The Hinge of Ovid's Metamorphoses: 8.138-154

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Abstract: lines 8.138-154 of Ovid's epic poem 'The Metamorphoses' are well known. They explore the physical transformation of Scylla and her father Nisus, king of Megara, into birds. It is less well known that these lines take Ovid's flair for linguistic metamorphosis to new heights. In this article we argue that the meaning of the text becomes ever more fluid as the author not only exploits different nuances of words but also redraws the boundaries between the words themselves. Meanwhile, the inadvertent metamorphosis of the text in the hands of copyists will also be addressed. Emendations will be proposed where corruption is suspected. In general this article seeks to (a) enrich the reader's understanding of what it means to 'metamorphose' in Ovid's 'Metamorphoses' and (b) equip the reader with new methodologies for the analysis of, and for the repair of, the metamorphic text itself.

Key-words: Minos; Labyrinth; Ciris; Scylla; Osprey; Nisus; Ovid; Crete; emendations; redivisions

Introduction

The differing approaches to etymologising as identified not only in Ovid's Metamorphoses but also in the Pseudo-Virgilian Ciris will constitute a connecting thread that binds the sometimes discursory elements of this work Meanwhile much space will also be given over both to establishing the original texts, to explicating the narrative satisfactorily, and to persuading the reader to take a proactive role in all areas of Ovidian textual and literary criticism.

Discussion

On the face of it, the story of Ciris is not the most obvious ancient myth with which to begin Metamorphoses 8, the book which represents the hinge, or 'meta' of the epic. However, if we factor in a homonymic sidestep, the word Ciris can be seen to connect with the central metapoetic image of the epic. For, 'Ciris' is not just a word for an obscure bird that is doomed to be permanently harried by the osprey. It is also the title of a Hellenistic-style Latin poem which we will argue was composed by a successor of Ovid's or perhaps by Ovid himself. Just as importantly however, 'Ciris' was also the name of a vast cave system or 'labyrinth' on the Black Sea coast of Romania which today goes by the name of 'Limanu'. It cannot be a coincidence that, immediately following his Ciris narrative in Book 8, Ovid switches his focus to that other vast labyrinth known today simply as 'The Labyrinth'. This cave system may have run beneath the palace of Cnossus in Crete. Yet in 2011 a separate candidate for The Labyrinth came to light near Gortyn, the Roman Capital of Crete[2]. In a sense then, both Limanu and Gortyn are exact counterparts - or twins - in their role as literary-historical-mythological mazes. Ovid-the-narrator will explore The Labyrinth's mythological origins as an underground prison

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[2] See The Indepenedent' (UK newspaper) 23.10.2011

which King Minos commissions Daedalus, his court 'creator', to carve from the rock to house the half-man, half-beast Minotaur. He will also make much of the mythological status of Limanu as the home of the Titans. On the other hand, Ovid, the Daedalan artist, will also wish to use the Limanu Cave ('Ciris') and its Cretan doppelganger as allegories of his methodology of composition which creates numerous galleries of meaning connected by passageways within a single overarching schema. The reader's benighted progress through this cave-system of meaning is achieved through the interpretation of confused 'signs' ('notas')[3] Indeed accessing the hidden allusion within the word 'Ciris' is itself achieved by the juxtaposition of a Labyrinthian 'sign' ('The Labyrinth'). From within this unsuspected, dark recess, 'Ciris' is enabled to reveal its cavernous meaning to the caver-reader who stumbles into its vastness hardly knowing how to put one foot in front of another, never mind knowing how to negotiate its every nook and cranny.

On the metapoetic level the passageways of the Ciris are 'winding'. This translates, on a textual level, into a semantic dog-leg which takes the reader along the desired route. That is, Ovid sidesteps from the tale of Scylla, the Ciris-bird, to the story of The Labyrinth, the Ciris-cave. This structural use of paronomasia to bind neighbouring stories together is evident elsewhere in Ovid's *oeuvre* and constitutes not the least of the poet's transitional techniques[4].

It behoves us first however to explore more fully the metapoetical potential of the Ciris cave before we sidestep to a consideration of Ovid's Cirian meanings. Meanwhile, the parallels between the demiurgal deviser of the Labyrinth, Daedalus, and the constructor-author of the literary Cirian cave, Ovid, will not be neglected. Indeed Ovid's building of the epic literary counterpart to the galleries of the Ciris cave takes us beyond the Metamorphoses. It reminds us that Ovid's Tristian poetics will be sourced from 'the real', that is from the conformation of the Limanu cave. For Ovid, when he was in exile in Tomis, today's Constanța, could have personally inhaled the dank air within the real, but (no less for that) metapoetic, cave system at Limanu only some tens of kilometres to the south. Ovid claims that he is the 'conductor of his own funeral rites and the founder of his own argument' ('ut cecidi, subiti perago praeconia casus, / sumque argumenti conditor ipse mei': Tristia 5.1.9-10). In this context, his presumed visit to, or contingency to, the 'real' Limanu Cave allegorises himself as the deviser of the poetics of 'what actually happened to him', whilst also keying in to the Metamorphosean poetics of 'The Labyrinth'. Thus the Labyrinth and Ciris with their historical scene-scapes lend a backdrop to the times of Ovid's literary life. Ovid But these scene-sets, like Ovid himself, not only existed, they also had their own chronological, mythological, and even literary history (the sources of Dio). They are everything a writer needs them to be.

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[3] Met 8.160

[4] See Fasti 4.177 where Electra is mentioned as the 'invisible' Pleiad (perhaps because she has covered her 'eyes' or 'lights'(in Latin 'lumina' means 'eyes' but also 'lights'). Meanwhile Electra's name transliterates into Greek as 'ἤλεκτρα'. This is very similar to 'ἀλεκτωρ' 'ἀλεκτορις' once the Doric eta at the beginning is taken into account. This latter term means 'cock' 'hen'. Meanwhile the story that follows the mention of Electra in the Fasti commemorates the Megalensian Festival of the Great Mother, Cybele, held annually in Rome. Cybele's castrated attendants were known as 'Galli' which also means 'hens'. Thus by a virtually invisible (or Electran) thread spun from the Greek words for 'Electra' and 'hen', the link is made between an astronomical aition and a discussion of a Roman festival. Note too that the adjective 'ἀλεκτρος' means 'without marriage' which reflects on the inability of the castrated Galli to reproduce. Note too that the etymology of 'Electra' was considered to be 'a-lectra' which means 'without the marriage-bed'. This brings her name even closer to the Greek word for 'hen'. Sophocles' play Electra is much concerned with Electra's 'unmarriageable state''

Thirty-eight years before Ovid's exile to Tomis, in 29 B.C, the Roman general Marcus Licinius Crassus had brought to heel the Moesians and Bastarnae, two tribes inhabiting the regions of the Lower Danube in modern day Romania. Towards the end of his punitive mission, Crassus was drawn into a local conflict between two Getan kings, Dapyx and Roles, the latter of whom was a Roman friend and ally. During Crassus' mopping up operations, a large number of Dapyx's Getans took refuge in the cave system mentioned above, namely Ciris, or 'Keiris' ('…τὸ σπήλαιον τὴν Κεῖριν καλουμένην…'). Crassus successfully starved the Getae into submission by blocking up the various mouths of the cave all of which Dio describes as 'winding and difficult to search out' ('στόμια αὐτοῦ πάντα σκολιὰ καὶ δυσδιερεύνητα ὄντα')[5]

In the same passage of Dio we learn that this larger-than-life cave had entered mythology as the refuge of the Titans after their defeat at the hands of the gods. It was, in other words, the equivalent of Tartarus, a point which wll inform much of our discussion of this phenomenon. We also discover too that it must have been extensive and, at points, distinctly roomy, for the numerous Getan refugees brought their flocks into the cave with them. Meanwhile, Ovid too brings his world, his family, friends, and possessions within the ambit of his real-life Tomis[6]. Whilst there is no conclusive proof that the modern-day Limanu cave in the far South-East corner of Romania *is* the site of Dio's Ciris, nevertheless nothing else matches the scale of Limanu which has up to four kilometres of galleries connected by long, winding corridors. There are contemporary tales of people getting lost in its maze and emerging in Bulgaria. One entrance is accessed through the basement of a church. Chisel marks on the rock suggest that humans have contributed to its construction.

The construction of the Limanu caves by human toil reminds us of Daedalus' excavation of the Labyrinth from the bare rock (Met 8.159-160). Daedalus' labour, alongside the Getans's own actual excavating, can, we suggest, be read as dual allegories of Ovid's own 'burrowing' poetics. Like Dio's Ciris, the Cretan labyrinth is a 'home ('domo') 'with many twists' ('multiplici'). The adjective 'multiplici' however may also be translated as 'with many layers' or 'consisting of many things at once'. Indeed, 'Ciris' in its contortedness as a geological phenomenon and in its richness as a polysemantic word outstrips the Labyrinth in its potential to emblematise the poetic programme of a Protean epic such as the Metamorphoses[7]. Wrong-turnings are inevitable in both these caves. The 'winding' nature of their tunnels ('flexu': Met 8.160; 'σκολιὰ': Dio 51.26.4) is so dangerous that Crassus avoids entering the Ciris, while

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[5] Dio Cassius Roman History 51.26.3-4. Note that Dio's adjectives 'σκολιὰ' and 'δυσδιερεύνητα' seem to describe the internal complexities of the cave entrances and constitute a virtual hendiadys ('with windings that are hard to investigate'). Plato (Republic 432C) compares his search for Justice to that of 'hunters surrounding a covert' ('κυνηγέτας τινὰς θάμνον κύκλῳ περιίστασθαι'). Plato's covert is 'inaccessible, dark, in deep shadow' ('δύσβατός … ἐπίσκιος … σκοτεινὸς'). It is also however 'difficult to beat out' ('δυσδιερεύνητος'). Plato and other authors use this term in the context of the 'flushing out' of wild game from the brake. See The Republic of Plato ed. James Adam (1902) s.v. 'ἔστι γοῦν - δυσδιερεύνητος'. Crassus wisely avoids entering the mouths of Ciris as they are disorienting for the 'hunter' and cannot easily be flushed of their 'game'. Metaphorically speaking, one might say he surrounds his 'covert' with a net and waits for the 'game' to emerge. Thus the word 'δυσδιερεύνητα' in Dio does not seem to express Crassus' difficulty in 'finding' the cave entrances themselves - he was successful in that -, but rather expresses the confusing complexity of the way the entrances are configured

[6] Including wife, 'amici; even 'silver coins' sent from Rome (Ex Ponto.8.2. 2-4: 'quos mihi misisti, Maxime Cotta, deos,/ utque tuum munus numerum quem debet haberet, / est ibi Caesaribus Liuia iuncta suis')

[7] The word 'Metamorphoses' is itself Protean and 'multiplex'. For instance there were 15 laps in a standard chariot race at the Campus Martius in Rome. Each of Ovid's books could represent one lap. Half-way through lap 8, in negotiating the far 'meta', Ovid's literary chariot will be negotiating the half-way point of the entire race. The prefix of the word 'Metamorphoses' is not a coincidence. The word **Meta**morphoses' may suggest the 'shape of the meta'. See further my book Disiecta Membra (2019)

Daedalus can scarcely retrace his steps to the Labyrinth's exit (Met.2.168). Meanwhile Ovid's own demiurgic Labyrinth (the Metamorphoses) is man-made, and any clues to way-finding have been deliberately muddled to confuse the intrepid explorer ('turbat notas': Met. 8.160). This demiurgal control is reflected in Ovid's phrase for 'different paths' ('variarum….viarum'), the syllables of which lead the [reader's] 'eyes' astray by their similarity[8]. Indeed both the cave-wanderer and the reader, despite the semantic ability of their 'eyes' ('lumina') to provide 'light' ('lumina'), are yet plunged into darkness ('caecis… tectis'). This is itself a paradox that expresses and adds to the confusion. Meanwhile the sense of 'home' that emerges from 'domo' and 'tectis' (Met 8.158) reminds us that the Labyrinth was inhabited by a monster of myth, just as the cave Ciris was inhabited by the primeval, renegade Titans. The metapoetic message is that there is a powerful, subversive, but above all dangerous, prize awaiting the one who penetrates the recesses of these verbal galleries.

Ciris' hosting of the Titans in its 'real-life Tartarus' owes much to Ovid's description of its doppelganger, The Labyrinth, which has its own Tartaran meanings. The notorious lack of sunlight in Tartarus is reflected in the Labyrinth's 'caecis … tectis' (8.158). The verb 'turbat' meanwhile evokes the etymology of 'Tartarus, which was 'believed to be 'ταραχη' ('confusion'). Indeed Ovid deliberately throws *us* further off the scent ('turbat notas') by appending some of the salient aspects of Tartarus to the Maeander River. Thus the river waters''uncertainty' at 167 echoes Tartarus' confusion ('incertas') whilst the river's inability to find 'rest' ('exercet') alludes to the 'restlessness' of Tartarus' constant 'disturbance'[9]However 'exercet' also evokes Hesiod's etymology for the Titans whose name was thought to derive from 'τιταινω' ('I strain, exert': Theogony 207f). Again the author reassigns his allusions to a third party. Meanwhile the name of Scylla's/Ciris' father 'Nisus' must be derived from the Latin 'nitor niti nisus' meaning 'I strive, I strain'. This too nods in the direction of the Titans[10].

Ovid, we suggest, is allegorising his art through his description of the Labyrinth, and by extension, through his allusion to the Ciris. He may also be allegorising the perils to which his art leaves himself vulnerable. Nevertheless, the riddling correspondence between the Ciris cave and the Ciris bird is only one of the many admittedly 'jumbled' signs that point through the dog-legging murk of the Tartaran text. Meanwhile, the Holy Grail is the Minotaur himself, as it were. It gives us a clue as to what we may hope to find, at journey's end. It has a strange and novel dual appearance. In constituting a 'monstrum' it is both 'a deformation of nature', and also an 'omen' ('monstri novitate biformis': Met 8.156). Whilst then Ovid's signs ('notas')

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[8] To 'disturb signs' ('turbat … notas') is also 'to mix up words or letters' and 'to throw etymologies into confusion'. Cicero uses 'notatio' (> 'nota') to translate the Greek word 'ἐτυμολογια' ('etymologising'). Apropos of which, the etymology of 'varius' is 'via' (Isidore *Origines* 10.277: 'varius, quasi non unius viae, sed incertae mixtaeque sententiae'). Isidore's definition inadvertently encapsulates the 'confused' 'many-pathed' character of the Labyrinth and Limanu caves and the 'confused' movement of the Maeander river ('incertas ... aquas': Met 8.166) which is discussed by Ovid after The Labyrinth. The 'mixing up of etymologies' is evident in 'incertus' ('variarum') being borrowed from the description of the paths of Labyrinth to limn the 'waters' of the Maeander. Meanwhile the 'mixing-up of letters or words' suggests anagrams and the running of one word into another as we shall see.

[9] See Servius Ad Aeneid 6.577 ('sole enim caret …. οὐκ ἠρεμουσαν' ['not at rest']

[10] For etymologies of 'Nisus' transferred to Scylla where the operative nuances disguise the 'nitor' meaning see 8.138-139 ('impetus … impetus'); 8.152 ('insistere'). See aso 8.162 and'Nixusque genu' in where 'Nisus' is in. Ovid's line of sight along with the etymology of 'nitor' ('genu'). See Paulus Festus 96. Note that the 'ship' which we suggest could be seen by Nisus-the-osprey ('… carinae / quam ut vidit pater …': Met 8.144-145) is described as 'haerentem' ('struggling' 'in difficilties': 147). In these senses it is a synonym of 'nitor niti nisus'. Note Daedalus' behaviour accords with the etymology of 'Tartarus' ('turbat'). The etymology of the name 'Daedalus' is 'vario' which is exploited in the phrase 'viarum variarum'

lead us to yet more 'signs' ('monstra'), they also lead us eventually to the Minotaur, the final 'monster' in the darkest heart of the cave. As for the Minotaur as a creation, this hybrid, as an offshoot of Minos-the-Judge, must on the one hand represent order, control, civilisation, measure (including 'metric' measure). On the other hand, as an offshoot of the bull, it also represents primeval, animalistic, insatiable, reproductive energy. That is, Ovid's verse hides an irrepressible welter of activity that belies the marble stillness of Late Augustan Rome and the supposed purity of Augustan Elegy.

  The image of the Maeander river (8.162f) serves to broaden the parameters of Ovidian allegory. Paradoxically, despite the river's 'crystal clear [Augustan] waters', the river is 'antic' or 'at play' and its movement 'can be interpreted in two different ways' ('ambiguo'). Nor is its movement linear, unlike that of most narratives. Indeed, both on the page and in reality, it seems to flow backwards before it flows forwards ('refluitque fluitque'), although it is also doing both these things simultaneously ('… que … que …'). The river, that is, is still progressing however much it bends backwards. Rather like the river of a literary adynaton, the Maeander flows back towards its source ('ad fontes') in a series of 'versified' switchbacks ('versus'), before suddenly heading for the clarity of the 'open' - and 'no longer hidden' - sea ('apertum'). No wonder the waters are 'unsure' ('incertas'). There is no time for them to get their bearings as they are kept in permanent motion by the demiurgal river god ('exercet'). The phrase 'occurrensque sibi venturas aspicit undas' is instructive of Ovid's overall thesis here. Just as in a maze we (almost) return to a point we had already passed, so the waters of the Maeander double-back on themselves, and yet, given the nature of ever-flowing water, the backwards-bending loop, in moving towards its sources, will approach waters that are technically 'still in the future' ('venturas'). Thus to be seen to be spatially further back may be to be temporally 'not yet arrived'. Meanwhile, those walking along the forwards-bending loop, in approaching the next backwards-bending loop, encounter waters that temporally had earlier passed alongside them but which are now spatially 'about to come'. Indeed in 'flowing back' ('refluit') the river 'has flowed on' (perfect tense). And in 'flowing ahead' ('fluit') 'it has also flowed back' ('refluit' now the perfect tense)[11]. An example of this narrative technique is not hard to seek. Following our discovery that Daedalus 'hates his long exile' in Crete (8.183) the reader is taken forward (in two senses, both allusively, and by simply reading on) towards the Perdix story of lines 8.236-259. In fact Daedalus was exiled from Athens for having killed Perdix, his own kin. Thus, whilst this Perdix narrative describes the events that lead to Daedalus' Cretan exile, the same narrative naturally precedes the onset of Daedalus' loathing of that exile. Thus the text may be said to be progressing forwards to waters that have already passed chronologically.

  The combined allegorical import of Minos' Labyrinth and the Maeander seems to be that there is a complex, unbridled hybridness in Ovid's art which counterpoints the monosemantic, limpidity of the Augustan 'statist' face which that art superficially presents to the world. The Maeander is described by Strabo (p.577) as having a course 'so exceedingly winding that everything winding is called a 'meander' ('σκολιὸς ὢν εἰς ὑπερβολὴν ὥστε ἐξ ἐκείνου τὰς σκολιότητας ἁπάσας μαιάνδρους καλεῖσθαι'). The word 'σκολιὸς' alerts the reader to the similarities between the river's course and the entrances to Dio's Ciris. Both the Maeander and the Ciris create confusion through their winding nature, but in literary terms the words are also expressive of the riddling or obscure nature of Ovidian literature. Ovid, as we shall see, will create literary riddles through the act of 'verbal 'inter-winding' itself.

  Returning to Book 8 in general, we should ask what other elements emblematise the 'winding' or 'meandering' nature of Ovid's art. There is the constellation Helice (207) which the airborne Icarus is told to avoid by keeping to the 'straight and narrow' or 'via media'

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[11] The metrical differences between the perfect and present tense terminations notwithstanding

('medio…limite': 203). In fact, had Icarus followed the constellations of Helice and Bootes in the North, followed by Orion, he would have described an oblique path from Arcturus, through the last two stars of the Great Bear's tail to the sword in Orion's hand. The word 'obliquus' occurs three times in Book 8 (334,552,757). It adds a final touch to the concept of 'helical' argument. Each sector of a helix has to describe a diagonal line in order to keep in parallel with the whorls before it and after it. The ascent of a vine-tendril up a tree gives the correct image.

Meanwhile the fundamental etymology of the word Helice in Greek relates it to 'any winding motion'. Amongst other things, this could refer to the spiralling of a trumpet shell. The conch and the murex are both examples of such a shell and these two alternate to form the coffering on the ceiling of Achelous' cave in line 564 ('alterno murice conchae'). Revealingly this cave is also constructed 'pumice multicavo' ('from many-holed pumice') a phrase which contains a verbal echo of the 'multiplici…domo' of The labyrinth[12]. Moreover the texture of the 'many-holed pumice' reflects (in microcosm) the 'many-chamberedness' of that labyrinth.

On the subject of shells, we are directed to meander back ('refluit…fluit') to the apparently insignificant mention of Cocalus ('Κωκαλος') as the Sicilian King who offered Daedalus asylum in his flight from Minos (8.261-2). Ovid deliberately omits to mention the denouement of the story. Minos scoured the known world looking for Daedalus. He offered a great reward to anyone who could thread a spiral shell ('κοχλος'), knowing only Daedalus was capable of such ingenuity. Cocalus accepted the challenge, and gave the shell to Daedalus who promptly tied the thread to an obliging ant who exited the shell by a hole bored in the tip. Minos *ipso facto* realised Daedalus was in Cocalus' palace and demanded that he be delivered up. Minos' presumptuousness in assuming that signs of advanced problem-solving must be a sure indication of the presence of Daedalus, becomes of much significance later in our work.

The story of Cocalos reveals Minos' appreciation of the skills of the labyrinth-builder, skills which Minos considers applicable - on a microcosmic scale - to the inner windings of even a conch. Meanwhile, the name of Cocalus itself provides another clue to Ovid's intentions. It can be related to 'κωκαλος', or 'κοκαλια', a small periwinkle which Aristotle mentions in the company of other trumpet-shelled testaceans. Another possible spelling of this word can relate it to the pine-cone kernel (both = 'κοκκαλια'). Meanwhile the word for 'pine cone' itself is 'στρόβιλος' which can also mean a trumpet shell ('κοχλιας'). Yet another verbal coincidence brings us back, through identical prefixes, from 'trumpet shell' ('νηριτο-') to 'uncountability' ('νηριτο-'). The Labyrinth's qualities of being 'multiplici' and 'multicavo' should be in our minds at this point. Indeed there is a word 'νηρις' which is similar to 'νηριτης' ('innumerable') and which in Hesychius, and in the plural, means 'hollow rock, cavern' (i.e Labyrinth or Ciris][10]. This subtextual movement of verbal associations itself constitutes a form of spiralling motion. Just as with the pattern of a pine cone or a trumpet shell, the waves of verbal association in Ovid spiral out from the apex, ever returning, like the Maeander towards their starting-point, yet passing that starting-point on a different alignment as they spiral off in another direction. For instance in returning towards 'Helice' in the shape of 'Cocalus' (both = 'trumpet shell') we are tempted to take wing upon another spiral from

'Helice' which will lead us to the willow tree or 'salix' which grows in the bottom of the marshy terrain within the dense covert where lurks the Calydonian Boar (8.336). Here the point is that the word 'Helice' in Greek also meant 'salix' amongst the Arcadians[13]. In the following line,

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[12] Hesychius calls the Labyrinth 'a trumpet-shell-like place'

[13] The ways through The Labyrinth are 'innumeras' (Met.8.167). Apropos of 'salix' note also Met. 8.656; 'pedibusque salignis'. 'Via' meanwhile is associated etymologically with 'viere' ('to plait') which is related to the withies of the 'salix' ('vimina'). See Augustine *Dialectica* 6.12 ('via … a flexu ...   incurvum vietum veteres

the word 'vimina' describes 'withies' (336) which regularly derive from the 'willow'. This allows us to relate 'salix' to the etymology of 'vimina', namely 'viere' ('to twist into shape, to weave'). Once again this brings us back to the 'winding' root of 'Helice'.

The very inaccessibility of Ovid's Calydonian valley symbolises the deep recesses to which Ovid's poetic strategy forces the reader to penetrate. As we have noted in an earlier footnote, in Plato, a wild boar's covert in itself constitutes an image for the darkness into which intellectual enquiry had sometimes to venture in order to seek the truth. Ovid's covert is a primeval spot, untouched by the plough-blade, and, hence, utterly overgrown ('silva frequens trabibus, quam nulla ceciderat aetas': 8.329). As we have seen with the Athenian youths in the labyrinth, and with the deaths of Icarus and Perdix, there are victims who do not survive the encounter with the confusing environments which symbolise the dangerous crucibles of Ovid's art. The same is true now of the covert. Just as there are 'notas' to guide one through the Labyrinth, so too the boar hunters may enter the covert following the 'marks left by others' ('pressa sequuntur / signa': 332-3). Yet, just as the Labyrinthine signs are dangerously confusing even to Daedalus, so too the hunters are reckless to enter at all ('cupiunt … suum reperire periclum': 333). Enaesimus later dies at the boar's hands (362-5) just as the Minotaur kills its Athenian youths[14].

Our search for the winding route adopted by words that mean or involve 'winding' does not end here. The Calydonian boar regularly emits flashes of lightning, either literally or figuratively (289: 'fulmen ab ore venit'; 39: 'ut…elisi nubibus ignes'; 355: 'nec fulmine lenius arsit). Now in Greek a 'lightning flash' was expressed as 'ἑλικιας' or 'ἑλιξ' due to the supposed 'curve' of its trajectory. The word 'ἑλιξ' is so close to 'Helice' ('ἑλικη') that it shares an identical ending in the genitive plural. Moreover the same word also means 'a vine tendril'. When the boar destroys the grape harvest the emphasis is thrown upon the tendril itself (294: 'gravidi longo cum palmite fetus'). Training the pliant vine tendril around the trunks of elm trees was the method of cultivation preferred by the ancient viticulturalists. The tendril would have created a helix as it wound further and further up the tree with bunches of grapes growing suspended at intervals. The bunches themselves with their treasure-trove of granular grape buds will have constituted an ideal image for the individual areas of meaning that the winding helix is able to express as it spirals from one loop to another.

Thus, the text of Book 8 seems to contain cryptic allusions not only to the word Helice, but also to images, such as the vine tendril, to which a 'helical' movement is germane. As Book 8 is at the apex of what we may call the collective 'volumen' ('book', 'coil') of the Metamorphoses, we may expect to find here Ovid's 'helical' ('coiling') poetics writ large. In other words, the text will contain gyres of evolved meaning that follow a programme of 'Helical' poetics. If we return to Achelous' cave we find that the murex and conches contain an echo of the Triton of Book 1 (lines 332-338). The shoulders of the Triton are caked in murex shells, reminiscent of Achelous' ceiling. But the conch of Book 1 has become a musical instrument in Triton's hands, expressive of Ovid's artistic medium. The hollowness of the conch ('cava') allows us to enter its inner recesses - evocative of The Labyrinth - and follow its ever-expanding whorls as it debouches, like the Maeander, but into the air. The music produced by the conch fills all shores beneath the rising and setting sun' ('under both Apollos'). The

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dixerunt'). Ancient 'ways' ('viae') were 'twisting' or 'helical' like the helical 'willow' the withies of which twisted like a 'via'. Even this argument reflects the twisting back of Ovid's text.

[14] Note that one meaning given by Hesychius for 'kiris' or 'kirris' ('Ciris') is 'Adonis'. Adonis himself dies at the hands of a boar as does Enaesimus. Here is yet another of Ovid's subliminal, inter-narrational links. It may well be that the location of the story of the Calydonian Boar after the Ciris episode, depends on this unseen homonym of 'Ciris'.

reference to Phoebus Apollo here as the sun seems to send a direct challenge to the Apolline Augustus. His empire might stretch as Horace would have it 'from the rising to the setting sun' (Odes 4.15.16-19). But in producing the Augustan 'pax' the empire also creates a temporal 'otium' which the poets can exploit in their ambitions to be read 'even beyond the stars' of which the Sun is merely one ('super alta .../astra': Ovid Met 15.875-876).

Scylla's punishment in the Sources

In the poem 'Ciris', Scylla, the soon-to-be-Ciris daughter of Nisus, the Megarian king, is tied to the stern of Minos' ship as the king removes her from the scene of her crime, namely the delivery into his hands of the king's purple lock of hair that had guaranteed Megara's safety. Initially, we are told that Scylla hangs 'suspended from the tall ship[s] according to a new or strange rite' ('... suspensa novo ritu de navibus altis': 389). The combined thrust of 'de' and 'altis' leads us to picture Scylla pinned high on the stern, On the other hand of course, there is no compulsion for 'altis' to behave as though it were a transferred epithet. Indeed accounts of Scylla's position vis-a-vis the ship vary a great deal. We learn from Parthenius (Scholiast Donatus Persae 420) that she was carried away tied to the steering-oar, which is located at the stern. This bizarre variant hints at the unusual treatment of an unusual crime, just as the Metamorphoses suggests ('o nostri infamia saecli'). A redundant steering oar (or two) is often to be seen on Greek vases slanting backwards from the helmsman at 45 degrees. This is the position at which the steering-oar's leather bindings are at their most relaxed. Disengaged from the torsion they experience when at the service of the helmsman, the bindings are recovering their natural elasticity. If this is the position of the oar when Scylla is attached, then effectively Scylla's body will be angled at 45 degrees to the sea. This angle correlates to the image of Scylla as a dinghy or 'cumba' attached by rope to the stern (Ciris 478-479). A dinghy will inevitably be in contact with the water. At the same time Scylla envisages 'swimming through' the sea waters (416: 'tranabo'). She is surrounded by water ('circumfusum aequore corpus': 493) and her immersion is guaranteed by her comparison to a goose egg in which the limbs of the unborn gosling 'float in liquid' ('fluitant': 492).

In any event, Scylla is tied by the hands to the stern (Ciris 402-403) and will not be drowning. Moreover - and as we shall see - there are following winds in the 'Ciris' when Minos' ship leaves the Megarid. There will therefore be no need of a steering-oar, given that the helmsman will be guiding the ship using the sails. In Ovid's text by contrast the winds will be seen to be contrary, suggesting the deployment of the steering-oar, at a perpendicular angle to the water. Ovid's Scylla is not tied to a steering-oar, though steering-oars make their presence felt.

Meanwhile, the drowning of Scylla is a prominent feature of other accounts. Apollodorus (3.15.8) also locates Scylla at the stern. Tied to it explicitly by her feet, she is eventually drowned, having been dragged through the waters. Leaving her drowning aside, this scenario of Scylla's fate reminds us of Scylla's threats and to the implementation of those threats at Met.8.141-144 ('per freta longa trahar'). Meanwhile Servius' comments at Eclogues 6.74 are relevant to the drowning issue. In saying Scylla was 'as it were a parricide' for having delivered her father into Minos' hands, the author may also be saying that the specific punishment he mentions is reflective of her status as a parricide ('dragged along tied to the stern, as if a parricide'). This renders Scylla's drowning at the stern a known punishment for parricides, and it supports the sense of 'by a strange rite' (but not necessarily a 'new' rite) which we have imposed on the phrase 'ritu novo' in the 'Ciris'. Admittedly, the ancient consensus is that Scylla is eventually drowned, as at Pausanias 2.34.7, where the Cretan crew is instructed to throw Scylla overboard as a result of which she perishes. Many sources however suggest that, in advance of the ubiquitous drowning, the punishment of the parricide involved the

'insulation' of the environment from his or her contaminating guilt. From the earliest years of ancient Rome, the sanction for parricide was to be thrown into water *tied in an insulating sack* (later along with a snake, dog, monkey, and cock). Perhaps then, since it does not follow the above antediluvian 'sack' description, Scylla's own punishment in the Ciris was after all as much 'new-fangled' ('novo ritu') as 'strange'. The ancient reader of the 'Ciris' may have been expecting the 'sack' version. Instead a 'new' marine form of that punishment is introduced. Indeed that punishment, even if it became a regular event (Servius), may have begun with Scylla. If the Scylla story is an 'aition' of the original 'poena cullei' then it will be worth examining Ovid's version and the 'Ciris' poem from the point of view of the environment's insulation (if any) from Scylla's contagion.

Parricide and its Singular Punishment

We can access the ideology of the 'poena cullei' ('punishment of the sack') through Florike Egmund's resume of the meaning of the rite[15]. She observes that 'the punishment of simple drowning in a sack for parricides originated in early Roman times as a ritual designed to expel a 'monstrum' from human society and *to protect society as a whole, as well as the elements*, from further pollution'. This ideology had been formulated in Cicero's *Pro Roscio* (63-64). He states that parricide was a 'portentum' or 'prodigium' or 'monstrum' certain to transmit a worse pollution to a lesser 'monstrum' of the same ilk, never mind infecting the rest of the world with its contagion. A parricide says Cicero 'is a most unequivocal and unnatural ill-omen of someone in human form and appearance outdoing the animals in cruelty' ('portentum atque monstrum certissimum est esse aliquem humana specie et figura qui tantum immanitate bestias vicerit': Pro Roscio 63[16]). A conclusion that can be drawn from the Pro Roscio is that, without the culprit being separated from the world and its elements by the (virtually symbolic) 'sack', the world, in both its most polluted and purest forms, would become stained by the physical contact. The punishment meted out to the parricide had to guard against cross-infection.

A prodigy meanwhile is also something unheralded and ill-omened. There are indications in the sources that the crime of parricide, whilst recognised as a crime through its punishment, was, as it were, congenitally 'unprecedented'. Plutarch's description of parricide ('ἀδύνατος': Life of Romulus 22) suggests it was 'impossible' or perhaps 'unthinkable' over the nearly 600 years between the foundation of Rome and Lucius Hostius' perpetration of the crime sometime after 201 BCE. Yet in other authors the initial occurrence is averred as being that of Publicius Malleolus in 101 BCE (Livy Periocae 68,). This suggests that the crime was always 'new', that is unprecedented, even when it had antecedents. There is a corollary to this. The 'strangeness' of the punishment could be punningly thought to be always 'new' ('novus' = 'new' and 'strange'). This will render the relevant crime also 'new' (it is conventionally 'unthinkable') whenever it is committed. This 'multiple singularity' of the crime is reflected in the Metamorphoses where Scylla, the 'disgrace of our age' ('nostrae infamia saecli'), is contemporaneous with the Minotaur, 'the infamy of [our] generation' ('opprobrium generis'). There should be only one such occurrence in every generation according to the logic of these

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[15] Egmond, Florike 'The Cock, the Dog, the Serpent, and the Monkey. Reception and Transmission of a Roman Punishment, or Historiography as History' International Journal of the Classical Tradition, vol. 2, no. 2, 1995, pp. 159-192 Even the requirement for the guilty party to wear wooden clogs may relate to the need to safeguard the Earth from contamination. See O F Robinson Penal practice and penal policy in ancient Rome New York: Routledge, 2007

[16] See Scylla's reduction of Minos to a sub-bestial form of existence at Ovid Met 8.120-124; 131-137

expressions. In fact the appearance of Perdix the bird in Ovid is also an unheralded 'prodigium' since it was a unique specimen never before 'seen' (Met 8.239). Daedalus, meanwhile, in having killed Perdix his blood relative had also rendered himelf 'monstruosum'.

In having no parents Perdix was a phenomenon fit to take its place among the 'novae aves' that Pliny mentions (NH 10.135) which appeared out of the blue at Bedriacum where in 69 CE in the year of the four emperors Otho was defeated by Vitellius only for Vespasian to defeat Vitellius. The interesting point about Pliny's tale is that these 'strange' or 'new' birds were clearly a 'prodigium' yet they thereafter retained the name 'novae aves' in perpetuity. They thus became a standing reminder to the Romans that 'civil war' was always and ever a monstrosity that brought nothing but the vaingloriousness of temporary success (as in Vitellius' case). This is analagous to the message ingested by the onlookers beholding the 'novo ritu' suffered by Scylla in the Ciris. It is precisely the lesson learned from 'endlessly' beholding the 'unprecedented' punishment that carries the permanent deterrent. As we shall see Scylla creates open-mouthed amazement at the 'novus ritus' which has to be 'strange' to be 'novus.

At the same time the permanence of Pliny's 'new' birds removes them from their application to a specific 'monstrosity' Instead they become totemic of institutional 'monstruousness'. In the same sense Ovid's Metamorphoses can be read as the institutionalisation of the unthinkable. In the case of most of Ovid's '*dramatis personae*' the penalty or compensation for their actions is not life-long suffering but deliverance by a form of 'deus ex machina'. In this sense, Ovid's epic has much in common with Euripidean tragedy. Instead of becoming an 'opprobrium' or 'prodigium' Ovid's anti-heroes are metamorphosed into an anodyne aspect of creation (a tree, a spider). Their prodigiousness, far from being insulated from creation, becomes part of creation. This prompts the question 'what sort of creation is this?'. Zeus' purification-by-water of the Earth in Book 1 had led to a self-forgiving, self-purifying politics of power amongst the gods. None of the gods will have wanted another Flood in case that were worse (just as a 'prodigium' was meant to prefigure worse to come). The death of the planet would spell an end to the sarifices the god so enjoyed. Thus a Roman ideological fudge emerges from Ovid's text which, we suggest, allegorises the allaying of the conscience of the Roman ruling elite, troubled by the killing of its fellow men. The Roman Empire becomes the Institutionalised Unthinkable. From Brutus' condemnation of his own sons to death in 509 AUC at the start of the Republic, to Augustus' effective execution of his own great grandchild (his granddaughter Julia's offspring), the epic satirically faces down these intrafamilial murders by fantasising away such acts of parricide as that perpetrated by Scylla on Nisus. Indeed once Augustus is declared 'Pater Patriae' in 2 BCE, effectively any Roman he puts to death renders him a parricide. Ovid's ultimate aim in Metamorphoses 8 is to pinpoint the first imperial generation as the repository of the real 'prodigium' which is never to be addressed, namely the limitless acts of 'monstrosity' committed in the name of Augustus' 'Pax Romana'. Rome's self-image rests on a prodigious self-deception.

As we have seen, Daedalus too is the 'opprobrium generis' the 'disgrace of his generation'. Exiled in Crete, Daedalus' self-reconfiguration as a bird that dares hybristically to invade the gods' kingdom, renders him for a second time 'infamis' in Minos' mind. Minos too has own pair of living monstrosities living under the same roof: namely the Minotaur and Pasiphae, his wife who copulated with a bull. In sum, Ovid is clearly intent on exposing 'monstruousness' as being far from 'unique' yet always rhetorically 'unthinkable' (= 'not entering one's thought processes'). In that sense, as we have seen, the real 'opprobrium generis' is the frequency in occurrence of the 'unprecedented' within one generation. In Solon's Athens there was no sanction for parricide since the existence of the sanction would serve only to

sanction the existence of the crime (Cicero *Pro Roscio* 70). In Rome by contrast, there was a 'singular punishment' ('supplicium … singulare': *Pro Roscio* 70) for the 'single' occasion that parricide would be perpetrated. But 'once' in Rome seems to mean 'ever again' rather than 'never again'. In the *Institutiones* the comment at 4.18.6 is revealing in this context: 'alia deinde lex asperrimum crimen nova poena persequitur…' ('then another law [Lex Pompeia de parricidiis] punishes the most heinous of crimes by a novel or strange form of punishment'). The punishment so long as it is 'strange' will always be 'new'. It thereby defines the crime as permanently never-before-committed. Regular refinements in the 'ritu' may be implied by this logic. Society can be cleansed of the 'prodigium' by a singular (but not single) punishment. But like the Minotaur the real 'opprobrium', that of endless recidivism, lies hidden. Change can be metamorphosed by being seen from a particular, unchanging perspective. Thus Rome's endless genocidal changing of the world cultural landscape metamorphoses into the acceptably unchanging,'Roma aeterna' (= 'a Rome that has always been and always will be'). The concept of eternal Rome is a revisionist one that looks to the future.

Meanwhile the 'monstrousness' of Scylla is psychological whilst that of the Minotaur is physical. As 'monstra' they are also both deeply ominous. Minos will himself be one of those neighbours who fears the 'precedent' set by Scylla. He is 'aghast' ('paventem': Met 8. 89) at the arrival of Scylla at his tent in the middle of the night. A prodigy, Minos knows, has to be addressed because it signifies worse to come. As the stepfather of the Minotaur, Minos will suspect that his own death at the hands of that bestial 'opprobrium' could be presaged by Scylla's crime. Meanwhile Minos's use of Zeus' swaddling-clothes as an image of Crete, as well as suggesting pristine, holy innocence, also serves to remind us that those clothes preserved Zeus's life long enough for him to commit parricide himself on his father Cronus. Of course there is even the uncomfortable thought that Minos as the son of Zeus might somehow kill *his* father one day.

Minos, posthumously an expert in judicial punishments, is completely 'au fait' with the Ciceronian ideology of the 'poena cullei' ('the punishment of the sack'). For, Minos seeks to insulate from infection the hitherto unsullied aspects of the world including the 'All-Shining' Olympus, the Earth, the Ocean, and Crete itself ('di te submoveant … non patiar … Creten … tantum contingere monstrum': Met.8.97-100). The immunity enjoyed by the divine 'orbis' against infection from the 'prodigy' depends on 'submoveant' meaning 'keep at a distance [from the Upper Aether]' rather than 'remove from' (which suggests pre-infection). This movement away from infection to insulation will be of great import later in our thesis. Meanwhile the cleansing of an unheralded prodigium from an ancient *earthbound* culture requires unheralded measures which are both 'new' and 'strange'. As we shall see it is the 'strangeness' of the punishment that retrospectively authenticates the 'newness' of the technically not-to-be-repeated-in-the-same-generation crime.

In any case, regarding the translation of 'submoveant', it is not credible that Scylla could be within the 'aether' as she stands in front of Minos. At the same time, the double meaning of 'submoveant' cannot be ignored. The gods have the power to debar entry to Olympus but they also have the power to expel 'from their jurisdiction'. Such an expulsion will be examined below. Meanwhile, in speaking of Heaven and Crete, Minos puts special emphasis on the word 'orbis' which virtually means 'jurisdiction' here. The equivalent of 'orbis' in Greek is 'κυκλος' which is often used of the 'circle' of the Heavens and of Earth.

The Helical Movement of the words 'Di te submoveant'

In the above context, a redivision of the letters of the text produces interesting results.

If 'di te submoveant' (Met.8.97) is recast as 'Dite sub moveant' (ignoring the metre) we are left with a phrase that suggests that Tartarus, and by extension Ciris, is on Ovid's agenda ('let them quake or grow agitated under Dis, which is their own sphere of activity'). Tartarus was thought to be as far below Hades ('Dis') as Olympus was above Earth. It took an anvil nine days to fall to Earth from Zeus' aether. From there it took another nine days to reach Tartarus (Hesiod Theogony 713f). The Titans, the denizens of Tartarus, behave as the 'disturbed' etymology of 'Tartarus' dictates. Chained (like Scylla in the 'Ciris' at 450), they nevertheless keep up a continuous pother to escape their bonds, their warders, and their high-walled penitentiary[17]. Minos now subtextually encourages their vengeful spirit to be roused against Scylla. The parricide of Cronus, the leader of the Titans, at the hands of Zeus will have rendered the Titans particularly inimical to such as Scylla. However we read the redivided text as a 'praeteritio'. That is, Minos says 'it is up to the Titans in Tartarus (= 'beneath Hades' = 'Dite sub') to chafe at the 'infamia' of Scylla's actions'; as far as it is within my authority, let her be excluded from land and sea'. This looks forward to Minos' 'strange' punishment that will seek to insulate the land and sea from Scylla's contagion. A further etymology of the word 'Titan' sees it deriving from 'τισις' or 'vengeance'[18]. The Titans' relevance to a prayer for Tartaran vengeance ('Dite sub moveant') is not limited to their name's etymology. Thus, among the Furies, there is Tisiphone, the etymologically vengeful goddesses *par excellence*, who also guards the gates of Tartarus in Aeneid 6. Meanwhile the goddess of requital, Nemesis, produces children by Tartarus.

Divine vengeance is regularly unsuspected. If we read the words 'dite sub ...' as *in tmesi* for 'subdite moveant' we might find the Titans being urged to cause a disturbance 'invisibly' ('subdite'). Tartarus was notoriously 'out of sight'. The Sun did not penetrate into its foul 'pit' ('barathrum' 'lucis egestas' 'taetra': Lucretius DNN 3.966, 101; 4.1026)[19] At the same time there will be a metapoetic charge here. These actions of the Titans have been hitherto been carried out 'below the radar' ('subdite'), because the redivided text has never thus far 'come to light'[18]. Indeed the text has even further to travel along this road. Nothing prevents 'di te submoveant' from reforming itself as 'di te sub moveant' ('may the gods beneath you grow agitated'). Here we have confirmation that it is not so much the singular Hades as the sub-infernal gods that are at issue, with Minos pressing the vengeful Titans into service. Thus just as the distressed, barbarian Getans are imprisoned by Crassus in the avowedly Tartaran cave of Ciris, so the chafing, primeval Titans are locked in their own Tartarus. Ovid's vine-like text has emitted a further 'tendril' which has spiralled its way around its poetic tree producing a further harvest of concentrated, intellectual fruit.

There is one further aspect of the Minos story that casts this passage in its proper light. We know from Plato's Gorgias (524a) that the deceased Minos was destined to become one of the three judges in Hades charged with the task of diverting dead souls either to the Isles of the Blest or Tartarus. In pronouncing over Scylla's fate in Metamorphoses 8, Minos hints at his later pronouncements in his posthumous capacity as a god. Scylla will be insulated from 'land and sea' by being left on the cliff edge outside Megara. However in this new text ('di te submoveant' or 'Dite sub moveant'), the hope is expressed she be ushered along to Tartarus just as the deceased Minos will usher wicked souls along the same path in perpetuity ('may the

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[17] Statius Thebaid 8.42: 'habeo iam quassa Gigantum / uincula et aetherium cupidos exire sub axem / Titanas miserumque patrem'; Lucian Jupiter Tragoedus 3: 'οἵ τιτανες διαρρηξαντες τα δεσμα καί της φρουρης ἔπικρατησαντες αὐθις ἡμιν ἐναντια αἱροῦνται τα ὁπλα;)'

[18] For the Titans as fundamentally created to exact vengeance on the gods on behalf of Terra see Servius *Ad Aeneid* 6.580 and Isidore *Origines* 9.2.135

[19] We suggest 'taetra' is intended to etymologise 'Tartara'. The word 'subdite' will be an unattested adverb but one based on a well-attested adjective.

gods usher you along below' or 'may they usher [you] beneath Hades').

Thus 'orbe suo' ('their sphere') refers now to a divine 'sphere' of outer space but not that of 'Olympus' ('sky'), in which the gods are regularly conceived as dwelling, but that of its polar opposite, 'Tartarus'. Ovid's text has inverted his meaning by dint of a progressive metamorphosis of his text. That text also speaks a metapoetic language. Thus 'di te sub moveant' also means 'let the gods effect change under you [subtextually]'. Here we would assume the gods are invoked by Ovid to transform the text by redivision. The text is addressed as 'te'. However, this also gives the reader encouragement to alter the text themselves ('let [the gods] effect change through you'). Lastly we will argue that this passage will be subject to metamorphosis in the sense that it will migrate elsehwere in the text. It will 'transmutat' in the sense of 'moving across'. Thus 'di te sub moveant' will also mean 'let the gods move you [the text] somewhat' (or 'beneath [the superficial text]').

However, the meanings of 'orbis' ('circle' 'sphere of influence') in the context of Crete and the Cyclades, leaves us wondering whether there has been an unfortunate metamorphosis of the text at this point, one which has diluted Minos' message. For, 'κυκλος' by dint of being an exact translation of 'orbis', could also constitute an etymologising reference to the Cyclades which lay 'in a ring' around Delos ('κυκλαδες' > 'κυκλος' = 'orbis'). On the Cycladian islands of Kea, Milos and Santorini, many examples of Late Minoan material culture have been found. Even more importantly Thucydides (Histories 1.4) attests to the subjugation of the Cyclades by Minos' fleet. In general Ovid's eighth book of the Metamorphoses seems to reach out to recorded history not only in foregrounding Minos but also in detailing the events (and 'prodigia') of Minos' 'historical' generation. Meanwhile, the Cycladic islands we have mentioned above, virtually demarcate the rounded shape of the Cyclades. Only Andros to the north adds to the circularity. The Cycladic islands then, according to Thucydides, had come under Minos' suzerainty. They would have constituted a Minoan 'circle of influence' ('orbis') off Crete's northern coast. Meanwhile in Ovid, Minos' rhetorical logic moves from the most global (the circular vault of heaven or the skies) to the most parochial or specific (Crete). It would seem appropriate that the intervening stage ('sea and land') should be defined as Minos' 'wider' sphere of Cycladic influence given that Crete was completely under his hegemony. Crete was not Minos' 'wider' sphere of influence. It was his possession. We suggest then that the text should be reformulated as follows [punctuating with a semi-colon after 'est orbis']:

 'Di te submoveant. O nostri infamia saecli, / orbe suo, tellusque tibi pontusque negetur / qui meus est orbis; Iovis incunabula, Creten / certe ego non patiar tantum contingere monstrum'
 'May the gods keep you at a distance from their sphere of influence (or 'circle of the sky'), O disgrace of our generation; let both the land and sea, which is my sphere of influence[20], be denied you; I, at any rate, will not allow Crete, the swaddling-clothes of Juppiter, to come into contact with so heinous a monster'.

However we would wish to emend the lines further. It seems self-defeating to employ a striking metonymic nexus for 'Crete' ('Iovis incunabula') only to dilute the effect of the phrase by annotating it with the very word it is meant to metonymise, namely 'Crete'. This smacks of the intrusion of a marginal gloss into the text. The easiest and best way to eradicate 'Creten' is to substitute it with 'certe' which will then vacate its place at the start of the next line. The presence of 'certe' in the last foot of a hexameter verse is attested elsewhere in Ovid in the Heroides letter from Acontius to Cydippe (43:'captabere certe'), at Metamorphoses 2.543 ('placuit tibi … certe'), and most relevantly at Metamorphoses 10.488 where the word is enjambed, as in our emendation, with the next line ('ultima certe / vota suos habuere parentes …'). This now leaves us with the problem of rendering 'certe ego non patiar' respectful of the

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[20] See A.S.Hollis Met 8 p.45-46 note on lines 97-98

metre, at least superficially. Our proposed solution will seem to the reader to be a wilful move. We think the members of the nexus 'certe ego' which is ubiquitous in Ovid should be separated. There is a phrase 'vidi egomet' (Horace Satires 1.8.31; Virgil Aeneid 3.623) which has an epic though also didactic ring ('I for one have seen …'). We could do worse than adapt this to repair the damage caused to Met 8.100. That is, we suggest the following is, we think, the correct version of lines 8.97-100:

'Di te submoveant, O nostri infamia saecli, / orbe suo, tellusque tibi pontusque negetur, / qui meus est orbis; Iovis incunabula, certe / non egomet patiar tantum contingere monstrum'

'May the gods keep you at a distance from their sphere of influence (or 'circle of the sky'), o disgrace of our generation; let both the land and sea, which is my sphere of influence, be denied you; I, at very least, will not allow the swaddling-clothes of Juppiter, to come into contact with so heinous a monster'.

In emending, we have swapped round two successive hemistichs to provide a logical sequence of diminishing geographical parameters. The central member in this triptych not only refers cryptically to the Cyclades ('orbis' > 'κυκλος'), it also defines Minos' *de facto* empire ('sphere of influence'), an empire which Minos, like some prototypical 'Rome', is in the process of expanding, with his siege of Megara acting as an *hors d'oeuvre* to the main course, namely Athens. 'Orbis' also demarcates the known world ('orbis terrarum') surrounded by Oceanus. The word 'orbis [terrarum]' mediates the empire-building process by which Minos' 'circle' or 'orbis' of immediate influence (Cyclades) expands to become, à la Rome, coterminous with the world at large (Athens = effectively the 'orbis terrarum'). Meanwhile there are many similarities between the Iliad and Minos' campaign against Megara. For example, Megara is prefigured by Lyrnessa and Eetion in its role as a preliminary target in advance of an attack on the principal enemy. Moreover, both Troy and Megara harbour 'femmes fatales' who materially influence the military course of events. Ovid is well aware that mythological narratives hide a more fundamental conflict of nations. The Aeneid with Dido representing the Carthaginians is no different. We seem to be on the literary threshhold of Roman History in these passages.

The Metamorphosis of the Text into the Story of Talos:

Despite our emendations however, Ovid can still have his cake and eat it. If we punctuate with a semicolon after 'negetur' rather than after 'est orbis' we return, practically speaking, to the received text. The clause 'qui … orbis' betrays the attraction of 'qui' (referring to 'swaddling-clothes') into the case and gender of 'orbis' ('I at any rate for one will not allow the swaddling-clothes of Juppiter [Crete], which is my world, to come into contact with so heinous a monster'). This latter translation however, now becomes cryptically allusive. Whilst Minos is contrasting himself with the gods and what they may or may not do, he could also be contrasting himself implicitly with someone else, someone equally protective of Zeus' swaddling-bands, someone intent on keeping undesirable arrivals in Crete to a minimum ('I for one [though there may be others] …'). Now, the above words, if put in the mouth of Talos, the monstrous, metal guardian of Crete, make perfect sense. They conjure up a scenario which is so specific that to consider its relevance to Talos to be coincidental flies in the face of what is reasonable to suppose. In essence we are suggesting that the person of Talos is allowed to hijack and suborn a narrative that has so far belonged to Minos. Talos will instil his own preoccupations into the same text through which Minos had expressed himself. The starting-point for the explanation of how this transpires is Apollonius' Argonautica.

In Apollonius' epic, there is a passage which paints the Argo as a 'monstrous prodigy', not hitherto encountered by the peasants at the mouth of the Danube. These shepherds flee,

fearing the Argo crew to be wild beasts emerging from the monster-infested sea ('εἰαμενῆσι δ' ἐν ἄσπετα πώεα λεῖπον / ποιμένες ἄγραυλοι νηῶν φόβῳ, οἷά τε θῆρας / ὀσσόμενοι πόντου μεγακήτεος ἐξανιόντας. / οὐ γάρ πω ἁλίας γε πάρος ποθὶ νῆας ἴδοντο': A.R. 4.316-319). This Argo as a never-previously-seen prodigy recurs in Catullus 64.15 ('monstrum'). This brings us to another Apollonian passage where the strands of our argument come together, At 4.1638-1640 ('τοὺς δὲ Τάλως χάλκειος, … / εἶργε χθονὶ πείσματ' ἀνάψαι, / Δικταίην ὅρμοιο κατερχομένους ἐπιωγήν'), we find the bronze figure of Talos preventing the Argonauts from affixing their stern-cables to the roadstead below the mountain of Dicte on Crete. Talos was a metal 'monstrum' donated by Zeus to Europa, the mother of Minos, to serve as the guardian of Crete. In the Apollonian passage, Talos fires rocks down over[20]the bay below Dicte, the mountainous site of Jupiter's swaddled birth and upbringing and therefore the object of a potential allusion whenever 'swaddling clothes' are mentioned in a Cretan context. We suggest firstly that Talos, the divinely-appointed guardian, prays that the Argo, already the first ship to have had the temerity to broach the seas (Catullus 64.11: 'Illa rudem cursu prima imbuit Amphitriten'), should be thwarted in any attempt it may have been planning on the skies (the gods''orbis [caeli]'). The fear of a prodigy was always that it portended something much more serious. Olympus, after all, had previously been the subject of a ten-year Titan siege[21]. And the language here ('**sub**moveant') has a flavour of those mountainous climes ('let the gods keep you from **the foot of** their world').

However Talos now has a firm grip on the microphone and in giving instruction through prayer and appeal manages to debar the Argo from other targets it may have ('let the gods keep you, the Argo, the prodigy of our generation, away from the swaddling clothes of Zeus, namely Dicte, [which is my world]'). These are exactly the words with which the Apollonian Talos would have greeted the Argo as it sailed into the creek below Dicte. On yet another level however the Argo, in constituting one of the celestial constellations (Aratus *Phaenomena* 342-352) may be thought to have already infiltrated the gods' domain. In this context, 'di te submoveant' moves sideways to the meaning 'may the gods remove/banish you ['the Argo'] from their sphere [of heaven]'[22]. Ironically, only half the Argo survived its catasterism suggesting that the gods will be invited to finish a task already half completed. Moreover, there is much subtlety in the Argo being addressed as a person ('di te submoveant'). One of the Argo's timbers had been endowed with human voice by Athene ('at the prow Athena fitted in a speaking timber from the oak of Dodona': Apollodorus *Library* 1.9.16). This is a perfect example of the kaleidoscopic shifts of perspective which constantly exercise the unstable waters of the text ('incertas exercet aquas').

Throughout this Talos discourse, the status of the Argo as a contagious 'monstrum' is fundamental. Both Ovid's and Apollonius's Talos are determined to prevent the Argo from reaching the Dictean roadstead, - over which Talos stands sentinel in both authors - lest the ship spread its infection over the most holy part of holy Crete[23]. Ovid, we suggest, is intertextualising here with Apollonius not only in the overall thrust of the narrative but also in its detail. In Apollonius, 'ἀνάψαι' which means 'to fasten [hawsers]', is a compound verb with a root in 'ἅπτω' 'I touch'. Thus Ovid's own compound verb 'contingere' in being itself derived from a root meaning 'I touch' ('con-tingere > con-tangere') and in having Dikte as its object and a 'heinous monster', the Argo, as its subject, evokes the Argonautica passage in a plurality of ways. At the same time, and as we have seen, in having Minos say 'certe / non

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[21] Reminding us of the Theogony's battle of Gods and Giants (630f, 675f), and of the Cyclops episode in Odyssey 9 (480f). Note that Talos was thought to be the equivalent of Helios (Hesychius s.v. ' ταλως').
[22] Note that 'di' could of course constitute an address, ('ye gods, let them [whover 'they' are] take you off')
[23] See below on Hyginus

ego' Ovid is insinuating that there are others on Crete who will take a negative view of a 'monstrum' arriving in the roadstead at Dicte ['certe … ego' = 'and I for one, though there may be others', as it were]. Here Ovid deftly alludes to Apollonius' Talos as a doppelganger of Minos.

Now Talos is also the guardian who strides three times round Crete every day warding off such 'monstra' as the Argo. This aspect of Talos emerges if, as per our emendations, we allow 'qui meus est orbis' to describe the 'land and sea' as the focus of Talos' 'orbis' or 'visiting round'. That is, 'orbis' can home in more specifically on the Talos we know, if it is allowed to metamorphose into the guardian's [thrice daily] 'circuit' or 'round' ('orbis') of the Cretan shoreline ('land and sea'). The new translation is now 'may both land and sea [i..e. the Cretan shoreline] which is the focus of my 'visiting round' be denied you'. Here again is an indication of the special status of the shoreline which in this context constitutes both land and sea but which elsewhere constitutes neither one nor the other. Meanwhile, in a wider, metapoetic sense, the meanings of Ovid's text may be considered 'orbes' in the sense of 'gyres' 'circuits' or even 'laps', that spin off from a common source. No two laps of the Hippodrome are ever identical however closely the charioteer follows the well-worn path[24].

Minos as Parricide

Minos, meanwhile, has much to hide in his own history, psyche, and character. Indeed his attitude towards Scylla is that of a hypocrite taking the high moral ground. In terming Scylla the 'nostri infamia saecli' he imagines away the 'opprobrium generis' that is the Minotaur. Meanwhile he himself is described as 'ὀλοόφρονος' ('savage' evil-hearted') Odyssey 1.52 and 'ἄγριον τινα και χαλεπον και ἀδικον' ('savage, harsh, and unjust') at Plato Minos 318d. Minos' literal 'monstrosity' as an 'animal' is the subject of Scylla's tirade at 8.119f. Here, Minos's father, Zeus, in carrying off Europa, is depicted not as a bull in disguise but as a real bull. Yet even the real bull that Pasiphae seduced and through whom she produced the Minotaur is depicted by Scylla as having less 'feritas' than Minos (Met 8.136-137). This accords Minos a status equivalent to that of a parricide since such murderers were, as Cicero says, those with human face that could 'outbestialise' the beast.

We return to the ancient conceptualisation of the shoreline. Ovid's Minos seems to abandon Scylla on the cliffs near Megara, along a shoreline that is, where Cicero says 'the dead are cast up and harried even on the rocks' ('eiciuntur ut ne ad saxa quidem mortui conquiescant': Pro Roscio 72). This shore constitutes specifically the distant rocky headlands where, according to the 'Ciris', where Scylla lives out a lonely existence in No-Man's-Land ('rupibus et scopulis et litoribus desertis': Ciris 519). Scylla is to undergo a living death. Her 'life' is to be hounded by the osprey in perpetuity (Ciris 538-541). Her unburied death is succinctly summarised in Cicero's Pro Roscio above which in the words 'ita ['parricidae'] moriuntur ut eorum ossa terra non tangat' (73) seems to comment upon lines 442-443 of the Ciris ('ne … quidem communis alumna / ossibus iniecta Tellus tumulabit harena'). The Earth in both cases refuses to allow contact ('touch') with the parricide, to the extent of denying even burial. Little wonder the bird Ciris is restricted to a marginal existence in life and literature. The shore is given a separate 'elemental' status by Cicero perhaps on the grounds that it is the point at which sea and land intersect. It is partakes of both these elements and yet is neither of them at the same time. This special status allows the Ciris to be nominally exiled from (and from touching) land and sea, but not necessarily 'sky' as we shall see.

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[24] A new nuance of a word is forever surfacing like a new pot-hole in the track, causing realignments of the particular passage's course. See the notes above for the Metamorphoses as a Hippodromic 'cursus'.

'Let the gods move you somewhat/subtextually': 'Di te submoveant'

There is a particular form of 'metamorphosis' which we suggest occurs in Ovid's text at this point. The nearest Latin equivalent of the verb 'μεταμορφοω' would be 'transmuto' which means to 'change about' 'interchange' swop' as in Lucretius's 'transmutans dextera laevis' ('swopping right for left': DRN 2.488). This we suggest is expressed in Ovid's text through the migration of a passage to a new context. As the title of this section makes clear, it is yet another subtextual meaning of '<u>di te submoveant</u>' that convinces us this is one of the 'notae' that guides the traveller in Ovid's Labyrinth. The word 'te' will again mean 'you, the text'. But if Minos' words are to be reallocated or relocated to a new, 'not too distant' context, the destination of the passage in question will need to contain identifiable and pre-existing similarities with Minos's diction at Met 8.97f. It is striking then that both Daedalus and Scylla use the same verb to express the interdiction of Earth and Sea (8.117-118: 'obstruximus orbem / terrarum'; 8.185-186: 'terras licet … et undas obstruat'). Even the referents of the ban, 'orbem terrarum' and 'terras et undas', are exactly coterminous in sense. In principle then there must be some likelihood that certain of Minos' words could be transferred from the Scylla narrative to the Daedalus epyllion, without infringing the existing syntax and to the evident enrichment of the narrative. Certainly, all three characters, Scylla, Minos, and Daedalus could be reasonably claimed to be 'monstra' (Daedalus in two senses: as a parricide and a bird). We would hold then that it is highly instructive not to say entertaining, to read Met.8.95-99 (Minos and Scylla) as though they came half-way through line 220 (Minos and Daedalus). We present the newly cut-and-pasted text here [the metre has not been distorted]:

'…hos aliquis tremula dum captat harundine pisces,
aut pastor baculo stivave innixus arator
vidit et obstipuit, quique aethera carpere possent
credidit esse deos …

…
*… **Minos porrecta refugit***
turbatusque novi respondit imagine facti:
"Di te submoveant, o nostri infamia saecli,
orbe suo, tellusque tibi pontusque negetur.
***qui meus est orbis** …*

..
… et iam Iunonia laeva
parte Samos (fuerant Delosque Parosque relictae),
dextra Lebinthos erat fecundaque melle Calymne,
cum puer audaci coepit gaudere volatu'
Met 8. 217-220; 95-99; 220-223

In its new context, the transferred passage not only fits the metre seamlessly, it is also preceded by lines in which the perspective of the narrative changes from the airborne Daedalus and Icarus watching each other, to the awe-inspired upwards gaze of a fisherman, shepherd or ploughman, These latter pause from their work as they conceive the belief that those able to ply the aether must be gods. With our perspective now firmly 'looking up from below' we can accommodate Minos's very different reactions to this same phenomenon. Minos has shown in the Cocalus story that he recognises the hand of Daedalus behind the resolution of virtually impossible tasks. Minos does not need to see the culprit face-to-face. It must be the case that he recognises the ever-inventive Daedalus through the very fact of seeing a man airborne,

especially as Daedalus has been hitherto held in Crete at Minos's pleasure. Both here and in other Ovidian contexts, we learn that Minos is fully apprised of Daedalus's yearning to leave Crete, the location of his exile (Ars Amatoria 2.25-32; Met, 8.183-187). Minos is instantly 'sure' that he is watching Daedalus escaping his clutches.

The cut-and-pasted text deserves detailed examination. First of all, instead of recoiling at the sight of the 'munera' ('gifts') proffered by Scylla, we now see Minos shrinking from the sight of the 'porrecta' (neuter plural substantival adjective) namely 'things that are stretched out'. The vagueness of this term articulates the inability of eyesight to make exact sense of what it sees from a distance. Yet, almost instantaneously, the meaning 'wings in the sky' will constitute Minos's intellectual reappraisal of 'porrecta'. Ovid regularly describes the stretching out of 'arms' and this provides the appropriate 'lengthening' nuance required of Daedalus' wings (Met 11.83; Ex Ponto 2.2.36). Even the lengthening of a syllable has something to add to the picture ('porrecta … mora': Ex Ponto 4.12.14)[25]. Most importantly however, later in Book 8 Ovid uses 'porrigo' of 'stretching' wings themselves ('longas per bracchia porrigit alas': 545). Although the 'stretching' here is somewhat different in nature, the line nevertheless constitutes one of those omens that send the reader back to those allegorical waters of the Maeander that were thought to be in the past. In fact this use of 'porrecta' constitutes, apart from 'di … submoveant', the most convincing 'omen' that the Minos-Scylla text should be reconsulted, before being reincorporated and reinterpreted within the Daedalus narrative. For nowhere else in Ovid's oeuvre are wings described as 'stretched' ('porrigo'). The collocation stands therefore as an omen that 'stretching' may be applied to 'wings' at some other point of the text[26].

Now 'turbatus' means 'thrown into deep concern' or 'perturbed'. Minos, that is, is '*horror-struck by the visible manifestation of an innovative exploit*'. His world depends on the *status quo* remaining in place. Technological advances are an anathema to him as they threaten his control of the Aegean. Meanwhile it is instructive to consider how words or nexus reconfigure themselves when a particular word metamorphoses or the context changes (as here). Thus the passage directs our attention to the change in the meaning of 'novi … facti' from Scylla's **unprecedented crime** to Daedalus's **original exploit**[27]. Yet other metamorphoses are infiltrating the text even as we speak. The next line now forces us in retrospect to unearth another meaning from line 97. Again we find ourselves returning along a literary meander. Minos reacts to the sight of the winged escapees ('respondit') by delivering a short soliloquy which begins with a naturalistic prayer that the gods remove 'you' [i.e. 'him', 'Daedalus'] from their domain'. We saw earlier, when this passage related to Scylla, that such a translation was impossible. Now however the presence of Daedalus in the sky renders such a meaning (apparently) all too likely.

First of all then, Minos seems to be saying that Daedalus is in the aether and as an intruder, a mortal, he should be expelled by the gods who live there. This only partly contradicts the observation of the fisherman, namely that such men as can 'pluck the aether', Daedalus and Icarus, are themselves gods ('qui ... possent … credidit esse deos'). The important point is that there seems to be an unexpressed assumption on both Minos' and the countryfolks' part that

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[25] Perhaps in passing Ovid wishes to align Minos with those who believe in the absolute flawlessnesss of hexametrical syllabic lengths

[26] Ironically what Scylla stretches forth and what is stretched out in the sky may both be a form of plumage. A lock of hair is often a feathery lock in ancient texts.

[27] A. 'factum' is a 'deed' and as often a 'male factum' as a 'bene factum'. See Ovid Tristia 2.131 ('mea … facta'). Note the Romanian word 'fapta' means 'a crime'

the aeronauts are in the aether. However Minos, by contrast with those of simple faith 'knows' that the aeronauts are not gods but human interlopers. He is hard-bitten enough to recognise Promethean ingenuity behind what appears to others to be the divine at work.

Secondly there is more than a hint in Minos' words of Daedalus' hybris in taking to the skies. Indeed in the story as narrated in Ars Amatoria 2, Daedalus seeks the gods's indulgence for his presumptuousness ('da veniam coepto, Iupiter alte, meo': A.A.2.39)[28]. Such temerity may qualify Daedalus yet again as a non-godfearing 'monstrum'. But are Daedalus and Icarus in the aether? The aether was after all nine days journey from Earth, the same distance as separated Tartarus from Earth. Secondly the ploughman, stunned by the sight of Daedalus and Icarus, could have thought that they were 'the sort of gods that' ('qui' as a generic subjunctive) had the ability to traverse the aether. The ploughman assumes automatically that the aeronauts are gods but not such as live in Tartarus or Hades. On this 'generic subjunctive' reading, the peasant knows the aeronauts are not in the aether. He thinks they are in the Lower Air heading aether-wards. Such gods might be Hermes or Iris, or perhaps even Ganymede. These gods bore messages to Earth crossing vast distances as they left Zeus' side. The countrymen see Daedalus and Icarus as messenger gods returning to the aether, their job done. That is, their eyes are drawn to the father and son from the moment they take off. As the two climb their identity becomes 'clear' to the rooted, god-fearing ploughman.

In this 'Lower Air' context, Minos will be exhorting the gods of Olympus to 'keep' Daedalus 'at a distance' (outside the aether). Thus there are two versions of the same text, one locates us in the aether, the other in the Lower Air. However there is a further point here. Minos seems on this reading to be allowing Daedalus access to the Lower Air. The gods' domain is the aether as the countrymen have shown. But as visible entities in the sky Daedalus and Icarus canot yet be too far above the Earth. Ironically Daedaus escapes to Sicily eventually, no doubt using the low-circling East Wind. At the same time Scylla is also effectively granted permission to inhabit the Lower Air, thereby also having no contagious contact with land, sea, or aether. As the bird Ciris, she inhabits the non-category of rocky promontories. As we shall see her position vis-a-vis the ship will also keep the above elements safe from her 'prodigium'.

Returning to the detail of our relocated lines, the word 'you' ('te') is singular. In the passage's original location, it alluded to Scylla alone. In the present context, 'te' strikes a jarring note, since Minos is watching two winged individuals in the sky, Daedalus and Icarus. However if we revisit the previous line we find that 'turbatus' can metamorphose into the meaning 'confused' in the sense of 'befuddled' or 'baffled'. Minos it turns out is (initially) 'baffled' or 'confused' 'by the visible appearance of the novel exploit'. That is, his eyes only 'see' one human bird from Earth. This then is why he addresses only Daedalus ('di te submoveant … tibi …').

Moreover Minos is expecting to see only Daedalus. His mind and preconceptions suborn the data furnished by his eyes. This is worth further investigation. We have noted the word 'porrecta' articulates a vague first impression of 'some things seen stretched out' in the sky. The two senses of 'turbatus' take us on a journey from the raw visual data collected by the eyes which initially register some confusion (only one aeronaut where there are two [*di TE*

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[28] Of even greater interest here however is the etymology of 'coepto' ('undertaking') which is derived from 'fitting' ('apio') and 'together' ('con-'). Ovid, we contend, alludes here to Daedalus' technique of 'fitting together' the wings from feather and wax. But he is also concerned to remind us that his own technique of poetic construction takes the broken 'materia' of words and reassembles them to create a fresh 'refitted-together' text. We will see an example of this technique below, but for the meantime we may suppose that the disintegration of Icarus's wings is an allegorical tale of hexametrical dissolution. Daedalus' confections come apart as soon as they are made. At the same time the presence of 'coeptis' in the Metamorphoses' proem will be highly programmatic on this reading. The parted 'component parts' of words can be reassembled differently.

submoveant]; and objects that are stretched out [*porrecta*]). Once however the mind applies itself to processing the data, the 'stretched objects' become 'extended wings'. But the mind now becomes too sure of itself. It continues to assume that there is only one aeronaut in the skies [TE] because it 'knows' from the case of Cocalus and Daedalus' threading of the trumpet-shell, that there is only one person clever enough to solve what would present an insuperable challenge to ordinary mortals (such as Icarus). Minos sees what he expects to see. Change takes place as much through the tendentious intellectualising of data by the internal organs of perception as through the evolution of the physical world independent of a third party's perception.

Acer Talos

It is worth returning to Talos' words in which (a) 'the land and sea' define his 'stage' as he circles Crete's coastline three times a day and (b) 'Iovis incunabula' stands for Dikte from where Talos repels the Argo in Apollonius' epic. The relegation of Talos to the coastal fringe reminds us that Cicero's Proroscian land and seas leave the shores as a separate element, one which the Ciris (a 'monstrum' like Talos) will inhabit in its turn

The Talos passage deserves revisiting particularly because it contains a simple example of one of our main theses concerning ancient literature. We think the ancient poets had a predilection for leaving their texts open to redivisions of their words. Thus 'incunabula certe' may be permitted to be read as 'incunabul[a] acer te', thereby allowing the 'a' to be common to both the words that flank it. This opens a new window on Talos who, being 'acer' now addresses the 'Iovis incunabula' as 'follows': 'I, vigilant, vigorous, harsh, savage, relentless, violent, formidable, dangerous, huge, excitable, hostile, powerful, I, for one, shall not tolerate so great a monster [as the Argo] to touch you, O swaddling-clothes of Jupiter - i.e. 'Crete' - which is my circuit [*or* 'O swaddling-clothes of Juppiter, namely Dicte, which is my location in Ovid']. These changes may abuse the metre but metrical abuse is one of Ovid's metamorphic tools.

As we return now to the text as received, with our transplanted lines reintegrated into their original *sedes*, it has already occurred to us that Talos himself is a 'tantum … monstrum'. We may retranslate, allowing the author himself to indulge in a short polemic with Apollonius (already the victim of virulent *odium philologicum* at the hands of Callimachus). Again the force of 'certe ego' is the metapoetic lever which opens the door to a plurality of *dramatis personae* coming on stage, seizing the microphone, and telling their own story. Ovid says 'I certainly for one (or *inter alios*) will not suffer the heinous monster that is Talos to infect/reach/touch Dikte, or Crete, which is my world'. Ovid, that is, would not allow the monstrous Talos to access Zeus' cave on Dikte, never mind allowing him to inflict severe damage to the area by using the mountain's boulders as ammunition against the Argo. In Ovid's eyes, Apollonius' narrative is committing cultural sacrilege on the holiest site on the holiest island as witnessed by Hyginus' reference to Minos and Scylla ('ille negavit Creten sanctissimam tantum scelus recepturam': Fabulae 198).

Meanwhile we should not fail to mention Ovid's intriguing suggestion that Crete or Dikte is the poet's world ('qui meus est orbis'). Perhaps the author is speaking metaphorically in the sense that he draws poetic inspiration from Dicte or Crete, as others do from Tempe or Helicon. More speculatively we may wonder if Crete was Ovid's home at some stage of his life. Or whether its Labyrinth represented Ovid's poetic world. Crete was part of the Roman province of Crete and Cyrenaica, and as we have seen, Gortyn seems to have been the site of an ancient labyrinth. On the other hand Ovid may mean that 'the earliest years of [or 'the

birthplace of'] Augustus' ('Iovis incunabula') is his world. Perhaps Ovid is allegorising the young Augustus in the Scylla saga. Meanwhile, since our story concerns Scylla who becomes 'ciris' ('κειρις'), the word 'κειρις' must stimulate our etymological interest in 'κειρια' ('swaddling clothes'). Such bands when wrapped around the child will have produced an effect not dissimilar to the whorls of a trumpet-shell, This inevitably takes us back to the primary verbal thread that enswathes the contents of Book 8 namely the 'helix' or 'winding pattern' discussed above in relation to periwinkles and conches. Meanwhile the contiguity of 'Ciris' to the passage concerning the Maeander River also positions 'swaddling clothes' within a similar 'helical' metapoetical context. At the same time a variant reading of 'κειρια' is 'κηρια' which by a 'helical' route takes us to the homonym 'κηρια' which also appears in Book 8 in the guise of 'favus' the honeycomb, encountered in the Baucis and Philemon episode (8.677: 'Candidus in medio favus est'). The honeycomb is the central feature of the 'cena' as it is in the Cena Trimalchionis (35.5 : 'in medio autem caespes cum herbis excisus favum sustinebat'). It too is highly suggestive as a metapoetic lynchpin of Ovid's allegorical approach to the explication of his art. The bees that symbolise the Hellenistic poet are intent on filling the hexagonal units of a honeycomb with the same concentrated 'sweetness' to be found in the poet's hexametric lines. At the same time Varro reminds us of the 'much-hollowedness' of the honeycomb that the bees construct (Res Rustica 3.16.24: 'multicavatum e cera'). Ovid's text alludes to this aspect of the honeycomb not only in the 'Ciris' cave and The Labyrinth but also in Achelous' ceiling (564:'pumice multicavo';'from many-holed pumice') a phrase which contains a verbal echo of the 'multiplici…domo' of The Labyrinth. The holes that pervade the pumice, honeycomb and labyrinths provide the unseen spaces within Ovid's textual structure that may be impregnated with highly concentrated draughts of honeyed meaning.

Meanwhile the words of Minos in his answer to Scylla could be reinterpreted as casting a negative light on his relationship with Zeus, his father. For, Minos may be thought to be forbidding the touching or infecting of Zeus' swaddling-clothes by 'the heinous prodigy' ('tantum … monstrum'). Here the prodigy wil be the huge rock which Hesiod mentions as the substitute for the child Zeus. The stone, enveloped in - and disguised by - the child's bands had been used to dupe Zeus' father Cronus into thinking he was about to swallow Zeus himself. These clothes then constituted a vital first step on Zeus' path to becoming a parricide. The subterfuge of wrapping a stone in the clothes allowed Zeus (a) to survive Cronus' murderous campaign against his own children, and (b) ultimately to dismember his father's body. Hesiod, in his Theogony, passes seamlessly from the swaddling-clothes to the 'stone' and onto the demise of Cronus (the act of parricide) as lines 485-486 reveal ('τῷ δὲ μέγαν λίθον ἐγγυάλιξεν / Οὐρανίδῃ μέγ' ἄνακτι θεῶν προτέρῳ βασιλῆι';'[Rhea] gave a big rock to the Lord of Heaven for the *former* King of the Gods'). However lf Minos forbids the monstrous stone to come into contact with the swaddling-clothes, this will suggest that Minos, like Scylla, wishes to kill his father Zeus by proxy. Zeus will, after all, be wrapped in the bands and served up to his father if no substitute stone is allowed to touch the swaddling-clothes.

Two further points are worth making. The phrase 'Iovis incunabula' involves 'Zeus' as much as it does 'swaddling-clothes'. As an objective genitive, 'Iovis' conveys the sense that Ovid's spiralling or enwrapping methodology has Jupiter in its sights. And from Jupiter it is an easy leap to Augustus. Not only then does Ovid practise the dark arts of his 'helical' poetics on the subject of Augustus, he reduces Augustus to actionless immobility. A child encased in swaddling-clothes is incapable of free physical expression. Meanwhile Augustus, even were he to grasp Ovid's methodology and understand his subtextual meanings would be rendered resourceless in the face of Ovid's claim that such meanings are a function of the reader's imagination and that no such meanings could have been intended. Ovid's ever-circling world

('orbis') could be the spiralling bands of swaddling that entrap the [young] emperor. Of course the swaddling-bands that relate to Jupiter are also those that were later to be filled by the mighty stone ('λιθος'), of which Hesiod speaks. The stone is to all intents and purposes equivalent to Jupiter. Certainly Cronos takes it as such. Thus at the heart of Jove's bands lies 'the great stone' a lump of immovable, unfeeling, unchangeable marble (Herodotus 1.164), with which Augustus had coated the buildings of the capital. This is the subject that preoccupies Ovid's creative universe ('orbis'). That universe is also concerned with the 'stone Jupiter' by which the Romans swore their most holy oaths (Polybius 3.16.24). Ovid enmeshes these lapidary and religious themes in whorls of swaddling. His world is dedicated to the trapping of the emperor, his policies, and his head-heartedness within the poetry's metapoetics.

Lastly it is gratifying to note that when the transplantation of lines is effected in Met 8, the text that is left hollowed out nevertheless preserves the metre and makes syntactical and logical sense, The 'hollowed-out'('honeycombed') lines are these:

… Scelerataque dextra / munera porrexit ...Iovis incunabula, certe /
non egomet patiar tantum contingere monstrum ...'
dixit, et ut leges captis iustissimus auctor
hostibus imposuit, classis retinacula solvi
iussit et aeratas impelli remige puppes
Met 8. 94, 101-104

'and the wicked girl [Scylla] proffered the gifts in her right hand, 'I for one at any rate will not suffer the swaddling-clothes of Jupiter to come into contact with so heinous a monster' said he [Minos] and the most just leader took the enemy prisoner and imposed sanctions'.

It would be remiss to conclude our look at the transplanted text without applying to the Daedalus, Icarus, and Minos narrative some of the redivisions we noted earlier in our discussion of Minos and Scylla. Thus in the words 'Dite sub moveant' we hear Minos cursing the two aeronauts with the prospect of moving or 'flapping [their wings] in Tartarus'. On the one hand, he may appeal to Dis ('Dite!') that 'they should pass under' ('dite! submoveant') or [the gods] may be invited 'to disturb Daedalus somewhat' ['te' = 'you' or 'Daedalus']'. One could also make the case that the tyrant Minos would wish them 'to move in hock to a higher authority' or 'subjectedly' or 'at a lower level' ('subdite moveant'). This reference to low-level circulation dovetails with our discussion above relating to the non-aetherial flight of Daedalus. That is, the new text may relate not just to Tartarus here but also to the 'lower air' where the winds operated. All winds but the vertically-circling Caecias followed the Earth's convexity, keeping close to its surface. Meanwhile Tartarus was notoriously lacking in beneficent winds (Iliad 8.481f). On the other hand of course the 'gods' may be the wind gods who are enjoined to speed Daedalus away

We note from such versions as 'dite! Submoveant' ('O Dis, let them move [onwards, to Tartarus]') that Minos seems to see two aeronauts ['moveant'] which again we think is an indication of the subtle advances in the plot as the brain interprets the ocular information. Having seen a blur Minos now sees clearly. However this means that the return to 'tibi' will deliberate on Minos' part. It is only Daedalus that he debars from his land and his seas. Ironically Icarus both drowns at sea and is buried on land within Minos' jurisdiction. Daedalus meanwhile flies to Sicily to escape Minos' clutches. Minos' insistence on Daedalus' 'exclusion' from his sphere of influence is respected in the narrative details. Daedalus buries Icarus on the non-specific shore and then reaches Sicily by travelling on the winds of the Lower Air.

Departures by Ship

We now concentrate on the Metamorphoses passage from Book 8 which begins with the departure of Minos' fleet ('... classis retinacula solvi'/ iussit et aeratas impelli remige puppes'). Amongst commentators, there is a general assumption that the fleet is moored in shallow waters with stern-cables and anchor-cables deployed. These will constitute the 'retinacula' that are now untied or loosened. The readers feel themselves to be in an epic comfort zone. So frequent is this *topos* in Homer that we are tempted to read rapidly onwards. However, in the first instance, these cables would never be disengaged without at least some of the rowers being already in position[29]. As we shall see, there is a strong adverse wind blowing. Without stern cables, the ships, pivoting on the anchor cables (if they had not yet been removed), would collide with each other. Alternatively, dragging their anchors, the ships would risk foundering on the promontories of the roadstead. Some rowers must be on board to control the ship by judiciously manoeuvring the oars. Secondly Minos's operations against Megara involved a long siege. After six months the stalemate had still not been broken. (Met. 8.11-13). Minos will have beached his fleet during this time not least to avoid the hulls rotting in sea-water. Morrison observes that 'on service triremes were normally beached at night or when a prolonged stay was contemplated'[30]. Morrison refers to a certain Apollodorus in Demosthenes's speech Against Polycles, who complains of spending just one night in deep water at anchor with the enemy close by. Thus the Cretan fleet will be ashore. At the same time great confidence will have been instilled in the Megarian king and his people by the oracle that vouchsafed Megara's continued independence until such time as the king's lock of purple hair was cut from his head (Ciris 378-380). Minos himself will not have expected an easy victory. This was a stern test of his men ('praetemptat': Met 8.7). We should imagine the ships arranged much like the Greek Station at Troy.

Thus the 'retinacula' will not be ropes but either 'parastatai' or 'ἕρματα', the latter mentioned as being dismantled at (a) Iliad 2.153 when the Greek army feverishly clean out the ships' channels and dismantle the 'long' stone columns that propped the ships upright and (b) Iliad 1.485-486 where Odysseus similarly prepares a special embassy ship to take Chryseis back to her father[24]. Meanwhile Hesiod's mention (Works and Days 624-625) of the packing of stones around a ship that is being prepared for a winter on land, may be referring to a more 'encasing' technique using cairns of stones[25]. In winter the ship is expected to be subject to the effects of wet winds. Ship-owners will therefore have ensured that as little as possible of the ships' timbers was left exposed to the elements as they encased the ships in stone[31].

It will be claimed by many that 'retinacula' refers only to 'hawsers' or 'flexible cables' but this is not true. At Seneca *Quaestiones Naturales* 7.14 the author asserts the impossibility of external props ('retinacula'} supporting the heavens. The passage also asserts the absence of any device in the centre of the universe that may 'take and prop up the looming mass [of the heavens]' ('fulciat'). The passage is entirely concerned with rigid forms of support such as solid, weight-bearing 'ἕρματα'. Indeed 'retinacula' is here used of lateral ('external') supports which evoke with precision the position of our columns of stone vis-a-vis the ship. Meanwhile Propertius's words in line 2.22.41, namely 'two stays protect the ship' ('duo defendunt retinacula navim') seem likely to refer to the solid support provided not by 'ἕρματα' but by the two wooden (?) 'parastatai'[26]. It seems likely to us that, since there were only ever two of these

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[29] See below on 'impleri remige'
[30] J. S. Morrison and R.T. Williams Greek Oared Ships (1968) p. 311
[31] See also Morrison (1968) pp. 65, 293

per ship, and since the word 'parastatai' also means 'defenders', Propertius is explicitly defining 'parastatai' as 'retinacula[32]'. Without them, the sideways collapse of Propertius' ship is almost inevitable. It is the motions of falling and collapsing we are dealing with in Seneca and Propertius not the side-to-side movement of a moored ship. So too in Ovid.

Thus the fleet is cleared of its 'chocks'. The next naval reference has Minos ordering the 'bronzed sterns' to be 'driven on' ('impelli') by the oarsmen. We think, however, with manuscript support, that the fleet does not actively set off until line 8.138 when Scylla is finishing her speech. There she hears Minos' command 'hasten!' and also hears the splash of oar on wave. Her hearing cannot be so acute that she would hear these sounds from a long way off (8.138). At the same time, the receding of the land adopts the perspective of the rowers who have their backs to the prow and the open sea with their eyes trained on Scylla. They have clearly only just set off (8.139). Meanwhile the ships are not dragged into the water until line 104 ('deductas'). Thus line 103 can only refer to a stage between the stone or wooden supports being removed and the dragging seawards of the ships. But we suggest it is the filling not of the sterns but of the prows that constitutes the missing stage.

Iussit et aeratas impleri remige proras[33]

'And he ordered the bronzed prows to be filled with oarsmen'

Here we rely heavily on the fact that, approaching land during a beaching manoeuvre, Greek ships were oriented stern first. They were often beached at speed to ensure an initial grounding. (Cicero *Ad Atticum* 13.21.3; Homer *Odyssey* 13.113-115). After that, they could be hauled further up the beach, stern first, if necessary. Thus when the time came to leave, it will have been the ships' prows that entered the water first. Moreover it makes as much if not more sense to describe the prows as 'aeratas' ('bronzed') since the prows of warships were supplied with a bronze beak or battering-ram with which to hole an enemy ship's side. Note also the prow's 'acrostolion' or 'cheniscus' was often gilt and made of bronze (Lucian, *Verae Historiae* 41; *Juppiter Tragoedus* 14). Meanwhile, with oarsmen at the front of the vessel, the launch can be properly controlled, as explained above. As soon as the ship's bows are afloat these oarsmen at the bows will be able to keep the ship stable, perhaps simply using the oars as poles. The other half of the crew will have been occupied in hauling the ship off the beach, before they too will board, with the ship barely grounded. Once all are aboard a pole can be used to render the ship fully afloat. This is the fleet's state of 'nare' ('swimming''afloat':8.104) which finally convinces Scylla that her eyes are not deceiving her.

In any event Scylla sees and hears the moments of departure (8.138-139). We soon learn of her hurling herself into the sea and grasping the ship or keel (144). We presume she has made good her threat to embrace the back-curving stern ('puppem amplexa recurvam': 141). 'Recurva' is a much neglected term. The substantive to which it will be attached will not be characterised as slightly more 'curved' than if it were 'curvam'. Rather 'recurvus' is used of fully-fledged sinuousness in which there is a double curve. Ovid uses 'recurvus' of a ram's horns (Amores 3.13.17), a fish-hook (Remedia Amoris 210), and even a dolphin's back (Fasti

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[32] 'nam melius duo defendunt retinacula navim, / tutius et geminos anxia mater alit'. To suggest that two 'retinacula' are better than one implies that the subject under discussion cannot be stern cables as they have to be employed in pairs.

[33] See Met 8.166 for 'implere' used of 'filling' the Labyrinth with countless passageways. Ironically, one of these metapoetic 'passageways' constitutes our forging of a link between the word for'innumerable' with 'hollowed-out cavern' ('νηρις' > 'νηριτος') as well as 'trumpet-shell'

2.113). When dolphins leap from the water they are generally 'curvus' but they can produce a double-curved profile[34].

On a ship's stern this sinuous profile is produced high up within the framework of the 'aphlaston', a decorative element attached to the stern-post. It is made of lengths of wood which are exaggeratedly long, flimsy and easily caught by the wind. They look like long plumes, floating pathetically on seas after shipwrecks. The sources for this are conveniently collated in James Henry's *A Half Year's Poems*, *Volume 2 (p.43)*. The references there to the 'floating of 'aplustria' ('fluitantia') after shipwrecks, should be informed by the nuance of 'wobbling' which attaches to the verb 'fluito'. Our point here is that the wobbly 'aplustre' is generally merely 'curvum' in the illustrations (Casson 83, 90, 108. 114) particularly in the Greek Vase record. Two famous pots, the Dionysos kylix by Exekias and the Francois Vase both show a simple curve of the 'puppis' with a goose-head finial. In an adverse wind however, such as is clearly the case in Ovid's Tristia 1.4.7 where the helmsman resorts to prayer because he cannot get a purchase on the head wind, the poop will become 'recurva'. That is, the flimsy top of the 'aphlaston' will be blown backwards. This is clear in Casson fig.141 where a consignment of amphitheatrical beasts is being unloaded with the wind beating back the top of the aplustre to the left. Other mosaics reveal the same phenomenon. It is highly informative to contrast the 'puppis curva' of the Bardo Museum's Triumph of Neptune with the 'puppis recurva' of same museum's Odysseus and the Sirens.

In a word a 'puppis recurva' in the Scylla story will signal an unfavourable head wind. The wind must be blowing from sea to land to render the aphlaston 'recurvum'. As we discuss below, such a wind is unusual during the first moments of daybreak. This is the reason Minos' fleet leaves under oars. It is also the reason for the posture of Ovid's Nisus when he is changed into an osprey. Ospreys commonly hold their position in the air as they look out over water, specifically the sea, trying to identify a fish. As they gaze from the land's edge over water, an onshore breeze will be affording lift without the ospreys having to expend energy in plying their wings. As Nisus hovers over the beach facing out to sea ('pendebat in auras': Met 8.145) he sees what we normally assume is Scylla who by now is clinging to the stern of Minos's ship. However the syntax of these lines ('Gnosiacaeque haeret comes invidiosa carinae. / Quam pater ut vidit (nam iam pendebat in auras') leaves the reader wondering whether Nisus-the-osprey with his razor-sharp vision has seen Scylla or the ship. The relative 'quam' may allude to either 'comes' or 'carina'.

If 'quam' (Met.8.145) relates to the 'ship' or 'keel' ('carinae' 8.144), then we can translate *'ibat, ut haerentem rostro laceraret adunco'* as follows: '*he kept rushing in (or 'kept seeking') to tear at the keel ['carina'] where it was attached to the hooked ram*'. The osprey behaves like an ace pilot on a sortie. It swoops down to try to disable the most dangerous part of the ship's arsenal, the rostrum or 'ram' at the prow. By attacking the ship's timbers at the point where the ram is affixed to the keel, Nisus is also (albeit vainly) targeting one of the more vulnerable parts of the ship's structure. If the ram is damaged the structure of the ship will be fatally compromised. Meanwhile the hooked nature of the ram is visible from e.g. the relief from Campi dei Flegrei which also reveals the timbers needed to consolidate the integration of the 'rostrum' into the ship.

Yet 'the ship' ('carina' - metonymy for 'ship') may also be thought to be *attached to the hooked beak of the goose-head on the acrostolion*. This goose-head was at the prow as we have seen above. On the other hand there was also the goose-head finial on the 'aplustre'. In both instances, we suggest, the osprey will be attracted by the faint early morning gleam radiating from the metal sheathing of one, and the painted colours of the other. But would it

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[34] See my article at ceeol.com Ovid's *Poetics of Dismemberment; Fasti 2.73-121* (2019)

know which was which? This is not mere speculation. The phrase 'pendebat in auras' could mean '[the bird] was confused as to the gleams'. An osprey we suggest uses faint reflections from scaley fish to identify its target below the water. Here it 'mixes up' the reflections off the bronze beak as a fish, and the reflections off the goose as a live bird[35]. But it may also confuse one goose from another, and one end of the ship from the other. This will be especially true if the winds or breezes are not blowing in the expected direction. The osprey could, that is, be 'confused as to the breezes' ('pendebat in auras') coming from the direction of early dawn. It would be expecting an offshore or katabatic wind at such a time. Instead it profits from the onshore wind 'to hover' ('pendebat') and simultaneously 'ponder' ('pendebat') 'as to the breezes'. As a result it will be able to 'make a judgement as to the breezes' ('pendebat in auras'). Before making its long dive to the water, an osprey has much reconnaissance to carry out whilst taking into account the slowing effect of a headwind, or the silvery ripples caused, not by the scales of a fish, but by the breezes. This again will cause the osprey 'to be perplexed as to the breezes' which as we have said are contrary to expectations.

Retaining 'the ship' as the referent of 'haerentem' there is also the reading '[Nisus] kept trying (or 'racing in') to tear at the 'ill-progressing' ('haerentem') 'ship' ('carina') with his hooked beak'[30]. Here Nisus's vengeful 'hidden' nature as the deposed king, motivates a vain counterattack (just as we have seen in the previous paragraph). He makes several swoops as the ship is 'struggling' against the wind ('haerentem'). As a former king, he is representative of something more profound than random diving. A metamorphosis may change the 'forma' ('external appearance') of the individual involved but it may not change the inner psyche. Nisus remains a king instinctively, despite taking on the instincts of a bird of prey. In general, we would suggest, the Metamorphoses are worth studying as an investigation into the retention of one's identity as a Getan, Dacian, Helvetian tribal leader once the trappings of 'Romanitas' have metamorphosed one's outward appearance.

The sentence 'quam …' (8.145-147) could also be translated however with Scylla as the referent of 'quam'. One translation that suggests itself on this reading is the following: 'the osprey kept swooping in to tear at her with its hooked bill as she clung on [or even 'in her parlous position']'. The osprey has a hooked bill, though it uses its talons for seizing its prey. However 'ibat ut' could simply mean 'he was trying to tear at Scylla'. Here we assume Nisus is torturing his victim by viciously pecking at her hands to force her to release the aplustr's goose-head[36] which represents the bird's 'next meal' (compare line 371).

Ovid's Ciris (continued)

Before we concentrate fully on the avian reading of Nisus and Scylla, it is important to remember that Oppian (Halieutica 1.129) considered Ciris a specimen of fish, possibly a Wrasse. In this light, Met. 8.147 reads as a naturalistic description of a sequence of efforts made

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[35] See The Wilson Bulletin vol. 96(3), 1984, pp. 469-470: 'At 08:00, 19 May 1983, while working at the Pratt Fish Hatchery in Pratt Co., Kansas, I observed an Osprey (Pundion haliaetus) dive from a 20-m hover over a pond 50 m north of my location. A pond dike blocked my view of the lower portion of the bird's descent. The osprey remained out of sight for approximately 4-5 secs before flying back into view carrying a bird in its talons. The Osprey circled over ponds to the west before landing on a large, dead cottonwood (Populus deltoides) on a river bank approximately 70 m north of where the attack took place. I observed the Osprey and its prey through 7 x 35 binoculars, and, after moving to within 25 m of the perch, identified the prey as a Canada Goose (Branta canadensis) gosling. The gosling was flapping its wings as the Osprey began to tear pieces of flesh from the gosling's back. Observation was continued for 5 min. Consumption of the gosling continued through this time'
[36] See below

by the osprey that keeps seeking ('ibat ut') to spear the flesh of the barely-moving ('haerentem'), fish-like Scylla with its hooked talons'[37]. This is the typical behaviour of the osprey hunting fish. Ospreys are not infrequently unsuccessful with their first sorties. This also explains the imperfect tense of 'ibat' ('he kept trying'). Our translation of 'rostrum' as 'talons' meanwhile is intentional. At Ovid Fasti 6.196 the eagle, the bird of Zeus, is described by the same adjective as here, namely 'aduncus' ('hooked'). This must be supposed to refer to its talons since the 'hooked' feature of the osprey is notoriously its talons.

We may synthesize the findings of the last two paragraphs. As the osprey sinks its talons into an unexpectedly large, slow-moving salmon it will be in grave danger of being taken to the bottom of the sea by its struggling, over-sized 'victim' (in Nisus' case Scylla). This is known to happen to less powerful ospreys. That is, another translation of Ovid's words is the following: 'the bird with its hooked beak was [frantically] 'trying to' ('ibat ut') tear at ('laceraret') Scylla who was stuck to it ('haerentem')'. Ospreys often take on more than they can chew, leaving them desperately pecking at the pinioned 'victim' in order to kill it or escape. Lastly, the recurrence of 'rostro … adunco' at 8.371 in the Calydonian Boar hunt reminds us that the phrase can be used of an aggressive attack by a creature ('a boar') using its hooked beak. This will oblige the reader as they wander back over their textual meanders to ensure they apply the same nuance to at least one of the interpretations of the osprey's behaviour. That could relate to the satisfaction of immediate hunger as in note 34 or to self-preservation (see this paragraph).

A further meaning of these lines emerges if we assume, as discussed above, that the adverse wind is indeed creating a double-curve through the aplustre which now faces the seas to the rear. That is, the aplustre's finial, the goose's curved bill and head, is available to be gripped by such as Scylla, a person intent on being dragged across the seas ('per freta longa trahar'). In this context the line now translates as 'he kept diving in order to tear her as/where she clung to the hooked beak [of the goose-head finial]'. For this hooked beak we may consult an illustration of a Nike holding two 'aphlasta' in her hands[38]. Not only are the geese's bills gently curved, the concavity between forehead and chin is highly pronounced. At the same time we are to envisage Nisus attacking the goose in Scylla's hands partly because ospreys are known to attack geese but also because, for a king, the capture of the aplaston was a prized symbol of victory.

In sum, we are to imagine Ovid's Scylla as hanging from the top of the aplaston, after all like a steering-oar out of service. This meaning of 'rostro haerentem … adunco'[39] and our investigation of the narrative which has brought us to this latest scenario are such as locate us in one of the deepest and remotest galleries of the metapoetic cave known as the 'Ciris'. For now we can appreciate that Scylla's punishment, whilst engineered by herself, nevertheless meets Minos' expectations that (a) she be denied land and sea (b) she be not in the aether (c) she be not in Crete. She streams through the Lower Air, somewhat like a low-flying Daedalus. Yet Nisus will be flying in towards Scylla's 'χειρες' ('hands') to attack the goose's head even as Scylla streams backwards as might 'a steering-oar' ('χειρ'). That is a perceived etymological link between 'hands' and 'steering-oar' informs the tableau, or 'static aition' seen by the reader around the goose-head finial.

The word 'Ciris' itself may be involved in this etymological bond since 'χειρ' is morphologically a good candidate for the root of 'Ciris'. Another detail which makes this developing thesis hard to dismiss out of hand resides in the fact that the end of the aplustre (the

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[37] See https://www.youtube.com/watch?v=euQFksgdr-8

[38] See http://edithorial.blogspot.com/202/10/talking-athenian-oarsmen-2500-years.html. We use the terms 'aphlaston' and 'aplustre' without distinguishing between them

[39] The ablative of 'rostro … adunco' may however be one of accompaniment ('the ship with its hooked ram')

part to which Scylla clings) sported a lamp in Roman times. This is best illustrated on Trajan's Column where the crews of three ships in echelon are addressed by Trajan. Here we are reminded that the word 'ciris' in Hesychius is defined as 'a wrasse' 'a hawk [osprey'?] 'Adonis' and 'a lamp'. Meanwhile, also at the stern of the ships of Trajan's fleet was a pole with a ribbon which served to show the direction and strength of the wind. With the wind blowing from the bows this ribbon will have cascaded over Scylla's arms the angle of which will have lent the figure of Scylla the appearance of a continuation of the ribbon. This brings us to another etymology of 'Ciris', namely 'ceiria' meaning 'bandage' or 'swaddling bands'. The word also conveys the shape of a tapeworm which particularly indicates a ribbon. And of course we recall the swaddling bands in which Dictean Zeus is swathed.

This brings us back to the poem 'Ciris' and to Scylla. We are now in a better position to express an opinion on the posture adopted by Scylla in that poem (389-390). It seems to us inevitable that either Ovid is alluding to the 'Ciris' or vice versa. The Ciris's Scylla is suspended from the height of the ship ('suspensa … de navibus altis') according to a strange ritual ('ritu novo'). The ritual clearly involves punishment since Scylla is tied by her hands to the aphlaston (416-417). This virtually duplicates the position of Ovid's Scylla who is also suspended but grips of her own accord the very highest part of the aphlaston, the goose's head. In the Ciris, the chained Scylla (403) has her face to the skies (402-403), and her legs trailing in the ship's wake ('per mare … trahitur Niseia virgo': Ciris 390). In the Metamorphoses, despite having initially dived into the sea, Scylla, held in the flow of the contrary wind, is kept airborne at 45 degrees or higher vis-à-vis the water once she has gripped the goose's beak ('puppem amplexa recurvam // haerentem … rostro … adunco': Met. 8.141, 147). This keeps the 'monstrosity' or 'prodigium' that is Scylla free from any contact with water which is the central concern of the 'poena cullei'. In the Ciris, by contrast, the wind is following making it physiologically impossible for Scylla to speak. She begs indulgence of the winds (404: 'supprimite … flamina, venti!'). Clearly Ciris's pose cannot be maintained long without exhaustion supervening. In the Ciris her neck falls back on her neck and the knots tighten under the dead weight of her body. The blood drains from her arms (449-450; see also 399). One is expecting a divine intervention any moment. Instead the ship ties up at Corinth, as we shall see. Ovid's Scylla meanwhile holds on to the 'aphlaston' by her own devices but soon relaxes her grip from fear of Nisus' incursions (Met 8.148).

Until Ovid's untethered Scylla lets go the stern, she has appeared to be virtually a third (disengaged) steering-oar filling the gap between the other two. During this time her threat to be dragged along the long straits' ('per freta longa trahar') is fulfilled. However 'per' could mean 'over' or 'across' rather than 'through'. There is nothing in the phrase that compels any part of Scylla to be under water. In the Ciris however, some part of Scylla's legs will be submerged, especially given the image in 479 of the miniscule 'cumba' ('dinghy') following the 'mighty fleet[s]'. This accurately, if schematically, outlines the position of Scylla's body with the dinghy cable representing her upper body and the 'cumba' revealing her to be necessarily ifpartially afloat. Meanwhile Scylla's fear of the marine monsters will be accentuated in our minds if we imagine her legs to be submerged (451-453).

Now, a fresh perspective can be obtained on both texts by reinterpreting 'trahar' in Ovid (and 'trahitur' in the Ciris) as meaning 'to be deeply pondered'. In the Ciris, this change of nuance is the point of departure for a lengthy exposition, on the author's part, examining the reaction of the sea-dwellers who are stunned by the sight of this 'novo ritu'. The emphasis on inner reflection is tangible ('mirantur … miratur … mirantur': Ciris 391, 392, 399). The various gods look upon Scylla with awe. They are open-mouthed not only at her posture but also at her fate. This illustrates again the - to Roman minds - overwhelmingly deterrent aspect of the

punishment prescribed for parricide. In being dragged across the blue sea, Ciris is also 'pondered deeply' by those that line the route. Amongst the spectators are 'guardians of sailors' including Leucothea and the Dioscuri. They will have seen everything the seas can devise to afflict sailors, yet they are too overawed to intervene. Meanwhile the fates of two of the 'dramatis personae' Leucothea and Palaemon are instructive. Before their metamorphosis, their names had been Ino and Melicretes. Ino, with Melicretes in her arms, had been pursued at one stage by her maddened spouse, Athamas. Eventually she had leapt to her death off the cliffs of the Isthmus where Pausanias (2.1.3), and modern archaeology, testify to the presence of a Palaemon cult. The image of the leaping Ino will remind us of Scylla leaping from the Megarian cliffs in Ovid. Meanwhile, whilst in some sources the transformation of Ino and Melicretes occurs as they fall from the cliff, elsewhere the couple initially drown. One tradition has the body of Ino being washed up at Megara. Another locates Palaemon's remains coming ashore at Schoenus near the Isthmus. These locations constitute the parameters of the journey made by Minos with Scylla bound to the aphlaston from Megara to Corinth (Ciris 389-290; 416-417). The return journey will be demarcated by other means, as we shall see (459ff).

We suggest that the Ciris, by presenting sea-dwellers whose stories and fates are intimately linked to the coastal stretch between Megara and Corinth, is also concerned to implicitly articulate the gradual relocation of the action to Corinth from Megara. This progression, articulated by the ship's journey, will simultaneously allude to the ensuing siege of Corinth by Minos (following his capture of Megara). We are told in the Ciris (112f) that Polyidus, a Corinthian, had been the reason Minos initially laid siege to Megara. Polyidus, the 'much-seeing' diviner, when in exile - no doubt with Daedalus at Minos' court - had been obliged by Minos to reveal the secrets of divination to Glaucus, Minos' son. This was the price Minos demanded for Polyidus's restoration to Corinth. However Polyidus escaped with his secrets intact. For, having taught Glaucus all he knew, he then persuaded Glaucus to spit in his mouth, a gesture that annulled the divulging of the information. Infuriated, Minos attacked Megara whence Polyidus had repaired as a close ally of King Nisus. We should assume that Minos had all along intended avenging himself on Polyidus', home 'polis', Corinth. The Metamorphosean angle - that Minos is merely trying his strength in advance' on Megara (Met 8.7) - cannot help but make us wonder if the Minos of the Ciris is using the Polyidus affair as a 'casus belli' knowing that Corinth is the ultimate prize. Certainly the textual references to the Dioscouri, Palaemon and Ino who were all worshipped at Corinth (Pausanias 2.1.8-9) throw the emphasis onto the Corinthian end of the ship's journey. Minos is concerned to deter *en route* all those who might have an interest in protecting sailors. Punishing an ally of Corinth's sets the tone and the agenda. Everyone is given much to ponder. That is also the point of the 'poena cullei' and of Scylla's fate.

Now in some accounts, the child of Ino, Melicretes, is boiled to death in a cauldron by his mother before the two reach Corinth. Meanwhile, Athamas, crazed by Hera, had subjected another son, Learchos to the same fate. Thus, since any form of intrafamilial murder was considered as heinous as parricide, Ino-Leucothea, in watching Scylla, will be watching a scenario to which she too as a parricide could have been made subject. She will have much on which to reflect. Meanwhile the Nereids are mentioned as it is they who are responsible for the apotheosis of Melicretes. As they watch Scylla's agony they will be moved to intervene as they had in the case of their nephew. But they are deterred.

This 'reflective' strain in the narrative has been examined above in the case of Nisus. However there is more to say on Ovid's words 'pendebat in auras' which we think intertextualise with the Ciris and Virgil's Georgics. The imperative to 'ponder as to the breezes' ('pendebat in auras') should act as an incentive to the curious reader. This brings us to the

general behaviour of the osprey and Ciris. The last four lines of the Ciris are an exact quotation of Virgil's Georgics 1.406-409. Or vice versa:

quacumque illa levem fugiens secat aethera pennis,
ecce inimicus atrox magno stridore per auras
insequitur Nisus; qua se fert Nisus ad auras,
illa levem fugiens raptim secat aethera pennis.
Ciris 538-541 = Georgics 1.406-409

      'Wherever she, fleeing on wings, cuts the aether, he the implacable enemy, with loud screeching, pursues her along the breezes; at the point where Nisus betakes himself towards the breezes, she, fleeing rapidly on wings, cuts the thin aether'.
      These lines are easy enough to construe except for the second hemistich of line 540. Kneightly suggests the bird is rising here to make a second downwards foray having missed its target the first time. That hardly explains 'ad auras' which is the main stumbling-block. It seems as though the osprey were heading 'towards the breezes'. Firstly we suggest that Ovid himself is - or affects to be - unclear about these lines. He transfers his doubts to Nisus who 'was perplexed as to [Virgil's use of] the word 'auras' ('pendebat in auras'). Here we have the author addressing his readership just as we saw in the context of the Talos episode. The reader of Ciris 540 however is asked to ponder how best to translate a passage. In our view meanwhile Ovid is giving the answer even as he puts the question. For, the problem seems to
disappear if we interpret the second occurrence of 'Nisus' in Ciris line 540 as the past participle 'nisus'. This leaves the metre unaffected, and gives the following reading 'where he [Nisus] *having thrown his weight against [striven against]* the breezes, holds its position, Ciris flees …'. Scylla-the-bird, that is, not only has to flee when Nisus the osprey is on her heels, she must also read the osprey's posture, when poised with its face to the wind, as an indication of an imminent attack. The reason we feel this is Ovid's reading of Virgil lies in the fact that another meaning of 'pendebat in auras' – in fact the received meaning – is the following:'the osprey was hovering into the wind'. Thanks to its aerodynamic, six foot wing-span, the osprey has no difficulty holding position. At the same time, in not having to flap, it conserves energy for the explosive attack. 'Holding position' is essentially the same meaning as that expressed by both the 'se fert' of the Georgics and 'Ciris' and Ovid's 'pendebat'. Thus Ovid directs the reader's attention intertextually to an issue of Virgilian interpretation ('pendebat in auras'; 'he was puzzled as to [Virgil's] breezes') whilst allowing the same text to suggest a resolution of the same issue ('he [Nisus] *was holding position* putting his weight *into the breezes*' (= 'se fert nisus ad auras').
      A textual issue presents itself here. If Ovid is alluding to Virgil's (and possibly to the Ciris') text, then he is likey to have made the allusion unequivocal. In other words we suggest that Ovid's text should read 'pendebat ad auras' not 'pendebat in auras'. This allows us to retranslate Ovid's words 'pendebat ad auras' as 'he was evaluating *Virgil's phrase* 'ad auras'. These two words are precisely the ones that excite the reader's curiosity since they do not seem to fit 'se fert Nisus'. Unless, as we have seen, 'Nisus' is reevaluated as 'nisus'. At the same time Nisus is, as we have seen, both 'perplexed in the face of the [unusual] breezes' and 'reaching an evaluation as to those breezes'. Yet the intertextuality with Virgil becomes even more profound if we assume 'auras' means 'gleams of light' 'radiation'. For Virgil is the principle source of this nuance (Aeneid 6.204). Ovid's osprey is looking East from the Megarid. If 'auras' means 'breezes' the bird will no doubt realise after evaluation that early in the morning an onshore wind such as 'aura' is only obeying etymological logic by arriving from

the direction of dawn. 'Aura' ('breeze') was thought to derive from 'Aurora' ('Dawn'). In general the dawn was thought to be the instigator of 'gentle winds' such as is evident later in our passage ('aura … levis': Met 8.148-149)[34]. It is all the more to be expected then that as 'gleams of light' 'auras' should also be emitted by the dawn (as is the case). Isidore mentions both these meanings of 'aura' as deriving from 'aurora' ('ab aura … dicitur Aurora, … prima pars diei in qua solet pulsu solis aer commotus auram facere; alii autem a splendore solis dictam putant; ponunt autem auram pro splendore': *Origines* 5.31.14).

Meanwhile the 'variegated or contrasting colour' ('discolor') of Virgil's 'gleam of gold' ('auri … aura') is a concept that would confuse the best read of birds. Ovid, we suggest, is diverting the discussion to the interpretation of Virgil's Golden Bough. There too it was a pair of birds (the magical doves of Venus) that pointed to the 'aura' ('gleam') coming from the dark of an oak tree. In Ovid one bird (of two) ponders the 'gleam' partly because that bird was formerly 'Nisus' whose name may be thought etymologically linked to 'nitor' and 'nitidus' ('gleam' 'shining'). Thus our osprey is particularly concerned witht the manifold etymological 'evaluation' of 'auras' [plural]. As often, its 'perplexity' leads to '[re]evaluation' ('pendeo' > 'pendo') through the prism of a brain that is conditioned by nature and breeding to assess information according to the creature's best interests.

The Ciris Journey

In the Ciris, Minos' ship, with Ciris' hands chained to the 'aplustre', sets off from Megara at lines 389-390. However its next departure will be from Corinth once Minos' contingent has conquered that city in revenge for Polyidus' treachery. Thus in line 459 our emendation 'resoluta' means 'disengaged again' from the (now Corinthian) shore. In referring to a second embarkation from a second shore, the word deliberately echoes or is echoed by Ovid's 'solvi' which describes the 'first disengagement' of the fleet at Met 8.102 ('classis retinacula solvi'). At the same time, a writer attempting to give an Ovidian stamp to their work, such as the writer of a 'later' Ciris, would imitate their model more closely by using a pluperfect to expedite the telling of a short but necessary prequel to an Ovidian story or to the stage of an Ovidian story on which he would wish to elaborate. That is, once Scylla has worn herself out by her plaints on the coastal journey to Corinth (a journey demarcated by our sea-creatures above) we find the subsequent siege of Corinth and its defeat reduced on the page to a short mention of the fleet's ultimate departure from Corinth. This in turn will echo the original departure from Megara as penned by Ovid (' … classis retinacula solvi / iussit'). All that is required to make narrational sense of the Ciris passage is to change 'labitur' to 'lapsa erat' ('lapsa erat interea resoluta ab litore classis'; 'the fleet meanwhile having been disengaged once more from a beaching had moved out to sea': Ciris 459). Such a deft intertextual allusion argues for the writer of the Ciris being a successor of Ovid's. Meanwhile we cannot assume that Minos's 'Cirian' siege of Corinth was Megarian in length though it must have been Iliadic in appearance. The arrangement of beached ships will have reflected the situation at both Megara and Troy, with the stone 'ἕρματα' or wooden 'parastatai' propping up the vessels[40].

The Ciris passage 460-477 is regrettably extremely corrupt and disordered. The fleet having conquered Corinth is returning along the coast towards Megara. It is not immediately obvious why Minos should take the coasting route back to Megara. However the words of line 460 ('magna repentino sinuantur lintes Cauro') must mean that Minos was aware that a Katabatic wind was likely to rise over the Isthmus in the early hours of the day. Perhaps indeed

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[40] Morrison (pp 183, 293) mentions 'parastatai' ('stayers') as 'shores'. He proves there were certainly only two of these per ship.

the Katabatic at Kineta is so regular that its absence should constitute another of the causes of the Ovidian osprey's perplexity as examined in our previous section. Katabatic ('downfalling') winds are very brisk, mondirectional, and do not do more than create a swell. They are caused by a temperature inversion on a mountain range. This forces air down and along a valley floor to the sea. The wind can even seem to topple off coastal cliffs, such as mark the northern end of today's Kineta. The Corinthian Isthmus is a colossal example of the sort of geographical ensemble that favours the upwelling of a Katabatic. The mountain range that runs like a spine along the Isthmus suddenly becomes a vast hanging valley above Kineta Beach, south of Megara. It seems likely that the Katabatic will, on 'falling down', be filtered along this pass. As we shall see this is precisely where Minos' ship comes under the influence of the North-Westerly Caurus (460).

The Katabatic arises very suddenly as line 460 suggests ('repentino … Cauro'). At the close of Odyssey 2, Telemachus and his comrades make use of just such a wind which appears to be the work of Athene but is rather the result of the goddess's knowledge of the elements. It too arrives 'out of the blue'. Armed with this insight into the wind regime obtaining over the Isthmus, it now remains for us to try to disentangle a passage that has failed to attract copyists with sufficient meteorological acumen. Assuming the Cretan fleet has begun coasting northwards with the intention of catching the Katabatic from a particular point, we need not question any longer the Cretans' motives in apparently retracing their footsteps. The next lines after the emended line 459 should be 463-464 but inverted. The subject of the sentence is presumed to be 'the fleet' from line 459. In general, in reconstructing the text, we are guided by the author's predilection for the postponement of the verb which often governs two preceding Accusatives, or Infinitive clauses (e.g. 400-401: 'has … voces atque haec lamenta … /… volvebat'; 484-486: '… vestire puellam / ….-que… teneram committere … / non statuit …'). This has led us to swap the *sedes* of 'deserit' and 'faucibus':

Cypselidae magni florentia regna Corinthon,
faucibus angustisque inclusum deserit Isthmon

'it leaves behind Corinth the flourishing kingdom of the mighty son of Cypselis, and the Isthmus shut in by its narrow mouths'.

Here the fleet leave their beach camp to the north of Corinth, and travel across the Isthmus to set off along the eastern coast. Our next suggestion is that lines 466-467 should follow, but with emendations. Here is the received text:

infestumque suis dirae testudinis exit
spelaeum multoque cruentas hospite cautes

The coast between Corinth and Megara was considered to have been infested by evil-doers of all guises. Theseus was to eliminate these in the course of his labours. In fact we think that Theseus had just completed his labours along the Megarid at the time Minos arrives. Plutarch (Life of Theseus 6.2) tells us it was in Theseus' young manhood that he travelled to Athens from Corinth. He performed his labours along the way. Ovid (Met 8.169-173) reveals eighteen years had passed between the Minotaur's first meal of 14 Athenian girls and youths and Theseus' destruction of the Minotaur. Thus Theseus was about thirty-four when the Minotaur died. He will have entered manhood at 16 when he despatched the monsters of the Megarid. Almost at once Minos imposes the shocking tribute on Athens.. We assume that the Minotaur's first Athenian meal followed shortly after Minos' expedition against Athens. One assumes too that Minos defeated Athens after conquering Corinth, as Ovid suggests (Met 8.6-7). In any event the 'monstra' and 'prodigia' of Minos' generation must include the victims of

Theseus' Megarid labours. These too, that is, will count in the ever-burgeoning ranks of the 'opprobria generis' or 'nostrae infamia saecli'.

The Generation of 'Monstra'

It is worth pointing out now that the Ciris' and particularly Ovid's concern to define a single generation in these lines by reference to its 'monstra' may be the result of a particular etymological insight. For, according to Hesychius, the word 'κειρα' ('KEIPA'), which is in any case very similar to the Greek 'κειρις' (Latin 'ciris'), was also spelt 'κειρις', that is, exactly the same as Ciris' Greek original. This 'KEIPIS' (or KEIRA) means (a) 'ἡλικια'= 'generation' 'men of the same age' (Isocrates 4.167) and (b) 'γενεα' = 'generation' (Iliad 6.146). This is an eye-catching example of the use of etymology to provide a structure, a platform, and an outlet for the author's pervasive creativity. In simple terms Ovid has insinuated a major and recurrent motif into his epic by extrapolating the basic meaning of 'KEIPIS'. Here again we feel the entire book hingeing on the word 'Ciris'.

The Pig replaces Sciron's Turtle

Returning to Minos and his fleet's journey from Corinth, we think there is a reference to the Crommyonian Pig in the last lines quoted above, and this despite the fact that at first sight these lines seem guaranteed through the reference to 'testudinis' ('tortoise shell') to refer to the turtle that assisted the evil Sciron to dispose of travellers' bodies. It seems unlikely however that Scylla - chained still, or chained again - was near enough the coast to be troubled by a turtle, never mind Sciron. The haunts of the Crommyon Sow meanwhile were only 120 stades or 22.2 kilometres north of Corinth. They were likely to be mentioned immediately after any reference to the Isthmus

Our reconstruction runs as follows (with a spondaic fifth foot in the second line). Note again the postponement of the main verb and the leaden ominousness of the entirely spondaic second line. Of most interest is that our version suggests the monster (the 'prodigium') has left the rocks 'blood-stained' as 'reminders' ('testes') of the tortoise's savagery. The tone suggests both the Pig and tortoise are no more. Certainly the monsters, the ill-augured 'opprobria', present no further danger to their own people (as they had in the received text):

spelaeum multoque cruentas hospite cautes,
infestos suis dirae testes, evitat

'it [the fleet] avoids the cave and the rocks stained with the gore of many a stranger, the savage witnesses to the dread sow'.

The road along the isthmus has become a candidate for a Pausanian chapter. Meanwhile Diodorus Siculus (4.59.4) calls the sow 'a beast preeminent in both ferocity and dimensions; the killer of many a human being'. Bacchylides too mentions the sow's man-killing nature (frg 18)

Next we insert lines 465-466 which allude to Sciron. His haunts were the environs of the Kineta Beach. However there is no mention of Sciron being alive. Nor does Minos' fleet pass along the cliffs which had been Sciron's domain. That is assuming our interpretation of 'protinus' as 'imminently' is accepted.

praeterit abruptas Scironis protinus arces
'it [the fleet] is imminently to pass the towering acropolises of Sciron'
This brings Scylla to the point where the Katabatic rises (460-461*):*
'magna repentino sinuantur lintea coro,

flectitur in viridi remus sale, …'
'The [fleet's] huge sails are bayed by the sudden onset of a Caurus.
The oar is bent in the green sea …'
We take 'the green sea' to mean that there are no white horses in this sea which is nevertheless undergoing a reasonable swell. This is typical of the effect of a Katabatic, the force of which does not penetrate far down into the waters. The wind seems to scud across the surface of the water and what waves there are follow the direction of travel without breaking. That the Ciris text suggests the rowers are still rowing is no cause for textual concern. Ovid not uncommonly uses the image of supplementing sail-power with oar-power (Tristia 5.14.43-46). The bending of the oar meanwhile may suggest the effort invested by the individual rowers. However it may also playfully allude to Lucretius' image of an oar appearing to be broken or bent when it is half-submerged in water 'salis pars … est / demersa … refracta videntur / et reflexa' (DRN 4.438-442). We note the Lucretian echoes that resound through Ovid's text in 'salis/sale' reflexa/flectit' 'remorum/remus'. Also worth mentioning is the fact that the reflection of the 'bent oar' will require the surface of the sea to be unbroken. This is guaranteed by the Katabatic[41].

At this point, as the ship turns towards the Cyclades and heads south-eastwards, Scylla again encounters winds that assist the ship but which blow into her face. On the previous occasion, as the fleet followed the coasting route Megara-Corinth, the wind had been an Etesian or Meltemi from the North-East. This will have been favourable to Minos but not to Scylla. Now, tired as she is from the journey so far, Scylla finds it impossible to speak facing into the North-Westerly Caurus. By contrast with the previous occasion, this time she does not even try. The rest of the voyage of Minos' fleet has hitherto been considered a pot-pourri of maritime references, but we think it is reasonably straightforward to make sense of the voyage based on the application of a single principle, namely that as with all Katabatic-driven vessels the direction of travel will be gun-barrel straigh[42]t.

If we proceed a short distance towards Megara from Kineta we come to the debouchement, as it were, of the Caurus-cum-Katabatic. Here it issues from a natural crater to the North-West into which the wind has fallen or been sucked. Although the text seems to suggest the ship has just gone past Sciron's rocks, we think 'praeterit … protinus' means the ship is 'straightaway to pass' or 'will right away cross [the steepest rocks] in the area ('abruptas ,… rupes')', namely the stretch just north of Kineta Beach. These must be the Scironan rocks or cliffs. The point we have identified as the start of Sciron's rocks can be traced from a point just inside the bottom left-hand corner of a cafe known as 'Jenny's' behind Kineta Beach. From here the fleet's line of travel threads a needle between the isles of Kynthos and Seriphos before passing below the south side of the tiny island of Argyronisi. From there the route terminates in a large bay in the north-west of Ios, the island reputed to be the location of Homer's death. The poetics of this straight line have been explained above. They derive from the dependable straightness of the Katabatic. However the references in the text to the islands that fringe this line leave much to be desired. Particularly corrupt are lines 475-477:

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[41] See Lucretius DRN 2.555 and Cicero fragment 2 of the Aratea See Lionel Casson *Ships and Seamanship in the Ancient World* (John Hopkins U.P Paperback 1995)
[42] The infamous fires of 2018 in the Megarid were exacerbated by the same Katabatic blowing out towards Salamis

prospicit incinctam spumanti litore Cythnon
marmoreamque Paron viridemque adlapsa Donusa
Aeginamque simul salutiferamque Seriphon

'The fleet looks forth over Kythnos surrounded by foaming shores, and marmoreal Paros and has approached green Donousa and Aegina, along with salubrious Seriphnos'.

We assume that the references elsewhere in the text to Salamis, Athens, Aegina, Hermione and Sunium are meant to contextualise the undeviating direction of the ship as it continues out towards the Cyclades. In any event, having reached Ios, we suggest our ship's bearing will now follow a different agenda. Firstly it will travel north-eastwards from Ios to the island of Donousa, before continuing north-westwards to Delos. From there it will descend due south to return to Ios. All these places find a mention in the textual description of the Cyclades. We do not co-opt into our schema any island which has had no textual presence so far.

Returning to the map-cum-guide produced by the text, we would retain line 476 but emend 477 to articulate the continuation of the Katabatic-fuelled journey to Ios. Since Seriphos in tandem with Cynthos, creates the narrowest of corridors for the passage of our undeviating ship towards Ios, its inclusion in the poem is mandatory. Siphnos is not a diagnostic of the ship's trajectory however and may be omitted. We propose the following:

hincque, Seripho licta absinthifera, usque ad Ietas,

And from here, passing wormwood-bearing Seriphos, it [the fleet] looks all the way across to the inhabitants of Ios'

The syntax continues here to depend on the verb 'prospicit' in line 475. The phrase 'ad Ietas' is used by Varro of the inhabitants of Ios. This is according to Aulus Gellius *Attic Nights* 3.11.6. who quotes Varro's word in Greek (Ἰῆται'). For 'usque ad' with collective names for nations see Livy 9.36.7: 'usque ad Camertes Umbros penetrasse dicuntur'. With our straight line now defined in length as well as direction, we would now improve the text with these three lines the first of which is heavily adapted from a Manuscript entry:

Inde Donysam adlapsa virentem, Delon aderrat
Linquitur ante alias longe gratissima Delos
Nereidum matri et Neptuno Aegaeo,

'Then having approached the verdant Donysa, she [ship, fleet] wanders across to Delos; Delos is left behind, being above all others the dearest by far to the mother of the Nereids and to Aegean Neptune'

Whilst 'aderrat' is barely attested and takes the Dative in Statius, one could nevertheless imagine the poet of the Ciris making some play with the notorious mobility of the island of Delos. At Met 6.189-191 the vocabulary of 'wandering' is well-established in narrating the fate of Delos ('exsul erat mundi, donec miserata **vagantem** / 'Hospita tu terris **erras**, ego' dixit 'in undis / instabilem locum Delos dedit …; she was an exile throughout the world, until Delos, pitying the wanderer said 'you are a stranger on land, I on sea'). This encourages us to believe a verb such as 'erro' or 'vagor' was part of the original text here in the Ciris.The bizarreness of the island's rootlessness will also be articulated by the repetition of the word 'Delos' which conveys the eccentricity of the island's 'errant' movement by surfacing in different 'sedes' and in different cases. Meanwhile, the verb could feasibly separate by *tmesis* into 'ad errat'. This adds a further element of textual instability which reflects upon the island's inability to remain rooted. Furthermore if Delos, a small island, is governed by 'ad' the translation 'to the area around Delos' imposes itself. This would suggest that the island is hard to precisely locate due to its mobility. Meanwhile, according to the meaning of the lines, it will be the fleet that wanders

rather than the island. The assumption must be that the fleet has no option but to wander given the errant nature of the island. In general, the verb seems reasonably well adapted to evoking the oddity that was Delos whilst also articulating the problems likely to be suffered by any ancient fleet in the Aegean.

There is a hemistich amongst the *apparatus criticus* that can be adapted as follows to articulate the fleet's progress from Delos down to Paros and further down back to Ios:

Praeter marmoreamque Paron remeat per ietas

'Beyond the marmoreal Paros, (it) returns among the dwellers of Ios, [*though with an indication that the journey will continue*]'.

At this point we should make our designs on the text clear. We think that originally the different points of repair across the Aegean were intended to create an illustration of a 'labrys' by dint of joining the dots, as it were. The word 'labrys' was the term given by Lydians to the Greek word for a double-headed axe. This ritual axe pervades the Minoan historical-artistic record and will have had iconic status as a symbol of Minoan power. So far on the Ciris voyage we have described only a single axe-head and that axe-head resembles rather the Greek Vase Painter's triangular schematised version as can be seen on the Perseus Vase in Berlin (F1704). The straight line from Kineta Beach to Ios has provided the shaft of the axe. The triangle Ios-Donysa-Delos-Paros-Ios has outlined the axe-head. Whilst it is possible that the fully-fledged 'double' axe-head was never accommodated into the fabric of the poem, there are nevertheless islands that could easily provide the necessary points of repair to construct the labrys as we know it. In the interests of completeness, we append a possible line whilst being under no illusions as to its authenticity. Nevertheless this line would complete the design of the 'labrys' were it to gain approval. Note the syllabic repetition within 'vis IT IT er' which may suggest the fleet's repeated visits to Io and the chiastic shape of the axe-head:

Theram et Melon visit, iter completque ad ietas'

The fleet calls at Thera and Melos and completes its journey among the people of Ios'

By superimposing the design of a Minoan ceremonial axe, or 'labrys', over the islands of the Cyclades the author is symbolically representing Minoan suzerainty upon the area. This confirms what we suspected earlier was the truth about the repressive Minos and his sphere of influence. On this reading, the political message of Metamorphoses 8 must be thought to have percolated through to the author of the Ciris. Or vice versa.

The full text of 459-478 should, in our view, read as follows (our emendations are italicised). Note on line 474 the unusual 'hincque':

[*'vel casu incerto, merita vel denique culpa:*
omnia nam potius quam te fecisse putabo.»]
Lapsa erat *interea resoluta ab litore classis,*
Cypselidae et magni florentia regna, Corinthum, 460
faucibus *angustisque inclusum* **deserit** *Isthmon;*
spelaeum multoque cruentas hospite cautes,
infestos suis dirae testes, evitat.
praeterit abruptas Scironis protinus arces
      magna repentino sinuantur lintea Cauro,   465
flectitur in viridi remus sale, languida fessae
virginis in cursu moritur querimonia longo.
iamque adeo tutum longe Piraeea cernit
et notas, eheu frustra, respectat Athenas;
    iam procul e fluctu Salaminia respicit arva   470
florentisque videt iam Cycladas: hinc sinus illi

Sunius, hinc statio contra patet Hermionaea.
prospicit incinctam spumanti litore Cythnum,
hincque, Seripho licta absinthifera, usque ad Ietas.
Inde Donysam adlapsa virentem, Delon ad errat 475
Linquitur ante alias longe gratissima Delos
Nereidum matri et Neptuno Aegaeo,
Praeter marmoreamque Paron **remeat per ietas;**
fertur et incertis iactatur ad omnia ventis,
cumba velut magnas sequitur cum parvula classis 480

The Deconstruction of Haliaeetos:

Our next area of focus will be the analysis of the Greek word for 'osprey', namely 'HALIAEETOS', as it is deconstructed etymologically both in Ovid's text and in the Ciris. In Ovid, the 'tawniness' ('red-orange' quality) of the bird's wings ('fulvis': 8.146) seem to us to elicit the Greek words 'αἶθος ' or 'αἶθων' ('AET[H]OS' 'AET[H]ON') meaning 'fiery-red'. The word 'fulvis,' that is, etymologises the suffix of 'haliAEETOS'. In fact, we come even closer to the suffix of Ovid's 'HaliAEETOS' in the adjective 'αἰητον' ('AEETON'), meaning again 'fiery'. Hesychius defines this word as 'πυρωδες' which is the equivalent of 'πυρεοιδες'. This latter term is used of the appearance of Mars, the 'orange-red' planet. Meanwhile the spelling of 'HALIAEETOS' seems to summon up Ovid's word 'wings' ('ALIS') as the result of a deliberate attempt to creatively etymologise the prefix of 'Haliaeetos' based on a Latin 'form', namely 'ala' or 'wing' ('[H]ALIaeetus'). The Romans were not slow to coin hybrid etymologies in which one root was thought to derive from Latin, the other from Greek. The most famous example is that of Epidamnus, the city in Epirus. The suffix '–damnus' sounded to a Roman ear uncomfortably similar to 'damnum' in Latin meaning 'damage' 'loss'. The prefix 'epi' is a well-known Greek preposition which means 'in the interests of' but also has an intensive effect when used as a prefix ('Epidamnus' = heavy losses' or 'for losses'). Plautus makes much of this in his play 'Menaechmi' (263-264, 267).

Ciris 521: an etymological *tour de force*:

Meanwhile in the Ciris, creative etymologising is also in the air. Indeed the entirety of the line that follows immediately after the first mention of 'haliaeetos' (520-521) can be analysed as an exhaustive etymological deconstruction of the word 'HALIAEETOS' ('quippe aqulis semper gaudet deus ille coruscis'; for that god always rejoices in tawny eagles'). The place to begin is at the end with 'coruscis' since this does the work of Ovid's 'fulvis'. Although the standard meanings given for 'coruscus' are 'flashing' and 'moving rapidly', the word is closely related to 'firey' and the colours of 'gold' and 'red'. Thus Apuleius uses the verb 'corusco' with a defining internal accusative giving the sense of 'a colour flashing gold' ('color … aurum coruscans': Met.2.9). Silius Italicus (16.119) has a similar construction with the emphasis on 'redness' ('rutilante coruscum vertice fulsit apex' = 'the crown of his [Masinissa's] head shone with a tongue [of fire] flashing golden red'). Perhaps most convincingly Virgil in the Georgics sets 'corusco' in the context of golden-red bees. One type of bee has 'rutilis … squamis' ('reddish-gold scales'). They are the ones which in lines 98-99 'flash orange-red, burning with gold' ('fulgore coruscant / ardentes auro'. Our suspicion is that the poets saw a 'red' etymology in 'co-ruscus' itself as though it derived from '[co] rusceus' meaning 'bright red'.

Thus the author of the Ciris we suggest is aware of the 'flashing' meaning but also,

specifically, the 'golden-red colour' inherited from Ovid's 'fulvis'. The Ciris, we suggest, adds depth to the colour of Ovid's 'fulvis', by making a sidestep to an adjective with other nuances ('coruscus' = 'flashing' 'darting'). Anyone who has witnessed two eagles 'darting at lightning speed' together virtually over one's shoulder can testify to the appropriateness of this nuance. However without Ovid's 'fulvis' we would be less confident in relating 'coruscus' to the roots of the suffix of 'haliAEETOS' namely 'αἶθος' ''αἶθων' ('aet[h]os' 'aet[h]ov') 'αἶητον' ('aeeton') all of which suggest 'fireyness' 'fiery' and the associated colours ('gold, red, orange').

We have begun our etymological analysis with 'coruscus' and 'fulvis' for a good reason. An alternative word for 'golden-red' or 'orange-red' in Greek is 'κιρρος' [KIRROS). Other forms descended from KIRROS also mean 'yellowish' or 'orange-red' ('κιρροειδης' 'κιρρωδης'). The double rho should not dissuade us from relating this word to the Ciris [KIRIS] and on to the Scylla of our story. This is particularly so in view of Hesychius' spelling of 'KIRRIS' which is 'KIRIS' except in the word's reference to a fish where the double rho is in evidence. This gives the meanings of KIRRIS even more prominence than KIRROS since KIR[R]IS can now be assumed to be identical to the Latin CIRIS. Hesychius gives three meanings under KIRIS, namely as (a) 'ἱεραξ' a species of hawk ('haliaeetos?') (b) another word for 'λυχνος', namely 'lamp' (c) another word for Adonis, not only the heroic youth, son of Myrrha and beloved of Aphrodite, but also 'a short-lived pleasure' 'a favourite or darling'.

We need not stop there. The word 'κειρυλος' or 'κηρυλος' in Hesychius is defined as the male of the species 'Halcyon' (Aristophanes' Birds 300). This relates the word to 'κειρις' itself which reflects the usual Greek spelling of the bird known as Ciris in Ovid's story. Hesychius defines this 'κειρις' as the Halcyon though also as 'hawk'. This makes us wonder whether 'Ciris' may not be contaminated with 'haliaeetos' since an osprey could be defined as a species of 'hawk'. It is little wonder that the poets depict the Ciris and Halieetos as living out a perpetual cat-and-mouse existence (Ciris 538-541 = Virgil Georgics 1.406-409). They belong to each other semantically.

Draining and Consuming: a homonym of 'κειρω'

Now we have reached the received Greek root of 'Ciris' namely 'κειρις' (Met 8.150: 'Ciris a tons[o] … capillo') we should investigate other words that begin with the same letters in case they too are etymologised in the text. It is striking that the word 'κειρια' meaning 'swathing bandages' finds an echo in 'Iovis incunabula' ('the swaddling clothes of Juppiter'). This word 'incunabula' has played a very significant role in our discussions of the Daedalus story in Book 8 (8.99) and yet it only makes one other appearance in Ovid's oeuvre. Meanwhile, 'κειρω' itself has another meaning. Its homonym has the sense of 'consume' 'waste away' 'spend' 'eat' (Hesychius s.v. 'κειροντες' = 'ἀναλισκοντες' 'ἐσθιοντες'). This is highly programmatic of other fables narrated in Book 8. Firstly, there is the 'wasting away' of Meleager through the 'consumption' by fire of the log that is tied to his destiny. Thus, the meanings in italics above are intended to highlight two implicit allusions to the above meanings of 'κειρω'. More specifically phrases such as 'līquentibus undis', despite its syllabic lengths appearing to disqualify its inclusion, could mean '[she snatched the branch, flaming from the fire, and sprinkled it] *with waters that melt away, go to waste*'. This would constitute an alternative, subversive meaning vis-a-vis the metrically sound 'līquentibus undis' meaning 'waters that flow'. The verb 'liquor' despite its long 'i' would constitute a subtextual allusion to the ultimate pointlessness of Althaea extinguishing the log's fire. Althaea is wasting her water. The log is fated to kill Meleager at Althaea's hands once he reaches adulthood. Here we

should specify that the Greek equivalent of 'stipes' ('log') is 'τομη'. This is technically used of 'stumps that are still planted'; in fact it is the word 'τομιον' that defines more precisely a 'log'. However, our point is that the word 'τομη' is cognate with 'τεμνω', this verb being a synonym of 'κειρω'. Meanwhile instead of Althaea keeping her fatal log 'hidden in the innermost part of her house' ('penetralibus abditus imis'), one could interpret the phrase to mean that the log is 'hidden in 'Meleager's innermost being'. In effect the log is a time-bomb waiting to consume Meleager's innards once it is burnt through. Practically speaking, it is lodged within Meleager's body. Meanwhile the verb 'ἐσθιω' (see above) is used of parts of the bowel being eroded at Hippocrates Epidemiaι 4.20 and of fire destroying all at Iliad 23.182. These contexts of 'ἐσθιω' are precisely those that summon up most vividly the anatomical and incendiary aspects of the Meleager narrative.

Other verbs in Book 8 that carry the meaning of 'waste' 'melt' 'make to melt away', are 'tabuerant' (8.227, referring to Icarus' wings) and 'consumo' (appearing at 8.106 in the context of Scylla having 'spent' and indeed 'wasted' her fits of anger on Minos). But not surprisingly it is the story of Erysicthon that is most closely associated with notions of 'wasting away' and 'eating'. The verb 'devorat' expresses his acute appetite at 8.827 where the insatiable but ever-hungry king 'devours' the thin airs as though he were at a feast. 'Feasts' are ordered to replace 'feasts' with the substantive 'epulae' occurring five times. The regular word for 'eating' is used of the hero's compulsion to eat ('ardor edendi': 8.828) and of the ever-empty space awaiting the next meal ('locus imanis …. edendo': 8. 842).

In sum, the meanings of 'consuming' (the log and the feasts) and 'being consumed' (the inner torment that destroys the individual's psyche) are two targets of Ovid's concern to indirectly etymologise the word 'Ciris' on a narratological level. Meanwhile, the lesser-known (strictly inapplicable) meanings of 'κειρω' ('eat at', 'make to melt way)' are evident in the debilitating draining of life from the 'Meleagrides', the sisters of Meleager. They lie weeping upon their brother's tomb having pressed the 'drained' ashes to their breasts ('post cinerem, cineres haustos ad pectora pressant / iacent tumulo …: 8.539). We assume this means that the moisture has evaporated from the ashes as would accord with most of the other contexts of the use of 'haurio' in book 8. That is, the wine that is customarily pored over the ashes (Vigil Aeneid 6.227:'reliquias vino et bibulam lavere favillam') is 'drained dry' so that the women can then press the fragrant ash into their skin. Virgil's adjective 'bibulam', describing the ash, means more than 'wet'. The liquid is absorbed by the ash, in the sense that it is 'soaked in'.

Thus 'haustos' behaves as it does at Tristia 1.11.19 where the Auster wind had 'drained dry' the Hyades of their 'late waters'. Here we suggest there is a funereal nuance appropriate to Ovid's rhetoric of exile. Like the Meleagrides, the Hyades were inconsolably tearful after their brother's death. Thus in the Tristia, Ovid is both describing a meteorological process in which rain-water is derived from the constellation's rising, whilst at the same time using an image derived from the aftermath of a cremation. In the Metamorphoses passage, the sisters wait for the ash to drained dry before daubing it on themselves and then crying. Thus 'haustos', at Met. 8539, means effectively 'dried out'. By contrast, in the Tristia, the extraction of the moisture goes hand in hand with the crying. Not the wine but the sisters' tears are within the ashes awaiting to be 'drained dry'. It is noteworthy that there are five occurrences of 'haurio' in Met. 8 and they all relate to 'draining off', usually a liquid. We think these usages are also intended to allude to the force of a homonym of 'τεμνω' (itself a synonym of the verb 'κειρω'). This homonymic 'τεμνω' has a synonym in 'ἀμελγω' meaning 'to drain' (usually of milk, but also of one's life force, or blood as in Met. 8.371). Thus 'κειρω' ('I consume, make to waste') has nuances in common with 'τεμνω' ('I milk of', 'drain'). At the same time - and principally - 'τεμνω' is also a synonym of 'κειρω' in the sense 'I cut' which is Ovid's declared root of

'Ciris' (8.151). All this renders the 'draining' motif doubly important in the text

One occurrence of 'haurio' at Met 8.325-326 is, however, corrupt in our view. When Meleager sees Atalanta for the first time he is won over immediately. However his words channel his feelings into neutral territory as he adopts a third-party appreciation of her beauty. The situation and his bashfulness do not allow him to express himself openly. Thus the phrase 'flammasque latentes / hausit' which is hard enough to make sense of as it stands, should suggest his withdrawal from paying direct court to Atlanta. Indeed, if he were to 'drink in his hidden flames', he would be rendering himself more besotted than ever. Now there is a reference at 8.275 which we believe is intended to annotate this passage. In that line, 'Palladios latices' ['Palladian liquids'] is a circumlocution for 'olive oil' on the basis that Pallas Athene's symbol was the olive tree. We think 'latices' now makes a reappearance in our line with the same meaning but without further need of a reference to Pallas to identify the referent as 'oil'. Thus Meleager, we think, 'drained the flames of their oil' in the sense that the flame of an oil-lamp, when deprived of its oil, loses force and fades. We would therefore emend 'flammasque latentes / hausit …' to read '**flammasque latici / hausit** … 'he drained the flanes of their feeding oil'. This construction is precisely that of Tristia 1.11.19 and Met 8.371. The substantive being drained attracts the Accusative case. The image we are left with is perfectly contoured to develop the emotional undercurrents within the narrative. Yet there is another reason oil-lamps may be in Ovid's mind. As we have seen Hesychius considers 'λυχνος' to be a meaning of 'κιρις'

Ciris 521 (continued)

We return now to the etymological tour de force that is line 529 of the Ciris poem. The 'rejoicing' of 'that god' Zeus ('gaudet deus ille') has a synonym in the Greek verb 'ἀλυω' ('ALUO') meaning 'to be beside oneself with joy'. The letters 'ALUO' are well-chosen to represent the prefix of 'HALIaeetos' particularly because there was a tendency in the Aeolian dialect to replace the letter 'υ' with 'ι'. Thus ὑψου' becomes 'ἰψου' in Sappho (91) whilst 'ὑψηλος' becomes 'ἰψηλος' in Lyrica Adespota 60. Meanwhile the aspiration 'H' on 'Haliaeetos' may be safely ignored. Amongst Latin speakers in the Late Republic, aspirations were falling into abeyance. Catullus 84 proves a certain ignorance of where the aspirate should be properly applied. In any event, this fudging of the letters upsilon and iota allows us to consider 'ALUO' as 'ALIO' for the purposes of etymologising. Meanwhile from the point of view of aspiration, the word '[H]ALIAEETOS' can be read as 'ALIAEETOS'.

The best example of the usage of 'ἀλυω' as 'I rejoice' occurs at Odyssey 18.33 where the hero is accused by the suitors of rejoicing overmuch in his discomfiting of the beggar Iros ('ἦ ἀλύεις [ALUEIS], ὅτι Ἶρον ἐνίκησας τὸν ἀλήτην'. Meanwhile at Aeschylus Seven Against Thebes we have the line 'ἀλύων [ALUON] ταῖς ὑπερκόμποις σαγαῖς' in which a warrior rejoices in his 'arrogant armour'. In both these examples the rejoicing is thought to be excessive, even exaggerated. This may be the reason why, in the Ciris, the verb has been qualified with the adverb 'semper' ('always'). To 'ever celebrate' is to 'rejoice without measure'. At the same time 'always' in Greek can be expressed by the letters 'αε' or AE (Pindar Pythians 9.88) and this too appears as an etymological unit in the deconstruction of 'haliAEetos'.

Lastly, the word for eagle in Greek is 'ἀετος' [AETOS] which Homer spells with an iota, namely 'ἀιετος' [AEЁTOS], but which Pindar spells with an iota and an eta, namely 'ἀιητος' [AEĒTOS]. The resulting word unit in Latin is practically the same since the Greek iota, when part of a diphthong with an alpha, regularly transliterates into the Latin 'e'. Examples abound: 'διαιταριος' [(diaetarius = 'house steward'), 'λαινα' ('laena' = 'cloak') Indeed some

Latin words show a multiple of different transpositions of vowels such as 'φαινολη' ('PHAINOLĀ' > 'paenula') though here the regular Latin diminutive has influenced the adoption of 'u' for 'o' . Note the dropping of the aspiration in the 'p' of 'paenula'.

This exhaustive analysis is in part intended to do homage to the writer who was able to compose an entire hexameter based solely on etymologies of 'Haliaeetos'. One cannot help wondering whether Ovid himself wrote the Ciris as a sequel to the Metamorphoses episode.

How Literature expresses a Metamorphosis in action:

As Ovid's Scylla flies out like a streamer from the stern aplustre, she is terrified by the repeated attacks on her, perpetrated by Nisus, her osprey father. She releases her grip on the goose's bill. A light breeze now keeps her airborne, the purpose which is to ensure she should not touch the sea.

Illa metu puppim dimisit, et aura cadentem
sustinuisse levis, ne tangeret aequora, visa est.   Met. 8.148-149

The words 'ne tangeret aequora' prove that we have defined Scyllla's posture correctly since they presuppose Scylla had been in the air until now. They also subtlely remind us that her metamorphosis is being engineered by a divine third-party (the wind itself?). For the word 'ne' introduces a purpose clause not a 'causal' result clause. Ovid now dexterously engineers Scylla's transformation into a bird. She has already become so light she can drift independently in the breeze. As we have seen, the lightness of the breeze suggests early morning.

However it is the words 'aequora, visa est' that contain the moment of metamorphosis. For even in the act of reading these words our lips subtextually confess that the change has taken place. For, just as Scylla in our eyes (as they read and interpret) moves intangibly and simultaneously from *seeming ('visa est') to have been held aloft*, to *being seen ('visa est') to have been held aloft*, so '… aequora visa est' moves intangibly and simultaneously one step further, that is <u>from</u> the state of '*having been seen' to 'be held aloft*' <u>to</u> 'aequorA VIS [A] EST' namely 'aequor AVIS EST' namely '*SHE IS A BIRD*'. In reading the text aloud we apply the elisions allowing the syllables to change into a new collocation which conveys the subliminal quality of our perception of change. Can one ever put one's finger on the moment of change or is it a process, such that there is never 'a definable second' when change happens? Ovid, it seems to us, has articulated a process the culmination of which steals up on us even as we await the denouement. Our minds are a split second slower than our eyes in registering change. In seeing change we also have to process change because change is always strange. By the time we have done that the change is already effected. Ovid's alchemy is to articulate change through using his readers' internal voice. We are Ovid's offstage prompts who supply the text with its words, but in total echelon. Our mind's eye however is expecting a narration and a narrative that falls short of the state of being in total echelon. In sum, we are revisiting yet again the dichotomy between 'seeing' and 'understanding' what one sees. Thus what appears to be happening is that a woman's body is being borne aloft through the wafting of a breeze. The mind cannot process such a bizarre event except by assuming the dawn wind is to blame. Yet it is confessedly light. Sometimes then the ocular information defeats the brain's best efforts to reach even 'skewed' interpretations of 'what is transpiring'. Indeed in this episode, the metamorphosis takes place before the observer's mind has processed the visual information to any degree of logical satisfaction.

'Ciris' Met 8.150-151:

Yet Ovid can also take us through the visual stages of change in a more linear fashion, as in lines Met.8.150-151:

Pluma fuit: plumis in avem mutata vocatur
Ciris, et a tonso est hoc nomen adepta capillo

We first draw attention to the text and the double use of 'pluma … plumis'. Whilst Ovid above all authors never shies away from anaphora, there are times when copyists are too mindful of this. For reasons that will become clear we suggest the following is the original text:

'palma subit plumam; mutata in avem editur illa
Ciris, et a tonso est hoc nomen adepta capillo

'Her palms extend beneath/assume the appearance of feathers'; changed into a bird she is known by the name of Ciris, and she acquired this name from the severed lock of hair'

The tangible sign of the metamorphosis is the growth of feathers over her palms. Her arms will be becoming wings. The text conveys both what happens and what is seen to happen, because change is (also) in the eye of the beholder. Thus it is not clear whether the feathers actually grow on the palms or whether the palms take on the ('subjective') appearance of feathers. This does not however even scratch the surface of this bewildering line

Redividing Words: the Methodology

Firstly however, we should clarify the ways in which the letters of the text may be allowed to behave once we begin redrawing the boundaries between words. If there is any word boundary that is pre-existing or that emerges from a redivision of words, such that two identical letters find themselves neighbours but in different words, then that double-letter boundary can be rationalised down to one letter. Thus 'plumam mutata' may be considered to be 'pluma mutata'. We understand that such a procedure flies in the face of metrical coherence. However, ametrical readings of the lines are, we suggest, a fundamental aspect of Ovid's metamorphic strategy. By the same token, where there is a single letter at the junction between words that preexist or that emerge from textual redivision, then that letter may be considered a 'littera communis' and can attach itself to either of, or to both of, the words on either side of it. Thus 'in avem' may be read 'in navem'. Elisions may be applied or not depending on literary advantage. Thus 'mutata in' may or may not be read as 'mutat'in'. Another stipulation we make is that theoretical, or what we would call 'prehistoric' elisions, which are presumed to have been applied in the past, can now be disapplied. There is no example of this in our line.Nevertheless the Greek name TEMPYRA for instance might be supposed to be the elided form of 'TA EMPYRA'.

We begin our analysis with PALMA. This word is said to 'extend beneath PLUMAM or to suggest the appearance of PLUMAM'. This implies that it underlies or is the root of PLUMA, just as the similar appearance of the words would anyhow suggest. There are several ways in which this relationship could be conceived:

(a) As a frond the 'palma' has the same basic shape as a 'pluma' ('feather') with leaves radiating from a central spine

(b) As a symbol of victory, this 'frond' 'palma' informs the role of or 'acts a substitute

for' ('subit') the 'pluma' in its role as the spoils of a specifically naval victory. The 'pluma', that is, refers to the feather-like elements of the aplustre, which, with the goose's head appended, will all the more convey the appearance of feathers. And feathers are like fronds.

This latter point (b) now becomes more than speculation when we factor in a subtextual meaning of 'mutata in avem'. If, on the basis of a *littera communis*, this is reconfigured as (in reference to 'PALMA') 'mutata i[n] navem' ('relocated onto a ship'), then the word 'palma' becomes annotated as a nautical image. In other words the 'frond' once its shape is put in a naval context, will evoke the shape of the pentekonter under oars and from a bird's-eye view. At the same time a feather will also evoke the contours of a ship under oars.

We are reminded also that Scylla's 'palm' or 'hand' ('palma'), in gripping the aplustre literally 'runs under' the plumage ('pluma') of the goose-head at the stern of Minos' ship. This tableau crystallises the etymological relationship elsewhere expressed through 'frond' and 'feather' ('palma subit plumam'). Ovid is redressing words in different contextual clothes. We are to conceive the words 'palma' and 'pluma' as operating within a nautical framework, with the close-up image of the trailing Scylla's hand-under-goose-feathers ('palma subit plumam') acting as a metapoetic guarantee that pulls the nautical threads together.

This brings us to Cnossus and Minos' own celebration of victory. Since Minos' power was based on his navy (Thucydides 1.4) the (plural) spoils he affixes to the palace will include naval trophies alongside the (singular) 'lock of hair'. In particular these will consist of the 'aplustria' from Megara's fleet, not to mention those of Athens' far more illustrious navy ('spoliis decorata est regia fixis': Met 8.154). These 'spoils' are more homogeneous than appears. Amidst the naval spoils consisting in the wooden 'plumae' of the 'aplustria', Nisus' hair finds itself in congenial surroundings. For an ancient 'lock of hair' as defined by 'cirrus' could consist of an avian feathery crest (Pliny 11.122). Meanwhile 'crinis' can allude to a plume of a helmet (Pliny 17.166). Thus the 'plume of feathery hair' that had belonged to Nisus sits easily beside the 'aplustria' with its geese's plumage. Effectively Nisus' lock of hair'resembles in microcosm the plumage ('pluma') of an aplustre. Both will be attached to Minos' palace gates

However we cannot be certain which way round Scylla was oriented as she clung to the Ciris' aplustre. If she were positioned face down, the plumage will 'run under' (''subit') her 'palmae'. This tableau can be thought to allegorise the message of a new evaluation of the text. For 'palma subit plumam' could be redivided (with 'litterae communes') to produce 'palma[s] subit plum[a] mutata in [n]avem …'. This now promotes 'pluma' to the role of Nominative. The aplustrial plumage conjures up the appearance of ('subit') Scylla's (plural) 'palmae'('fronds'). This image also allows us to consider 'pluma' as the etymology of 'palma'. Evidently, it will be a moot point whether a feather suggests a frond or a frond suggests a feather.

This is far from the only etymological undercurrent coursing through these lines. Certainly 'a plume transferred onto a ship' becomes an image of plumage, namely the aplustre which runs under Scylla's palms ('palmas [s]ubit pluma, [m]mutata in navem'). At the same time there is another sense in which 'a feather interpreted in a naval context could give the appearance of 'palms'. For a feather with its spine and radiating hairs seen with naval eyes, becomes an image of an oared pentekonter seen from above, specifically through the now-avian eyes of Nisus. The image works because Scylla's 'palms' will no longer constitute her hands but the 'oars' to which Catullus refers in 64.6 ('abiegnis … palmis'). Thus a feather ('pluma') imitates the bird's-eye view of a full complement of oars ('palmas') along with the ram projecting from the bows (articulated by the stem of the feather). However there is an issue

concerning the angle of the hairs that slant at 135 degrees to the 'stem' of the feather. In transferring this image to the naval context, we find the oars when at 135 degrees to the bows are in the position they adopt after the rowers have pulled on the oar. At the same time, since the words 'palma[s] subit pluma … [m]mutata in nav[em]' could also mean' a plume transferred into a naval context gives the appearance of palm fronds', we ought to be committed to a visual construct in which the collective oars are at 135 degrees to the spine (which represents the prow). However, firstly 'subit' means 'gives the appearance of'. It does not mean 'precisely duplicates'. Secondly another reading of the version 'palma subit plumam mutata in nave' translates as 'the oar[s] when once pulled ('moved') *on board the ship*, give[s] the appearance of a feather'. This version has only a partial engagement with figurative speech for 'palma' are (already) 'oars' and 'mutata in nave' is a factual description. More importantly it only makes sense if the rowers' oars are at 135 degrees to the prow.

At this point we may introduce another term into the linguistic mix. If a 'palma' is 'an oar' then it may also be 'a steering-oar'. In this context 'a steering oar when its position is changed or when it is substituted [as a method of steering i.e. by the sails] lies below the plumage *of the aplustre*' ('palma subit plumam'). The aplustre is sometimes thought to afford shelter to the helmsman but this will only be the case when the wind is favourable and steering is articulated not by rotating the steering-oars but by manoeuvring the sails. In those circumstances the plumes of the aplustre will arch over the helmsman's head ('puppis curva'). They will not be blown behind the ship. In fact the steering-oar also gives the appearance of a feather when the feather is adjusted to the context of a ship. Moreover the feather when adjusted to the context of a ship (i.e. in reflecting a full complement of oars seen from above) will submit to the action of (but also 'come to the assistance of') a steering-oar. In fact the basic shape of both 'palma' (as a frond) and 'pluma' (as a feather) imitate closely the design of an ancient steering oar with its truncated stem (= 'the oar-handle') and its long but narrow wings (= 'the oar blades').

This allows us to make a sweeping conclusion. The pronoun ''illa' in our emended line should refer back to a feminine noun mentioned earlier. It is hard to see beyond 'palma' and 'pluma'. Syntactically either could be aligned with 'illa' depending on the elisions we apply or the redivisions in the text we devise (i.e 'palma subit plumam; mutata in nav[em] editur illa / Ciris' or 'palmas [s]ubit pluma: [m]mutata in nav[em] editur illa / Ciris'...). In other words, it is, we suggest, 'the [steering-]oar' that may be the true bearer of the name 'Ciris'. This can be supported by the cryptic logic of the succeeding line.

Firstly in line 8.151, the elision of 'tonso est' leaves us uttering the sounds 'tons'est'. We can no longer assume that 'tons[]' is not 'tonsa' or 'tonsam' or even 'tonsum' for that matter. Thus one meaning of 'et a tons[a] est … adepta' could be simply ' and [Ciris] is [derived] from] an oar, having obtained …'. Meanwhile, if (reading 'tons[o]') 'capillo' were 'cut in two', then, in accepting the imperative, we would be obliged to read 'cap[e] illo'. This now represents a second, subversive injunction from the author to his readership telling them 'to derive it [the bird] from the following' or 'from this' (OLD 'ille' 13). That is, 'illo' may be thought to derive from 'illud' and as such will become highly deictic and self-referential. We will thereby feel enjoined to look for a root ['derive it!'] from within the meanings of 'capillo' itself ('illo'). It occurs to us that, besides 'capillus', another word in Latin for a 'lock of hair' is 'cirrus' ['CIRRUS'] which *prima facie* constitutes a very convincing candidate for the etymology of 'Ciris' ['CIRIS']. 'Ciris' could even be the Ablative Plural of 'cir[r]us'. This now gives us the following extrapolated logic: 'Ciris, et a tons'est hoc nomen adepta capillo' = '[Ciris] has acquired this name [derived] from the act of severing the lock of hair ['a tons[o] capillo']. For by cutting 'capillo' in two we have received a further imperative ('cape'!)

insisting that we should derive Ciris 'from that word itself' ('illo') namely 'capillus'. And 'capillus' is a synonym of 'cirrus'.

However the authorial word 'et' (= 'also') which is contained within the words 'Ciris; et a tons[a] est' informs us that there are a plurality of possible roots of 'Ciris'(i.e. 'tonsa' and 'capillo'). That is, line 151 could mean '*Ciris is also from a steering oar ['tons[a]'), having [also] acquired this name ['Ciris'] from a hair ['capillo' here representing 'cirro']*. This 'hair ['cirrus'] is not only 'a lock of plumage' (Pliny 11.122) but also 'a feather', given that the synonym 'crinis', carries the nuance of a 'plume' ['of a helmet'].

In short we have assumed the burden of finding a link, particularly an etymological link, between 'feathers' and 'oars'. .

To recapitulate, in line 8.151, a particular elision - 'tons[]' - could be thought to conceal the word 'tonsa' ('oar' or perhaps 'steering oar') as the original reading of the text. The passage as it now stands suggests that Ciris has a nautical etymology, specifically related to 'a [steering] oar'. That etymology must be morphologically very similar to 'Ciris' and be able to bear the meaning, or be relevant to, 'oars' and/or 'rowing'. There is only one candidate but its credentials are excellent. The word 'χειρ' 'χειρος' meaning 'hand' but also 'handicraft' and (vitally) 'oar' (Timotheus 7) is not only, we think, the answer to the above riddle but also has a subliminal role to play in the text of Metamorphoses 8. Clearly KEIPIS ('Ciris') itself is barely an aspiration away from 'KHEIR KHEIROS' whilst 'palma' in also meaning 'hand' but also 'oar' will represent in retrospect a synonym ('palma … editur illa Ciris'= 'that steering oar in a naval context is known by the name Ciris'). Thus if 'Ciris' is derived from 'an oar' ('Ciris et a tons[a] est') then it is on the grounds of a synonym of 'tonsa' or 'palma' namely 'KHEIR' which has a striking morphological similarity to 'keiris'. The words 'tons[a]' and 'palma' ('oar') will become synonyms of the etymological root ('cheir') as often in etymological argument. This search for a steering-oar behind 'Ciris' is not born of mere verbal curiosity. We saw earlier how Scylla was bound to a steering-oar in some authors. Thus, etymologising is a way of secreting ancient aspects of the story into a fresh, and ever more distilled textual fabric. We are never far from the Hellenistic 'bee'

However we cannot leave 'capillo' out of this argument. In deriving Ciris from 'cheir', we also need to remember 'capillus' as 'cirrus' as the 'plume on a bird's head'. We now need to forge a path from 'bird's plume' to 'oar' otherwise the line loses cogency. In the first instance, a feather has a particular shape, redolent not of a regular oar but of a steering oar (see illustrations above). This oar, the 'pedalion' has a short handle but a broad blade for increased contact between the surface area and the water. Secondly, the line 150 as it currently stands could mean the following [reading 'palma subit plumam mutata in [n]avem']: 'the palm when moved on board a ship (i.e in its role as a frond recalibrated as a steering oar') takes on the appearance of a feather' (in that both 'palma' and 'pluma'conve the shape of a 'steering oar'). However the actual etymological roots of Ciris namely 'χειρ' and 'cirrus' can infiltrate this verbal game if we assume 'palma' means 'a hand'. That is, 'palma' ('hand'), having been changed/moved sideways [to 'χειρ'] in the context of a ship (as 'steering oar'), takes on the appearance of a 'pluma'. Meanwhile this 'pluma' moved/changed sideways (to 'cirrus') will

take on the appearance of 'banks of oars' (or 'individual steering oars') in the context of a ship ('palmas [s]ubit pluma [m]mutata …'). Line 151 now reads as a confirmation of this reading. The Ciris, that is, will derive from 'the steering oar' ('tonsa') in its synonym of 'cheir cheiros' and from 'the tuft of hairs' ('capillo') in its synonym of 'cirrus'. Yet it will also derive from the rowers' oar ('cheir') and from the image of 'the banks of oars' articulated by the diagonal hairs ('capilli') on a feather-like 'cirrus'.

The text of line 151 therefore suggests then that 'Ciris' derives both from a 'steering oar' ('χειρ') and from the 'oars' that the 'hairs of a feathery tuft' evoke in a naval context ('cirri'). Once this connection is made other meanings of 'cheir' such as 'hand on the tiller' will intrude themselves. This fully supports the relating of 'palma' to the same 'steering oar' in the previous line. That is, 'palma' is the synonym that vindicates 'cheir' as the immediate etymology of 'Ciris'. Meanwhile, as we have seen, the same text of line 151 also suggests that the name 'Ciris' comes from 'cirrus' via 'capillus'.

Now Vegetius at 2.28.34 and 6.2.1 uses 'capillus' of 'the hair on the forehead of a horse'. The technical term for this is 'whorl' or 'swirl'. There are many variations on this phenomenon including 'the feather whorl'. This consists of a vertical line on the horse's forehead from which the individual hairs depart at an angle of 135 degrees as one traces the feather upwards from the point of inception. This imitates the angle of hairs to spine on a real feather. Such a design not only evokes the form of a steering-oar but also the formation of an oared pentekonter, at the end of its stroke and seen from above. The rowers will have their back to the prow and bronze ram, the latter being represented by the tail of the feather. We are tempted to suggest that the Greeks and Romans in holding the oar-loom close to their stomachs, were as aware as we are that they were 'feathering their oars' as reflected in the 135 degree, feather-like angle of oars to prow. Oars are feathered at the very end of the stroke as soon as the oar-blades emerge from the water at a 135 degree angle to the prow.At the same time the 135 degree angle of oars to prow also evokes the starting position of the oars when the oarsmen have turned round on their seats and are ready to row stern-to-shore.

The use of 'capillus' as a touchstone of the meaning of Ciris requires further clarification. Just as 'tonsa' relates to 'cheir' so 'capillus' must relate to 'cirrus' (but not just through the overall sense of 'plume' or 'horse's swirl'). In fact a capillus is a single strand of hair. It therefore must refer to each of the individual hairs that constitute the 'in-fill' of a feather. Clearly each such strand represents 'an oar' once we position ourselves within the naval discourse. At the same time the full complement of such oars will create the shape of the steering oar. This is illuminated by the Latin meaning of 'cir[r]is', namely 'from hairs'. A double consonant in Latin was widely reduced to a single consonant in provincial and Republican contexts. The individual oars complemented the steering oar. The steering oar depended on oar speed to make its presence felt. Our confusion is that the two cryptic roots of Ciris ('cheir' and 'cirrus') combine to convey the overall oarage of a pentekonter ('steering oars' and 'banks of oars'). The 'palma[s]' and 'pluma' of line 150 in a naval context represent both 'steering oars' (through 'cheir' as 'hand'/'steering oar' and 'cirrus' as 'the plumage of a lock of hair' conveying the shape of a steering oar). But with 'cirrus' as 'capilli' ('individual hairs') in a naval context that relates to the shape of a feather and with as 'palma[s]' as' individual oars' representing a feather-like design ('palma[s] subit pluma [m] mutata') they also convey all the individual oars on both sides of the ship.

We now proceed to catalogue the other meanings of these elastic lines, appending commentaries to each analysis. Different appraisals of the text as spoken and/or as redivided are given in black type in advance of any discussion
' palma subit plumam mutata in [n]avem …'

'palma[s] subit pluma [m]mutata in [n]ave …'

We may translate the first reading as 'palms' (singular for plural) when moved onto a ship (as 'oars') give the appearance of a feather'. As we have just seen, a feather seen from above will schematically reproduce the bird's-eye appearance of a penteconter under oars. The extended spine or 'handle' of the feather will represent the projecting ram on the warship's prow. As we have also seen, the angle of the fibres on a feather (and those on a palm quā frond) will however only represent the intermediate phase of the stroke. The crew will have finished their main stroke and will be about to make their recovery stroke. However this is the moment they feather their oars and in that sense the 135 degree angle is the perfect moment to speak of the oars being represented 'by a feather'. This evokes the second reading given above ('palma[s] subit pluma'). In that context it will be preferable to interpret the phrase 'mutata in [n]av[em] editur' as 'mutata in [n]av[e] editur. This suggests the oars have been, not so much 'moved into the [context of] a ship', as 'propelled/moved forwards' once the crew are 'on the ship'. The 'moved oars' will now refer to the end of the rowers' stroke. In sum, this configuration now matches that of the 'pluma' in that the plumage lies at 135 degrees to the stalk just as the oars at the end of the stroke lie at 135 degrees to the line of the ram. Thus 'oars (singular for plural) when moved [forward] on a ship [i.e 'oars' after completing the stroke] give the appearance of a feather'. Or the rowers have advanced their oars to the 135 degree angle in the process of feathering their oars. This would be our 'ideal' explanation

At the risk of repetition, we now examine the second reading given above in more detail

'… palmas [s]ubit pluma[m] mutat [a] in [n]av[em]' = 'palmas subit pluma mutata in navem …'

(i) 'The feather transferred to the arena of a ship gives the appearance of 'palmas' ['palmas']'. This articulates the sense of a feather representing both banks of oars on port and starboard (seen from above) and also of each of the two 'steering-oars' ('palmae') considered individually.

(ii) 'The plumage extends up along her palms; changed as she is into a bird she is known as Ciris'. Note that the plumage ascends over Scylla's body only reaching the palms last. Ironically the palms had earlier been clutching the decorative plumage of the goose's head at the end of the aplustre. Thus, one could also claim that 'the plumage on the goose [bird] which 'on the ship had been changed' ['mutata in nave']in direction [by the wind] to produce a 'recurvus' profile, fills the space left by her [departed] palms ('palma[s] subit'). This leads to the version

(iii)   *'…palma subit plumam mutat[a] in nav[e] …'*
'the oars (singular for plural) having been plied on a ship, take on the appearance of feather'. Once the rowers have produced their first stroke ('having moved the oar'), they will

turn the blades 90 degrees in the act of 'feathering oars'. This will expose only the leading edge of the oars to the wind during the recovery stroke, thereby conserving energy. Clearly this feathering will render the oars similar to feathers in echelon. At the same time, at the end of the recovery stroke the schematic appearance of the oared ship from a bird's-eye perspective will be precisely that of a feather.

(iv)   *'... palma subit plumam mutata[m] in ave editur illa'*
'the [letters of] the word 'palma' [singular for plural] assume the appearance of the letters of the word for [a goose's] plumage ('pluma') which had been shifted [blown] about [or 'swapped in the wind'] on the ship'. That is, letterwise, a 'palma' ('oar') is a substitute for, or does duty for, or brings to mind [the letters of] 'plumam' when it ['plumam'] is changed [anagrammed] in the context of a ship ['plumam' = 'palmum' = 'oar']. This verbal legerdemain is particularly important in identifying the 'oar' as a 'feather'. Visually the oar and feather have been connected through their joint similarity of shape to a 'steering-oar' and to a 'palm-frond' and

even to a ship under oars from above.

(v)   *'... palma subit plumam mutat[a] in [n]ave editur illa'*

'the oars [singular for plural], having been moved ['plied] on the ship lie below the plumage'. In this version, the three feather-like components of the aplustre to the end of which the Scylla of the Ciris is tied, will be above the oar-blades of the stroke-men at the end of their stroke. Alternatively 'pluma' could refer to the goose's feathers which will also be above the oars. Meantime Scylla's hands ('palms') also lie just below the aplustre's wooden feathers or below the goose's plumage (given the wind).

(vi)   *'... palma subit plumam mutat[a] in [n]ave editur illa'*

'palma' 'changed around' ['mutata'] 'to 'lampa' and from there' transliterated' ['mutata'] into the Greek 'λαμπη' which is the equivalent of 'λαμπας' and therefore means 'day', submits to the action of [the changed-around] letters of 'plumam' [i.e. 'lampum']. 'Lampus' in Latin is the name of one of the horses of Eos the Dawn. In a nutshell, the day is at the whim of the horses that pull the chariot of Dawn. In an etymological sense meanwhile the swapped-about letters of''palma' namely 'lampa' ('torch') is thought to submit to the influence of the swapped-about letters of 'plumam' namely 'Lampum', a horse that brings light (as to a 'torch'). Note here 'mutata[m]' is thought to go with both the Nominative and Accusative at the same time.

(vii)   *'... palma subit plumam mutat[a] in [n]ave editur illa'*

The Roman poets were accustomed to the image of wings providing 'oarage' (Lucretius DRN 6.742; Virgil Aeneid 1.301; 6.19). Indeed at Met 8.228 and Ars Amatoria 2.25 'oarage' is used by Ovid of the wings of Daedalus and Icarus. These latter contexts should be received as omens of the intentionality of the author in exploring the interplay of 'palma' and 'pluma' within rowing contexts ('palma[s] subit pluma[m] mutata[m] in [n]ave' = 'the schema of a feather when moved to a naval context gives the semblance of [banks of] oars'). However the figurative flow may be in the opposite direction. if we read 'palma subit plumam; mutata[m] in ave[m]. Thus 'the steering-oar changed to the context of a bird gives the outward semblance of a feather' Alternatively 'the steering oar when moved to the context of a bird fills/takes the place of, or role of, a feather'.

(viii)   *'... palma subit plumam mutat[a] in [n]ave editur illa'*

On a different tack, the word 'λαμπη' [i.e the letters of 'palma' moved around in the context of a ship and transliterated into Greek as 'λαμπη' and considered a variant of 'λαπη'] seems to refer to the 'scum' or 'filth' that forms on top of e.g. bilge-water. We know from Aeschylus' Eumenides (387) that 'λαμπη' is the 'sunless' 'filth' or 'damp', where dwell the Furies. Here again the Ciris text returns towards the Cirian Tartarus for inspiration. The Furies live in Hades, but one is tempted to suggest that the ship's bilge was also informally known as 'Hades.'In the Book of Jonas the author, on board a storm-tossed ship. descends into the 'hollow' or 'belly' of the ship and falls asleep ('Ἰωνᾶς δὲ κατέβη εἰς τὴν κοίλην τοῦ πλοίου καὶ ἐκάθευδε': Jonas 1.6). The word 'κοίλη' means 'ship's hold'. If one regualrly slept in the hold then there would be established a pre-existing literary link between the act of sleeping in the hold and sleeping the sleep of death in Hades. Moreover we soon learn Jonas refers to Hades by the same word 'κοίλη'. At the same time Jonas' resurrection from Hades will be allegorically aligned with his escape from the 'belly of the whale. ('ἐκ κοιλίας ᾅδου … ἐν τῇ κοιλίᾳ τοῦ κήτου': Jonas 2.1-2). Here too the belly is described as 'κοίλη'. It would seem perverse to argue on this basis that the hold was not called 'Hades'.

Certainly filth and damp in a naval context could hardly point elsewhere than to the bilge, just as dung and water conjure up the conditions underfoot in Hades in Aristophanes' Frogs. If we give the general meaning of 'filth' to 'λαμπη' this will dovetail well with a meaning of the transliterated version of 'pluma' namely 'πλυμα' or 'washing water'.That is, once the

words have been changed in a naval context into Greek' ('λαμπη' subit 'πλυμα') 'the scum will ascend the bilge-water or washing-water'. At the same time, reading *'... palma[s] subit pluma [m]mutat[a] in [n]av[em] editur illa'* one could hold with only slightly less confidence that the 'washing-water' or 'bilgewater' ***pluma/'πλυμα'*** lies below the changed around 'scum[s]' ('palmas' metamorphosed into 'λαμπας'). This turns the metamorphosed sentence on its head. The neuter 'πλυμα' becomes the Nominative with 'palma' having to borrow an 's' from 'subit' to become an Accusative ('palma[s]'). In turn, anagrammatically, 'palmas' becomes (in passing) 'lampas' before settling as 'λαμπας' (= Accusative plural 'scum'). It only fully comes to rest however when it intersects with the synonymous 'λαπη' ('filth').

The context of this argument remains firmly on board ship, as accords with the sense of 'mutata in [n]ave'. This returns us to the bilgewater lying below the scum. This must have been rank-smelling with the detritus of life on board constantly filtering down into the stagnant water. As before there is likely to be an etymological level operative here such that the progression 'palma'> 'lampa' > 'λαμπη' > 'πλυμα' should reveal that the scum comes from the water on which the scum also lies. The fact that 'πλυμα' can also mean 'scum' allows us also to translate (a) 'palma[s] subit 'πλυμα mutat[um] ...' as 'the non-drinking water' [πλυμα], its letters ('pluma') having been changed into Greek (reading 'mutat[um]') and in a naval context, lies beneath the scum of the bilge ('πλυμα' lies below 'λαμπας') and (b) 'palma subit πλυμα mutata …' as 'the word 'palma', when anagrammed and changed to Greek [as 'λαμπη' = 'scum'], comes to the surface of 'πλυμα' (the underlying 'washing-water'). It is important to compare this with Ovid Tristia 4.3.50 ('subit ora rubor'; 'a blush spreads up to/rises to the face').

(ix)   *'... palma subit plumam mutat[a] in [n]av[em] editur illa'*
'The palm, once changed or moved to the context of a ship ['= 'oar'] extends into *or* passes under the outrigger ['plumam']. We think 'outrigger' must be what is referred to as 'a built-out projection' in the context of a ship (a 'pluma'). This technical interpretation of our conundrum is one of the most important as its veracity can be proved by numerous contemporary illustrations compiled by Casson (1995) in figures 116, 119, 122, 129, 131, 133, 139. The oars here clearly protrude from behind a projecting form of boxing

(x)   *'... palma subit plumam mutat[a] in [n]av[e] editur illa'*
'the 'palma', having been changed ['mutata'] by anagramming to the feminine noun 'λαμπη' (a synonym of 'λαμπας' = 'lantern') on a ship, lies under a 'pluma'.
It is clear from Trajan's column that a lamp was attached to one of the aplustral 'feathers' from which it hung down. Thus the phrase 'lies under a pluma' relates to a lantern hanging below one element ('one feather') of an 'aplustre'. We should also recall that 'λυχνος' was one of Hesychius' meanings of 'Ciris ('KIPIS'). Ovid never forgets to remind of his poetics where the text allows.

The schematic shape of a feather is identical to that of a 'palma' (quā frond). This supports the versions (m) **… 'palma subit plumam mutata in navem** …'' = 'the 'palmae' [pl.] having been moved onto a ship as oars [singular for plural] bring to mind a feather' as well as '**… palmas [s]ubit pluma [m]mutata in navem** …''.'the feather brings to mind [a full complement of] oars when the feather is transplanted to a naval context'. we suggest Ovid has all along been lobbying for 'pluma' to be considered a synonym of 'palmae' ('the banks of oars'). We now use 'pluma' in the meaning 'both banks of oars' to explore a different interpretation of the words.
(xi) 'Pluma', namely 'the two banks of oars' (or 'oars'), having been swapped round on the ship, come up under the various palms ('hands')'. Or 'on a reconfigured ship, the two banks of oars come up to various hands'. Or 'swapped-around hands (singular for plural) come up to the bank of oars on a ship'

(xii) 'Pluma', namely 'the bank of oars' (or 'oars'), having been swapped round on the ship are a substitute for, give the appearance of, follow on from 'victories' ('palmas').

These readings (xi) to (xii) are, we think, among the most interesting of all the renderings of these unique lines. Ovid must be alluding here to the practice Cicero knew as 'inhibitio' (Ad Atticum 13.21a). Effectively this was a procedure whereby crews would beach ships at great speed through rowing towards the beach stern first. To do this required all oarsmen to turn round in their seats and row facing the bows. The banks of oars had to be swapped around.

We have already touched on this mode of rowing in discussing the angle of feather hairs to spine. The following is our guide to how the ship's direction of travel was reversed. The port members of the crew of a ship approaching land under oars would have reversed their position at the oar (a) by standing and simultaneously pulling their oar sharply upwards through the tholepin witht their right hand gripping the oar-loom some way down from the pommel (b) by throwing their left leg over their bench towards the bows whilst simultaneously releasing their left hand's grip on their oar. All port oarsmen will now stand, holding their oar by their right side with their right hand some way down the loom (the left hand's departure has left the top of the loom wholly unoccupied) (c) each oarsman will now be looking across the ship to his counterpart to starboard, mirroring his movements in executing a well-rehearsed company drill. Each man now stretches out his empty left hand towards his colleague on his left whilst simultaneously presenting his own oar with its unoccupied upper loom to his other colleague on the right. Effectively each oarsman (bar the two at the prow who will be available to drop anchor in advance of hauling the ship further ashore) will be conscious of an unoccupied oar-loom available to his outstretched left hand. There is room above each colleague's right hand for each rower's left hand to grip the loom of their 'new oar'. (d) Now all rowers bring their right leg over the bench and release their right hand's grip on their old oar, and grasp the top of the loom of their new oar with their right hands. As they do this they will be sitting down facing the bows.

The drill we suggest is performed in a series of tableaux (a) the standing and pulling of the oar up through the leather lashings (b) the releasing of the left hand from the oar loom whilst keeping the right hand further down the loom (b) the throwing of the left leg over the bench towards the bows whilst facing across the ship to one's colleague to starboard (c) the proffering of one's oar to the next colleague to aft who grips the loom with his left hand (e) one's simultaneous gripping with the left hand of the oar-loom proffered by the next colleague forward (f) the throwing of the right leg over the bench forward and the sitting at the oar ready to row astern. The oarsmen face the prow but travel sternwards at the same pace as if they were rowing forwards

Ovid's words 'palmas [s]ubit pluma' (8.150) capture the moment when a complete complement of oars ('pluma' being a feather changed in the context of a ship) comes up to ('is proffered to') the rowers' 'hands'. There is an ellipse in Ovid's version however. In his abbreviated account the procedure represents/follows upon/is a substitute for 'victories' ('palmas'). He has gone from the 'drill' to 'victories' without mentioning that the drill was preparation for a violent but celebratory stern-first beaching. The 'elan' this exploit expressed was heroic in nature, and looked back to the behaviour of the victor in Homeric epics.

The best way of illustrating the concept is to examine its deployment in an ironic context. In an account of the Roman Civil wars, a certain Menodorus is presented by the historian Appian as a self-serving sea captain who had deserted Sextus Pompeius' camp for Augustus' only to return to Sextus' colours. To convince Sextus that his latest change of heart can be relied upon, he swoops on Augustus's winter shipyards at Vibo, capturing guard vessels

and sinking merchantmen. In order to rub salt in the enemy's sore wounds he decides to conduct a travesty of a self-congratulatory beaching by grounding his ship on a soft mud-bank. This was done, says Appian, in a spirit of exultation and pride (Appian 5.99 Civil Wars: 'γαυρούμενος δὲ ὁ Μηνόδωρος ἐξώκειλέ ποτε τὴν ναῦν ἑκὼν ἐς ἕρμα γῆς ἁπαλὸν σὺν καταφρονήσει'). But the crucial point is that the inglorious landing was carried out intentionally. It must therefore have deliberately made mockery of a pre-existing manoeuvre that normally exuded exultation and pride. No one will feel puffed up by merely grounding one's ship on mud. No enemy will feel put to shame by such a manoeuvre unless it travesties something that is truly crowing.

We can draw two conclusions. Firstly, a full-blooded beaching was the regular exultant expression of victorious elan. This would be the spirit in which the Phaeacian crew landed at Ithaca (Od.13.113-115) with such bravura in their case, that half the ship is left beached. Secondly however, if that exploit were denuded of its vehemence, stripped of its careful preparation (see the drill above), and conducted in unheroic waters, it could only be seen as communicating to the enemy the point that victory over them was not worthy of exultation. The victory was only worth the lightest grounding. Indeed the mud will have meant that the grounding was also virtually inaudible. This will have sounded bathetic in comparison with the usual cacophonic screech of boat on pebbles. Nevertheless, the enemy's response in descending on Menodorus' ship appears not to have been motivated by a sense of belittlement but by a genuine belief that he had grounded inadvertently. Menodorus proves the landing was deliberately *ersatz* by rowing back off the mud, using no doubt a pole to refloat the ship as at Odyssey 9.487-488. The enemy leave in wonderment. They do not get the joke which is at their expense.

The text refers subtlely to this beaching procedure in line 8.150. As we have seen, 'when 'palms' ['oars'] are swapped round on a ship they give a close impression of a feather'. That is, 'palma', in its meaning of 'oars' [singular for plural] once swapped ('mutata') on board ship ('in [n]ave'), give the impression of a feather ('subit pluma[m] mutata'), the long, bare stalk of which will represent the prow. The port oarsmen having received the oar of the next colleague forward will now be facing the prow, poised to row sternwards. All oars will now be angled away from the prow at 135 degrees, where before they had been angled at 45 degrees. This new configuration of the oarsmen ('palma … mutata in nave') represents the proper arrangement of a feather when seen from above. That is, the plumage is tilted at 135 degrees to the stalk. As we have seen, it is normally when the oars are *moved* or pulled through the stroke and feathered ('palma ... *mutata'*) that the configuration of oars precisely represents the design of a feather ('subit plumam').

Thus, in multifarious ways the text seeks to remind and reassure the reader of the contours of each particular Labyrinthine gallery into which the text insinuates itself. There are further ramifications of the pervasive influence of Ciris in Metamorphoses 8. Another candidate for the name's etymology is 'κηρον' 'honeycomb'. Hesychius mentions the word 'κηρουν' as a variant of the term for a male Halcyon bird, otherwise known as 'κειρυλος' which appears to be a diminutive of 'κειρος'. Indeed a 'κειρις' is defined as the Halcyon bird elsewhere in Hesychius. Meanwhile a 'κηρις' is a variant of 'κιρρις' ('Adonis, wrasse, lamp, hawk'). Lastly, and as we have seen, 'κηριον' ('honeycomb') is encountered at Met 8. 677 ('candidus in medio favus est'). It is (noteworthily) the centrepiece of the rustic 'cena' provided by Baucis and Philemon. Like the Ciris a honeycomb has endless galleries. They are all filled with compressed and concentrated sweetness and all are six-sided rather like the six-footed hexameter. Curiously Petronius' Trimalchio too has a honeycomb in the midst of his 'cena' ('in medio caespes … favum sustinebat': Cena 35). Petronius' honeycomb comes exactly a quarter of the way through

the Satyricon. Baucis' comes halfway.

Now the word 'κηρον' is very close morphologically to Hesychius' word 'κηρουν'. The former means 'weak', 'unwholesome'. It has a pathological dimension and could be applied to Scylla and Erysicthon notably, though the sickness of the whole of Book 8's generation has been exhaustively analysed above. Meanwhile we have seen the importance of 'swaddling-bands' in the narrative (= 'κειρια'). The word for 'bands' or 'fillets' occurs at Virgil Aeneid 5.629. The form used there, 'taenis', presupposes that the Nominative is 'taena'. This would be written as 'ταινα' in Greek and this word appears interverbally in the line Met 8.150 ('… mutaTA IN Avem …' = 'muta TAINA vem'). The insinuation of 'taina' affords another perspective on the text however. Beside the 'pluma' or 'wooden feathers of the aplustre' a Roman warship boasted a pole with a ribbon attached. This enabled the helmsman to gauge the direction of the wind. This ribbon was termed a 'taina'. We suggest that the subtextual intrusion of 'taina' by Ovid in line 150 enriches the text by sequining in a detail of the ship's design. He also textually juxtaposes this sequin with the 'plumage' to reflect the propinquity of the 'taina' to the aplustre at the stern. Most importantly of all, and in terms of our thesis that ancients texts may be redivided to their literary advantage, the unearthing of the buried 'taina' from the text suggests the authenticity of our realignment of the text as 'mutata in avem' as opposed to the received 'in avem mutata'. Ovid, like a responsible Hellenistic poet, seeks to render ever sweeter the verbal heritage that has been constructed around the story of Nisus and Scylla.

An Overview of Met 8.150-151

It is difficult to give an overview of these lines but one should be attempted. Effectively in line 150 ('palma subit plumam') the 'steering-oar' ('palma') is considered to be the morphological coequivalent of 'the feather' ('pluma'). At the same time the 'feather' on board ship apes the appearance of 'oars' in the sense of representing the oars of a fully-manned penterconter either driven backwards or at the end of a stroke. Crucially the perspective must be a bird's-eye one, as though we shared the perspective of Nisus ('plumas [s]ubit pluma [m]mutata'). The phrase 'mutata in [n]av[em] editur illa' is to be regularly interpreted as an indication that the discourse is a naval one. However the pronoun 'illa' could refer either to the 'palma' or the 'pluma'. That is 'Ciris' qua 'palma' could be the name given not only to 'the oars' [singular for plural], but also to the shape of the 'banks of oars at 45 degrees to the prow' and 'the steering oar' both of which resemble 'the palm fronds' in basic shape. Meanwhile qua 'pluma' the word 'Ciris', will evoke the same individual oars ('the hairs of a feather') the same '45-degree angle in the banks of oars' the same outline of a steering oar. Indeed in deriving etymologically from the elements of 'cheires' ('from oars' = 'a tonsa[a]') and 'cirrus' (from the 'capilli' that represent 'the hairs of a feather' or 'the pattern of a horse's plumed forehead') the term 'Ciris' evokes the elements of a stern-first beaching ([a] 'cheir' = both 'the steering-oar', the helmsman's 'hand' that turns the ship, 'the individual oars' that generate the speed for the beaching; [b] 'cirrus' = 'pluma' = 'the banks of rowers', their 'individual oars' (= 'capilli'). These oars are poised to be plied, but for the time being rest at 135 degrees to the prow's ram like the hairs of a feathery tuft.

'Ciris' is a name deriving from a 'steering oar' ('tonsa' = **'cheir'** = 'palma') but also for the figurative hairs on a feather-like representation of 'a full bank of oars' seen from above ('a capillus' = 'cirrus' = **'pluma'**). Yet there is another coincidence between 'palma' and 'pluma' for both are symbols of victory. The stern-furst beaching was also, we suggest, a symbol of victory as we have tried to demonstrate in the case of Menodorus. Intriguingly the etymology of Ciris also relates to 'a trophy' in the form of 'cheir' which is itself a symbol of

victory (1 Kings 15.12), The other etymology of 'Ciris' is 'cirrus' the hairs of which constitute a 'pluma' meaning not just 'a plume of hair' but also as part of the aphlaston 'a symbol of victory'. 'Palma' ('victory', 'palm branch' 'hand') will act as an overarching synonym of both 'cheir' ('hand' and 'trophy') and, through its fronds, of the shape of 'cirrus' ('feather' 'trophy').

Several Greek vases show the 'three wooden plumes' of an aphlaston carried by Athene as an expression of a naval victory32. Thus Ciris, through being a lock of feather-like hair, eventually comes to mean 'a symbol of victory'. And of course in our narrative the feathry lock of Nisus' hair is in practical terms a 'symbol of victory' just as Scylla says 'cape pignus amoris / purpureum crinem … me … tradere …. patrium tibit crede caput': Met 8.92-94). This lock of Nisus' hair will not constitute the only 'spolium' hung up by Minos on his return to Crete (8.154). The plural 'spolia' indicates the plumes from enemy 'aphlasta' will also be in evidence. Minos as the first to possess a fleet will value 'aphlasta' ('plumae') above any other trophy. Yet one 'trophy' that could not be pinned to the doors of the palace was the manoeuvre by which the victorious fleet beached stern-to-shore at the speed of a Phaeacian galley (Od 13.113-115). In this regard we feel another emendation may be defended. The observation 'Minos … egressus ratibus Curetida terram / contigit ... ' ('when Minos had left with his ships he reached the Cretan land': Met 8.152-154) is defensible if it refers to a presumed later departure from Athens. Nevertheless the detail adds almost nothing to the arrival of Minos on Crete. Our emendation will itself appear at first to be just as otiose. We suggest the original text read '**ut regressis ratibus**' meaning '[he paid his vows to Jupiter] when, with the return of his ships, he reached the land of the Curetes'.

Now the word 'regressus' means 'backwards movement' or 'the retrograde motion of a star'. Thus 'regressis ratibus' could mean that 'the ships had been driven stern first' towards the shore. In beaching in this manner Minos could be thought to have paid a separate vow to Jupiter which will not have figured amongst the 'fixed' or 'nailed on' spoils of war which decorated the palace doors. Thus Minos triumphantly announces his arrival before sacrificing a full hecatomb (= '100 bulls': 8.152) to Jove at the Eastern end of the island ('the land of the Kouretes'). Ovid's 'Curetida' also has more significance than at first appears. In a cave on Mount Ida, dwelt the Kouretes, the five men who according to Pausanias (5.7.6) had 'tended to' the new-born Zeus ('Kouretes' will be suggestive of 'curo' to a Roman mind). The Kouretes had kept up an incessant clashing of arms ('cures' > 'hasta' or 'spear' in Sabine) to disguise the cries of the infant Zeus from his 'parricidal' father Cronos. In alluding to this role of the Kouretes ('Curetida terram') Ovid must also have in mind the word 'κουρα' as a possible etymology of their name. This means 'that which is cut' but specifically a 'lock of hair'. This connection to 'Ciris' and the cutting of Nisus' lock of hair in line 151 cannot but form part of Ovid's 'Cirian' agenda here. All the more so when we consider that the homonym 'κουρα' means 'virgo' in Latin, and thereby serves to reimport 'the maiden' Scylla ('Ciris') into the ambit of the word 'Ciris'.

Furthermore the words 'centum corpora taurorum' should give us pause. Since the 'cutting' imperative in 'Curis' (> 'κειρω') is partly, even principally, metapoetical, the phrase 'centum … taurorum' (152) could be considered a *tmesis* ('a cutting in two') for 'centaurorum'. If Minos has sacrificed 'the bodies of centaurs' we presume he has sacrificed their bovine aspects since their human aspects will relate to the beasts' mental faculties. He will also be wishing he could sacrifice the bestial part of another possible but unexpressed *tmesis* namely 'Minoidis taurus'. From another perspective the textual *tmesis* argues for the phrase 'centum taurorum corpora' to be considered part of an etymological polemic which asserts centaurs have 'the bodies of bulls' not 'the bodies of horses' with which centaurs are commonly depicted in Greek art. This pro-bull reading implicitly adduces the word 'Minotaur' as a parallel, supporting

case also considered *in tmesi*. At the same time the received etymology of 'centaur' ('κενταν' + 'tauros' = 'figere tauros' = 'to stick bulls': Servius Ad Georgica 3.115) looks forward to the 'pig-sticking' of the Calydonian Boar Hunt which follows soon after the Ciris story[43]. At the same time, in a manner somewhat akin to our contemporary Spanish bull-fighting culture, the ears and testicles of the sacrificed bulls may themselves have been 'fixed' onto the palace gates as trophies. This would give 'spoliis …. fixis' an extra lease of life as a reinterpretation of the thrust of the etymology 'figere tauros' ('nailed-on bulls as trophies'). Last but not least, another echo of 'Ciris' percolates through this centaurian discourse. The most civilized of centaurs was the teacher Chiron ('χειρων') whose name has an etymology in 'cheir' ('hand' 'oar') and constitutes a close morphological fit with 'Ciris'.

It must be the case that Minos, in returning to Apollonius' roadstead along the coast of East Crete, will also have been landing below the other mountain in that area, namely Dicte, which was not only the all-sacred site of Zeus' birth but also the location for Talos' inhospitable treatment of Apollonius' Argonauts as discussed above[44]. Not only does this further suggest that Minos' palace and Labyrinth were located in Eastern Crete (Gortyn), it also brings together several strands that have woven their way through our analysis. Indeed since Chiron, the centaur, was famous for treating the Argonauts with warmth (Apollonius 1.551) he constitutes the Mr Jeckel of the Cretan Talos' Mr Hyde.

Ovid's subtextual manoeuvrings only argue in favour of this complex of allusions. The word 'Curetida' could be redivided to produce 'curet Ida'. As one of the prayers uttered by Minos during the sacrifice of the hecatomb, we could interpret this as a ritual parenthesis meaning 'let Mt Ida watch over [Zeus]'. As we have seen, Ida was where the Curetes 'showed their concern for Zeus' (> 'curet'). Thus 'Ida' practically stands for 'the Curetes' here. Alternatively, the word 'ida' in Greek also mens the 'sheen of metal'. We would be inclined to accord this little attention were it not for the extensive role played by 'aura' ('breeze' 'gleam') in our analysis of the 'Ciris' passage. If 'the sheen of metal' were to have some significance here it could only evoke (a) the metallic Talos (b) the bronze ram and the gilded acrostolion's goose-head of Minos' ship, the gleaming of which is seen by Nisus-the-osprey (c) the gleam of dawn in Nisus' eyes and the creative etymological connection of 'nitor' ('gleam') to 'Nisus' and to his use of metallic-coloured, gleaming fish-scales to track down his prey.

If Minos were to utter the prayer 'let the gleam of metal watch over us' ('curet ἰδη') he would be initially thought to evoke the metallic Talos and his supervisory role as Crete's guardian. However there may be another more materialistic concern in Minos' mind. He would have 'the sheen of [monetary] metal control or dominate [the world]'. Here again the realities of societal and historical evolution obtrude themselves into Book 8. Minos' empire is based on the dynamics and appeal of filthy lucre. The Roman empire may be no less in hock to such a principle.

Augustus?

In the 'Ciris' passage, Ovid has one last surprise in store. In saying 'editur illa' he is pointing out (we suggest) a feminine noun that constitutes the identity of Ciris. One imagines 'palma' or 'pluma' is the substantive to which 'illa' refers. Now a 'cut lock of hair' is the declared etymology of Ciris ('a tonso …. capillo'). As we have seen, if this is interpreted as

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[43] Note that Atalanta who figures throughout the Boar Hunt episode was renowned for killing two centaurs in her youth

[44] Note that 'contingit' at 8.154 alludes to 'contingere' in line 100 and binds this return of Minos securely to the Apollonian Talos and the arrival of the Argo below Dicte

meaning 'from the cutting of a lock of hair' then the reader will feel invited to take another logical step towards reaching the word's subtextual etymology. The cutting of the 'lock of hair' ('cap/illo') produces 'cape illo' ('take it from that/this!') which forces the reader to undertake yet another logical step in the dark. As we have seen this may be self-referential ('take it from [this] hair') in which case 'cirrus' ('lock of hair') will be the answer. However 'cirrus' as 'tuft on a bird's head' will also be a synonym of 'pluma'. This takes us to the identification of 'pluma' (feather) with 'palma' (frond) these being shapes that represent the 'steering-oar' a meaning that is in any case attested for 'palma'. A steering-oar suggests 'guidance on the part of the state' ('the helmsman') whilst its Greek equivalent 'cheir' ('oar') suggests [biblical] 'victory' at 1 Kings 15.12. In this context of power, 'Cheir cheiros' not only means 'oar' as in Timotheos 7 but also 'power of paterfamilias' and 'rule''authority'). Lastly, the annagrammatical synonymity of the nexus 'palma-λαμπη-λαπη' takes us to 'scum' 'filth' via a word 'λαμπη' which also means 'the sun'. Meanwhile 'pluma-πλυμα-πλυσμα' brings us to 'scum' also but beyond that we could change the letters of 'πλυσμα' to read 'παλμυς' meaning not only 'king' but also as a Latin transliteration 'palmus' meaning the 'palm of the hand'. Lastly, with 'palma' meaning both 'palm' and 'oar' we are reminded that 'elate' means 'palm' in Latin and 'oar' in Greek. As an adverbial synonym it also means 'haughtily''proudly'.

It is difficult to disentangle these threads and we are reminded a few lines later that Daedalus himself could barely find his way out of the Labyrinth. However, there is one clue that is extraneous to the text and which seems to act as a catalyst in crystallizing the essence of the text's meaning. The closest morphological equivalent of 'Augustus' in Greek is 'Ἄγοστος' or 'AGOSTOS'. The word means 'palm of the hand' but also intriguingly 'filth'. As such 'agostos' is both 'palma' ('hand' but also 'control' and 'victory') and its anagram 'lampe' (= 'filth' but also 'the Sun'). At this point it is as though we were to find Ariadne's thread having briefly locked eyes with the Minotaur. For Augustus has now been tied both to the Apolline Sun and to fatherly control but also and inescapably (like a Ciris chased by an osprey) to 'filth'. We can follow the 'orbes' of textual association working their circling and gyrating ways through the text. From Augustus to 'scum' ('agostos') and on via 'the palm of the hand' ('agostos' and 'palmus') we reach the Greek homonym of 'palmus' namely 'παλμυς' 'king'. From there we advance to the anagram 'πλυσμα' a Greek word meaning 'scum'. From here a leap of synonymity and interlinguistic homonymity takes us from 'filth' πλυσμα back to Agostos/Augustus via πλυμα-'pluma' ('the symbol of victory' based on 'filth'). A vital feature of this logic consists in the anagram of 'filth' 'πλυσμα' doubling up as 'king', or 'παλμυς', and 'victory', or 'palmus'. This 'orbis' imitates the similarly homonymous-cum-synonymous concatenation of Augustus /agostos / palma / lampe/ lape ' agostos / Augustus' ('Augustus / palm /[filth] / victory / Sun / filth / filth / Augustus'). Thus even in these abbreviated 'orbes' we have traced an association of words that tell an ever-circling story. Augustus is the 'scum king', the 'filth' that inevitably rises to the top on the back of a Greek variant of 'πλυσμα' (an anagram of 'king' and meaning 'bilgewater) namely 'πλυμα' ('washing-water'). From 'πλυμα' we cross to the Latin transliteration namely 'pluma[m]' ('lock of hair/plumage'). This inevitably triggers a bad omen given the denouement of the Scylla and Nisus 'aition', which ends in line 151. Yet we could also depart in a different direction from here. There is a strong link between this symbol of victory (Nisus' lock of hair) and 'cirrus' and on to the 'pluma' of an aplustre ('lock of plumage''symbol of victory'). This will continue to 'Ciris' itself, from where the word-association continues through the etymology of 'χειρ' ('power of paterfamilias' 'dominion' 'symbol of victory'). From here we come to 'ἔλατη' ('oar' 'palm'= 'victory at sea'). This 'victory' leads to arrogance however since 'ἔλατη' in Latin ('elate') means 'haughtily'. From here the substantive 'ἔλατηρ' takes us to 'rower' (literally 'the one with his hand on the

'oar' or 'palma' and also therefore 'he who controls the 'palma' of 'victory''). The word 'ἐλατηρ' means also 'he who drives away (into exile)' and 'he who hurls thunder'. The application here to Augustus' punishment of Ovid can hardly be missed. Meanwhile from 'plumam' the story takes wing through the anagram 'palmum' ('palm of hand') which allows our current narratological gyre to intersect with an earlier 'maeander'. From 'palmum' we finally reach back to 'palma'('filth'). This filth lies hidden below no doubt expensive 'plumage' ('palma subit plumam'), just as 'palmum' (= 'palma' = 'filth') lies anagrammatically below 'plumam'. However the more important gyre to part from 'palma' or 'palma[s]' is through the Greek anagrams 'λαμπη' or 'λαμπας'' which whilst suggesting access to the Sun and Apolline brightness through the meanings of 'torch' and 'day' in fact take the opposite route through 'λαμπη','λαπη' and back to 'scum' and 'filth' where 'palma' is waiting.

Conclusion

There is an allegorical side to the Scylla and Nisus story. The constant harassment of Scylla by Nisus suggests Ovid's unceasing attacks on Augustus as exemplified in the last paragraph. There may also be a moral to be absorbed from a royal daughter's behaviour that is flatly against the interests of her father. Julia the Younger may have seen herself in Scylla. However the abiding impression left by Met. 8 is the skill with which the author takes the reader to the apogee of his 'helical' poetics. Daedalus takes us to dizzying verbal heights. The Minotaur awaits us in the winding subterranean passages. The reader is never sure however, like Cocalus' ant, when the trumpet-shell meanderings will debouche into the open sea.

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