la lutte, presque toujours dramatique et violente, qu'implique le basculement dans l'animalité et sur la possibilité, ouverte par le travail poétique, d'entrevoir dans l'instant de ce basculement cette frange douteuse, cette zone incertaine entre l'homme et l'animal qui est peut-être le principal sujet du récit.[...] Midas, avec ses oreilles d'âne, et Scylla, avec sa ceinture des chiens, incarnent à nouveau dans leur chair la f*orma duplex* née de Salmacis et Hermaphrodite et symbolisent, comme elle, le caractère oxymorique de bien des métamorphoses[210].

Actually, Midas' transformation is very different from that of Scylla, for he is portrayed as a stupid, as a sinner by Ovid, although he is the victim of the quarrel between Pan and Apollo and the consequent unwarranted reaction of the God of Arts.

On the contrary, Scylla is a real victim, from all points of view: of love, because of Glaucus indignation and Circe's envy for that; of life, as destiny brutally vents its rage against her and lastly of nature that does not spare her. The poor girl is not able to find a source of relief even at the end. In fact, instead of reaching her original human state again at the end, she would be metamorphosed once again into a rock, which sailors should be careful to avoid in the future.

According to both Vial and Otis[211], Scylla's myth is an example of "féminité mutilée"

> La métamorphose, dans son déclenchement brutal […] est d'emblée définie comme une mutilation […] qui, parce qu'elle atteint Scylla dans sa féminité […], interdit irrémédiablement à Glaucus de s'unir à elle tout en imposant à la jeune fille, pour le seul crime d'avoir été aimée, un atroce supplice.[212]

In particular, the author makes a comparison with another very famous episode of

210 *Ivi*, pp 231-232
211 B. Otis, *Ovid As an Epic Poet*, London, Cambridge University Press, 1966
212 H. Vial, *Op. Cit.*, 235-236

cruel metamorphosis, that of Acteon[213], where the tragic discovery of a new body unites the two unfortunate destinies. Neither character realizes the change until the very end: however Acteon will endure a more tragic end, he will be eaten by his dogs which do not recognize him any more.

Scylla would be luckier than the hunter, as she will not die physically, but psychologically: she would not be the beautiful girl she used to be any more, but in any case she will have the possibility to revenge against her divine "murderess" when she destroys Ulysses' crew, dashing his hope to go back home.

> Si la métamorphose est souvent, chez Ovide, présentée comme une forme de mort, l'expression qui caractérise ici ce que sont devenues les jambes de Scylla est, dans son caractère métonymique, terriblement explicite : ce qu'elle découvre au tournant du vers, ce sont des *Cerbereos rictus*, gueules béantes et sardoniques qui placent métaphoriquement la jeune fille, tel le chien gardien des profondeurs infernales, sur le seuil entre monde des vivants et monde des morts : toujours vivante mais morte à elle-même et subissant une torture égale à celle des grands damnées des Enfers, participant de l'humanité et de l'animalité à la fois, Scylla devient alors l'emblème tragique de touts les personnages métamorphosés, condamnés à devenir, comme Salmacis et Hermaphrodite, un *neutrumque et utrumque*. Les deux derniers vers du récit offrent, dans un paroxysme de violence, l'image densifiée à l'extrême de l'union monstrueuse entre Scylla et les chiens dont la fureur (*rabie*) représente pour elle à la fois une mutilation et le seul moyen de rester debout (*statque, extante*), c'est-à-dire de vivre[214].

A final interesting reflection by Vial is on the fact that this meddling of damned dogs could have a sexual meaning, in the development of the story. They stand for a real rape to the maiden, that violation the sea God cannot commit himself. His sexual impotence is duplicated by the infernal dogs, since they really grow from the lowest part of her womb and, step by step the metamorphosis takes place, they run through Scylla's mortified body, reaching its top. As a consequence, Vial does not agree with Segal, who depicted the end of the myth with a grotesque, ironic veil.

c. Callisto's metamorphosis and the "dispossession of the self"

The other twin of Scylla is Callisto: the three stories are very similar. All of the characters are changed into something else because of the two Goddesses' jealousy. If Io's change is connected to Jove' s will to hide his adultery and Scylla's

213 A. Golding, *Op. Cit.,* Book III, lines 194-203
214 H. Vial, *Op.cit.,*, p 236

to Circe' s envy, in the case of Callisto, the vengeful Deity is Juno, burning of anger and jealousy , for her husband's courtship of the maiden:

> Si Io, parce qu'elle est métamorphosée par Jupiter, conserve, même devenue génisse, sa beauté, Callisto est transformée, comme Scylla, par sa rivale, qui a tout intérêt à la rendre repoussante, voire monstrueuse[215].

The two girls are both destined to a cruel new life, where their humanity is lost, together with their original beauty. According to Fornaro[216] it is a real "espropriazione del sé": they are taken away from their femininity, from their own humanity. In particular, their beauty is a further reason for Juno 's and Circe 's vengeance. The two Goddesses' aim is to disintegrate literally their marvellous beauty, which on the one hand led Juno's husband on the way of infidelity, on the other hand pushed Circe 's beloved Glaucus to reject the affection even of a Goddess.

Callisto is a virgin devoted to Diana. During a hunt in the wood, Jove suddenly sees her and his desire burns. Also here, his preoccupation is with his wife's reaction:

> Sure (he said) my wife shall never know
> Of this escape, and if she do, I know the worst I trow[217].

After that, he takes the semblance of Goddess Diana, in order to try an approach with the maiden, but he cannot resist her beauty

> 'O vergine of my troope, where didst thou hunt to day?
> The damsell started from the groung and said: hayle Goddesse deare,
> Of greater worth than Jove (I thinke) though Jove himselfe did heare.
> Jove heard hir well and smylde thereat, it made his heart rejoyce
> To heare the Nymph preferre him thus before himselfe in choyce.
> He fell to kissing. Which was as out of square might seeme,
> And in such sort as that a mayde coulde nothing lesse beseeme.
> And as she would have told what she ranged had for game,
> He took hir fast betweene his armes, and not without his shame,
> Bewrayed plainly what he has and wherefore that he came[218].

From that union, a child is born, Arcade, and Diana finally chases her away from her group of virgin Nymphs.

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215 *Ivi*, p 241
216 P. Fornaro, *Op.cit.*,, p 87
217 A. Golding, *Op. Cit.*,, Book2, lines 423-425
218 *Ibidem*, lines 429-434

The problem here is still the same: Callisto and Scylla are not guilty of the Gods' unfaithfulness. They have not seduced them, on the contrary they were persecuted by Jove and Glaucus respectively; therefore their beauty is only the motivating factor of the wooing, and Juno and Circe too jealous and furious, give way to their anger, giving vent to the only thing they could strike, that is, their physical appearance. Juno, offended and outraged, metamorphoses her into a she-bear

> 'I will bereve thee of thy shape through pride whereof thou were
> So hardy to entyce my Feere. Immediately with that
> She raught hir by the foretop fast and fiercely threw hir flat
> Against the gorunde. The wretched wench hir armes up mekely cast,
> Hir armes began with griesly haire to waxe all rugged fast.
> Hir handes gan warpe and into pawes ylfavordly to grow,
> And for to serve in stede of feete. The lippes that late ago
> Did like the mightie jove so well, with side and flaring flaps
> Became a wide deformed mouth[219].

Her wickedness goes further, since

> And further lest perhaps
> Hir prayers and hir humble wordes might cause hir to relent:
> She did bereve hir of hir speech. In steade whereof there went
> An yreful, horce, and dreadfull voyce out from a threatning throte […]
> Was in hir still in shape of Beare[220].

To be sure that she will not ask for the help of another God to regain her human body, she steals her maiden voice, giving her only an animal cry, to communicate with the world.

We are far from Arachne's change, which finally caused Minerva's pity. There the Goddess was firstly driven by rage, then was moved to pity, and lastly decided to excuse the reckless woman, by transforming her into a spider, instead of killing her; by so doing, she placed her transformation among those "substitutive" ones[221].

Finally, Scylla will not be pardoned, like her twins, for her transformation is permanent; she will not be the beautiful girl she used to be any more; quite the opposite, she will forever be sentenced to this condition. In such tales, much less

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219 *Ivi*, Book 2, lines 474-482

220 *Ibidem*, Book 2, lines 483-485

221 Metamorphoses of this kind were literally "substituting" the initial death the characters had been condemned to. Thus, the final change stands for an act of pity, instead of the death they originally risked.

happy, sudden metamorphoses could generate “a sense of nightmare, of terror”[222]. In addition, after the change, Callisto runs among wild animals, frightened and disoriented, all of a sudden plunged into a new reality not absolutely suitable for her: here one might compare this randomly roaming with Scylla's own looking for a refuge, just after the metamorphosis. The new sea monster desperately seeks for shelter, completely overwhelmed by confused feelings.

Hardie once again restates his colleagues' opinions, all of them agreeing in placing the three girls' metamorphoses into “the world of beast”, of malefic nature which fights against man using a definition by Leopardi:

> Scylla is transformed *from* a virgin to a *monster*, but if we think of this in terms of the epic tradition it is the other way round. Ovid takes the story of the monster and turns it into a story of a lovely victim. […] As the Aeneadae are driving their course between Scylla and Charybdis, what we actually hear about is not the manly prowess of the hero, but the transformation of Scylla, from the epic monster whom heroes after Odysseus must narrowly escape, into yet another Ovidian lovely girl, victimized by a god's sexual interest. This teasing response is almost a form of coitus interruptus- to offer us masculine heroes, and then to retreat. Here, as elsewhere, we see Ovid's refusal to tie himself down and tell us what a man is, what a woman is, what a hero is[223].

To conclude, these three innocent maidens suffer a real corporal punishment; they are changed in their aspect, and mortified in their psyche, tragically victims of that “sacrifice du corps”[224], of that tortured femininity analysed by Vial.

222 C. Segal, *Op. Cit.*,, p 28

223 P. Hardie, *The Cambridge companion to Ovid*, Cambridge University Press, Cambridge, 2002 p 104

224 H. Vial, *La Métamorphose dans les Métamorphoses d' Ovid*, Paris, Les Belles Lettres, 2010, p 304

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