

Shannon Sullivan
Professor Sienkewicz
Classics 230
2 December 2011

The myth Of Philomela: a look at art mediums and interpretations through time

The Myth of Philomela is one that has been prevalent throughout history. Philomela's myth has been present in not just a written form but its story as also been told in paintings, operas, poems, plays, and engravings. The story has been analyzed and picked apart by many various forms. These forms include that of psychoanalysis, folk themes, metaphors, and in regards to a social cultural context. The myth has transcended over time in order to maintain cultural relevance as it continues to evolve and new theories develop as to what one can pull from the myth. The myth in my opinion has been kept prevalent within society due to its' transparent and underlining meanings. These meanings are ones that have been emphasized and pointed out by German Psychologist Carl Jung, who was fascinated by the marvel of myths and what they can convey of one's unconscious. The myth has also passed through time due to the artistic liberty that it holds. The myth is diverse in the way that it can be interpreted through the different eras within art. The myth contains the gruesome violence and revenge that the ancient Greeks seemed so attune to, it also includes that a theme of lust and love that would have been favored during the romantic period. There is also the oppression of women and then their revenge which would have been popular during the late 1800s as women's began to fight for their equal rights. The overall brutality and undermining that is present in the myth is one that I have come to believe as being an essential element to its popularity. Overall, the myth has appeared in many different forms of art, and while the basic story has stayed the same, it has rendered many different interpretations over time.

The most recognizable depiction of this myth is that of Ovid's rendition. In Ovid's myth, he begins the story shortly after Tereus and Procne's marriage. After having been married for five years, Procne was lonely and missed her sister. She then asked for her husband, Tereus, to go and fetch her sister Philomela. Upon his arrival in Piraeus, Tereus saw Philomela and "took fire, just as if someone touched a flame to corn stubble, or burned the leaves, or hay stored in a loft. Her beauty was worthy of it" (Ovid BK VI: 438-485). Since Philomela's beauty took Tereus away, he began to develop his own motive for bringing her back. After having convinced her father to let her go, Tereus took her back to his kingdom. Tereus took Philomela to a tower in the woods and "he overcame her by force" (Ovid BK VI: 486-548). After doing so, Philomela threatened to tell everyone of his deceitful deed. Tereus was enraged by this and chopped off her tongue so she could never speak of the incident. He then locked her away in the forest and returns to Procne stating that her sister had died. After one year's time, Philomela had woven the events and sent the cloth with a servant to her sister. Having received the cloth, Procne is enraged and goes to save her sister. Once her sister is found, the two develop a plan to kill Procne's son Itys and chop him to pieces and feed him to Tereus. After Tereus has consumed his son, Procne informs him of what he has done. Tereus then chases after the women with a sword. The next part of the story is when the metamorphoses occur, "they have taken wings, one of them a nightingale, Procne, makes for the woods. The other, a swallow, Philomela, flies the eaves of the palace" (Ovid BK: VI 653-674). This original version of the myth has inspired new art forms to take shape as time has progressed.

One of the oldest depictions of the myth actually predates that of Ovid and is entitled Sophocles' *Tereus*. In this very early depiction, Procne takes on a more sinister appeal because she was un-happy with her marriage and was lonely (Fitzpatrick 93). The overall plot of this

story is similar to that of Ovid, which has led many scholars to believe that Ovid used Sophocles tale as a guide for his very own (Fitzpatrick 92). The only main difference in this plot is that Tereus accidentally informs Procne of the mutilation of her sister rather than Philomela devising a plan to inform her sister.

Philomela's traumatic story is also told through the use of poetry. Using poetry to depict the myth has given the authors a literary freedom to interpret the myth at their own liberty. A poem that embodies the tragic myth is "The Fable of Philomela" by George Gascoigne. This poem by Gascoigne is a reflection of Ovid's tale as it "amplifies Ovid's account of Procne's original longing to see her sister" (Brown 199). Gascoigne emphasizes Procne's longing for Philomela because he addresses the thought of an "incestuous hot house" in which the two are lovers. This idea of an unrealistic relationship between the sisters is explained through the poem as "Tereus' passion, his burning desire for Philomela seems but a reflex of Procne's own feelings" (Brown 199). The idea of Tereus' acting as a reflection of Procne's true feelings as a main theme of this poem, though seemingly bizarre, is present in other poems. An example of another poem that embodies this homosexual passion is in that of Chaucer's version of the myth entitled *The Legend of Good Women*. In Chaucer's work, he hints at Procne's love for her sister when the text alludes to "love which dare not speak its name" (Brown 198). Chaucer takes the point of view that Tereus is aware of his wife's unfaithful love to her sister and it is with this knowledge that he is propelled to punish her (Brown 198). Though Brown makes some good points as to how the theme of Procne being truly in love with her sister is the cause of Philomela's misfortune, it still appears to be a stretch. While Tereus does plead for Philomela to visit with the insistence of Procne's wish, he is also motivated by his own desires. Another aspect that leads me to believe that Tereus was lusting after Philomela for his own intentions is

the fact that the essence of Zeus as an eagle appears on their voyage back. Because Zeus was commonly known for taking advantage of women and men that he lusted after, this presence of the eagle does not seem like a coincidence to me. I feel that Ovid included the eagle not just to insinuate the impending rape of Philomela but also to solidify the desire that Tereus held for Philomela.

Another poem that branches off of Ovid as a manifestation of Philomela is that of John Crowe Ransom's poem entitled *Philomela*. In this poem, Ransom takes what Samuel H. Woods, a writer for *College English*, notes as "the progress of poetry". By this, Woods means that the story of the bird and Philomela's tale take on the resemblance of lyrical poetry from Greek and Roman times. The poem then moves on to England where Philomela roams as a ghost. Finally, the poem finishes by expanding to the western hemisphere, America in particular (409). In this aspect, I agree with Woods because the poem does seem to flow progressively. The beginning of the poem truly embodies the Hellenistic culture in its descriptions. At this point, the poem is still highly concerned with the Ovidian version of the myth. The poem then progresses to take on an English appeal where Philomela is a looming "ghost". She is trapped in her isolation working to tell her sister of her misfortune. The poem then takes a drastic turn, which I agree resembles an American entity. The poem resembles an American attitude in the shift of Philomela from the victim to the avenger. It is in her revenge that she embodies American ideals of pursuing one's rights and getting what one wants in the end. Overall, *Philomela* emphasizes a more recent, cultural meaning. Ransom uses the song of Philomela to highlight "a nation's unworthiness, a nation further characterized as 'bantering', 'sophistical', and 'swarthy'" (Woods 410). Ransom is using the story of Philomela to highlight the ignorance to poetry that America embodies. It is meant to draw attention to the fact that poetry is becoming a lost art. This is similar to Philomela

because she could no longer communicate, which is like poets trying to create poetry for an audience that is not there (Woods 411). I also agree with Woods when he says that poetry is a dying art of modern times. Poetry is no longer an eloquent means of entertainment and enjoyment; it has moved to the classroom to be a mere teaching tool. A more modern take of Philomela in poetry is in the work entitled *On the Waste Land*. This poem is interesting because it ends in a stream of quotes that embody the myth of Philomela. One of these quotes is “I see my past folly, and joy I see before me the day I hope for. Now I pray you by virtue which guides you to the summit of stair, at times be mindful of my pain” (Brooks). One can relate this quote to Philomela’s pain and anguish. Philomela remains looking at the past, knowing that she must now live with her pain, hoping Tereus feels her pain too. The poem also hints at the illusion of the nightingale as a central depiction of Philomela within poetry. The nightingale is referred to when the question of when spring or the time of love and the end of suffering is to return (Brooks). Poetry embraces the theme of Philomela in various ways, which adds substantial interest to the myth and has propelled it further to other mediums.

Another medium that has depicted the myth of Philomela is that of drama and plays. *The Love of the Nightingale* is a 1989 play by Timberlake Wertenbaker. This play depicts the myth a bit differently than the one told by Ovid. When Tereus goes to fetch Philomela, he falls in love with her. However, he is not the only person to fall in love. On the way, Philomela falls in love with the ship’s captain, who falls in love with her in return. In a jealous fit, Tereus kills the ship’s captain to ensure that Philomela is his. Tereus then lies to Philomela and informs her that Procne has died. He rapes Philomela and then cuts off her tongue so she cannot fulfill her promise of informing her sister, who was not really dead. When Tereus returns, he tells Procne that Philomela has drowned. For five years, Philomela had been working on a life size doll so that

when she and the servant, Niobe, attend the Dionysian festival she may act out the rape and inform her sister of the injustice. Upon finding out the news, Procne kills her son Itys. Tereus becomes enraged and chases the two women with an axe. During the chase they all then turn into birds, Philomela a nightingale, Procne a swallow, and Tereus a hoopoe (The Love of the Nightingale 1). The main reason that this play varies from Ovid is the fact that its focus was to embody feminist ideals upon the ancient tale. The use of feminism as a means of interpretations is one that is common when it comes to the myth of Philomela. This is because the myth does represent such a strong presence of women as a leading and driving force within the story. Women in Philomela go from being oppressed to seeking revenge and then ultimately being “trapped”, while also free in the form of a bird. This particular play was recently been made into an opera in Australia, which opened in 2007. In the opera, the actors are not acting but are actually feeling the pain and anguish (Sydney Herald, Video). The recent development of the play into an opera shows how even still the myth is able to find relevance to society, in the essence that it makes one think of the importance it holds. This play and opera are not alone in taking Ovid’s myth and making it come to life.

Titus Andronicus is a more modern play that takes the myth presented by Ovid and turns it into an even more gruesome tale. In this representation of Philomela, the focus lies upon the mutilation and vicious nature of mankind. In this telling of the myth, Lavinia, the female who is raped, not only has her tongue cut out, but her hands are also cut off to even prevent her from being able to weave her story. Because she is unable to weave in order to tell her story, this version has her take a stick in her mouth and draw out the scene on the ground. Revenge is the leading motivator of the bloodshed in this retelling. Tamora seeks revenge in Titus’ family, Titus kills his own son, Bassianus gets killed allowing Lavinia to be raped, four different people have

their hands cut off, two people are beheaded, Titus convinces Saturninus, Lavinia's father, that she should be killed because she was raped, and then three more people are killed leaving, only Lucius. The brutality almost makes this play unrecognizable from the original; however, the direct quote by Lavinia when describing her rape informs the audience that this is based off Ovid (Titus Andronicus 3). As the myth advances throughout various mediums, it has sparked the inquisitive mind as to what the myth in a given art form could be representing.

Increased interest in the myth of Philomela has raised the question of how Ovidian works can be interpreted. One of these interpretations is centralized around the medieval context of metamorphosis. Ovid's exotic descriptions of the myths allow a contemporary relevance to apply, by the way in which preceding the metamorphosis is described. Ovid's *Metamorphoses* is also unique in its use of rhetorical techniques in order to persuade the reader of the transmission present throughout the myths depicted. The myth of Procne, Philomela and Tereus embodies "the protagonist [...] portrayed as victims of their own passions who commit acts of *impietas* against those whom they should hold in high esteem" (Casebier 442). The idea of vengeance as a central theme is transformed into emotion, and gives an explanation as to why the result of metamorphosis is a moral punishment to the avenger as they suffer for their impious acts (Casebier 443). The medieval approach that Casebier presents is one that focuses on the familial aspects that ignored throughout the myth. In the ignorance of these aspects, the medieval period then likes to play a major emphasis on the consequences to one's crude behavior. The importance that Ovid has taken in the interpretation of myth as they have evolved is an element that has expanded to the visual art field.



Figure 1

When it comes to understanding myths, art holds a significant power. Art allows one to examine certain attributes of a myth and use them to interpret a piece of artwork, to then expound on their knowledge of the work and the story or message that is being conveyed. In regard to Philomela, the very fact that she is able to communicate through art saves her life and empowers her. It is in the “art’s power to metaphorically help those that are suffering” (Spark notes 1). Virgil Solis is an artist that uses the myth of Philomela to influence a sense of power through art. Virgil Solis was born in 1514 and was a German printmaker who specialized in woodcarvings (Getty Museum). Virgil Solis made a collection of woodcarvings that depicts the myth of Philomela. The series entails four woodcarvings that show the myth during different stages. Each of these woodcarvings shows not just different parts of the myth but they also allow the viewer to draw conclusions and connections to Ovid’s *Metamorphoses*. The first woodcarving Fig. 1 is entitled *Tereus and Philomela Take Leave of Pandion*. One can see Procne and Philomela’s father’s kingdom in the background as well as Tereus discussing his visit with his father-in-law as Philomela approaches. In the woodcarving, one can even see that Tereus’ attention is not on his father-in-law, but rather on Philomela.

His apparent attraction relates to Ovid when he states, “there was nothing he would not dare, possessed by unbridled desire, nor could he contain the flame in his heart” (Ovid Bk VI 438-485). *Tereus Cuts Philomela’s Tongue Out* is the second carving, which shows the struggle between Philomela and



Figure 2

Tereus as he holds a sword to her mouth. This engraving Fig. 2 depicts the scene right after the rape of Philomela and she threatens to tell others of the betrayal. The exact moment that Virgil Solis captures is when “he severed her tongue with his savage blade, holding it with pincers, as

she struggled to speak” (Ovid Bk VI: 549-570). This is also right before Tereus repeatedly assaulted her wounded body in a lustful rage. In this woodcarving, one can see the struggle that ensued through the disheveled bed and the pots that lay on the ground. Virgil Solis did a good job in capturing Philomela’s facial expression of hopelessness and anguish. Fig. 3 the next image



Figure 3

in the series is entitled *Procne Finds Her Sister Philomela*. This image shows Procne as she approaches the tower in the forest where Philomela has been held. Virgil Solis’ wood carving even manages to capture Procne with “the weapons of that frenzied religion. Tendrils of vine wreathed in her hair; a deerskin was

draped over her left side; a light javelin rested on her shoulder. Hurling

through the woods with a crowd of companions” (Ovid Bk VI: 571-619). Virgil Solis pays great attention to his works of art that allow the viewer to be able to see the fine detail and draw more conclusive interpretations. The last portion of the myth that Virgil looks at is Fig. 4 entitled

Procne and Philomela as Swallow and Nightingale. This image shows the swallow, nightingale, and an eagle, as well as Tereus approaching the birds with an axe. What I found interesting was the addition of the eagle to the engraving. In Ovid’s *Metamorphoses* he describes an eagle at the

beginning of the myth when Tereus is on the ship ride back with Philomela. I feel that Virgil included the Eagle in this piece in order to help one better identify with the myth depicted. The eagle is an attribute of Zeus, who may represent a reminder of the brutal act that lead to the metamorphosis of humans into birds. Ovid also goes to describe the birds and their



Figure 4

significant differences as to who is which bird. Philomela is a swallow who “has not lost the

strain of that murder, and the soft down bears witness to the blood” (Ovid Bk VI: 653-674).

Tereus is turned into hoopoe for it has “an immoderate, elongated, beak juts out, like a long spear” (Ovid Bk VI: 653-674). Virgil Solis’ carvings allow one to see a visual interpretation of Ovid’s myth. When looking at any mode of art, interpretation plays a key role in being able to derive one’s own personal concepts as well as working towards understanding the artist’s intent.

Psychoanalysis, as introduced by Carl Jung in regards to classical mythology, has taken a fundamental role in the analysis and interpretations of myths. To Jung, myths are derived from the unconscious of one’s mind and because they enlightened people about the truth about existence. In his own words, Jung stated, “myths are first and foremost psychic phenomena that reveal the nature of the soul” (Stenudd 2). Here, Jung is stating that there is an element of myths that actually have a direct relationship to our inner nature. This goes to say that the themes present in myth are not just made up stories, but rather, a direct reflection of everyday life and society as a whole. Jung also created a set of archetypes that can be used to better analyze myths and their relationship to society (Stenudd 1). Jung’s work on psychoanalysis was a stepping stone that allowed for more contemporary interpretations, which took the archetypes he proposed and correlated them to mythological themes. A term that Jung used to relate to his archetypes is that of the “collective unconscious [...] [which] described humankind’s inborn predisposition to certain feelings, perceptions, and behaviors” (Troland 1). The collective unconscious then relates to archetypes due to the fact that we are predisposed to certain aspects. We are more likely to view a myth with prior assumptions without realizing it. This concept also then makes it understandable to see how one’s innate nature can be interpreted from a myth. This is because a person is more likely to pull feelings from his/her unconscious in order to derive meaning and formulate conclusions about the presented myth. The archetypes that Jung identified are that of

“birth, death, power, magic, the hero, the child, the trickster, God, the demon, the wise old man, the earth mother, the giant and many natural things: the sun, the moon, trees, wind, rivers, fire, and animals. Also man-made objects like rings and weapons” (Troland 1). These archetypes are important in the interpretations of myth because they may differ on what is perceived based upon one’s own personality and what they are more likely to identify with. It is the combination of collective unconscious and archetypes that allow myths to “speak directly to our lives metaphorically” (Troland 2). When speaking of our lives metaphorically, myths can be interpreted by looking at figurative language and different metaphors that can be drawn from the text.

When taking a metaphorical or figurative approach to understanding a work of art, one must “become attuned to images rather than trying to command them. They must trust the interaction between self and the image and be possessed of the quality of it, the mood of it” (Anderson 47). One must embody this idea of not taking a predefined stance on what a piece of art is supposed to mean. Looking at a piece metaphorically requires the realization that there is a deeper implied meaning within the artwork (Anderson 46). The reason why one must go into an analysis of piece of art with an open mind is due to the fact that they may catch something that they had not previously seen. In this aspect, using metaphors as a clue to what myths can be telling us are an effective tool. I feel it is useful because a variety of people can insinuate a variety of metaphors for the same image, all while still possibly touching on what the artist had hoped to accomplish in making the piece. Overall, when it comes to looking at art, one must understand that it is an expression of human life, therefore allowing one to understand someone’s view of society based on the metaphors represented in the work (Anderson51).

When beginning to look at the myth of Philomela and the metaphors represented within the works, one must start by looking at the figurative languages used. The importance of metamorphosis in Ovid is seeing it as “a manifestation of some essential feature described in the narrative” (Kaufhold 66). Some of the essential features that metamorphosis can be hinting at are repercussions of one’s conduct, the passion that drives a person to act, the internal changes of persons’ experiences, or the character of a person (Kaufhold 66). In Ovid’s myth of Philomela, passion as the cause of action is one that invokes metamorphosis for Tereus. It is through his fiery passion for Philomela, which ends up projecting into the fire in which his own son will be, cooked (Kaufhold 68). The use of fire as a symbol for Tereus’ desire and this mimicking it when it comes to the death of his son comes full circle and shows that his passion was truly his demise in the end. The use of figurative language in Ovid’s *Metamorphoses* depiction of Philomela “functions rhetorically to create an impression that transformation is appropriate” (Kaufhold 71). The use of metamorphosis as a symbol can also be attributed to the fact that objects of nature are not considered to be human beings; they represent an act or circumstance of human life and not the person they once were (Bernard 33). Metamorphosis then “constitutes the express distinction between natural and spiritual existence, and in this respect mark the transition from symbolic mythology to mythology properly speaking” (Bernard 34). I find this claim to be very compelling, and I have come to the conclusion that metamorphosis makes a myth a myth. Without the mystical, unrealistic aspect of the metamorphosis, nothing is stopping the myth of Philomela from being a normal tragic story. Considering the brutality of the myth that results in metamorphosis, one can draw parallels between the myth of Philomena and other Ovidian myths, as well as look at the significance of the brutality in the myth.

Ovid's *Metamorphoses* embodies a unique style. The myths intertwine with the themes that they present, as well as contain some of the same reasons for metamorphosis. One of these parallels can be seen in the myth of Arachne and Philomela. Both myths include an oppressed woman who uses the art of tapestry in order to save herself from impeccable doom. Arachne uses her weaving skills to win a battle against Minerva in order to save her life. Philomela, on the other hand, uses her weaving skills to depict the horrible act that was done to her, in order to free herself from the tower in the forest. The image that Arachne creates is that of the gruesome kidnap and rape of Europa. Europa's rape is a similar tale to that of Philomela's and I believe this similarity is not a coincidence. The fact that Philomela chooses to weave a tapestry in order to tell of her tale, leads me to believe that Ovid was trying to tie in Arachnean themes. The reverse can be said then while reading Arachne's myth: "with Philomela in mind, one might go so far as to read Arachne's fate as a parallel instance of the triumph of sheer force, with Minerva in the role of the rapist" (Oliensis 290). By looking at both the myth of Arachne and Philomela one should observe the priority of the will to power, in order to get rise above a predicament (Oliensis 291). The predicament that Philomela is faced with is one of brute violence. This theme is one that is used to further analyze the Ovidian myth in how the violence has been interpreted by society.

Charles Segal, author of *Philomela's Web*, proposes that Ovid uses such violent themes to depict the pleasures that this text offers to the cruelty of human nature (258). This interpretation of Ovid's myth takes a similar approach to Jung, though it maintains a central focus on the sheer violence present and tries to add an explanation as to why this violence may have been taken. The approach that I find most prevalent to Ovid's piece is that of "the pleasures of this text are dangerous pleasures, appealing to base instincts for cruelty, sexual domination,

and inflicting pain” (Segal 258). I feel the myth depicts these basic instincts in the totality of the work. Tereus goes to extremes in order to make Philomela suffer. He rapes her once he then cuts her tongue off, and then repeatedly rapes her again. After the first initial rape, Tereus move from lust to an aggressive show of dominance (Segal 259). It is this dominance over women that I think was a depiction of how women were portrayed at the time of Ovid. However, I am sure it was not to the brutal extent that Ovid shows. The oppression of or violence towards women is also seen when Ovid only gives Philomela a voice after the rape. When Philomela gains a voice, Tereus becomes threatened by her aggressiveness, “metaphorically castrating as well as deflowering her” (Lamoni 178). The additive violence present in Tereus’ attack on Philomela allows for her retaliation to be seen as fair and even justified (Segal 259). I feel that this justification of violence would have been, and still is, prevalent to a judicial system. It resembles a judicial system in the fact that there is a consequence for Tereus actions and in return there is a consequence for Philomela and Procne as well, when they all are morphed into birds. Segal notes this fact as well when he states “together they shape the structure reversals in which violence meets its condign punishment in an almost exact imitation of itself” (269). While violence is found throughout the myth, Ovid’s interpretation also embodies examples of folk tale themes that in my opinion aid greatly in the understanding of the myth.

There is an array of folk tale themes that are relevant to classical mythology. The myth of Philomela is no exception in processing such themes to allow for further development in the understanding of the myth. One of the fist themes that present itself in the myth is justice versus injustice. This theme can be seen in the myth when Tereus rapes, mutilates, and then rapes Philomela again. Tereus was unjust in his actions, and the responding revenge of Philomela is then seen as being the justice served to counteract Tereus’ injustice. Another theme that surfaces

in the myth is that of a never ending punishment. This can be seen in Philomela's story when her tongue is cut off by Tereus. While this may be an undeserved punishment, Philomela is still left unable to speak and therefore share her story. This punishment also carries over to her transformation into a bird. When she becomes a nightingale, she is forever reminded that she can no longer make any noise. Having special talent is the next folk theme that appears in the myth. Philomela's weaving skills are what qualify her as having a special talent. Her weaving is seen as a special talent due to the fact that it is her weaving that saves her from her entrapment. Throughout the tale Philomela was oppressed by a dominant male. Her freedom from Tereus is yet another folk tale theme present in Ovid's version of Philomela. An ingenious trick is the next folk tale that Ovid presents. Philomela and Procne's plan of revenge for Tereus is where the ingenious trick takes form. Procne and Philomela decide to kill Procne's son, Itys, and then chop him up, cook him, and feed him to his father. The trick of getting Tereus to eat his own son is what further propels the myth to the next folk tale theme. The next theme is that of intelligence versus brute strength. After having eaten his son, Tereus is enraged and begins to chase Philomela and Procne with an axe. It is then his brute strength versus the sisters' intelligence in wishing that they were birds that unfolds the given folk tale theme. Lastly, the theme of metamorphosis is present in the ending of the myth of Philomela. It is implemented in the story by Philomela turning into a nightingale, Procne into a swallow, and then Tereus into a hoopoe. The metamorphosis in this myth acts as a form of punishment in trying to teach a moral lesson to the brutality of society's deepest urges.

Philomela is a classical myth that has been able to hold its own on several accounts. The myth has transcended throughout time. It has managed to be interpreted and found culturally relevant over the years. Philomela has remained relevant throughout society through improved

means of interpretation that include psychoanalysis, metaphors, folk themes, and symbolism in contemporary and medieval times. The myth has also been depicted throughout a wide range of artistic mediums. After reading through the myth in great detail and looking at many different modes of interpretation, I feel the myth is still relevant and prevalent today. The myth sheds some light onto social issues; such as, oppression, cruel brute violence, feminist ideals, as well as providing an interesting take on the human mind and how it may factor into the meanings of myths.