CIRIS 86: AN EMENDATION

At 66-88 the *Ciris* lists alternative accounts of the origin of the Homeric Scylla. The final version is that Scylla was a prostitute who was transformed into the Homeric monster for an offence against Venus (77-84). I follow Némethy and Reitzenstein in taking 85-8 to allude to the rationalising variant of this version, according to which Scylla was indeed a prostitute but the monster is merely a folktale invention based on her character[1]:

> *quam* [sc. Scyllam], *mala multiplici iuvenum quod saepta caterva*
> *vixerat atque animo meretrix* †*iactata*† *ferarum,*
> *infamem tali merito rumore fuisse*
> *docta Palaepaphiae testatur voce Pachynus.*

86 *vixerat* Scaliger : *dixerat* Φ | *animos* Lyne | *iactata* Φ : *vulgata* Baehrens : *imitata* Lyne
87 *merito rumore* Leopardus : *meritorum more* Φ

This is a conservative text, in which I have only accepted conjectures that are absolutely necessary for it to achieve some minimal level of intelligibility. There is much else here that can be improved, but for the moment I propose to focus on the last four words of line 86, in particular on *iactata*.

The rationalising variant of the story is preserved in Heraclitus[2], *De incredib.* 2: λέγεται περὶ ταύτης ὅτι κατήσθιε τοὺς παραπλέοντας. ἦν δὲ αὕτη νησιῶτις καλὴ ἑταίρα καὶ εἶχε παρασίτους λαιμούς τε καὶ κυνώδεις, μεθ᾽ ὧν τοὺς ξένους κατήσθιεν, ἐν οἷς καὶ τοὺς Ὀδυσσέως ἑταίρους. αὐτὸν δὲ ὡς φρόνιμον οὐκ ἠδυνήθη.

The point of line 87 is that Scylla was deservedly (*merito*) believed (*infamem… fuisse*) to have been turned into a monster (*tali… rumore*, referring to the story of 77-84), since she had actually led a bestial life (85-6). 85 *multiplici iuvenum quod saepta caterva* apparently refers, not to her clients, but to her entourage, consisting of παρασίτους λαιμούς τε καὶ κυνώδεις[3]. Although Heraclitus does not spell it out quite explicitly, these 'parasites' are obviously supposed to provide the real-life basis for Scylla's dogs (note κυνώδεις). In the *Ciris*, the rather striking use of *saepta* ('fenced') is similarly meant to parallel that of *vallata* ('fenced') in 79 *piscibus et canibusque malis vallata repente est*: just as the mythological monster is girded with

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[1] G. Némethy, *Ciris: epyllion pseudovergilianum*, Budapest 1909, 27-28 and 60; R. Reitzenstein, *Philologische Kleinigkeiten*, "Hermes" 48, 1913, 250-273, at p. 265. R.O.A.M. Lyne, *Ciris 85-6*, "CR" 21, 1971, 323-324 develops a different interpretation, with which I disagree, but this is of little importance for the present argument.

[2] See recently J. Stern, *Heraclitus the Paradoxographer: Περὶ Ἀπίστων, On Unbelievable Tales*, "TAPhA" 133, 2003, 51-97, at 73-74, offering an edition with translation and comments.

[3] So also R.O.A.M. Lyne, *Ciris: A Poem Attributed to Vergil*, Cambridge 1978, 139.

menacing sea creatures, so the real-life prostitute is surrounded by an escort of dissipated young men[4].

Now let us turn to 86 *animo meretrix iactata ferarum*. The transmitted *iactata* is surely corrupt: the point is not Scylla's frenzy[5] – but what? Baehrens conjectured *vulgata* (with *modo* for *animo*), which makes sense, but departs some way from the paradosis[6]. Moreover, Lyne seems right that what should be implied is "not presumably sexual licentiousness ([…] hardly remarkable for a prostitute); rather, rapacity (cf. κατήσθιεν in Heraclitus…)"[7]. Lyne himself conjectured (*animos*) *imitata*: this is plausible palaeographically ("the confusion of *mi* with *ac* is extremely easy in a minuscule script which employs the 'open' *a*") and conveys the right sense, but the expression is somewhat loose (so he preferred *modos… imitata*)[8]. I suggest (*animos*) *induta* (*-ndu-* > *-acta-*: *n* and *u* confused for *a*, *d* for *ct*): Scylla had assumed, 'put on', the moral character of wild beasts (cf. *OLD* s.v. *induo* 3). This way of speaking finds a good parallel in Claudian, who employs the reverse metaphor of 'taking off' *animos ferarum* (*Theod.* 192-3): *te propter colimus leges animosque ferarum / exuimus*. The advantage of *induta* over *imitata* consists not only in that it is more idiomatic with *animos*, but also in that the metaphor it introduces is particularly suitable in this context: just as Scylla the prostitute can figuratively be said to have 'put on' the character of wild beasts, so Scylla the monster is physically 'clad' with body parts of fishes and dogs.

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ABSTRACT:
I argue that at *Ciris* 86 the transmitted text *animo meretrix iactata ferarum* should be emended to *animos* [Lyne] *meretrix induta* [Kayachev] *ferarum*.

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   [4] Cf. Némethy (cited n. 1), p. 27: "habebat multos amicos et parasitos, quibuscum una opes hominum consumpsit, quare poetae in monstrum canibus cinctum mutatam esse eam perhibent"; Reitzenstein (cited n. 1), p. 265 n. 3: "Hierzu kommt, daß das Simplex *saepta* durch das vorausgehende *vallata* gesichert ist".

   [5] *furiata*, proposed by M. Kreunen, *Prolegomena in Cirin*, Utrecht 1882, 93, and *bacchata*, proposed by Reitzenstein (cited n. 1), p. 265, can therefore be rejected as well.

   [6] *vulgata* was first introduced in A. Baehrens, *Catulli Veronensis liber*, vol. 1, Leipzig 1876, p. 120, *modo* in A. Baehrens, *Poetae Latini Minores*, vol. 2, Leipzig 1880, 132.

   [7] Lyne (cited n. 3), p. 139.

   [8] Lyne (cited n. 1), p. 324.