

NOTES ON THE DIONYSIACA OF NONNUS

*Book 13, line 403ff.:*

οἳ τε πολυγλώχινος ὑπὸ κρηπίδος ἀρούρης  
Βρόντιον ἀμφενέμοντο, καὶ ἄς ἐπὶ γείτονι πόντῳ  
Ἄτραπιτοὺς βυθίοιο Ποσειδάωνος ἀκούω<sup>1</sup>.

Line 404 ἐπὶ k; ὑπὸ L.

Champion heroes are gathering for Dionysus from various places; among them are those from Samothrace. The ms reading ὑπὸ in line 404 has been altered to ἐπὶ by Koechly, whom all the editors follow; this alteration is, however, unconvincing and in any case not necessary since sense can be restored to the passage if we take ὑπὸ in its rare meaning «by», «an» «neben», a Homeric variant, cf. Allen - Halliday-Sikes p. 203<sup>2</sup>, attested again in *h. Ap.* 18, Coll. 345, etc. The phrase ὑπὸ γείτονι πόντῳ means then, «by the neighbouring shore».

The noun Ἄτραπιτοὺς in line 405, is taken by all scholars as a place-name which is otherwise unknown<sup>3</sup>; what is certain is that the form is correct.

1. I follow the text of R. Keydell's edition, *Nonni Panopolitani Dionysiaca*, Berlin, Weidmann, 1959.

2. T. W. Allen-W. R. Halliday-E. E. Sikes, *The Homeric Hymns*, Amsterdam 1980 (Oxford 1936). Nonnus, like other Alexandrian and post-Alexandrian epic poets, was fond of reproducing Homeric variants offering to us here a piece of *Homeric Textkritik*. On the employment of Homeric variants by Hellenistic epic poets, cf. G. Giangrande, *The Utilization of Homeric Variants by Apollonius Rhodius*, Q U 15 (1973), 73-81.

3. cf. W. H. D. Rouse - H. J. Rose - L. R. Lind, *Nonnos Dionysiaca*, 3 vols (Loeb edition), London 1962 (1940), vol. I. p. 459; W. Peek, *Lexikon zu den Dionysiaka des Nonnos*, 4 vols, Berlin-Hildesheim 1968-1975, s.v. Ἄτραπιτοί (Ort auf Samothrake) and also Bürcher, *R. E.*, s.v. Suppl. I (1903), 223 «Ortlichkeit auf Samothrake». Place-names in -ιτός are very rarely attested in ancient Greek literature, e.g. Ἀμαξιτός Thuc. 8. 101, Strab. 9.440, etc., Ἀπρόσιτος



Although not certain, we can take ἀτραπιτούς in the passage under discussion not as a place-name, but with its usual meaning «path», «road». This meaning of the noun conforms also with the Hellenistic construction of ἀμφινέμομαι (the verb is here supplied by syllepsis from the previous sentence)<sup>1</sup> with an accusative such as ἰσθμόν, πεδίον A.R. 1.947, ῥίον ib. 1.1224, etc., whereas in Homer the verb takes an accusative of a place-name, cf. H. Ebeling, *Lexicon Homericum*. 2 vols, Hildesheim 1963 (Leipzig 1885), s. v. ἀμφινέμομαι, p. 106<sup>2</sup>. The closest example to Nonnus' expression under discussion is perhaps A.R. 2.115ff. ὅτε δὲ πόντον / καὶ νῆσον καὶ πᾶσαν ἕσθην κατεναντία νήσου / χώρην Μοσσύνοιοι ὑπέρβιοι ἀμφινέμοντο.

The phrase καὶ ἄς ὑπὸ γείτονι πόντῳ / ἀτραπιτούς βυθίοιο Ποσειδάωνος, can be translated then as follows: «and those (who lived) in the roads of deepsea Poseidon by the neighbouring shore». The «roads of Poseidon» are the sea routes in the Thracian shore and the islands near Samothrace, places of great importance in ancient navigation.

With ἀτραπιτούς βυθίοιο Ποσειδάωνος we may compare D. 40. 464 ὑγρῆς ἀτραπιτοῖο... ἠνιοχῆα, 24.89f. ἠερίας δὲ / ἀτραπιτούς ἐχάραξεν in the same metrical sedes (hereafter, s.s.), 7.315 ἀτραπὸν ἠερῆην.

*Book 27, line 100ff.:*

μητρὸς ἐμῆς γενέτης, φλογερῶν ἐπιήρανος ἄστρων,  
αὐτὸς ὅλος Φαέθων πυρβεις πρόμος· εἰ δὲ τοκῆς  
αἶμα φέρω ποταμοῖο, καὶ ὕδατόεντι βελέμνω  
μαρνάμενος μῦθον ὑγρὸν ἀναστήσω Διονύσω,

Line 100 φλογερῶν g; φοβερῶν L.

Deriades encourages his soldiers to get ready for the battle. The reading φοβερῶν of the ms in line 100 has been changed to

νῆσος Ptol. 4.6.34, Κάλπιτος Plb. 24.14.8, Λυχνιτὸς St. B. s. v.; I have found no example in epic poetry apart from Neritos, an island near Ithaca, attested in Verg. Aen. 3.271, which is the Homeric Νήριτον, a mountain on Ithaca, cf. Hom. ι 22, ν 351, Β 632. Not only ἀτραπιτός, but also the forms ἀταρπιτός, ἀταρπὸς and ἀτραπὸς do not occur as place-names in Greek.

1. On syllepsis, cf. F. Lapp, *De Callimachi Cyrenaei Tropis et Figuris*, Diss., Bonn 1965, p. 78 ff.

2. But cf. the simple forms νέμομαι and ναίω, Hom. Β 635 οἱ τ' ἠπειρον ἔχον ἢδ' ἀντιπέραι' ἐνέμοντο, h. Ven. 227 ναῖε Ὀκεανοῖο ῥοῆς ἐπὶ πείρασι γαίης; Nonn. D. 13.518 f. καὶ οἱ λάχον ἄστεα ναίειν / γείτονα Σαγαρίου.



φλογερῶν by Graefe, and all the subsequent editors have admitted this conjecture into the text. Although the adjective φοβερῶν does not appear elsewhere in Nonnus, seems to fit the context well and the alteration is unwarranted.

Φοβερός has in the passage under discussion the meaning «frightful», «causing fear»; the fact is that Helios was described in Homer as a dread god μ 322f. δεινοῦ γὰρ θεοῦ... / Ἡελίου,<sup>1</sup>; there were on the other hand many stars which were «destructive», Hom. Λ 62 ἀναφαίνεται οὐλιος ἀστήρ, Maneth. 3.117 ὀλοῶν ἄστρων (s. s.), «dread», Arat. 141f. δεινὴ γὰρ κείνη, δεινοὶ δὲ οἱ ἔγγυθεν εἰσὶν / ἀστέρες, 330 ἀστέρι....δεινῶ (s.s.), «fierce», Opp. Hal. 1.154 ἄγριος ἀστήρ. The adjective φοβερός in the passage under discussion, is equivalent to δεινός, cf. Fr. Passow, *Handwörterbuch der Griechischen Sprache*, s.v. φοβερός 1), Schmidt, vol. 3 p. 528f.<sup>2</sup>, and therefore the implication is that Phaethon is the leader of fierce stars. The implication being fierce and fear inspired Suidas, s.v. φοβερός...καὶ ὁ καταπληκτικός. Ἄννιβας δὲ λαμπρὸς ἤδη καὶ φοβερὸς ὢν ἤλαυνεν ἐπὶ τὴν Τυρρηνίαν.

*Book 29, line 195f.:*

Ἡφαίστου δὲ τοκῆος ἐρευθόμεναι πυρὸς ἀτμῶ  
συγγενέας σπινθῆρας ἀνηκόντιζον ὀπωπαί.

Line 195 ἐρευθόμεναι Keydell; ἐρευγομένου L; ἐρευθομένου g.

Among others, two sons of Hephaestus and of a Lemniam Cabeiro ran wild, ready for the battle. The participle ἐρευγομένου of the ms has been arbitrarily changed by the editors; Rouse, following Graefe, writes ἐρευθομένου, not accepted by Keydell who proposes ἐρευθόμεναι taking the participle as an attribute of ὀπωπαί of the next line.

Although Keydell's conjecture is attractive, a phrase such as ἐρευθόμεναι ὀπωπαί does not seem to occur elsewhere, the closest example being perhaps Hipp. *M. Sacr.* 15 ὀφθαλμοὶ ἐρεύγονται, as a symptom of disease.

1. Phaethon is in the case under discussion a name of Helios, which is extremely common in the Dionysiaca, cf. Peek, *op. cit.*, s.v. Φαέθων 1663f.; for the cult of Helios - Phaethon cf. Jessen, *R.E.*, s.v. Helios 74.

2. J. H. H. Schmidt, *Synonymik der Griechischen Sprache*, 4 vols, Amsterdam 1967-1969 (Leipzig 1876-1886).



In reality the participle *ἐρευγομένου* fits the context quite well and needs no alteration. Confusion between  $\gamma$  and  $\theta$  does not seem to appear in the manuscript of the *Dionysiaca*<sup>1</sup>; on the other hand no one but Nonnus himself in a case of *self-variation* writes in *D.* 18.261f. *ἐκ βλεφάρων δὲ / τηλεπόρους σπινθῆρας ἀνήρυγε φοιτά- λην φλόξ* (s.s.), of the nymph Campe, and in *D.* 40.474 *θαμβαλέους σπινθῆρας ἐρεύγεται αὐτόματον πῦρ* (s.s.), of a tree; he is imitated by Tryph. 230f. *παννυχίη φλόξ / καπνὸν ἐρευγομένη*. The pattern for such phrases is most probably Pi. *P.* 1.21 *τᾶς ἐρεύγονται μὲν ἀπλά- του πυρὸς ἀγνόταται / ἐκ μυχῶν παγαί*; the verb *ἐρεύγομαι* is an epic form, used in the line under discussion in its usual sense «belched out», the first genitive (*τοκῆρος*) being here a *genitivus auctoris*, while *πυρὸς* is a *genitive of contents*.

The point of lines 195f. is that their eyes emitted sparks which are congenital because they are made of fire, which belongs to their father Hephaestus, as it is stressed by *συγγενέας* in line 196<sup>2</sup>; the adjective here means «congenital», cf. *L.S.J.*<sup>9</sup>. s.v. I, and not «natural» as Rouse, *op. cit.*, *ad. loc.* translates it.

*Book 31, line 37ff.:*

συλήθης, φερέκαρπε· παρὰ σταχυώδει Νείλω  
ἀντὶ τεῆς Δήμητρος ἀμαλλοφόροιο τεκούσης  
ἄλλη κῶμον ἄγρουσι, νόθη δέ τις δμπνια Δηῶ  
ταυροφυῆς κερδέσσα φατίζεται Ἴναχίς Ἴώ.

Line 38 ἀμαλλοφόροιο Keydell; ἀμαλλοτόκοιο L.

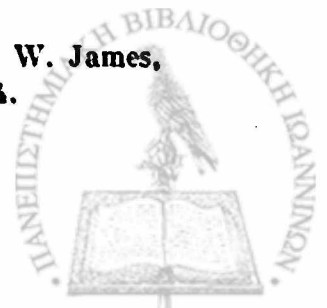
Hera tells to Persephone a crafty tale; Keydell, p. 42<sup>3</sup> proposed in line 38 *Δήμητρος ἀμαλλοφόροιο* on the analogy of *D.* 17. 153 *ἀμαλλοφόροιο δὲ Δηοῦς*, rendering probably the more obvious second component and this reading has been adopted in his edition of the *Dionysiaca*<sup>4</sup>.

1. But in *D.* 47.159 *ἐρευγομένοι* ... *ἀνθερεῶνος* has been perhaps correctly emended to *ἐρευθομένοι* by Koch, *Rhein. Mus.* 10 (1885) p. 181. There is also one passage in the mss tradition of the *Dionysiaca* 1.423, where  $\theta$  is used instead of  $\gamma$ , the adjective *λιγύθορον* is written as *λιθύθορον* in Lac.

2. The topos whereby the eyes flash out sparks of fire is common in Greek literature, used again by Nonnus in *D.* 48. 372 *καὶ φονίους σπινθῆρας ἀνηκόντι- ζον ὀπωπαί*, 30.255 *μαρμαρυγὴν πυρδέσσαν ἀνηκόντιζον ὀπωπαί*; cf. also Opp. *C.* 3. 348 f., *H.* 2.536, *Thes.*, s.v. *ὀφθαλμὸς* 2447 B. The topos is transferred to love - literature, cf. N. Saal, *Rhiani quae supersunt*, Bonn 1831, p. 76.

3. R. Keydell, *Zu Nonnos*, *BuzJ* 9(1932), 39-44.

4. For similar pairs of compounds with *-τόκος* and *φόρος* cf. A. W. James, *Studies in the Language of Oppian of Cilicia*, Amsterdam 1970, p. 114.



The alteration is in reality unwarranted; the epithet ἀμαλλοτόκος referring to Demeter appears again in Nonnus *D.* 45.101 ἀμαλλοτόκω, 48.678 ἀμαλλοτόκου (s.s.), and we may also think of *D.* 38.249 ἀμαλλοτόκου τοκετοῖο (s.s.)<sup>1</sup>. Compound adjectives in -τόκος proliferate in late epic poetry, cf. Ludwich p. 104<sup>2</sup>, and Nonnus has coined more than twenty such compounds; ἀμαλλοτόκος belongs to the commonest type of these adjectives in which the verbal active -τόκος is transitive and governs a nominal first component, cf. James, *op. cit.*, p. 30; The second active verbal component (τίκτω) here means «bearing», «producing», and it is used again, applied to Demeter, in the compound καρποτόκος, *A.P.* 12. 225 (Strat.) (v.l.), and ζωοτόκος, *Jo. Gaz. descr.* 2.22; ἀμαλλοτόκος Δημήτηρ is then the «sheaf producing» goddess<sup>3</sup>.

The rhetorical device whereby the second component of a compound adjective derives from the verbal form to which the adjective with its noun refers is frequent in Nonnus<sup>4</sup>, e.g. *D.* 2.705f. παλιννόστω δ' ἐνὶ μορφῇ /... νόστησαν, 43.14f. ἀσταθέος ποταμοῖο ἴστατο, 43. 284f. φανείς... μεσσοφανῆς... δελφίς<sup>5</sup>, 45.304f. ἀρτιτόκοιο... τεκούσης /... λαίνης, etc. This type of *Wiederholung* is not of course exclusive to Nonnus; it is a feature in epic poetry already well-established by Lehrs, p. 450ff<sup>6</sup>; apart from Nonnus, in Hellenistic and late epic poetry it also appears in *A.R.* 3.1097 ff. τηλεκλείτην τ' Ἀριάδην /... καλέεσκον, *Tryph.* 455 δολοφρονέουσα πολυφράδμων Ἀφροδίτη<sup>7</sup>.

1. Ἀμαλλοτόκου in *D.* 38.249 has also been altered to ἀμαλλοφόρου by Keydell, *loc. cit.*, but the ms reading seems perfectly sound; actually the two readings in *D.* 31.28 and 38.249 support each other and make us to think carefully before trying to emend not one isolated passage but two.

2. A. Ludwich, *Beiträge zur Kritik des Nonnos von Panopolis*, Königsberg 1873.

3. It is of course well known that Demeter as the goddess of agriculture and vegetation is closely related to earth and its personified divinity Gaia; so epithets that indicate productivity, growth, etc. apply often to both deities, e.g. αὐξιθαλής, θρέπτειρα, καρποδότειρα, καρποτόκος, σταχυηρόμος, φερέσταχυς, etc. The adjective ἀμαλλοτόκεια applies to Gaia in *Io. Gaz. descr.* 2.31.

4. cf. R. Keydell, *Wortwiederholung bei Nonnos*, *ByzZ* 46 (1953) p. 5.

5. Rouse, *op. cit.*, *ad loc.*, not familiar with this etymological jeu has altered φανείς to μανείς; but cf. Keydell, *op. cit.*, p. 17.

6. K. Lehrs, *De Aristarchi Studiis Homericis*, Hildesheim 1964 (Leipzig 1882).

7. A similar stylistic means whereby not the second but the first component of the adjective derives from the verbal form to which it refers occurs in Nonnus *D.* 42. 477f. τελεσσιγάμοιο... εὐνῆς / τελέσσω.



In conclusion: the use of the phrase ἀμαλλοτόκοιο τεκούσης is in the line under discussion, if anything, typical of the *usus auctoris*.

*Book 33, line 278f.:*

καί τις ἀερσιπόδης ἐλέφας παρά γείτοσι λόχμῃ  
 ὄρθιον ὕπνον ἴαυεν, ὑπὸ δρυὶ νῶτον ἐρείσας.

Line 278 λόχμῃ Tiedke; τοίχῳ L.

A cloudless dark has covered everything in the Indian city. As can be seen from the apparatus the dative τοίχῳ of the ms was altered to λόχμῃ by Tiedke p. 453f.: «während es hier recht seltsam ist;»<sup>1</sup>. Keydell in his edition of the *Dionysiaca*, *ad loc.*, accepted Tiedke's alteration.

Nonnus in the thirty-third book of the *Dionysiaca* refers to the love of Morrheus for Chalkomede; lines 264ff. describe the quietness of the city in the night, contrast to Morrheus' sleeplessness, cf. lines 280 ff.; this scene, the silence of all nature at night, has a thoroughly Hellenistic air and most probably Nonnus had in mind Apollonius Rhodius 3.744 ff., a passage which was later adopted by Virgil *Aen.* 4.522ff<sup>2</sup>. The topos of this common theme is that night is unsympathetic for the individual and especially for the lover, stressed by Nonnus with μελαίνετο κῶνος ὀμίχλης in line 267, τρομερῇ σιωπῇ in line 268, the negative οὐδὲ repeated thrice at the beginning of successive hexameters, lines 269ff., and a snake crawling quietly, lines 275ff..

The ms reading παρά γείτοσι τοίχῳ in line 278 is perfectly sound and the alteration is unconvincing. The phrase appears again in Nonnus *D.* 12.104, 41.370 (s.s.). The verb εἶδω, like its synonyms, when is construed with παρά + dative in Nonnus always means «sleep by», cf. lines 274f. above, παρά λύχνῳ / εἶδε γονί<sup>3</sup> and not «in» (räumlich), as it is explained by Tiedke, *loc. cit.*, and Peek, *op. cit.*, s.v. παρά, 1261, II, 2.

The difficulty until now has been that τοίχῳ believed to be the wall of the «stabuli pariete», cf. Tiedke, *loc. cit.*, a meaning which

1. H. Tiedke, *Zur Textkritik der Dionysiaka des Nonnos*, *Hermes* 50(1915), 445-455.

2. cf. M. Campbell, *Studies in the Third Book of Apollonius Rhodius' Argonautica*, Hildesheim - Zurich - New York 1983, p. 48 f.

3. See too *D.* 48.611 εἶδε...ταυροπόρθῳ παρά δένδρῳ, 40. 436 ff. πηγαίησι παρ' εὐύδροισι χαμεύνας /... εἶδον ὄμοῦ. Εἶδω followed by παρά + dative is a Homerism 0 337, 342, x 11f, which does not seem to appear in Hellenistic and late epic poetry.



would be inappropriate here because the elephant sleeps, as it is well known, upright in the open. The solution of the problem can be probably found if we take τοῖχος in its rarest sense, of «the side of a bed» on which one sleeps, cf. G. Giangrande, 501f<sup>1</sup> for further instances. In the case under discussion τοῖχος of course can not be the side of a real bed but the ground which constitutes the elephant's bed on which instead of lying he sleeps upright leaning his back against a tree.

It should also be noted here that Nonnus, following the Hellenistic tradition, is very accurate in descriptive details; when he refers to elephants living in the forest (παρὰ λόχμῃ, as Tiedke proposed), he presents them always in a herd and he names them ὄρεσι-σινόμους *D.* 22.38, 24.138, ἐρημονόμους *D.* 27.29, etc.; in the passage under discussion Nonnus describes this elephant as ἀερσιπόδην<sup>2</sup>, an adjective which is a variation of the Homeric ἀερσίπους, applied always to horses in Homer, cf. Ebeling, *s. v.*, p. 33.

*Book 35, line 130ff.:*

ἔσσομαι Ἰνδῶν καὶ ἐγώ, φίλος· ἀντὶ δὲ Λυδῆς  
 κυδαίνω Ουέεσσιν Ἐρυθραίην Ἀφροδίτην  
 κρυπταδίῃ Μορρῆος ὀμεινέτις· ἐν δὲ κυδοιμοῖς  
 Ἰνδὸς ἀνὴρ ἐχέτω με συναιχμάζουσαν ἀκοίτην.

Line 133 συναιχμάζουσαν ἀκοίτην Koch; συναιχμάζων ἀφροδίτη L.

Chalkomede tells Morrheus that she will become his bedfellow; Koch, p. 457<sup>3</sup>, makes the following comment concerning this passage: «Chalkomede erklärt, wie sie zu den Indern übergehen die Gemahlin des Morreus werden und anstatt der Indischen die Erythraische Aphrodita verherrlichen wolle. Ein ähnlicher Gedanke muss in den völlig unverstandlichen Worten συναιχμάζων Ἀφροδίτην ausgedrückt sein; sie lauteten ursprünglich συναιχμάζουσαν ἀκοίτην»; his alteration has been accepted by the critics<sup>4</sup>, who take

1. G. Giangrande, *Textual Problems in Theocritus' Idyll XXI*, AC 46 (1977), 495-522.

2. Compound adjectives with second component -πους, -κνήμις, -κνημος as attributes of elephants in Nonnos usually refer to domestic elephants, e.g. *D.* 15. 148 ἀκαμποπόδων, 28.17, 36.188 πανκνήμων, 26.335 ὀρθοπόδην, etc.,

3. H.A. Koch, *Zur neuesten Ausgabe des Nonnus*, Rh. Mus. 14 (1859), 453-460.

4. Rouse, *op. cit.*, vol. II, p. 531, follows the reading of the manuscript but he misunderstands the line rendering «let a brave Indian have me as Aphrodite's champion in battle».



συναιχμάζουσαν as a supplementary participle to the personal pronoun *με*, the object of *έχέτω*, a common construction in Greek literature, both in poetry and prose.

In reality the *ins* reading has been unjustly suspected; the verb *συναιχμάζω* «fight along with», probably a Nonnian coinage, is used in the *Dionysiaca*, as a rule, with a deity's or a hero's name<sup>1</sup>; *συναιχμάζων* is used here as an attributive participle qualifying the noun *άνήρ*, a construction attested often in Nonnus, e.g. *D.* 10.28, 13.487, 17.388, etc. The phrase *συναιχμάζων Ἀφροδίτη* is paralleled in *D.* 16.169 by *συναγρώσσων Ἀφροδίτη* (*ss*).

The context, as often happens with Nonnus, helps us to understand the text. Love maddened Morrheus meets Chalkomede in front of the walls of the city; she asks him to renounce war and to put off his armour if he yearns for her, lines 111ff.; she promises to become an Indian instead, and to honour the Erythraia in place of the Lydian Aphrodite, lines 130f.; but she does not assert that she will involve in Morrheus' martial activities; on the contrary she will become his *κρυπταδίη φιλότης*, line 132. The whole passage is an allusion to two well known *topoi*: First, Aphrodite and Eros are invincible in battle, *S. Ant.* 781 Ἔρως ἀνίκατε μάχαν; the goddess although *ἀπτόλεμος*, *Non. D.* 7.264, 24.286, 35.186 vanquishes all by means of her *kestos*, cf. Giangrande, p. 65f<sup>2</sup>. Secondly, Aphrodite, insofar as invincible, must not be fought against; on the other hand love is equal to *Kriegskunst*, cf. Beckby Index s. v. *Namen- und Sachverzeichnis*, s. v. *Liebe*, quoting *A.P.* 5.294 (Agathias Scholasticus, a late poet contemporary with Nonnus)<sup>3</sup>, Giangrande p. 125 n. 2, p. 152 n. 1<sup>4</sup>, and especially Spies *passim*<sup>5</sup>, and Fedelli, p. 152 «il poeta d' amore non canterà le lotte di Marte, ma quelle di Venere»<sup>6</sup>.

The girl urges Morrheus not to fight against Aphrodite, who is invincible, and to become rather Aphrodite's ally in the war of love; i.e. she urges him to make love to herself.

1. cf. Peek, *op. cit.*, s. v. 1518; the only exception is *D.* 43. 290 *συναιχμάζοντα τριαίηη*, the trident is most probably taken here as a symbol of the empire of the sea by Poseidon.

2. G. Giangrande, *On Greek Metaphors*, *MPhL* 4 (1981), 61-66.

3. H. Beckby, *Anthologia Graeca*, 4 vols, München 1957-1958.

4. G. Giangrande, *Sympotic Literature and Epigram*, *Entretiens Fondation Hardt*, 14 (1967), 93-174.

5. A. Spies, *Militat omnis amans. Ein Beitrag zur Bildersprache der antiken Erotik*, Diss. Tübingen 1930. -

6. P. Fedelli, *Properzio il Libro Terzo delle Elegie*, Bari 1985.





Morrheus pretends that he does not understand Chalkomede's witty point and he replies literary to her, lines 141 ff.; he throws away his weapons, he promises not to attack Bassarids and even more to fight against Indians, his fellow countrymen, along with Bassarid's god, *συναιχμάζων Διονύσω* line 154, which corresponds to *συναιχμάζων Ἀφροδίτη* in the line under discussion.

In conclusion: The ms reading in line 133 is grammatically semantically and stylistically sound; Chalkomede in a very witty manner says to Morrheus: «and let my bedfellow being an Indian warrior whose champion in the battle of love is Aphrodite»<sup>1</sup>.

*Book .39, line 257ff.:*

καὶ βυθίῃ Γαλάτεια θαλασσαίου διὰ κόλπου  
 ἡμιφανῆς πεφόρητο διαζύουσα γαλήνην,  
 καὶ φονίου Κύκλωπος ἀλιπτοίητον ἐνυῶ  
 260 δερκομένη δεδόνητο, φόβῳ δ' ἔμειψε παρειάς·  
 ἔλπετο γὰρ Πολύφημον ἰδεῖν κατὰ φύλοπιν Ἰνδῶν  
 ἀντία Δηριάδαο συναιχμάζοντα Λυαίῳ·  
 ταρβαλέῃ δ' ἰκέτευε θαλασσαίην Ἀφροδίτην  
 υἷα Ποσειδάωνος ἀριστεύοντα σαῶσαι,  
 265 καὶ γενέτην φιλότιμον ἐφ' υἷει Κυανοχαίτην  
 μαρναμένου λιτάνευε προασπίζειν Πολυφήμου.

Line 264 σαῶσαι g(coll. 266); νοῆσαι L. 265 φιλότιμον Keydell. φιλότεκνον L.

The passage deals with the troops of Cyclopians fighting against Deriades in the Indian war; Galateia fears for Polyphemos and comes to the battle field expecting to see him.

At line 264 the ms reading νοῆσαι has been altered to σαῶσαι by Graefe on the analogy of line 266 below<sup>2</sup>; thereafter this alteration has dominated all subsequent editions of the Dionysiaca; but the question arising from Graefe's conjecture is why Galateia asked Aphrodite to save Polyphemos while he is fighting heroically, whilst

1. The verb ἔχω is used here in its erotic context «possess as a lover», employed again by Nonnos in *D.* 4.63, 33.156, etc; for this meaning of the word, frequently attested in Hellenistic and late epic poetry cf. G. Giangrande, *Callimachus, Poetry and Love*, *Eranos* 67 (1969), p. 40 n. 17.

2. D. F. Graefe, *Nonni Panopolitae Dionysiacorum ...*, Lipsiae 1819-1826 notes *ad loc.* «ἀριστεύοντα νοῆσαι editt. aut nullo, aut languidissimo sensu, si ad ἰδεῖν v. 261 referre velis. Nostrum probat v. 266».



at the same time she prays Poseidon, Polyphemos' father, to defend his son (line 266 λιτάνευε προσπι(ζειν)? In reality the text is untouchable; the verb νοῆσαι is employed here in its Homeric meaning «discern»; «animadverto» of gods paying attention to heroes in battle<sup>1</sup>, cf. Hom. *E* 711f., *H* 17, etc; it is used in this connotation by Nonnus again in *D.* 31. 101 of Hera attending to Zeus, 35.268 of Zeus apprehending his son Deriades who was lying wounded, etc.

In the passage under discussion Nonnus describes how Galateia comes out of the sea expecting to look up her lover Polyphemos who was fighting against Dionysos and as a girl being in love appeals to Aphrodite asking of her to pay attention to Polyphemos<sup>2</sup>; the whole passage has a humorous effect which becomes clear only in connection with line 294 below, when we learn that lovesick Polyphemos was not present in the conflict, Ἄρει μὴ παρεόντος ἔρωμανέος Πολυφύμου<sup>3</sup>.

In line 265 R. Keydell, *Hermes* LXXXIX (1944) p. 21f. argued that the form φιλότιμον would be more appropriate instead of the ms reading φιλότεκνον since «Poseidon ist stolz auf seinen Sohn und eifersüchtig (ζηλήμων 271) darauf bedacht, dass diesem und damit ihm selbst genügend. Das spricht seine gleich folgende Rede 273ff. deutlich aus. Zwar hat Nonnos φιλότιμος sonst nicht, aber bei einem so häufigen Wort ist das kein Grund zu Bedenken. Dass dem Schreiber dafür das zu γενέτην sich leicht ergebende Beiwort φιλότεκνον in die Feder kam, ist verständlich».

Once more textual alteration is not necessary; in the passage under discussion Galateia asks Poseidon to defend Polyphemos not because the god is jealous of the other Cyclops, (line 261 ζηλήμων) -she cannot even know that-but simply because Polyphemos is Poseidon's son and therefore the god must protect him, a well known

1. cf. K. von. Fritz, *Nóos and Noeiv in the Homeric poems*, CP XXXVIII (1943) pp. 84ff. Νοέω in the meaning «discern», «realize a situation», in epic poetry usually takes an accusative and a participle cf. Ebeling, *Lex. Hom.*, s.v. A. I.d., and for Nonnus cf. W. Peek, *op. cit.*, s.v. III; when the accusative object denotes a direct and concrete thing the verb is put in the aorist and it is surrounded by expressions of emotions, cf. K. von Fritz, *op. cit.*, p. 84, thus Nonnus uses the word in the line under discussion.

2. The phrase ἔλπετο... ἰδεῖν in line 261 means «she expected to... look up», cf. LSJ<sup>9</sup>, s.v. ἔλπω II 1, and not «she thought she saw» as Rouse *ad. loc.* translates it.

3. Nonnus has utilized here, as in *D.* 14.61ff. the well known topos that lovesick men are not involved in the battle; the poet refers to the love affair of Polyphemos and Galateia elsewhere in *D.* 6. 300ff.



topos from Homer to Nonnus. The phrase γενέτην φιλότεκνον in the line under discussion is paralleled in Nonnus *D.* 3. 442 φιλομήτορι κούρη, 1.130 φιλόπαιδι τοκῆι, 25.561 πολύτεκνον γενέθλην, etc<sup>1</sup>. This word play, in which the second component of a compound adjective is contextually connected with the noun which the adjective defines is common in all literary genres and it became a mannerism in late epic poetry.

*Book 41, line 97ff.:*

καὶ φθαμένη Κύπριοι καὶ Ἴσθμιον ἄστῃ Κορίνθου  
 πρώτη Κύπριν ἔδεκτο φιλοξείνῳ πυλεῶνι  
 ἔξ ἄλῶς ἀρτιλόχευτον, ὅτε βρυχίην Ἀφροδίτην  
 100 Οὐρανίης ὕδινεν ἀπ' αὐλακος ἔγκυον ὕδωρ,  
 ὁππότε νόσφι γάμων ἀρόσας ῥόον ἄρσενι λύθρῳ  
 αὐτοτελής μορφοῦτο θυγατρογόνῳ σπόρος ἀφρῶ,  
 καὶ Φύσις ἔπλετο μαῖα· συναντέλλων δὲ θεαίνῃ  
 στικτὸς ἰμάς, στεφανηδὸν ἐπ' ἰξύι κύκλον ἐλίξας,  
 105 αὐτομάτῳ ζωστῆρι δέμας μίτρῳσεν ἀνάσσης.

Line 102 σπόρος k; γένος L; γόνος Rhodom.

The passage under discussion refers to the birth of Aphrodite; the myth is already known from Hesiod, *Theog.* 188ff., the water was impregnated by Uranos and the goddess came up from the flood of the sea<sup>2</sup>.

It should be noticed that Keydell in line 102 accepts Koechly's emendation σπόρος, referring to Nonnus *D.* 7.2 ἄρσενα θηλυτέρῃ γόνιμον σπόρον ἀλλακι μίξας, whereas Rouse, *ad loc.*, printed Rhodomannus' alteration γόνος and he translates «and of itself shaped the foam into a daughter».

The need to alter γένος into γόνος or σπόρος seemed supported by the fact that the epithet αὐτοτελής is masculine (or feminine) and not neuter<sup>3</sup>; but it must be remembered that γένος meaning «daughter» is employed again by Nonnus *D.* 26.355 Νηιάς Ὀκκανοῖο

1. In addition to Nonnus' examples we may add the phrase φιλότεκνος πατήρ, cf. *Thes.*, s.v. φιλότεκνος 890C.

2. On the birth of Aphrodite from the foam of the sea cf. Roscher s.v. Aphrodite 401f. and E. H. Loeb, *Die Geburt der Götter in der griechischen Kunst der Klassischen Zeit*, Jerusalem 1977 pp. 63ff.

3. Rhodomannus' conjecture γόνος has rightly rejected by Keydell, *ByzJ* XLVI (1953) p. 7 who notes «dass γόνος bei Nonnos sonst nur die Bedeutung «Sohn», nicht aber den hier erforderten Sinn hat».



γένος τεκνώσατο Κητώ, and the noun in this sense appears again in *A.P.* IX 329.1 (Leon.) and in *Hdn.* 1.13.3.

The neuter γένος can be accompanied by a masculine (or feminine) adjective, a type of construction which is attested mainly in prose, cf. Blass-Debrunner-Rechkopf, *Grammatik...*, & 134,3 nn. 5 6, but also in poetry.

*Book 41, line 339ff.:*

- «γίνεο θαρσαλή, μὴ δειδίθι, μῆτερ Ἐρώτων·  
 340 ἑπτὰ γὰρ ἐν πινάκεσσιν ἔχω μαντήια κόσμου,  
 καὶ πίνακες γεγάασιν ἐπώνυμοι ἑπτὰ πλανήτων.  
 πρῶτος εὐτρογάλοιο φενώνυμός ἐστι Σελήνης·  
 δεύτερος Ἑρμείαιο πίναξ χρύσειος ἀκούει  
 Στίλβων, ᾧ ἔνι πάντα τετεύχεται ὄργια θεσμῶν·  
 345 οὔνομα σὺν μεθέπει ῥοδόεις τρίτος· ὑμετέρου γὰρ  
 ἀστέρος Ἡώοιο φέρει τύπον· ἑπταπόρων δὲ  
 τέτρατος Ἡελίοιο μεσόμφαλός ἐστι πλανήτων·  
 πέμπτος ἐρευθιόων πυρβείς κικλήσκεται Ἄρης·  
 καὶ Φαέθων Κρονίδαο φατίζεται ἔκτος ἀλήτης·  
 350 ἕβδομος ὑψιπόροιο Κρόνου πέλεν οὔνομα Φαίνων.  
 τοῖς ἔνι ποίικιλα πάντα μεμορμένα θέσφατα κόσμου  
 γράμματι φοινικόνεντι γέρων ἐχάραξεν Ὀφίων.  
 ἀλλ', ἐπεὶ ἰθυνόων με διείρειαι εἵνεκα θεσμῶν,  
 πρεσβυτέρη πολίων πρεσβήια ταῦτα φυλάσσω·  
 355 εἴτ' οὖν Ἀρκαδίη προτέρη πέλεν ἢ πόλις Ἡρης,  
 Σάρδιες εἰ γεγάασι παλαιότεραι, εἴτε καὶ αὐτῇ  
 Ταρσὸς ἀειδομένη πρωτόπτολις, εἴτε τις ἄλλη,  
 οὐκ ἐδάην· Κρόνιος δὲ πίναξ τάδε πάντα διδάσκει,  
 τίς προτέρη βλάστησε, τίς ἐπλετο σύγχρονος Ἡοῦς.»

Line 350 ὑψιπόροιο Lch. - πόλοιο L. 355 Ἡρης m, ἡοῦς, sed ἡ pc L.

Harmonia describes to Cythereia the oracular tablets bearing the names of the seven planets on which all the oracles of the universe are engraved; among those oracles are the principles of Justice which Harmonia keeps for the oldest of the cities.

At line 350 the adjective ὑψιπόλοιο has been unjustly suspected by the critics; the adjective is used again of the planet Cronos in the sense «roaring on high»<sup>1</sup>.

1. cf. C. F. H. Bruchmann, *Epitheta Deorum, Quae apud poetas Graecos Leguntur*, (W.H. Roscher, *Lexicon, VII Supplemente*) Hildesheim 1965 (Lipsi-



At line 355 the textual difficulty is contained in the word Ἡοῦς which has been altered to Ἡρης by De Marcellus in his edition of Nonnus, followed later by all editors<sup>1</sup>; once more the genitive Ἡοῦς is grammatically and metrically faultless, it is actually the word required by the text and any alteration is unnecessary. First we must remember that Ἡώς apart from the goddess of Dawn can also mean «east», a meaning well attested already in Homer, cf. Ebeling, *op. cit.*, s.v. ἡώς 4; secondly, the word πόλις with an *epexegetic genitive* to denote the region where the city is located is frequently found in late Greek<sup>2</sup>; once we realize that πόλις Ἡοῦς can mean «a city in the east», «an eastern city» the whole passage is fully illuminated; Cythereia proclaims that she keeps the science of Law for the oldest city, whether Arcadia is older or an eastern city, i.e. Sardis and even Tarsos or some other; the words Σάρδιες ...Ταρσός... / τις ἄλλη are evidently used in apposition to πόλις Ἡοῦς<sup>3</sup>.

Furthermore, the genitive Ἡοῦς in the meaning «east» is used here in *falsa anaphora* with line 359 below, where Ἡώς is obvious that means Dawn<sup>4</sup>; the word Ἡώς is used in the same device in an Homeric passage κ 187ff.:

ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἡώς,  
καὶ τότ' ἐγὼν ἀγορῆν θέμενος μετὰ πᾶσιν εἶπον·  
«Κέκλυτέ μευ μύθων, κακὰ περ πάσχοντες ἑταῖροι·  
ὦ φίλοι, οὐ γὰρ ἴδμεν ὄπη ζόφος οὐδ' ὄπη ἠώς,  
.....»

*Book 41, line 371ff.:*

ποικίλα παντοίης ἐχαράσσετο δαίδαλα τέχνης  
μαντιπόλοις ἐπέεσσιν, ὅτι πρῶτιστα νοήσει

ae 1893), s.v. Κρόνος p. 167; we might perhaps notice here the etymological game between the second component - πολος and the verb πέλεν, cf. elsewhere in Nonnus *D.* 8. 5 ἀμφίπολοι ...πέλον 35. 174 θαλαμηπόλος ἐπλετο.

1. Rouse, *ad loc.*, refers πόλις Ἡρης to Argos as being an older city than Arcadia!

2. cf. Arndt-F. Gingrich, *Lexicon of New Testament*, s.v. πόλις 1; the same construction is found also in Nonnus *D.* 17. 18 Ἀσίδος ἐν πολίεσσι 18.2 Ἀσσορήης... πολήων; we might also notice that ἠώς in this sense is used with nouns which denote a place, Polyb. 4.70.8 ἡ ἀπ' Ἡοῦς πλευρά, 5.95.5 τὰ ἀπ' Ἡοῦς μέρη.

3. Keydell's alteration of εἰ δέ.../εἰ δέ in line 356f. to εἶτε.../εἶτε is unworthy; the construction is common, used again by Nonnus in *D.* 47. 505ff. εἰ.../εἰ δέ...εἰ δέ.

4. On *falsa anaphora* used frequently by late epic poets, cf. G. Giangrade, *Scripta Minora Alexandrina* I p. 179.



Πάν νόμιος σύριγγα, λύρην Ἑλικώνιος Ἑρμῆς  
 δίθροον ἄβροδ Ἰαγνις εὐτρήτου μέλος αὐλοῦ

The adjective Ἑλικώνιος in line 373 applied to Hermes has been suspected by West, p. 229<sup>1</sup>, who writes: «Hermes has no place on Helicon, and Nonnus does not invent epithets indiscriminately. We expect an epithet to balance νόμιος. Pan and the syrinx are to the pastoral scene as Hermes and the lyre to public gatherings; and seeing that Nonnus uses ἐναγώνιος Ἑρμῆς twice elsewhere (10.337, 48.231), there can be little doubt that it is to be read here».

Ἑλικώνιος applies to Poseidon Hom. *Y* 404<sup>2</sup>, to Apollo *A.P.* 2.389 (Anon.), whereas the feminine Ἑλικωνίδες / -ιάδες is used frequently for Muses, cf. Bruchmann, *op. cit.*, s.v. Μοῦσαι, p. 176.

Pausanias 9.30.1 describing the sanctuary of the Muses on Helikon refers to a bronze statue of Apollo fighting with Hermes for the lyre: «καὶ Ἀπόλλων χαλκοῦς ἐστὶν ἐν Ἑλικῶνι καὶ Ἑρμῆς μαχόμενοι περὶ τῆς λύρας». This fight between the two gods is not mentioned by any other writer in antiquity and probably belongs to a local legend; and since Nonnus, as many late epic poets, was a grammarian, he employs the epithet Ἑλικώνιος for Hermes as the inventor of the lyre on Helicon, alluding probably to a local and less known variation of this popular story<sup>3</sup>.

It should also be noticed that Nonnus used to transfer stock epithets of various deities to other gods for the sake of *variatio*, e.g. the adjective χρυσόπτερος typical of Iris is used in *D.* 19.236 for Hermes<sup>4</sup>, who is called also φαεσφόρος in *D.* 35.242, an attribute frequently applied elsewhere to Artemis and Eos.

Ἐναγώνιος proposed by West belongs to the epic narrative style whereas both νόμιος and Ἑλικώνιος are epithets characteristic

1. M.L. West; *Nonniana*, C.Q. 12 (1962), 223-234.

2. On the epithet Ἑλικώνιος applied to Poseidon, as a god worshipped either in Helice or in Boeotia cf. Eleling, *op. cit.*, s.v. Ἑλικώνιον, p. 393.

3. Lines 372-384 of the passage under discussion is a list of «inventors»; Arcas and not Erichthonius invents the chariot, lines 376ff.; Endymion is rationalized as an astronomer, lines 379f.; Cecrops unites man and woman, line 384; it is very probable, as Rouse, *op. cit.*, vol. III p. 224 note b has already noticed, that Nonnus does not invent all these oddities and most probably he uses a relatively unknown to us source. For Hermes as the inventor of the lyre, cf. W. H. Roscher, *Ausführliches Lexicon der griechischen und römischen Mythologie*, Hildesheim 1965 (Leipzig 1884-1925), s.v. Apollon 434 f.

4. cf. E. Krahn, *De Fixis quae Dicuntur Deorum et Herorum Epithetis*, Königsberg 1852, p. 13.



of the ritual of the two gods, and Nonnus emphasizes this detail with the employment of Ἐλικώνιος in line 373<sup>1</sup>.

*Book 42, line 145ff.:*

145 τοςσατίων δ' ἤμησεν ἀρειμανέων γένος Ἴνδῶν,  
καὶ μίαν ἱμερδέσσαν ἀνάκλιδα δείδιε κούρην,  
δείδιε θηλυτέρην ἀπαλόχροον· ἐν δὲ κολώναις  
θηρονόμῳ νάρθηκι κατεπρήνυε λεόντων  
φρικαλέον μύκημα, καὶ ἔτρεμε θῆλυν ἀπειλήν.

Line 148 θηρονόμῳ k; -φόνῳ L.

As can be seen from the apparatus criticus in line 148 the ms reading θηροφόνῳ has been altered to θηρονόμῳ by Koechly and the alteration has dominated all subsequent editions of the *Dionysiaca*. It is well known that the fennel and the thyrsus are the weapons and also the symbols of Dionysus, cf. Daremberg-Saglio s.v. *THYRSUS* 287ff. The god uses often the fennel against animals and his mortal enemies; for instance at *D.* 10.251 Dionysus casts his stout fennel against a lioness; at *D.* 25.106 the pikes of Mycenae resist the deadly fennel of Dionysus protecting Perseus, etc. It is nevertheless not necessary for us to alter the transmitted text; in the passage under discussion Nonnus describes how Dionysus uses his beast-slaying fennel to silence the terrifying roar of the lions, i.e. he employs his fennel in a different usage, the adjective being purely ornamental like in line 140 above, θύρσοι ἀνδρόφονοι<sup>2</sup>; Possibly we have here a case of analogy because in *D.* 18.289 the god himself is called θηροφόνος<sup>3</sup>.

1. After writing this note, I saw that the epithet Ἐλικώνιος in line 373 has been already explained by H. White, *Studies in Late Greek Epic Poetry*, Amsterdam 1987, p. 73f.

2. It is perhaps worth noticing that the verbal component -φόνος is often used in Nonnus as ornamental without any notion of slaughter, e.g. *D.* 16.235 Ἴνδοφόνους παλάμησιν ἀνάκλιδα λίσσετο κούρη, 28.299f. Ἴνδοφόνους πελέκεσσι καὶ ἀμφιπλήγῃ μαχαίρῃ / δυσμενέων ἐτίταινε θαλύσια μάρτυρι Βάκχῳ, 47.522 Γοργοφόνῳ δρεπάνῃ μὴ μάρναο θήλει κισσῶ, and the examples can be easily multiplied.

3. On analogy in late Greek epic poetry cf. H. White, *op. cit.* p. 96. We might remind here that Hellenistic and late epic poets used to transfer adjectives applied to gods or heroes to common things, cf. Brunk, *Analecta II* p. 217 n. XXIII, 4, and E. Krahe, *De Fisis quae Dicuntur Deorum et Herorum Epithetis*, Königsberg 1852, passim; Nonnus in accordance to this practice frequently transfers Dionysus' stock epithets to his weapons, e.g. the god is called ἀμπε-



## Book 42, line 251ff.:

σὲ δὲ ζυγίων ὑμεναίων  
 φέρτερον, ἦν ἐθέλης, θελκτῆριον ἄλλο διδάξω·  
 βάρβιτα χειρὶ τίταινε, τεῆς ἀναθήματα Ῥείης,  
 Κύπριδος ἄβρὸν ἄγαλμα παροίνιον· ἀμφοτέρους δὲ  
 255 πλήκτροις καὶ στομάτεσσι χέων ἑτερόθροον ἠχώ,  
 Δάφνην πρῶτον ἄειδε καὶ ἀσταθέος δρόμον Ἴχουῶς  
 καὶ κτύπον ὑστερόφωνον ἀσιγήτοιο θεαίνης,  
 ὅτι θεοὺς ποθέοντας ἀπέστυγον· ἀλλὰ καὶ αὐτὴν  
 μέλπε πίτυν φυγόμενον, ὄρειάσι σύνδρομον αὔραις,  
 260 Πανὸς ἀλυσκάζουσαν ἀνυμφεύτους ὑμεναίους·

Line 253 τίταινε Koch 458; λίγαινε L.

Koch, *RhM* 14 (1859) p. 458 proposed in line 253 τίταινε instead of the ms reading λίγαινε insisting that «der Ausdruck βάρβιτα λιγαίνειν vom Spielen der Leier ist nicht zu erklären». Keydell in his edition of the *Dionysiaca ad loc.* and Peek, *op. cit.*, s.v. τιταίνω accepted Koch's alteration.

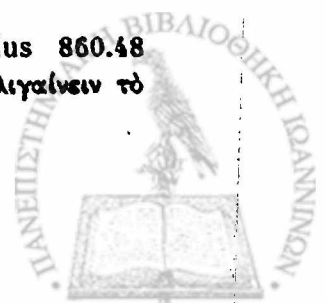
There is however no need for us to alter the ms reading, as correctly understood by Rouse who translates «twang the lyre»; the verb λιγαίνω in Hellenistic and late epic poetry often refers to a musical instrument in the sense «produce clear sounds on» «play on», cf. LSJ<sup>9</sup> s.v. I, and in this meaning the verb is frequently used by Nonnus, cf. Peek *op. cit.* s.v. λιγαίνω<sup>1</sup>.

In the line under discussion Nonnus utilizes the verb in a slightly different-perhaps factitive-sense; λιγαίνειν here means «strike» as the word is glossed in Photius and Eustathius<sup>2</sup>. Thus the passage

λόεις and his arrows are vine in *D.* 30. 259, he is βριαρός like his fennel in *D.* 10. 259, 15. 124, the Ἰνδόφονος Dionysus holds his indian-slaying rods to use it against Deriades in *D.* 20. 283, the god is Μυγδόνιος and with his Mygdonian knife he slaughters cattle in *D.* 37. 654, while the φιλεύιος Dionysus shakes his Euian thyrus against Egretios in *D.* 30. 306.

1. The verb usually is constructed with dativus instrumentalis (expressed by the musical instrument), e.g. A.R. I. 740 Ἀμφίων φόρμιγγι λιγαίνων, *A.P.* 9. 363. 7 (Mel.) σύριγγι νομεύς ἐν ὄρεσσι λιγαίνων; Nonnus in the line under discussion uses the dative χειρὶ instead of the musical instrument, which he employs it in accusative (βάρβιτα) as in *D.* 10. 233 τύμπανα χερσὶν ἔτυπτε.

2. Photius, s.v. λιγαίνειν: τὸ τύπτειν; more accurately Eustathius 860.48 comments «Σημεῖωσαι δὲ ὅτι ἐν ῥητορικῷ λεξικῷ εἰρηται ῥητῶς ταῦτα λιγαίνειν τὸ τύπτειν, ὡς περ ἡμεῖς φησὶ τὸ ξαίνειν.





can be rendered «strike with your hand the barbiton, dedicated to your Rhea....with both striker and voice pour out twofold sounds»<sup>1</sup>.

The phrase βάρβιτα χειρὶ λίγαινε is perhaps a mere variation of *AP* VII 29 (Antip. Sid.) ᾗ σὺ μελίσδων βάρβιτ' ἀνεκρούου... The *barbitos* was a musical instrument frequently associated with Dionysus and love, as can be seen from literary and archaeological evidence, collected by Maas & Snyder pp. 113ff.<sup>2</sup>; there are many cases where the barbitos players seem to sing as they play the *barbitos*, like Pan instructs to Bacchos in the passage under discussion<sup>3</sup>.

*Book 45, line 280ff.:*

280 καὶ δόμον ἀγλυόεντα θεόσσυτος ἔστεφεν αἴγλη  
Βασσαρίδων ζοφεροῖο καταυγάζουσα μελάθρου·  
καὶ σκοτίου πυλεῶνες ἀνεπτύσσοντο βερέθρου  
αὐτόματοι τρομερῶ δὲ τεθηπότες ἄλματι ταρσῶν  
Βασσαρίδων βρύχημα καὶ ἄγριον ἀφρόν ὀδόντων.

Line 281 καταυγάζουσα Keydell; καταστάζουσα L.

The ms reading καταστάζουσα has been objected by R. Keydell *ByzJ* XII (1936) p. 5: «Dass der Lichtschein auf das dunkle Gemach der Bakchen herabtropft, mag uns vielleicht besonders poetisch dünken. Aber erstens ist Nonnos' Sprache nicht so bildhaft und zweitens würde das Bild nicht stimmen, da der wunderbare Glanz natürlich plötzlich und auf einmal das Verliess erhellt. Es wird mit einer sehr leichten Änderung καταυγάζουσα zu schreiben sein». There is, though, no reason why we should object the form καταστάζουσα which is perfectly sound: it is here a metaphor «dropping down», correctly understood by Rouse, *op. cit.*, and Peek, *s.v.* καταστάζω, and means «radiance dropping like a liquid»<sup>4</sup>,

1. On the poetic plural πλήκτροις and στομάτεσσιν cf. K. Witte, *Singular und Plural*, Leipzig 1907 pp. 52ff., 247; parts of the body are often used in plural, cf. G. Giangrande, *On the Text of the Anacreontea*, QUCC 19(1975) p. 207; at the time of Nonnus the use of στόματα as poetic plural was so common thus became a mannerism, cf. Peek, *op. cit.*, *s.v.* στόμα 149f.

2. M. Maas and J. M. Snyder, *Stringed Instruments of Ancient Greece*, Yale 1989.

3. The representations in Attic vases show us the player's left hand just above the sound box, the fingers straight, usually separated and curved towards the strings, cf. Maas & Snyder, *op. cit.* p. 122.

4. Compound -στάζω verb forms are very frequently used metaphorically from Pindar down to Nonnus, e.g. Pi. I. 3. 90 ἐπιστάζων χάριν, Call. *Dian.* 118 ἀποστάζουσι κεραυνοί, Luc. *Amor.* c. 19 κἂν βραχὺ τῆς ἰδίας πειθοῦς ἐπιστάξης, Mus.



constructed with a genitive (μελάθρου), a common syntax of the verb in this sense.

*Book 46, line 116ff.:*

μιμηλοῖς δὲ πόδεσσιν ἔλιξ ὠρχήσατο Πενθεύς  
 ἡδυμανής· λοξῶ δὲ πέδον κροτάλιζε πεδίλω  
 ἐκ ποδὸς αἰθύσσων ἕτερον πόδα· χειρα δὲ δισσὴν  
 θηλύνων ἐλέλιζεν ἀμοιβάδα δίζυγι παλμῶ,  
 120 οἶα γυνὴ παίζουσα χοροίτυπος· οἶα δὲ ῥόπτρω  
 δίκτυπον ἄρμονίην κροτέων ἑτερόζυγι χαλκῶ  
 ἡερίαις μεθέηκεν ἀλήμονα βόστρυχον αὔραις,  
 Λυδὸν ἀνακρούων μέλος εὔιον. ἦ τάχα φαίης  
 ἄγρια κωμάζουσιν ἰδεῖν λυσσώδεα Βάκχην.

Line 119 παλμῶ g (cf. 5, 148); χαλκῶ L.

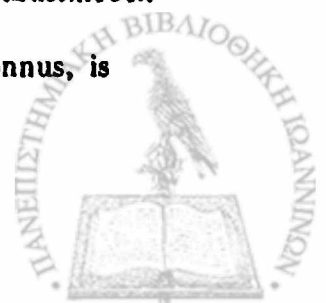
The passage describes a Bacchic dance by Perseus; at line 119 all modern editors have printed Graefe's alteration παλμῶ instead the ms reading χαλκῶ<sup>1</sup>; but the question is how can Bacchos shake his hands in alternate beats (if we accept Graefe's alteration) and at the same time drum the double tune of the cymbals (line 121 δίκτυπον ἄρμονίην κροτέων ἑτερόζυγι χαλκῶ)? Once again textual alteration is unnecessary; the phrase δίζυγι χαλκῶ in line 119 is used in *synecdoche* to denote the clappers which Pentheus holds in his meanadic dance<sup>2</sup>; it is frequently used in the *Dionysiaca* of Nonnus, at this sedes in the hexameter, and it is usually related to Dionysus and to bacchic dance, e.g. *D.* 9. 117, 14. 348, 402, 29.239<sup>3</sup>.

173 ἔρευθος ἀποστάζουσα προσώπου; for the simple verb meaning «love dropping like a liquid», cf. *Thes.*, s. v. στάζω 640A; such metaphors created by means of verbs are attested already in Attic and are extremely common in Hellenistic and late epic poetry, cf. G. Giangrande, *Zu Sprachgebrauch Technik und Text des Apollonios Rhodios*, Amsterdam 1973 pp. 5f.

1. Graefe, *op. cit.*, notes *ad loc.* that the word χαλκῶ was invented by the copyist into the text from the line 121 below; indeed the conjecture ἐλελίζω... δίζυγι παλμῶ is frequently attested in the *Dionysiaca* of Nonnus, cf. Peek, *op. cit.*, s. v. παλμὸς 1252, thus the alteration is well founded.

2. Clappers are often made of copper, cf. Eusth. 838, 23 σκεῦος τι ἐξ ὀστράκου ἢ ξύλου ἢ χαλκοῦ, E. *Cycl.* 205 κρόταλα χαλκοῦ, Hephaest. 68 χάλκεα κρόταλα; they are used to keep the rhythm of the dancers especially of maenads in their ceremonies in honour of Dionysus and Cybele, cf. M. Wegner, *Das Musikleben der Griechen*, Berlin 1949, pp. 62, 212ff.

3. On the contrary the conjectured δίζυγι παλμῶ, at least in Nonnus, is never connected with maenads and bacchic dances.



Pentheus' dance is compared here to that of a maenad; he beats the ground with his feet and whirls round his two hands with the clappers in alternate movements, acting like a woman who performs a dance (cf. line 120 χοροίτυπος)<sup>1</sup>.

The use of the phrase δίζυγι χαλκῶ here by Nonnus has a resemblance with *A. P.* IX 139. 1f. (Claud.)<sup>2</sup> although direct influence must be excluded; it is hardly needed to mention here Nonnus' fondness for repetition of the same word; the device has been well illustrated by L. Castiglioni, *Epica Nonniana*, Rendiconti del R. Istituto Lombardo...serie II lxxv, 1932, and recently by H. White, *op. cit.*, p. 53ff.

*Book 47, line 431ff.:*

εἰ Ζέφυρος κλονέει, Ζεφυρηίδι δείξατε νύμφη  
 Ἴριδι μητρὶ Πόθοιο βιαζομένην Ἀριάδην·  
 εἰ Νότος, εἰ θρασὺς Εὖρος, ἐς Ἑριγένειαν ἰκάνω  
 μεμφομένη φλογέων ἀνέμων δυσέρωτι τεκούση.

Line 344 φλογέων Keydell; φθονερῶν L.

In line 344 Keydell altered the transmitted text to φλογέων on the analogy of *D.* 25. 391 φλογέων δίφρων, 2. 526 ὑσμίνην φλογόεσσαν and 13. 387 φλογερὸν Νότον. Rouse in his edition of the *Dionysiaca* printed Ludwich's conjecture ῥοθίων ἀνέμων and he translates «blustering winds». It should be observed that the text is perfectly sound and needs no alteration; The adjective is used by Nonnus at line 353 below, μεμφομένη φθονεροῖσι ἀήταις in the same sedes. Ariadne has been abandoned when she was asleep in Naxos; the girl wakes up and appeals to the cliffs (line 336f.) to tell her who has stolen her beloved Theseus; she refers to the various winds as the possible perpetrators of this deed (line 338ff). Jealousy is the emotion which begrudges the happiness or success of others and Nonnus utilizes here the well known topos that the winds, being jealous of Ariadne's beloved Theseus, destroy the love affair; the topos appears again in *D.* 11. 427 φθονεροῖο φυγῶν ἀ-

1. The form χοροίτυπος «dancing» cf. LSJ<sup>9</sup>, s.v. I, printed by Keydell in his edition, must be rejected; the word χοροίτυπος «played for the choral dance» seems more appropriate to the context, supported also by the participle παίζουσα. That clappers were used by women in antiquity it is already known from Herodotus, 2. 60 αἱ μὲν τινες τῶν γυναικῶν κρόταλα ἔχουσαι κροταλίζουσαι.

2. *A.P.* IX 139: Μαχλὰς ἐυκροτάλοισιν ἀνευάζουσα χορείαις  
 δίζυγα παλλομένοισι τινάγμασι χαλκῶν ἀράσσει·



νέμοιο: (s.s.) of Calamos, and Carpos, *A. P.* 7. 666 (Antip. Sid.) of Hero and Leander<sup>1</sup>.

*Book 47; line 428ff.:*

- ἀπαρθένε, τί στενάχεις ἀπατήλιον ἀστὸν Ἀθήνης;  
 μνηστὶν ἕα Θησῆος· ἔχεις Διόνυσον ἄκοιτην,  
 430 ἀντὶ μινυθαδίου πόσιν ἄφθιτον· εἰ δέ σε τέρπει  
 ἥλικος ἠθέου ῥοδόεν δέμας, οὐ ποτε Θησεύς  
 εἰς ἀρετὴν καὶ κάλλος ἐριδμαίνει Διονύσω.  
 ἀλλ' ἐρέεις· ναετῆρα πεδοσκαφέος λαβυρίνθου  
 δισσοφυῆ φοίνιξεν ὀμόζυγον ἀνέρα ταύρω·  
 435 οἶδας ἀοσητῆρα τεὸν μίτον· οὐ γὰρ ἀγῶνα  
 εὖρεν ἀεθλεύειν κορυνηφόρος ἀστὸς Ἀθήνης,  
 εἰ μὴ θῆλυς ἄμυνε· ῥοδόχροος· οὐ σε διδάξω  
 καὶ Παφίην καὶ Ἔρωτα καὶ ἠλακάτην Ἀριάδνης,  
 αἰθέρος οὐκ ἐρέεις ὅτι μείζονές εἰσιν Ἀθηναί·  
 440 οὐ Διὶ παμμεδέοντι πανείκελος ἔπλετο Μίνως,  
 σὸς γενέτης· οὐ Κνωσσὸς ὁμοίός ἐστιν Ὀλύμπω.  
 οὐδὲ μάτην στόλος οὗτος ἐμῆς ἀπεβήσατο Νάξου,  
 ἀλλὰ Πόθος σε φύλαξεν ἀρειοτέροις ὑμεναίοις·  
 δλβίη, ὅτι λιποῦσα χερεῖονα Θησεὸς εὐνήν  
 445 δέμνιον ἱμερόντος ἐσαθρήσεις Διονύσου.

Line 431 ῥοδόεν dubitanter k; βροτόεν L. 444 εὐνήν k;  
 αὐλήν L.

The passage refers to Bacchos comforting Ariande, after Theseus had abandoned her in the island of Naxos; at line 431 Keydell has accepted Koechly's alteration ῥοδόεν<sup>2</sup>, whereas Rouse prints Ludwich's conjecture βρότεον; it is true that the adjective βροτοίς is not attested elsewhere in Nonnus who rather prefers the forms βροτέος and βροτοειδής (cf. Peek, *op. cit.*, s.νν.) but the textual alteration is unnecessary, since the ms reading βρότεον makes perfect sense in the context of this passage and since Nonnus likes *Selbstvariation*; Bacchos tries to persuade the girl that Dionysus, being a god, is superior to mortal Theseus<sup>3</sup>, and he strengthens

1. cf. also Beckby, *Anthologia Graeca*, Index, Namen-und Sachverzeichnis, s. v. *Notos*; actually not only winds but also Ἥως in Nonn. *D.* 47. 331 and Ἡριγένεια in *A.P.* 5. 3 (Antip.) are jealous of separating the lovers.

2. The phrase ῥοδόεν δέμας is paralleled by *D.* 11. 214 ῥοδόεις νέος, 10.176 ῥοδώπιδι θέλγετο μορφῆ, thus Koechly's conjecture seems very attractive.

3. The particle δέ is used here without a preceding μὲν as apodotic in a conditional sentence, cf. Denniston, *The Greek Particles* pp. 180f.



his arguments by adding that if Ariadne desires a male lover of her own age, εἰ δέ σε τέρπει / ἥλικος ἡθέου ..., then Dionysus is superior to Theseus; βροτόεν means here «brilliant», «splendid» as the word is glossed in Hsch., *s.v.* βροτόεντα· ἡμαγμένα. οἱ δὲ τὰ λαμπρά, and in E. M. 214.50 οἱ δὲ βροτόεν τὸ λαμπρόν<sup>1</sup>; the adjective is used here as a standard of comparison between Dionysus and Theseus and this becomes clear in the next line, 432: εἰς ἀρετὴν καὶ κάλλος ἐριδμαίνει<sup>2</sup>.

A second textual problem, according to the editors, seems to be contained at line 444 in the word αὐλήν which has been altered to εὐνήν by Koechly, followed by all modern editors; in reality the solution of the problem is very simple and the text of Nonnus explains everything. Ariadne cries on the seashore of Naxos, after realizing that Theseus has fled; she tells to Bacchos, who came to comfort her, a dream she saw in her sleep, line 320ff.: she dreamed that she was marrying Theseus in his palace, line 322ff.: καὶ ἔνδοθι Θησέος αὐλῆς / ἀβρὸς ἔην ὑμέναιος<sup>3</sup>, and also that she was still a virgin after Theseus left her in Naxos, line 328f.: ἀλλά με φεύγων / ὤχετο καλλείψας ἔτι παρθένον<sup>4</sup>; Bacchos, in his attempt to persuade the girl to forget Theseus for Dionysus, constantly refers to her *Vorstam-*

1. The adjective λαμπρός is often used in this connotation to indicate an outward appearance, cf. LSJ<sup>9</sup>, *s.v.* λαμπρός III.

2. Adjectives in -εις are extremely common in the *Dionysiaca* of Nonnus who appears to prefer them to those endings in -έος; for a similar confusion between -εον / -οεν in the form κροκόεν / -εον in Pindar cf. B.C. Braswell, *A Commentary on the fourth Pythian Ode of Pindar*, Berlin-New York 1988 p. 319.

3. We may notice here that the words ἐπαύλια and ἐπαυλιζεσθαι are used as *technici termini* in the wedding procession, cf. Hsch., E.M., *s.v.v.* ἐπαύλια.

4. Nonnus, in the passage under discussion, follows the epic tradition that a god's bride must be a virgin, already noticed by Rouse, *ad. loc.*; the poet emphatically stresses this fact in line 345ff., when Ariadne appeals to Sleep to send her another dream, and again in line 390f. when the girl wishes to be carried over to Marathon where she will make Theseus' bed (στορέσω σέο λέκτρα). Nonnus follows here the Hellenistic version of the myth, cf. *Sch. Vet. A. R.* 3.997, *Sch. Vet. Hom.* λ 323, and R.E., *s.v.* Ariadne 805ff; on Ariadne as Dionysus consort cf. West, *Hesiod, Theogony* line 947ff., note; on the mortal lovers of gods cf. D. Boedeker, *Aphrodite's Entry into Greek Epic*, Mnemosyne Suppl. 32, Leiden 1974 p. 78.



*men*<sup>1</sup> employing her arguments for his own aim; thus the girl is advised to forget the nuptial chamber of Theseus for the bed of Dionysus. For Nonnus' tendency to repetition cf. p. 151 above.

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1. It is perhaps worth noticing the verbal and structural similarities in the speech of Ariadne, 47. 320ff. and that of Bacchos, 47. 428ff.: both tend to a different aim, i.e. 326 και γάμιον στέφος είχαν / 451 ἀλλά σοι ἀσπρόεν τέλει στέφος; 340 ὅθεν φίλος ἔπλετο Θησεύς / 452 εὐνέτις...φιλοστεφάνου Διονύσου; 380 πατρὸς ἐνοσφίσθην και πατρίδος / 440f. οὐ Διὶ παμμεδέοντι πανέικελος ἔπλετο Μίνως, ...οὐ Κνωσσὸς ὁμοιὸς ἐστὶν Ὀλύμπῳ, εἶα.

