NOTES ON THE DIONYSIACA OF NONNUS

Book 13, line 403ff.:

οἱ τε πολυγλώχινος ὑπὸ κρηπίδος ἄφυρης
Βρόντιον ἀμφενέμοντο, καὶ ἃς ἐπὶ γείτονι πόντῳ
'Ατραπίτους βυθίοι Ποσειδάωνος ἀκούω.1

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. 2032, attested again in h. Ap. 18, Coll. 345, etc. The phrase ὑπὸ γείτονι πόντῳ means then, «by the neighbouring shore».

The noun 'Ατραπίτους in line 405, is taken by all scholars as a place-name which is otherwise unknown3; what is certain is that the form is correct.

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Although not certain, we can take ἄτραπιτος 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)\(^1\) with an accusative such as ἱππὺν, πεδίον A.R. 1.947, ἵππον 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. ə. ἀμφινέμομαι, p. 106\(^2\). The closest example to Nonnus' expression under discussion is perhaps A.R. 2.115ff. ἦδε δὲ πόντον/καὶ νῆσον καὶ πᾶσαν ἔτην κατεναντία νῆσον/χώρην Μοσσόνωικοι ὑπέρβεοι ἀμφινέμοντο.

The phrase καὶ ὡς υπὸ γείτονος πόντον/ἄτραπιτος βυθίος Ποσειδάλωνος, 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 ἄτραπιτος βυθίος Ποσειδάλωνος we may compare D. 40. 464 ὑγρῆς ἄτραπιτοι... ἤνιοχήα, 24.891. ἡριάς δὲ / ἄτραπιτος ἐγάραξεν in the same metrical sedes (hereafter, s.s.), 7.315 ἄτραπον ἥριάν.

*Book 27, line 100ff.*:

μητρῷς ἐμῆς γενέτης, φλογερῶν ἐπιήρανος ἀστρων, αὐτὸς ἥλιος Φαέθων πυρός πρόμος· εἰ δὲ τοκῆς ἀλμα φέρω ποταμίο, καὶ υδατόντε βελέμνῳ μαρνάμενος μῆδον ὑγρῶν ἀναστήσω Διονύσῳ,

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


φλογερών by Graefe, and all the subsequent editors have admitted this conjecture into the text. Although the adjective φοβερών 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. δεινού γὰρ θεοῦ... / 'Ἡλίου,1; there were on the other hand many stars which were «destructive», Hom. Α 62 ἀναφαίνεται οὖσας ἀστήρας, Maneth. 3.117 ὀλοών ἀστρόν (s. s.), «dread», Arat. 141f. δεινὴ γὰρ κείνη, δεινοὶ δὲ οἱ ἐγγυθέν εἰσίν / ἀστέρες, 330 ἀστέρες...δεινῶ (s.s.), «fierce», Opp. Hal. 1.154 άγριος 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.2, and therefore the implication is that Phaethon is the leader of fierce stars. The implication being fierce and fear inspired Suidas, s.v. φοβερός...καί ο καταπληκτικός. 'Αννίβας δὲ λαμπρός ἤδη καὶ φοβερός ών ἦλαυνεν ἐπὶ την Τυρρηνίαν.

Book 29, line 195f.:

'Ἡφαίστου δὲ τοκήος ἐρευθόμεναι πυρὸς ἀτμῶσυγγενέας σπινθήρας ἀνηκόταν ὁπωπαί.

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 ὁπωπαί of the next line.

Although Keydell’s conjecture is attractive, a phrase such as ἐρευθόμεναι ὁπωπαί does not seem to occur elsewhere, the closest example being perhaps Hipp. M. Sacr. 15 ὁφθαλμοὶ 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.

In reality the participle ἔρευγομένου fits the context quite well and needs no alteration. Confusion between γ and θ does not seem to appear in the manuscript of the Dionysiaca; 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 ἀνήγυρε φοιτα-λέη φιλέξ (s.s.), of the nymph Campe, and in D. 40.474 θαμβαλέους σπινθῆρας ἔρευγεται αὐτόματον πῦρ (s.s.), of a tree; he is imitated by Tryph. 230f. πανυχῆ φιλέξ / κατόν ἔρευγομένη. The pattern for such phrases is most probably Pi. P. 1.21 τὰς ἐρεύγονται μὲν ἀπλά-του πυρὸς ἁγνόταικες μὲν ἐν ψυχῇ παγαί; the verb ἔρευγομαι is an epic form, used in the line under discussion in its usual sense «belched out», the first genitive (τοκήος) 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; the adjective here means «congenital», cf. L.S.J. s.v. I, and not «natural» as Rouse, op. cit., ad. loc. translates it.

**Book 31, line 37ff.:**

συλλήθης, φερέκαρπε· παρά σταχυώδεί Νείλω
άντι τεής Δήμητρος ἀμαλλοφόρου τεχούσης
ἐχλή κώμον ἀγουσί, νόθη δὲ τις θημία Δηὼ
ταυροφῆς κερδέσσα φατίζεται Ἱναχίς Ἰο.

Line 38 ἀμαλλοφόρου Keydell; ἀμαλλοτόκου L.

Hera tells to Persephone a crafty tale; Keydell, p. 42a proposed in line 38 Δήμητρος ἀμαλλοφόρου on the analogy of D. 17. 153 ἀμαλλοφό-ρου δὲ Δηοὺς, rendering probably the more obvious second component and this reading has been adopted in his edition of the Dionysiaca.

1. But in D. 47.159 ἔρευγομένου ... ἀνθερεώνος has been perhaps correctly emended to ἔρευθομένου by Koch, Rhein. Mus. 10 (1885) p. 181. There is also one passage in the ms tradition of the Dionysiaca 1.423, where θ is used instead of γ, the adjective λιθύθροον is written as λιθόθροον 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 ἀνήκόντι-ζον ὀπωσι, 30.255 μαρμαρυγήν πυρόεσσαν ἀνήκόνηζον ὀπωσι; cf. also Opp. C. 3. 348 l., H. 2.536, Thes., s.v. δραχμῖς 2447 B. The topos is transferred to love-literature, cf. N. Saal, Rhiani quaes supersunt, Bonn 1831, p. 76.


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

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\textsuperscript{4}, e.g. \textit{D. 2.705f. παλιννόστω δ' \ἐνι μορφῇ /... νόστησαν, 43.14f. \άσταθος ποταμοῖο ἱστατο, 43. 284f. φανεῖς... μεσσοφανῆς... δελφίς, 45.304f. \άρτιτόκοιο... τεκούσης /... λεάινς, etc.} This type of \textit{Wiederholung} is not of course exclusive to Nonnus; it is a feature in epic poetry already well-established by Lehrs, p. 450ff\textsuperscript{6}; apart from Nonnus, in Hellenistic and late epic poetry it also appears in \textit{A.R. 3.1097 ff. τηλεκλείτην τ' \'Αμιάδνην /... καλέσσον, Tryph. 455 δολοφρονέουσα πολυφράδμων \'Αφροδίτη\textsuperscript{7}.}

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


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. \textit{αὔξιθαλής, θρέπτειρα, καρποδότειρα, καρποτόκος, σταχυηκόμος, φερέσταχυς, etc.} The adjective \textit{άμαλλοτόκεια} applies to Gaia in \textit{Jo. Gaz. descr. 2.31}.


5. Rouse, \textit{op. cit.}, \textit{ad loc.}, not familiar with this etymological jeu has altered \textit{φανεῖς} to \textit{μανεῖς}; but cf. Keydell, \textit{op. cit.}, p. 17.


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 \textit{D. 42. 4771. τελεσυγάμου... εύνης / τελέσσω}. 
In conclusion: the use of the phrase άμαλλοτόκοιο τεκούσης is in the line under discussion, if anything, typical of the usus auctoris.

Book 33, line 278f.:

καί τὶς ἀερπτόδης ἐλέφας παρὰ γεῖτον λόγμη ἄβθουν ὑπ’ οὐν ιαυς, ὑπὸ δρυὶ νώττον ἑρείσας.

Line 278 λόγμη Tiedke; τοῖχῳ L.

A cloudless dark has covered everything in the Indian city. As can be seen from the apparatus the dative τοῖχῳ of the ms was altered to λόχμη by Tiedke p. 453f.: «während es hier recht seltsam ist;»1. 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. 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 ομίχλης in line 267, τρομερὴ σιωπή 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 παρὰ γεῖτον τοῖχῳ 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 εὐδω, like its synonyms, when is construed with παρά-dative in Nonnus always means «sleep by», cf. lines 274f. above, παρά λόγῳ / εὐδε γυνῆ and not «in» (räumlich), as it is explained by Tiedke, loc. cit., and Peek, op. cit., s.v. παρὰ, 1261, II, 2.

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

3. See too D. 48.611 εὔδε...ταναπηρόθοι παρὰ δέντρῳ, 40. 436 ff. πηγαῖοι παρ’ εὐδοροις χαμεύναις... εὔδον όμοι. Εὐδω followed by παρὰ-dative is a Homerism θ 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 τοίχος in its rarest sense, of «the side of a bed» on which one sleeps, cf. G. Giangrande, 501f for further instances. In the case under discussion τοίχος 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 (πάρα λόχμη, as Tiedke proposed), he presents them always in a herd and he names them ὅρεσινόμους D. 22.38, 24.138, ἔρημονόμους D. 27.29, etc.; in the passage under discussion Nonnus describes this elephant as ἀερσίπόδην2, an adjective which is a variation of the Homeric ἀερσίπδην, applied always to horses in Homer, cf. Ebeling, s.v., p. 33.

Book 35, line 130ff.:

έσσομαι Ἰνδώη καὶ ἔγω, φίλος· ἄντι δὲ Λυδῆς
κυδάινω Θεοκρίτην Ἀφροδίτην
κρυπταδίη Μορρήος ὄμευνέτις· ἐν δὲ κυδομοῖς
Ἰνδῆς ἄνηρ ἐχέτω με συναιχμάζουσαν ἀκοίτη;

Line 133 συναιχμάζουσαν ἀκοίτη Koch; συναιχμάζεων ἀφροδίτη L.

Chalkomede tells Morrheus that she will become his bedfellow; Koch, p. 4573, makes the following comment concerning this passage: «Chalkomede erklärt, wie sie zu den Indern übergehen die Gemahl des Morreus werden und anstatt der Indischen die Erythraische Aphrodita verherrlichen wolle. Ein ähnlicher Gedanke muss in den völlig unverständlichen Worten συναιχμάζουσαν Ἀφροδίτη ausgedruckt sein; sie lauteten ursprünglich συναιχμάζουσαν ἀκοίτη»; his alteration has been accepted by the critics4, who take

2. Compound adjectives with second component -πος, -κόμης, -κομής as attributes of elephants in Nonnos usually refer to domestic elephants, e.g. D. 15. 148 ἄκαμπτοπόδων, 28.17, 36.188 τυνκομήμων, 26.335 ὅρθοπόδην, etc.
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». 
συναιχμάξουσαν as a supplementary participle to the personal pronoun με, the object of ἔχετω, a common construction in Greek literature, both in poetry and prose.

In reality the ms 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; συναιχμάζων is used here as an attributive participle qualifying the noun ἀνήρ, a construction attested often in Nonnus, e.g. D. 10.28, 13.487, 17.388, etc. The phrase συναιχμάζων 'Αφροδίτη is paralleled in D. 16.169 by συναγρώσσων 'Αφροδίτη (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 Ἐρως ἄνίκατε μάχαν; the goddess although ἀπτόλεμος, Non. D. 7.264, 24.286, 35.186 vanquishes all by means of her kestos, cf. Giangrande, p. 65f. 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)3, Giangrande p. 125 n. 2, p. 152 n. 14, and especially Spies passim5, and Fedelli, p. 152 «il poeta d' amore non canterà le lotte di Marte, ma quelle di Venere»6.

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 συναχμάζοντα τρισελινη, the trident is most probably taken here as a symbol of the empire of the sea by Poseidon.
5. A. Spies, Militat omnis amans. Ein Beitrag zur Bildersprache der antiken Erotik, Diss. Tübingen 1930.-
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».

Book 39, line 257ff.:

καὶ βυθίὴ Γαλάτεια θαλασσαίου διὰ κόλπου
ἡμιφανῆς πεφόρτο διαξύουσα γαλάγην,
καὶ φονίου Κύκλωπος ἀλιπτόητον ἐνυώ
260 δερμομένη δεδόντο, φόβῳ δ’ ἡμειψε παρειάς·
ἐλπετο γὰρ Πολύφημον ἰδεῖν κατὰ φύλοπιν Ἰνδῶν
ἀντία Δηριάδος συναιχμάζοντα Δηριάω·
ταρβαλή δ’ ἵκετες θαλασσαίην Ἀφροδίτην
υία Ποσειδάωνος ἀριστεύοντα σαώσαι,
265 καὶ γενέτην φιλότιμον ἐφ’ ἵπτε Κυανοχαίτην
μαρναμένου λιτάνευε προασπίζειν Πολυφήμου.

Line 264 σαώσαι g(coll. 266); νοήσαι L. 265 φιλότιμον Κeydell. 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 νοήσαι has been altered to σαώσαι by Graefe on the analogy of line 266 below; 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 έχω 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 Dionysiacaorum ..., Lipsiae 1819-1826 notes ad loc. «ἀριστεύοντα νοήσαι editt. aut nullo, aut languidissimo sensu, si ad ίδεῖν v. 261 referre velis. Nostrum probat v. 266». 
at the same time she prays Poseidon, Polyphemos' father, to defend his son (line 266 λιτάνευε προασπίζειν)? In reality the text is untouchable; the verb νοήσαι is employed here in its Homeric meaning «discern»; «animadverto» of gods paying attention to heroes in battle, cf. Hom. E 711ff., 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 Pobyphe mos who was fighting against Dionysos and as a girl being in love appeals to Aphrodite asking of her to pay attention to Polyphemos; 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, Αρεί μη παρεόντος ἐρωμανέος Πολυφήμου.

In line 265 R. Keydell, Hermes LXXXIX (1944) p. 21f. argued that the form φιλότιμον would be more appropriate instead of the ms reading φιλότεχνον 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 φιλότεχνον 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, Νόος and Νοεῖν in the Homeric poems, CP XXXVIII (1943) pp. 84ff. Νόος in the meaning «discern», «realize a situation», in epic poetry usually takes an accusative and a participle cf. Ebeling, Lex. Hom., s.v. A l.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 ἐπετευ... ἔμεν in line 261 means «she expected to... look up», cf. LSJ, s.v. ἔπεει, 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 τοκή, 25.561 πολύτεκνον γενέΟλην, etc. 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.:

καί φθαμένη Κύπροι καί Ἰσθμιον άστυ Κορίνθου πρώτη Κύπριν έδεκτο φιλοξεινώ πυλεών

έξ ἀλός άρτιλόχευτον, ὅτε βρυχίην Ἀφροδίτην

100 Οὐρανῆς ὠδίνεν ἀπ’ αὔλακος ἐγκυον ὀδωρ, ὡρτότε νόσφι γάμων ἀρόσας ἀρόφι αὔλακοι τικτός ιμας, στεφανηδόν ἐπ’ ίξύι κύκλων ἐλίξες,

105 αὐτομάτω ζωστήρι δέμας μίτρωσεν 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.

It should be noticed that Keydell in line 102 accepts Koechly's emendation σπόρος, referring to Nonnus D. 7.2 ἀρσενα θηλυτέρη γόνιμον σπόρον αὔλακι μίξας, whereas Rouse, ad loc., printed Rhodomanus' 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 αὐτοτελῆς is masculine (or feminine) and not neuter; but it must be remembered that γένος meaning «daughter» is employed again by Nonnus D. 26.355 Νηιάς 'Οκεανοΐο

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


3. Rhodomanus' 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 erfordernten Sinn hat».
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, but also in poetry.

Book 41, line 339ff.:

"γίνεο θαρσάλεη, μη δείδιθι, μήτε Ερώτων·
έπτα γάρ ἐν πινάκεσσιν ἔχω μαντήμα χόσμου,
καὶ πίνακες γεγάασιν ἐπώνυμοι ἑπτά πλανήτων.
πρώτος ἑυτροχάλοιο φενώνυμος ἐστι Σελήνης·
δεύτερος Ἔρμεῖαο πίναξ χρύσεως άκούει
Στιλβών, ὃ ἐνί πάντα τετεύχαται δρόμια θεσμῶν·
οὖν μεθέπει βοδίεις τρίτος· ὑμετέρῳ γάρ
ἀστέρος Ἡρώοις φέρει τύπον· ἐπταπόρων δὲ
tέτρατος Ἡλίου μεσόμφαλός ἐστι πλανήτων·
πέμπτος Ερευνήος τόποις κικλήσεται Ἅρης·
καὶ Φαέθων Κρονίδαο φατίζεται ἐκτες άλήτης·

340 ἐβδομος ύψιπόροι Κρόνου πέλεν οὖνομα Φαίνων.
τοῖς ἐνὶ πούκλα πάντα μεμορμένα θέατα χόσμου
γράμματα φοινικόεντι γέρων έχαραξεν Όφίων.
ἀλλ', ἐπεὶ θυνόων με διείρεαι εἶνεκα θεσμῶν,
πρεσβυτέρη πολίων πρεσβήια ταῦτα φυλάσσω·

350 εἰτ' οὖν 'Ἀρκαδή προτέρῃ πέλεν ἡ πόλις Ἡρής,
Σάρδεις εἰ γεγάασι παλαίτεραι, εἰτε καὶ αὐτή
Ταρσός, άστερος ἐνιαυτήν ἑρωτόπολες, εἰτε τις ἄλλη,
οὐκ ἐδάνη· Κρόνιος δὲ πίναξ τάδε πάντα διάδασκε,
tic προτέρῃ βλάστησαι, τις ἐπελευ σύχρονος Ἡρίος·

Line 350 ύψιπόροι Lch. - πόλοιο L. 355 Ἡρής 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 ʼJustice which Harmonia keeps for the oldest of the cities.

At line 350 the adjective ύψιπόροι has been unjustly suspected by the critics; the adjective is used again of the planet Κρόνος in the sense "roaming on high"1.

1. cf. C. F. H. Bruchmann, Epitheta Deorum, Quae apud poetas Graecos Leguntur, (W.H. Roscher, Lexicon, VII Supplamente) Hildesheim 1965 (Lipsi-
At line 355 the textual difficulty is contained in the word 'Ἡώς which has been altered to "Ἡρης by De Marcellus in his edition of Nonnus, followed later by all editors; once more the genitive 'Ἡώς 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; once we realize that πόλις Ἡώς 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.../τις ἄλλη are evidently used in apposition to πόλις Ἡώς.

Furthermore, the genitive Ἡώς in the meaning «east» is used here in falsa anaphora with line 359 below, where 'Ἡώς is obvious that means Dawn; the word 'Ἡώς is used in the same device in an Homeric passage x 187ff.:

"ἡμος δ' ἄριγένεια φάνη ροδόδακτυλος 'Ηώς,
καὶ τὸτ' ἐγὼν ἀγορὴν θέμενος μετὰ πάσιν ἐποπον
«Κέχυλετ' μεσι μύθουν, κακά περ πάσχοντες ἐταῖροι.
ὡς φύλοι, οὐ γὰρ ὅθεν ὅτης ζήρος οὔθ' ὅτη Ἡώς,

..............

Book 41, line 371ff.:

ποικίλα ποντοθες ἐχαράσσετο δαιδαλα τέχνης
μαντιπόλοις ἐπέεσσιν, ὅτι πρῶτισσα 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 ἀμφιπολοι ...πέλον 35. 174 θαλαμηπόλος έπλετο.

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

2. cf. Arndt-F. Gingrich, Lexicon of New Testament, s.v. πόλες 1; the same construction is found also in Nonnus D. 17. 18 Ἀσίδος ἐν πολέσσα πολλά. Άσσωμικες... πολίκειας; we might also notice that Ἡώς in this sense is used with nouns which denote a place, Polyb. 4.70.8 ἡ ἀπ' Ἡώς πλευρά, 5.95.5 τὰ ἅπτ' Ἡώς μέρη.

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

The adjective 'Ελικώνιος in line 373 applied to Hermes has been suspected by West, p. 2291, 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 Ἐρμῆς twice elsewhere (10. 337, 48.231), there can be little doubt that it is to be read here».

'Ελικώνιος applies to Poseidon Hom. Y 4042, to Apollo A.P. 2. 389 (Anon.), whereas the feminine 'Ελικώνιδες / -ίαδες is used frequently for Muses, cf. Bruchmann, op. cit., s.v. Μούσαι, 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 ἐστίν ἐν 'Ελικώνι καί Ἐρμῆς μαχομένοι 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 'Ελικώνιος for Hermes as the inventor of the lyre on Helicon, alluding probably to a local and less known variation of this popular story.

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, who is called also φαεσφόρος in D. 35.242, an attribute frequently applied elsewhere to Artemis and Eos.

'Εναγώνιος proposed by West belongs to the epic narrative style whereas both νόμιος and 'Ελικώνιος are epithets characteristic

2. On the epithet 'Ελικώνιος applied to Poseidon, as a god worshipped either in Helice or in Boeotia cf. Eleling, op. cit., s.v. 'Ελικώνιον, 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.
of the ritual of the two gods, and Nonnus emphasizes this detail with the employment of ‘Ελικώνιος in line 373⁴.

*Book 42, line 145ff.*

145 τοσσατίων δ’ ἡμησεν ἀρειμάνεων γένος Ἰνδών, καὶ μίαν ἰμερέσασαν ἀνάλκιδα δείδιε κουρην, δείδιε θηλυτέρην ἀπαλόχοοον ἐν ἑκ κολώνας θηρονόμῳ νάρθηκι κατεπρήυνε λεόντων φρικαλέων μύκημα, καὶ ἔτρεμε θήλυν ἀπειλήν.

Line 148 θηρονόμῳ κ; -φόνῳ L.

As can be seen from the apparatus criticus in line 148 the ms reading θηοοφόνω 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 Mycenaes resist the deadly fennel of Dionysus protecting Perseus, etc. It is nevertheless not necessary 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 άνδρόφονοι²; Possibly we have here a case of analogy because in D. 18. 289 the god himself is called θηροφόνος³.

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1. After writing this note, I saw that the epithet ‘Ελικώνιος 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 ‘Ινδοφόνοις παλάμησιν ἀνάκλιδα λίσσετο κουρη, 28. 299f. ‘Ινδοφόνοις πελέκησαι καὶ ἀμφιλήγην μυχάχριν / δυσμενέων ἑπίπαντα παλάμα θαλύσια μάρτυρι Βάκχω, 47. 522 Γοργοφόνφ δρεπάνη μὴ μάρναο θήλει κισσφ, 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. Krah, *De Fixis quae Dictuntur Deorum et Herorum Epithetis*, Königsberg 1852, passim; Nonnus in accordance to this practice frequenrly transfers Dionysus' stock epithets to his weapons, e.g. the god is called ἄμφε-
Book 42, line 251ff.:

σε δὲ ζυγίων ύμεναις

φέρτερον, ήν έθέλης, θελκτήριον ἀλλο διδάξω·

βάρβιτα γεριτί τίτανε, τετίς ἀναθήματα 'Ρείης,

Κύπριδος ἄβρον ἄγαλμα παροίνιον· ἀμφότεροι δὲ

πλήκτρων καὶ στομάτεσσα χέων ἄναθήματα 'Ρείης,

Κύπριδος άβρόν άγαλμα παροίνιον άμφοτέροις δέ

255 πλήκτροις καὶ στομάτεσσα χέων ἄναθήματα 'Ρείης,

Δάφνην πρῶτον δειδε καὶ ἀσταθέος δρόμου 'Ηχούς

καὶ κτύποιν ύστεροφώνον άσιγήτοιο θεαίνης,

δττι θεούς ποθέοντας άπέστυγον· άλλα καὶ αὐτήν

μέλπε πίτυν φυγόδεμνον, ὁρείασι σύνδρομον αύραις,

260 Πανός ἀνυκαβάσασαν ἀνυμφεύτους ύμεναίους·

Line 253 τίτανε Koch 458; λίγαίνε L.

Koch, RhM 14 (1859) p. 458 proposed in line 253 τίτανε instead of the ms reading λίγαίνε 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 s. v. I, and in this meaning the verb is frequently used by Nonnus, cf. Peek op. cit. s.v. λιγαίνω.

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. Thus the passage

ἀδείας and his arrows are vine in D. 30. 259, he is βρωφός like his fennel in D. 10. 259, 15. 124, the Ινδόφονος 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 thyrsus 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 'Αμφίων φύρμιγγι λιγαίνων, A.P. 9. 363. 7 (Mel.) σύριγγι νομεύς ἐν δρεσι λιγαίνων; Nonnus in the line under discussion uses the dative χείρ instead of the musical instrument, which he employs it in accusative (βάρβιτα) as in D. 10. 233 τύμπανα χείριν έτυππε.

2. Photius, s.v. λιγαίνειν: τὸ τύπτειν; more accurately Eustathius 860.48 comments «Σημείωσαι δὲ δι' ἐν ἐν ρητορικῷ λεξικῷ εὑρηταί ῥητῶς ταύτα λιγαίνειν τὸ τύπτειν, διὸς περ ἡμεῖς φησι τὸ ξαίνειν.
Notes on the Dionysiaca of Nonnus

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

The phrase βάρβιτα χειρί λίγανε is perhaps a mere variation of AP VII 29 (Antip. Sid.) ᾧ σὺ μελόδων βάρβιτε ἀνέκρουο... 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.; 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.

Book 45, line 280ff.:

280 καὶ δόμον ἄχλυοντα θεόσύνας ἐστεφεν αἰγίλῃ
Βασσαρίδων ζοφεροῖ τακτιγάζουσα μελάροιν·
καὶ σκοτίων πυλεώντες ἀνεπτύσσοντο βερέθρου
αὐτήματοι τρομερῷ δὲ τεθητότες ἐλματι ταρσῶν
Βασσαρίδων βρύχημα καὶ ἄγριον ἀφρόν ὀδόντων.

Line 281 καταγάζουσα 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 καταγάζουσα 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».

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 στόμα as poetic plural was so common thus became a mannerism, cf. Peek, op. cit., s.v. στόμα 149f.


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 ἐπιστάζουν χάριν, Call. Dian. 118 ἐπιστάζουσι κεραυνοῦ, Luc. Amor. c. 19 ὁ αὐτὸς τῆς ἱδας πείθως ἐπιστάζει, Mus.
constructed with a genitive (μελάθρου), a common syntax of the verb in this sense.

*Book 46, line 116ff.*:

μιμηλοΐς δὲ πόδεσις ἐλιξ ὁργήσατο Πενθεύς ἣδυμανής· λοξῶ δὲ πέδων κροτάλιζε πεδίλω ἐκ ποδός αἰθύσων ἐτερνός πόδα· γείρα δὲ διασήν θηλύνων ἐκλείζεν ἀμοιβάδα διζυγί παλμῶ,  

120 οὔα γυνὴ παλμοῦσα χοροτυποῖς οἷα δὲ ἀρότρων δικτυτοῦν ἀρμονίην κροτάλουν ἔτεροζυγί χαλκῷ ἥρπας ἀλήμωνα βόστρυχον αύραι, Λυδῶν ἀναχρόμων μέλος εὔιον, ἡ τάχα φαίης ἄγρια κομάζουσαν ἰδεῖν λυσσώδεα Βάκχην.

Line 119 παλμῶ g (cf. 5, 148); χαλκῷ 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 1; 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 δικτυτοῦν ἀρμονίην κροτάλουν ἔτεροζυγί χαλκῷ)? Once again textual alteration is unnecessary; the phrase διζυγι παλμω in line 119 is used in *synecdoche* to denote the clappers which Pentheus holds in his meandric dance2 3; 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.*

173 έρευθος 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 διζυγι παλμῶ is frequently attested in the *Dionysiaca* of Nonnus, cf. Peek, *op. cit.*, s. v. παλμῶδα 1252, thus the alteration is well founded.

2. Clappers are often made of copper, cf. Eusth. 838, 23 σκεύος τι ἐξ ὀστρακοῦ ἡ γάλαξ ἡ χαλκοῦ, E. Cycl. 205 κρόταλη κρόταλη, 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 διζυγι παλμῶ, at least in Nonnus, is never connected with maenands 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 χορούτυπος).  

The use of the phrase δίζυγι χαλκώ here by Nonnus has a resemblance with A. P. IX 139. 1f. (Claud.) 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. Instituto Lombardo...serie II lxv. 1932, and recently by H. White, op. cit., p. 53ff.

Book 47, line 431ff.:  
eι Ζέφυρος κλονέει, Ζεφυρηίδι δειξατε νύμφη  
"Ιρίδι μητρι Πέθοioi βιαζομένην 'Αριάνην.  
eι Νότος, ει θρασύς Εύρος, εις Ηριγένειαν ιάκω  
μεμφομένη φλογέων ἀνέμων δυσέρωτοι τεκούση.

Line 344 φλογέων Keydell; φθονερών L.

In line 344 Keydell altered the transmitted text to φλογέων on the analogy of D. 25. 391 φλογέων δίφρων, 2. 526 ύσμίνην φλογόεσσαν and 13. 387 φλογερόν Νότον. Rouse in his edition of the Dionysiaca printed Ludwich’s conjecture ροθίων 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 ἕταιροις 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 φθονεροῦ φυγών ή-

1. The form χοροτύπος «dancing» cf. LSJ9, s.v. I, printed by Keydell in his edition, must be rejected; the word χοροτυπος «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 τινὲς τῶν γυναικῶν κρόταλα ἔχουσαι κροτάλιζονται.

2. A.P. IX 139: Μαχλᾶς ἐνυρτάλοισιν ἀνευκόξουσα χορείας  
δίξυγα παλλομένοις τινάγμασι χαλκὸν ἀφέσσει.
νέμοιο: (s.s.) of Calamos and Carpos, A. P. 7. 666 (Antip. Sid.) of Hero and Leander.

Book 47, line 428ff.:

«παρθένε, τί στενάχεις άπατήλιον άστδν Άθήνης;
μνηστιν άπαντιν θυμάσθησαι Θησεύς,
'ροδόες δέμας, ού ποτε Θησεύς
καλέσαι κατά ταύτα τεράτεια Διονύσω.
ήλικος ήιθέου 'ροδόες δέμας, ού ποτε Θησεύς
καλέσαι κατά ταύτα τεράτεια Διονύσω.
430 άντι μιν μεν ήπειρος άπαντιν άφθιτον εί δέ σε τέρπει
μη θήλες άμυνε. 'ροδόχροος ού σε διδάξει
κατά Παρθένο κατά ήλικον τεράτεια "Αραβάνης,
αθέρος ούκ εί δέμας, δέμας ήιθέου 'ροδόες δέμας.
435 ού μή άρετήν καί κάλλος έριδέμεν Διονύσως.
ούδε μάτην στόλος ούτος άπεβήσατο Νάξου,
δέμιον ήμερόεντος έσαθρήσεις Διονύσου.
440 ού Διί παμμεδέοντι πανείκελος "Ερατό Μίνως,
σύς γενέτερος ού Κνωσός όμοίός έστιν Ολύμπω.
ουδε μάτην στόλος ούτος έμῆς έμης άπεβήσατο Νάξου,
445 "όλλα Πόθος σε φύλαξεν άστός Άθήνης,
ήλικον καί "Ερωτα καί "Ηλιακάτην 'Αραβάνης,
βροτέος ούκ έστιν έκείνος είσιν 'Αθήναις.
καί μή "Ροδόχροος ού σε διδάξει καί "Ερωτα καί "Ηλιακάτην 'Αραβάνης,
αίθέρος ούκ έστιν άπεβήσατο Νάξου,
450 ουδε μάτην στόλος ούτος άπεβήσατο Νάξου,
δέμιον ήμερόεντος έσαθρήσεις Διονύσου.

Line 431 'ροδόες δυβιταντερ Κ; βροτευν Λ. 444 ευνην Κ;
αυλην Λ.

The passage refers to Bacchos comforting Ariande, after Theseus had abandoned her in the island of Naxos; at line 431 Kedell has accepted Koechly's alteration 'ροδόες, whereas Rouse prints Ludwich's conjecture βρότεον; it is true that the adjective βροτευς is not attested elsewhere in Nonnus who rather prefers the forms βροτος and βροταιδης (cf. Peek, op. cit., s.v.) but the textual alteration is unnecessary, since the ms reading βροτευν makes perfect sense in the context of this passage and since Nonnus likes Selbtsvariations; Bacchos tries to persuade the girl that Dionysus, being a god, is superior to mortal Theseus, and he strengthens

1. cf. also Beckby, Anthologia Graeca, Index, Namen-und Sachverzeichnis, s. v. Notos; actually not only winds but also 'Πος in Nonn. D. 47. 331 and Ή-ριγένεια in A.P. 5. 3(Antip.) are jealous of separating the lovers.
2. The phrase 'ροδόες δύμας is paralleled by D. 11. 214 'ροδόες νέος, 10.176 'ροδόπιδι Θέλετο μορφή, thus Koechly's conjecture seems very attractive.
3. The particle δέ is used here without a preceding μέν as apodotic in a conditional sentence, cf. Dennisten, The Greek Particles pp. 180f.
his arguments by adding that if Ariadne desires a male lover of her own age, εἰ δὲ σὲ τέρπει / ἡλικος ἣθέου ..., then Dionysus is superior to Theseus; βροτόεν means here «brilliant», «splendid» as the word is glossed in Hsch., s.v. βροτόεντα · ήμαγμένα. οἱ δὲ τὰ λαμπρά, and in E. M. 214.50 οἱ βροτόεν τὸ λαμπρόν; the adjective is used here as a standard of comparison between Dionysus and Theseus and this becomes clear in the next line, 432: εἰς ἀρετήν καὶ κάλλος εριδμαίνει2.

A second textual problem, according to the editors, seems to be contained at line 444 in the word αὐλήν which has been altered to εύνήν 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 ἐνδόθη Θησέως αὐλής / ἄβρος ἑν υμέναιος3, and also that she was still a virgin after Theseus left her in Naxos, line 328ff.: ἀλλα με φεύγων / ὠχετο καλέψας ἐτι παρθένον4; 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. LSJ9, s.v. λαμπρός III.


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

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 καὶ γάμιον στέφος Τχον / 451 άλλα σοι διέστησαν τελέω στέ-
φος; 346 φίλος ἐπέλευ Θησεύς / 452 εὐνετίς...φιλοστεφάνου Διονύσου; 380 πα-
τρός ἐνοσφιόθην καὶ πατρίδος / 440f. οὐ Διὶ παμμέθυκι πανεύκολος ἐπέλευ Μίνως,
...οὐ Κνωσός ὑμιλάς ἡστιν Ὀλύμπω, στ.