

## FURTHER NOTES ON THE TEXT OF NONNUS' DIONYSIACA

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In this article I shall discuss various textual and interpretative problems which are presented to us by Nonnus' *Dionysiaca*. My quotations, unless otherwise stated, refer to Vian's edition (cf. my footnote n° 1).

Book 1, line 26 ff.:

εἰ δέμας ἰσάζοιτο τύπῳ σὺός, υἷα Θυώνης  
ἀείσω ποθέοντα συοκτόνον εὐγαμον Αὔρην,  
ὄψιγόνου τριτάτοιο Κυβηλίδα μητέρα Βάκχου·  
εἰ δὲ πέλοι μιμηλὸν ὕδωρ, Διόνυσον ἀείσω  
κόλπον ἄλδος δύνοντα κορυσσομένοιο Λυκούργου·

line 29 (vel 27) ἀείσω: ἀείδω malit Livrea (per litt.) variationis causa.

Translation by W. H. D. Rouse (*Nonnos, Dionysiaca*, Loeb edition, London 1956, reprint, vol. I, page 5):

«If he make his figure like the shape of a boar, I will sing Thyone's son, love-sick for Aura the desirable, boarslayer, daughter of Cybele, mother of the third Bacchos late-born. If he be mimic water, I will sing Dionysos diving into the bosom of the brine, when Lycurgos armed himself».

The poet states here his intention to sing about Dionysus. Vian<sup>1</sup> printed the mss reading ἀείσω in line 29 but noted that Livrea would prefer to print the alteration ἀείδω in order to achieve *variatio*. I would like to point out that Livrea's proposed textual alteration is totally unwarranted.

<sup>1</sup> Cf. F. Vian, *Nonnos De Panopolis, Les Dionysiaques*, Paris 1976, vol. I, page 47.

Livrea has failed to notice that there are many similar examples of repetition in Nonnus: cf. L. Castiglioni, *Epica Nonniana (Rendiconti del R. Istituto Lombardo di Scienze e Lettere, serie ii, lxxv, 1932)* page 317 f. and my *Studies In Late Greek Epic Poetry*, Amsterdam 1987, page 53 f. Cf. moreover Book 5, line 181:

τῷ ἐνὶ δαίδαλα πάντα τετεύχато, τῷ ἐνὶ πάντα  
χρυσόφαῖ μάρμαιρεν ἀλίτροφα πῶεα λίμνης

Translation by Rouse (*op. cit.*, vol. I, page 181):

«here all clever work was fashioned, here all the brinebred herds of the deep sparkled in shining gold».

Book 1, line 65 ff.:

Ἄκροβαφῆ δὲ  
ὀλκάδα ταῦρον ἔχουσα βοοστόλος ἐπλεε νύμφη,  
καὶ διερῆς τρομέουσα μετάρσιον ἄλμα πορείης  
πηδάλιον κέρας ἔσχε, καὶ Ἴμερος ἐπλετο ναύτης.

Line 68 ἔσχε L: εἶχε Keydell.

Translation by Rouse (*op. cit.*, vol. I, page 7):

«But the maiden, a light freight for her bull-barge, sailed along oxriding, with a horn for steering-oar, and trembled at the high heaving of her watery course, while Desire was the seaman».

This passage describes how Europa rode on Zeus' back. At line 68 Vian printed the mss reading ἔσχε. Keydell, on the other hand, considered that the imperfect εἶχε would be more appropriate here. Textual alteration is again not necessary. Keydell has failed to notice that Nonnus often employed the aorist instead of the imperfect and the imperfect where one would expect to find the aorist: cf. my *Studies In Late Greek Epic Poetry*, page 67.

Book 1, line 100 ff.:

οὐ βοῖ χερσαίῳ τύπον εἶκελον εἰνάλιος βοῦς  
ἔλλαχεν —ἰχθυόεν γὰρ ἔχει δέμας—, ἀντὶ δὲ γυμνῆς  
ἄλλοφανῆς ἀχάλινον ἐν ὕδασι πεζὸν ὀδίτην  
Νηρεῖς ἔλκεσίπεπλος ἀήθεα ταῦρον ἐλαύνει.

Line 100 εἶκελον Graefe; ἴκ- L.

Translation by Rouse (*op. cit.*, vol. I, page 11):

«This sea-bull is a creature very different from the land-bull, has a fish-like shape; must be a Nereid with other looks, not naked now, but in long flowing robes, driving this bull unbridled to march afoot on the waters, a new fashion that!».

In line 100 Vian printed Graefe's alteration εἶκελον. It is nevertheless not necessary for us to alter the transmitted text. Nonnus has deliberately reproduced the Homeric variant reading ἴκελον which occurs at *Iliad* 13, line 688:

ὄσαι ἀπὸ σφείων φλογὶ εἶκελον Ἴκτορα δῖον

cf. I. La Roche, *Homeri Ilias*, Leipzig 1876, vol. II, page 32: ἔκελον E. ἔκελον G. For the reproduction of Homeric variant readings cf. my *Studies In Late Greek Epic Poetry*, page 45. Nonnus has employed Homeric variant readings in the following passages:

Book 1, line 263:

νεισομένου δὲ Γίγαντος ἀλιβρέκτου ποδὸς ὀλκῶ

cf. *Iliad* 13, 186-

νισσόμενον πόλεμον δὲ κατὰ στῆθος βάλε δουρί  
(νεισόμενον v.l.).

Book 1, line 514:

καὶ τὰ μὲν ἀμφιφάσκει καὶ ἄρμενον οἶά τε χορδῆν

cf. *Odyssey* 8, 215-

εὖ μὲν τόξον οἶδα εὖξοον ἀμφαφάσθαι  
(ἀμφιφάσθαι v.l.). Cf. also Moschus II, 95

ἢ δέ μιν ἀμφαφάσκει καὶ ἠρέμα χεῖρεσιν ἄφρον  
(ἀμφιφάσκει F).

Book 3, 278:

χεύματι πηλώνεντι νέην περιβάλλεται εἰλύν

cf. *Iliad* 21, 318-

κείσεθ' ὑπ' ἰλῦος κεκαλυμμένα. κὰδ δέ μιν αὐτὸν  
(εἰλῦος v.l.). Cf. also Hesychius s.v. εἰλύν and Eustathius (1238) on  
*Iliad* 21, 318-

Book 9, 102:

ἀπροῖδῃ ζοφόνεντι κατεκλήμισε βερέθρῳ

cf. *Odyssey* 19, 30-

κλήμισεν δὲ θύρας μεγάρων εὖ ναιεταόντων  
(κλήμισεν v.l.).

Book 10, 190:

ἐκ ποδὸς ἀργυρέοιο ῥόδων ἐρυθθαίνετο λειμῶν

cf. *Odyssey* 5, 230-

αὐτῇ δ' ἀργύρεον φᾶρος μέγα ἔννυτο ὑμφο  
(ἀργύρεον v.l.). Cf. also *Thes. Gr. Ling.* s.v. ἀργύρεος: «Hesych. vult ἀργύρεον significare etiam *Splendidum et pulcerrimum*, item *Splendidum et nitidum*».

Book 10, 216:

ἔκελον εἶδος ἔχεις, κεραῆς ἴνδαλμα Σελήνης

cf. *Iliad* 13, 688 ἔκελον (v.l.).

Book 10, 326:

ἄμφο δ' ἐψιώντο συνήλυδες ἔνδοθι λόχμης

cf. *Odyssey* 17, 530-

οὔτοι δ' ἤε θύρησι καθήμενοι ἐψιασθῶν

(ἐψιασθῶν v.l.). Cf. also the *scholia* on Apollonius Rhodius, *Argonautica* I, 459 (= C. Wendel, *Scholia In Apollonium Rhodium Vetera*, Berlin

1958, reprint, page 41): ἐψιώνται: παρὰ τὴν ἐψίαν, ἥ ἐστι διὰ λόγων παιδιά... διὸ καὶ ψιλοῦται. cf. moreover Wendel, *op. cit.*, page 220: ἐψιώντο: ἀντὶ τοῦ ἔπαιζον. Φιλόξενος δὲ ἀντὶ τοῦ ὠμίλου, παρὰ τὸ ἔπος.

Book 1, line 176 ff.:

Οὐδὲ Γίγας ἀπέληγε· παλιννόστω δὲ πορείῃ  
 ἐς Νότον ἐκ Βορέας, λιπὼν πόλον εἰς πόλον ἔστη.  
 Καὶ δολιχῆ παλάμη δεδραγμένος Ἵδροχοῆος  
 νῶτα χαλαζήεντος ἐμάστιεν Αἰγοκερῆος·  
 180 καὶ διδύμους ἐπὶ πόντον ἀπ' αἰθέρος Ἴχθύας ἔλκων  
 Κριὸν ἀνεστυφέλιξε, μεσόμφαλον ἄστρον Ὀλύμπου,  
 γείτονος εἰαρινοῖο πυραυγέος ὑπόθι κύκλου  
 ἀμφιταλαντεύοντος ἰσόζυγον ἡμᾶρ ὁμίχλη.

line 178 Ἵδροχοῆος Vian: ἡνιοχῆος L.

Translation by Rouse (*op. cit.*, vol. I, page 17):

«Still there was no rest. The Giant turned back, and passed from north to south; he left one pole and stood by the other. With a long arm he grasped the Charioteer, and flogged the back of hailstorming Aigoceros; he dragged the two Fishes out of the sky and cast them into the sea; he buffeted the Ram, that midnipple star of Olympos, who balances with equal pin day and darkness over the fiery orb of his spring-time neighbour».

This passage describes Typhon's attack on heaven. Vian was puzzled by the fact that the Charioteer (Ἠνιοχῆος) and Aigoceros (Αἰγοκερῆος) are mentioned together in lines 178-179. He noted that these two constellations are far apart from each other and suggested that we should alter Ἠνιοχῆος into Ἵδροχοῆος. This proposed textual alteration is not necessary. Vian has failed to understand that the poet is describing how Typhon moved from the north to the south pole (lines 176-177). Hence the giant is said to have touched the Charioteer in the northern hemisphere and Aigoceros in the southern hemisphere. In other words, Nonnus has purposely mentioned here two constellations which are far apart from each other in order to emphasize the distance covered by Typhon in his journey from the north pole to the south pole. For the combination Ἠνιοχῆος ... Αἰγοκερῆος cf. Book 1, line 449 f.:

στηρίξω σέθεν αἴγας ὑπὲρ ῥάχιν Αἰγοκερῆος  
 ἢ σχεδὸν Ἠνιοχῆος.

Book 1, line 197 ff.:

Ὅμοπλεκέων δὲ δρακόντων  
 ἰοβόλοι τελαμῶνες ἐμιτρώσαντο Βοώτην.  
 Καὶ θρασὺς ἄλλος ὄρουσεν, ἰδὼν Ὀφιν ἄλλον Ὀλύμπου,  
 200 πῆχυν ἐχιδνήεντα περισκαίρων Ὀφιούχου·  
 καὶ Στεφάνῳ στέφος ἄλλο περιπλέξας Ἀριάδνης,  
 αὐχένα κυρτώσας, ἐλελίζετο γαστέρος ὀλκῶ.

Translation by Rouse (*op. cit.*, vol. I, page 17):

«Poison-spitting tangles of serpents in a bunch girdled the Ox-drover. Another made a bold leap, when he saw another Snake in Olympos, and jumped around the Ophiuchos' arm that held the viper; then curving his neck and coiling his crawling belly, he braided a second chaplet about Ariadne's crown».

Nonnus is describing the snakes which grew out of Typhon's body. Vian noted that the mention of Ariadne's crown, in line 202, constitutes an anachronism because Ariadne's crown did not appear in the sky until after Dionysus' union with Ariadne: cf. Book 48, 971 f. I would like to add that Hellenistic poets and the writers of later Greek epic poetry often alluded to events that will take place in the future: cf. my *Studies in Theocritus and Other Hellenistic Poets*, Amsterdam 1979, page 81 f. and my *New Studies In Greek Poetry*, Amsterdam 1989, Select Index, s.v. *allusive technique*. For other cases where Nonnus alludes to future events cf. Vian's notes on Book 2, line 160 and Book 9, line 121.

Book 1, line 219 ff.:

- 220  $\text{C}\acute{\omicron}\delta\epsilon\ \kappa\omicron\rho\upsilon\sigma\sigma\omicron\mu\acute{\epsilon}\nu\omega\ \text{T}\iota\tau\eta\nu\iota\acute{\alpha}\varsigma\ \epsilon\iota\kappa\alpha\theta\epsilon\ \text{M}\eta\eta\nu\eta\text{:}$   
 $\text{m}\alpha\rho\nu\alpha\mu\acute{\epsilon}\nu\eta\ \delta\epsilon\ \Gamma\acute{\iota}\gamma\alpha\nu\tau\omicron\varsigma\ \delta\omicron\mu\omicron\kappa\rho\alpha\iota\rho\iota\sigma\iota\ \kappa\alpha\rho\eta\nu\omicron\iota\varsigma$   
 $\text{t}\alpha\upsilon\rho\epsilon\iota\eta\varsigma\ \acute{\epsilon}\chi\acute{\alpha}\rho\alpha\zeta\epsilon\ \varphi\alpha\epsilon\sigma\varphi\omicron\rho\alpha\ \kappa\acute{\upsilon}\kappa\lambda\alpha\ \kappa\epsilon\rho\alpha\iota\eta\varsigma\text{:}$   
 $\text{k}\alpha\iota\ \beta\omicron\epsilon\varsigma\ \alpha\iota\gamma\lambda\eta\epsilon\nu\tau\epsilon\varsigma\ \acute{\epsilon}\mu\upsilon\kappa\eta\sigma\alpha\nu\tau\omicron\ \text{S}\epsilon\lambda\eta\eta\varsigma\text{,}$   
 $\text{x}\acute{\alpha}\sigma\mu\alpha\ \text{T}\upsilon\varphi\alpha\omicron\nu\iota\omicron\iota\omicron\ \tau\epsilon\theta\eta\pi\acute{\omicron}\tau\epsilon\varsigma\ \acute{\alpha}\nu\theta\epsilon\rho\epsilon\omega\nu\omicron\varsigma\text{.}$   
 $\text{A}\sigma\tau\rho\alpha\iota\acute{\alpha}\varsigma\ \delta\epsilon\ \varphi\acute{\alpha}\lambda\alpha\gamma\gamma\alpha\varsigma\ \acute{\alpha}\tau\alpha\rho\beta\acute{\epsilon}\epsilon\varsigma\ \acute{\omega}\pi\lambda\iota\sigma\alpha\nu\ \text{O}\rho\alpha\iota\text{,}$   
 22  $\text{k}\alpha\iota\ \sigma\tau\acute{\iota}\chi\epsilon\varsigma\ \omicron\upsilon\rho\alpha\nu\iota\acute{\omega}\nu\ \acute{\epsilon}\lambda\acute{\iota}\kappa\omega\nu\ \nu\omega\mu\eta\tau\omicron\rho\iota\ \kappa\acute{\upsilon}\kappa\lambda\omega$   
 $\text{e}\iota\varsigma\ \acute{\epsilon}\nu\omicron\pi\eta\nu\ \sigma\epsilon\lambda\acute{\alpha}\gamma\iota\omicron\nu\text{.}\ \text{E}\pi\epsilon\rho\rho\omicron\iota\zeta\eta\sigma\epsilon\ \delta\acute{\epsilon}\ \pi\upsilon\rho\sigma\acute{\omega}$   
 $\text{a}\acute{\iota}\theta\acute{\epsilon}\rho\alpha\ \beta\alpha\kappa\chi\epsilon\upsilon\omega\nu\ \sigma\rho\alpha\tau\acute{\omicron}\varsigma\ \alpha\iota\acute{\omicron}\lambda\omicron\varsigma\text{,}\ \omicron\acute{\iota}\ \tau\epsilon\ \text{B}\omicron\rho\eta\tau\alpha\text{,}$   
 $\text{k}\alpha\iota\ \text{L}\iota\beta\acute{\omicron}\varsigma\ \acute{\epsilon}\sigma\pi\epsilon\rho\alpha\ \nu\acute{\omega}\tau\alpha\text{,}\ \text{k}\alpha\iota\ \omicron\acute{\iota}\ \lambda\acute{\alpha}\chi\omicron\nu\ \acute{\alpha}\nu\tau\upsilon\gamma\alpha\varsigma\ \text{E}\upsilon\rho\omicron\upsilon\text{,}$   
 $\text{k}\alpha\iota\ \text{N}\omicron\tau\iota\omicron\upsilon\varsigma\ \acute{\alpha}\gamma\kappa\omega\nu\alpha\varsigma\text{:}\ \delta\omicron\mu\omicron\zeta\eta\lambda\omega\ \delta\acute{\epsilon}\ \kappa\upsilon\delta\omicron\iota\mu\acute{\omega}$   
 230  $\acute{\alpha}\pi\lambda\alpha\nu\acute{\epsilon}\omega\nu\ \acute{\alpha}\tau\iota\nu\alpha\kappa\tau\omicron\varsigma\ \acute{\alpha}\pi\epsilon\pi\lambda\acute{\alpha}\gamma\chi\theta\eta\ \chi\omicron\rho\acute{\omicron}\varsigma\ \acute{\alpha}\sigma\tau\rho\omega\nu\text{,}$   
 $\acute{\alpha}\nu\tau\iota\pi\acute{\omicron}\rho\omicron\upsilon\varsigma\ \delta\text{'}\ \acute{\epsilon}\kappa\acute{\iota}\chi\eta\sigma\alpha\nu\ \acute{\alpha}\lambda\eta\mu\omicron\nu\alpha\varsigma\text{:}\ \acute{\epsilon}\beta\rho\epsilon\mu\epsilon\ \delta\text{'}\ \eta\chi\eta$   
 $\omicron\upsilon\rho\alpha\nu\iota\acute{\omega}\ \kappa\epsilon\nu\epsilon\omega\nu\ \pi\epsilon\pi\alpha\rrho\mu\acute{\epsilon}\nu\omicron\varsigma\ \delta\rho\theta\iota\omicron\varsigma\ \acute{\alpha}\xi\omega\nu$   
 $\mu\epsilon\sigma\sigma\omicron\pi\alpha\gamma\eta\varsigma\text{.}\text{---}\ \text{O}\rho\acute{\omicron}\omega\nu\ \delta\acute{\epsilon}\ \kappa\upsilon\nu\omicron\sigma\sigma\acute{\omicron}\varsigma\ \acute{\epsilon}\theta\nu\epsilon\alpha\ \theta\eta\rho\acute{\omega}\nu$   
 $\text{O}\rho\acute{\iota}\omega\nu\ \xi\acute{\iota}\varphi\omicron\varsigma\ \acute{\epsilon}\acute{\iota}\lambda\kappa\epsilon\text{,}\ \kappa\omicron\rho\upsilon\sigma\sigma\omicron\mu\acute{\epsilon}\nu\omicron\upsilon\ \delta\acute{\epsilon}\ \varphi\omicron\rho\eta\varsigma$   
 235  $\varphi\alpha\iota\delta\rho\acute{\alpha}\ \text{T}\alpha\nu\alpha\gamma\rho\alpha\iota\eta\varsigma\ \acute{\alpha}\mu\alpha\rho\upsilon\sigma\sigma\epsilon\tau\omicron\ \nu\acute{\omega}\tau\alpha\ \mu\alpha\chi\alpha\iota\rho\eta\varsigma\text{:}$   
 $\text{k}\alpha\iota\ \sigma\acute{\epsilon}\lambda\alpha\varsigma\ \alpha\acute{\iota}\theta\upsilon\sigma\sigma\omega\nu\ \pi\upsilon\rho\iota\theta\alpha\lambda\pi\acute{\epsilon}\omicron\varsigma\ \acute{\alpha}\nu\theta\epsilon\rho\epsilon\omega\nu\omicron\varsigma$   
 $\delta\acute{\iota}\psi\mu\iota\omicron\varsigma\ \acute{\alpha}\sigma\tau\epsilon\rho\acute{\omicron}\rho\epsilon\nu\tau\iota\ \text{K}\acute{\upsilon}\omega\nu\ \acute{\epsilon}\pi\epsilon\pi\acute{\alpha}\varphi\lambda\alpha\sigma\epsilon\ \lambda\alpha\iota\mu\acute{\omega}$   
 $\pi\acute{\epsilon}\mu\pi\omega\nu\ \theta\epsilon\rrho\mu\acute{\omicron}\nu\ \upsilon\lambda\alpha\gamma\mu\alpha\ \text{k}\alpha\iota\ \eta\theta\acute{\alpha}\delta\omicron\varsigma\ \acute{\alpha}\nu\tau\iota\ \text{L}\alpha\gamma\omega\omicron\upsilon$   
 $\theta\eta\rho\alpha\iota\ \text{T}\upsilon\varphi\alpha\omicron\nu\iota\omicron\iota\sigma\iota\nu\ \acute{\alpha}\nu\eta\rho\upsilon\gamma\epsilon\nu\ \acute{\alpha}\tau\mu\acute{\omicron}\nu\ \acute{\omicron}\delta\omicron\nu\acute{\omicron}\tau\omega\nu\text{.}\text{---}$

line 239  $\text{T}\upsilon\varphi\alpha\omicron\nu\iota\omicron\iota\sigma\iota\nu$  Keydell:  $\text{-}\acute{\iota}\eta\sigma\iota\nu\ \text{L}$ .

Translation by Rouse (*op. cit.*, vol. I, page 19 ff.):

«<sup>219</sup> But Titan Mene would not yield to the attack. Battling against the Giant's heads, like-horned to hers, she carved many a scar on the shining orb of her bull's horn; and Selene's radiant cattle bellowed amazed at the

gaping chasm of Typhaon's throat. The Seasons undaunted armed the starry battalions, and the lines of heavenly Constellations in a disciplined circle came shining to the fray. A varied host maddened the upper air with clamour and with flame: some whose portion was Boreas, others the back of Lips in the west, or the eastern zones or the recesses of the south. The unshaken congregation of the fixt stars with unanimous acclamation left their places and caught up their travelling fellows. The axis passing through the heaven's hollow and fixt upright in the midst, groaned at the sound. Orion the hunter, seeing these tribes of wild beasts, drew his sword; the blade of the Tanagraian brand sparkled bright as its master made ready for attack; his thirsty Dog, shooting light from his fiery chin, bubbled up in his starry throat and let out a hot bark, and blew out the steam from his teeth against Typhaon's beasts instead of the usual hare».

Typhon's battle against the stars is described in these lines. The phrase *στίχες οὐρανίων ἐλίκων*, in line 225, means «the ranks of heavenly orbits» and refers to the fact that the stars were said to revolve: cf. *A.P.* 9, 577, 1 ἄστρον / ...ἀμφιδρόμους ἔλικας and Book 38, line 51 *στίχας ἀστραίων ἐλίκων*. The poet then proceeds to name the stars which fought against Typhon: cf. lines 234 ff.

At line 239 Vian has accepted Keydell's alteration *Τυφαιονίοισιν*. This textual alteration is not necessary since the noun *θήρ* may be feminine in gender: cf. C. A. Lobeck, *Paralipomena grammaticae graecae*, Leipzig 1837, page 75, note 7, quoting Oppian, *Cyn.* 3, 440; Nicander, *Ther.* 357 and 814, and Nonnus, *Dion.* 15, 197 and 48, 738. Cf. also F. Passow, *Handwörterbuch der Griechischen Sprache*, Leipzig 1847, s.v. *θήρ*.

Book 1, line 268 ff.:

ἐν ἰχθυόεντι δὲ πόντῳ  
ἵσταμένου Τυφῶνος ἔσω βρυόεντος ἐναύλου  
270 βένθει ταρσὰ πέπηκτο, καὶ ἤερι μίγνυτο γαστήρ  
θλιβομένη νεφέεσσι. — Γιγαντείου δὲ καρῆνου  
φρικτὸν ἀερσιλόφων ἄϊων βρύχημα λεόντων  
πόντιος ἰλυόεντι λέων ἐκαλύπτετο κόλπῳ·

line 273 ἰλυόεντι Falkenburg: εἰλ- L.

Translation by Rouse (*op. cit.*, vol. I, page 23).

«There stood Typhon in the fish-giving sea, his feet firm in the depths of the weedy bottom, his belly in the air and crushed in clouds: hearing the terrible roar from the mane-bristling lions of his giant's head, the sea-lion lurked in the oozy gulf».

Vian has printed the alteration ἰλυόεντι in line 273. Once more, though, the mss reading need not be altered. Nonnus no doubt based the form εἰλυόεντι on the Homeric variant reading εἰλύος which occurs at *Iliad* 21, 318. Cf. also Nicander, *Ther.* 203 εἰλυόεσσαν Π and *Ther.* 568

εἰλυόεντα (vel εἰλ.) pV Ald. et K. Cf. moreover Apollonius Rhodius, *Arg.* 2, 823 εἰλυόντες (v.l.) and *Thes. Gr. Ling.* s.v. εἰλυόεις.

Book 1, line 398 ff.:

«Καὶ σύ, τελεσσιγόνοιο γάμου πρωτοσπόρος ἀρχή,  
 τεῖνον, Ἔρωσ, σέο τόξα, καὶ οὐκέτι κόσμος ἀλήτης. —  
 400 Εἰ πέλεν ἐκ σέο πάντα, βίου φιλοτήσιε ποιμήν,  
 ἐν βέλος ἄλλο τάνυσσον, ἵνα ξύμπαντα σαώσης. —  
 Ὡς πυρόεις, Τυφῶνι κορύσσειο, πυρσοφόροι δὲ  
 ἐκ σέο νοστήσωσιν ἐμὴν ἐπὶ χεῖρα κεραυνοί. —

line 398 πρωτοσπόρος Vian: -όσπορος L.

Translation by Rouse (*op. cit.*, vol. I, page 33):

«You also, Love, primeval founder of fecund marriage, bend your bow, and the universe is no longer adrift. If all things come from you, friendly shepherd of life, draw one shot more and save all things. As fiery god, arm yourself against Typhon, and by your help let the fiery thunderbolts return to my hand».

Zeus addresses these words to Eros. The reader will note that Vian has altered the accentuation of the mss reading in line 398. Vian's proposed alteration is nevertheless not necessary. The passive πρωτόσπορος refers to the fact that Eros was considered by some ancient authorities to be the first-born of the children of Night: cf. Antagoras frag. 1, line 2. Similarly at Book 9, 142 Phanes is said to be the first-born (πρωτόσπορον) of the primeval world-egg. Cf. moreover Book 41, 129 - Ἔρωτα, γονῆς πρωτόσπορον ἀρχήν.

Book 1, line 456 ff.:

Οὐδὲ τεῆς καλύβης ὀλίγης χρέος· ἀντὶ δὲ λόχημις  
 αἰθερίοις Ἐρίφοισι συναστράπτοι σέο ποιμήν·  
 καὶ φάτνης ἐτέρης τελέσω τύπον, ὄφρα καὶ αὐτὴ  
 ἰσοφυῆς λάμπειεν Ὀνων παρὰ γείτονι Φάτνη. —

Line 457 αἰθερίοις Keydell; -ίαις L.

Translation by Rouse (*op. cit.*, vol. I, page 37):

«You will not want your little hut. Instead of your bushes, let your flock go flashing with the etherial kids: I will make them another crib, to shine beside the Asses' Crib and as good as theirs».

Typhon speaks these words to Cadmos. At line 457 Vian printed Keydell's alteration αἰθερίοις. Once more textual alteration is not needed since the noun ἔριφος may be feminine in gender: cf. *A.P.* 9, 341, 2 τὰς λευκάς... ἐρίφους and Passow, *Handwörterbuch der Griechischen Sprache*, s.v. ἔριφος: «ὄ, auch ἦ». Cf. also LSJ s.v.

Book 1, line 481 ff.:

Εἶπε, καὶ Ἀδρήστεια τόσῃν ἐγράψατο φωνήν.  
 Ἄλλ' ὅτε δὴ γίνωσκεν ἐκούσιον ἐς λίνον ἄγρης

νήματι Μοιριδίῳ πεφορημένον υἶδν Ἄρουρης  
 τερψινόων δονάκων βεβολημένον ἠδέει κέντρῳ,  
 485 κερδαλέην ἀγέλαστος ἀνήρυγε Κάδμος ἰωήν·

line 485 ἀγέλαστος Marcellus: -ον L.

Translation by Rouse (*op. cit.*, vol. I, page 39):

«He spoke, and Adrasteia took note of his words thus far. But when Cadmos understood that the son of Earth had been carried by Fate's thread into his hunting-net, a willing captive, struck by the delightful sting of those soul-delighting reeds, unsmiling he uttered this artful speech».

Vian accepted the alteration ἀγέλαστος in line 485. This alteration is not warranted. Vian has failed to understand that the poet has made use of adjectival *enallage*. In other words, he has transferred the epithet ἀγέλαστος from Cadmus to the noun ἰωήν. For other cases of adjectival *enallage* in Nonnus cf. my *Studies In Late Greek Epic Poetry*, pages 65 and 96. Cf. moreover Book 3, 360-

εἰ γένος ἐρρίζωσε τὸν πρωτόσπορος Ἴω

(the adjective πρωτόσπορος has been transferred from the noun γένος to Io)  
 Book 10, 50-

ἀλλὰ πόθον ταχύγουνον ἔχων κεμαδοσσόον ἄγρης

(the adjective ταχύγουνον refers, of course, to Athamas)  
 and Book 10, 145-

Πακτωλὸς κελάρυζε χέων χρυσόσπορον ὕδωρ

(the adjective χρυσόσπορον «sown with gold» has been transferred from the river Pactolus to the noun ὕδωρ).

It should also be noted that the noun ἰωήν has been given two epithets, i.e. κερδαλέην and ἀγέλαστος. For similar examples of *Adjektivhäufung* in Nonnus cf. my *Studies In Late Greek Epic Poetry*, page 94.

Book 2, line 22 ff.:

Ἄερσιπόδης δὲ Τυφωεὺς  
 οἴστρον ἑλὼν πτολέμοιο κατέδραμεν εἰς μυχὸν ἄντρου,  
 βροντὴν δ' ἠνεμόφοιτον ἐδίξετο φοιτάδι λύσση

line 22 ἀερσιπόδης Holland: -ότης L.

Translation by Rouse (*op. cit.*, vol. I, page 47):

«Typhoeus rushed head-in-air with the fury of battle into the cave's recesses, and searched with hurried madness for the wind-coursing thunderbolt».

In line 22 Vian printed Holland's alteration ἀερσιπόδης. Textual alteration is, however, not warranted. The mss reading ἀερσιπότης alludes to the fact that Typhon had wings: cf. Apollodorus, *Bibl.* I, 6, 3 πᾶν δὲ αὐτοῦ τὸ σῶμα κατεπτέρωτο and Antoninus Liberalis 28.

Book 2, line 34 ff.:

Καὶ οἱ ἐπαΐσσοντι βαθυνομένην χθονὸς ἔδρην  
 35 ἀκλινέος δαπέδοιο Κίλιξ ἐλελίξετο πυθμὴν



ποσσι δρακοντείοισι, πολυσφαράγῳ δὲ κυδοιμῷ  
 Ταυρείου λοφόντος ἀρασσομένου κενεῶνος  
 γείτονες ὠρχήσαντο φόβῳ Παμφυλίδες ὄχθαι.  
 Καὶ χθόνια σήραγγες ἐβόμβεον, ἔτρεμον ἄκραι  
 40 ἠϊόνες, σείοντο μυχοὶ καὶ ὀλίσθανον ὄχθαι  
 λυομένης ψαμάθοιο ποδῶν ἐνοσίχθονι παλμῷ.

line 39 σήραγγες Scaliger Rhodomann: σύριγγες L.

Translation by Rouse (*op. cit.*, vol. I, page 47):

«as he marched, the solid earth did sink, and the steady ground of Cilicia shook to its foundations under those dragon-feet; the flanks of craggy Tauros crashed with a rumbling din, until the neighbouring Pamphylian hills danced with fear; the underground caverns boomed, the rocky headlands trembled, the hidden places shook, the shore slipt away as a thrust of his earthshaking foot loosened the sands».

The behaviour of Typhon is described in this passage. At line 39 Vian has accepted the alteration σήραγγες. Once more textual alteration is not necessary. The mss reading σύριγγες means «subterranean passages»: cf. LSJ s.v. σῦριγξ, 8.

Book 2, line 42 ff.:

Οὐ νομός, οὐ τότε θῆρες ἀπήμονες. Ὠμοβόροι γὰρ  
 ἄρκτοι ἐδαιτρεύοντο Τυφασίνιο προσώπου  
 ἀρκτώαις γενύεσσι·

line 44 ἀρκτώαις Graefe: -τώις L.

Translation by Rouse (*op. cit.*, vol. I, page 47):

«Neither pasture nor wild beasts were spared. Rawravering bears made a meal for the jaws of Typhaon's bear-heads».

At line 44 Vian has printed Graefe's alteration ἀρκτώαις. This alteration is nevertheless not warranted since Nonnus frequently restricted adjectives to two terminations: cf. R. Keydell, *Nonni Panopolitani Dionysiaca*, Berlin 1959, vol. I, *Prolegomena*, page 44 f.; cf. also my *New Studies In Greek Poetry*, Amsterdam 1989, Select Index, s.v. adjectives.

Book 2, line 64 ff.:

Οὐ σπόρον ἀμφεκάλυψε πέδῳ ταλαεργὸς ἀροτρεὺς  
 65 ῥαίνων ἀρτιχάρακτον ὀπισθοβόλῳ χθόνα καρπῷ,  
 οὐδὲ Τυφασίνης παλάμης νωμήτορι καρπῷ.  
 αὐλακα τεμνομένην ἐνοσίχθονι τάμνε σιδήρῳ,  
 ἀλλὰ βόας μεθέηκε.

line 66 καρπῷ L: παλμῷ Graefe.

Translation by Rouse (*op. cit.*, vol. I, page 49):

«The hard-working plowman sprinkled not the new-scored ground with corn thrown behind him, nor covered it with earth, nor cut with earthshaking iron the land furrowed already by Typhon's guiding hand, but let his oxen go loose».

In his commentary on this passage, Vian (*op. cit.*, page 167) noted that the critics were puzzled by the fact that the noun καρπῶ means «corn» in line 65 and «palm of the hand» at line 66. He explained, however, that they have failed to understand that we are faced here with a simple case of repetition and he compared τιμνομένην... τάμνε in line 67. I would like to add that many similar examples of *falsa anaphora* are to be found in Greek epic poetry: cf. G. Giangrande, *Scripta Minora Alexandrina*, Amsterdam 1980, vol. I, page 179 and my *New Studies In Greek Poetry*, Select Index, s.v. *falsa anaphora*.

Book 2, line 182 ff.:

Αἰθερίῳ δὲ Δράκοντι συνέμπορος Ἄρκάδος Ἄρκτου  
ἐννουχίην Τυφῶνος ἐπήλυσιν ὑπόθι λεύσσω  
ῥμμασιν ἀγρύπνοισι γέρων ἐφύλασσε Βοώτης·

Translation by Rouse (*op. cit.*, vol. I, page 59):

«Old Oxherd was on guard with unsleeping eyes, in company with the heavenly Serpent of the Arcadian Bear, looking out from on high for some nightly assault of Typhon».

Nonnus is describing here how the stars tried to protect the heavens from the attack of Typhon. Vian (*op. cit.*, page 174) was puzzled by the phrase ῥμμασιν ἀγρύπνοισι, in line 184, and suggested that Bootes has been confused by the poet with Argos. Vian has, however, missed the point. The words ῥμμασιν ἀγρύπνοισι... ἐφύλασσε Βοώτης are obviously an allusion to the fact that Bootes was also called Arctophylax: cf. Aratus, *Phaen.* line 92. For similar examples of etymological word-games in Nonnus cf. my *Studies In Late Greek Epic Poetry*, page 137.

Book 2, line 318 ff.:

Οὐ μὲν ἐγὼ δαΐδων ἐπιδεύομαι· αὐτόματος γὰρ  
δαλὸς ἐμῶν θαλάμων στεροπῆς σέλας, ἀντὶ δὲ πεύκης  
320 αὐτὸς ἐμοὶ Φαέθων ἰδίης φλογὸς ἀψάμενος πῦρ  
νυμφιδίην τανύσειε Τυφῶει δούλιον αἴγλην·

line 318 γὰρ Koechy: δὲ L.

Translation by Rouse (*op. cit.*, vol. I, page 69):

«Torches shall not lack at my wedding. Bright lightning shall come of itself to be selfmade torch of the bride-chamber; Phaethon himself instead of pine-brands, kindled at the light of his own flames, shall put his radiance at the service of Typhoeus the Bridegroom».

Typhon speaks here of his intention to marry Hera. In line 318 Vian printed Koechly's alteration γὰρ. This alteration is unnecessary. The poet has used δέ instead of γὰρ. For other cases where δέ is employed in an explanatory sense cf. my *New Studies In Greek Poetry*, Select Index, s.v. δέ = γὰρ and A. S. F. Gow, *Theocritus*, Cambridge 1965, reprint, vol. II, page 270. Cf. also Book 3, line 355.

Book 3, line 112 ff.:

Τερπομένην δὲ γάμοισι τιθηνήτειραν Ἐρώτων  
 Πειθῶ πομπὸν ἔχεις, οὐκ Ἄρτεμιν ἴσχει μόχθων,  
 Ἄρμονιῆς ἀπόνοιο καὶ Εὐρώπην λίπε ταύρω·  
 115 σπεῦδε, καὶ Ἥλέκτρη σε δεδέξεται, ἧς ἀπὸ χειρῶν  
 νῆϊ τεῆ γαμίων ἐμβάλλεο φόρτον ἐρώτων  
 ἐμπορίην φιλότητος ἐπιτρέψας Ἄφροδίτη

Translation by Rouse (*op. cit.*, vol. I, page 109):

«Peitho is your guide, not Artemis, Peitho the friend of marriage, the nurse of the baby Loves. Cease your toiling and moiling, enjoy Harmonia and leave Europa to her bull! Make haste, and Electra will welcome you; from her hands sure enough you will be laden with a cargo of wedded love, if you leave the business part of the delights to Aphrodite».

Cadmos is urged in this passage to marry Harmonia. According to Chuvin<sup>2</sup>, the poet alludes in line 117 to the fact that Aphrodite was considered to be the goddess of commerce as well as the goddess of love. Chuvin has, however, not understood that the words φόρτον Ἐρώτων («cargo of love») and ἐμπορίην φιλότητος («business of love») have been used by the poet in a metaphorical sense. There is, in other words, no reference here to commerce, but only to Aphrodite's function as the goddess of love. For other examples of the employment of metaphors in Greek poetry cf. G. Giangrande, *Mus. Phil. Lond.*, vol. 4, page 61 ff. Cf. moreover Passow, *Handwörterbuch*, s.v. φόρτος, on φόρτος being ἐμπορικὸς and on love being envisaged as a metaphorical φόρτος (φόρτος ἔρωτος Anacr. fr. 108 and Nonnus, *Dion.* 4, 118).

Book 3, line 144 ff.:

ὄγχνη τ' ἀγλαόκαρπος ὁμήλικι σύμφυτος ὄγχνη  
 145 ὄρθριον ἐψιθύριζεν, ἐλισσομένη δὲ κορύμβοις  
 γείτονα πιαλῆς ἐπεμάστιε θάμνον ἐλαίης.  
 Εἵαρινοῖς (δ') ἀνέμοισιν ἀναινομένη παρὰ δάφνη  
 σεῖετο μύρσινα φύλλα, καὶ εὐπετάλου κυπαρίσσου  
 ὄρθριον ἐρρίπιζε κόμην εὐδομος ἀήτης·

line 147 δ' om. L: add. Maas.

Translation by Rouse (*op. cit.*, vol. I, page 111):

«Pear growing by pear, all of one age with glorious fruit, whispered in the morning breeze —and with its dangling clusters beat on the pollard growth of a luscious olive hard by. In the breezes of spring, the myrtle waved his leaves by the reluctant laurel, while the fragrant wind of morning fanned the foliage of the leafy cypress».

In line 147 Maas suggested that δ' should be added so that asyndeton is avoided. It should nevertheless be mentioned here that *asyndeton* is

<sup>2</sup> Cf. P. Chuvin, *Nonnos De Panopolis, Les Dionysiaques*, Paris 1976, vol. II, page 138.

common in epic poetry from Homer to Nonnus: cf. my *Studies In Late Greek Epic Poetry*, pages 86 and 139.

Book 4, line 12 ff.:

Παρθενική δ' ἀνέπαλτο καὶ ὠμάρτησε τεκούσῃ  
 εἰς δόμον αἰπύδητον· ἀναπτύξασα δὲ μήτηρ  
 ἑπταμύχου θαλάμοιο πολυσφρήγιστον ὄχηα  
 15 λάινον οὐδὸν ἄμειψε. Φιλοστόργῳ δὲ μενοινῆ  
 ἄστατα ταρβαλέης ἐλελίζετο γούνατα νύμφης·  
 καὶ παλάμην ῥοδοπήχυν ἤϊς ἀνεκούφισε κούρης  
 δραξαμένη παλάμη χιονώδει· καὶ τάχα φαίης  
 Ἥβην χειρὸς ἔχουσαν ἰδεῖν λευκώλενον Ἥρην.

Translation by Rouse (*op. cit.*, vol. I, page 135 ff.):

«The maiden leapt up and followed her mother into her high-built chamber. Her mother rolled back the bolt of a sevennookshotten chamber sealed with many seals, and crossed the doorstone: her knees trembled restlessly in loving anxiety and fear. She caught and lifted the girl's hand and rosy arm with her own snow-white hand—you might almost say that you saw white-armed Hera holding Hebe's hand».

This passage concerns Harmonia and her mother Electra. Chuvin (*op. cit.*, page 152) noted that the adjective ἑπτάμυχος, in line 14, was employed by Callimachus at *Hymn* 4, line 65-

ἑπτάμυχον βορέαιο παρὰ σπέος ἠὺλίζοντο

I would like to add that the *scholia* on Callimachus' *Hymn* explain that ἑπτάμυχον means «with many recesses»: cf. R. Pfeiffer, *Callimachus*, Oxford 1953, vol. II, page 67 (ἑπτάμυχον): πολύμυχον. This meaning of the adjective ἑπτάμυχος is appropriate in Nonnus' passage. Cf. also *Suda* 2868 ἑπταπλασίονα. ἀντὶ τοῦ πολυπλασίονα. ὁ γὰρ ἑπτὰ ἐπὶ πλήθους τάττεται.

Book 4, line 126 ff.:

Οὐ ποτε τηλικόν ἄνθος ἐσέδρακον· αὐτόματον γὰρ  
 εἰαρινὸν λειμῶνα Φύσις δωρήσατο Κάδμῳ.  
 Εἶδον ἐγὼ παλάμην ῥοδοδάκτυλον, εἶδον ὀπωπὴν  
 ἠδὲ μέλι στάζουσας· ἐρωτοτόκου δὲ προσώπου  
 130 ὡς ῥόδα φοινίσσουσι παρηίδες· ἀκροφαῖ δὲ  
 δίχροα χιονέων ἀμαρύσσετα ἴχνια ταρσῶν  
 μεσσόθι πορφυρόεντα· καὶ ὡς κρίνον εἰσὶν ἀγοστοί.

line 127 λειμῶνα Kumaniecki: δώρημα L.

Translation by Rouse (*op. cit.*, vol. I, page 143):

«I have never beheld such a flower; spring itself blooms in Cadmos by nature's gift. I have seen his rosefinger hand, I have seen his glance distilling sweet honey; the cheeks of his lovebegetting face are red as roses; his feet go twinkling, ruddybrown in the middle, and changing colour at the ends into shining snow; his arms are lilywhite».

The beauty of Cadmos is described in this passage. In line 127 Chuvin printed the alteration λειμῶνα. There is, however, no need for us to alter the mss reading. Chuvin has failed to notice that Nonnus was extremely fond of repeating the same *Wortstamm*: cf. my *Studies In Late Greek Epic Poetry*, page 91 f: and page 95. Cf. also Book 1, line 47 μύκημα... μυκήσατο.

Book 5, line 482 ff.:

Ἄρτεμις εὐκαμάτοιο μετὰ δρόμον ἠθάδος ἄγρης  
 λούετο μὲν καθαροῖσιν ἐν ὕδασι, λουομένης δὲ  
 485 ὀφθαλμοὺς ἀμάρυσσεν ἔμοῦς ἀντώπιος αἴγλη  
 χιονέας ἀκτῖνας ἀκοντίζουσα ῥεέθροις·  
 φαίης δ', ὡς παρὰ χεῦμα παλίμπορον Ὠκεανοῖο  
 ἔσπερή σελάγιζε δι' ὕδατος ὄμπνια Μῆνη.

Translation by Rouse (*op. cit.*, vol. I, page 203):

«For Artemis newly sweating in the vapour of the oppressive fiery heat, after coursing her familiar game, was bathing in the pure water; and as she bathed, her brilliance shooting snowy gleams on the waters against my eyes dazzled me. You might have said the full moon of evening was flashing through the water near the reflux stream of Oceanos».

These lines mention how Artemis bathed at midday. Chuvin (*op. cit.*, page 190) noted that Artemis is compared to the moon at dusk despite the fact that the action is taking place at midday. I would like to point out that the poet purposely mentioned the moon in line 488 in order to allude to the fact that Artemis was also known as Selene: cf. Book 44, 191 ff. and C. F. H. Bruchmann, *Epitheta Deorum*, Leipzig 1893, s.v. Ἄρτεμις... Μῆνη and Σελήνη.

Book 9, line 220 ff.:

Ἄενάου δὲ  
 ἡ ταμίη κόσμοιο, θεῶν πρωτοσπόρος ἀρχή,  
 παμμήτωρ, Βρομίου τροφὸς ἔπλετο· νηπιάχῳ γὰρ  
 Βάκχῳ μαζὸν ὄρεξε τὸν ἔσπασεν ὑψιμέδων Ζεὺς. —  
 Τίς Κρονίδης ὄδινε, τίς ἔτρεφεν Ἄρεα Ῥεΐη  
 225 παῖδα τεόν; Κυβέλη δὲ φατιζομένη σέο μήτηρ  
 Ζῆνα τέκεν καὶ Βάκχον ἀνέτρεφεν εἰν ἐνὶ κόλπῳ·

line 221 πρωτοσπόρος Vian: -όσπορος L.

Translation by Rouse (*op. cit.*, vol. I, page 319):

«The Dispenser of the eternal universe, the first sown Beginning of the gods, the Allmother, became a nurse for Bromios; she offered to infant Bacchos the breast which Zeus High and Mighty has sucked! What Cronides was ever in labour, what Rheia was ever nurse for your boy? But this Cybele who is called your mother brought forth Zeus and suckled Bacchos in the same lap!».

This passage concerns the goddess Rheia. Gisèle Chrétien<sup>3</sup> noted that the accentuation πρωτοσπόρος is preferable in line 221 because Rheia is not a primordial goddess. This statement is not accurate. The passive πρωτόσπορος («first-born») alludes to the fact that Rheia is a Titan: cf. Apollodorus, *Bibl.* I, 3. Cf. moreover *Orphic Argonautica* 602 Ῥεῖην πρεσβυγενῆ.

Book 9, line 270 ff.:

270 Καὶ χθονίης σφίγξασα βοῆς ἀλλόθροον ἦχῶ  
 Πυθιάς ὀμφήεσσα δι' οὖρεος ἔτρεχε κούρη,  
 ἠθάδα σεισαμένη κεφαλῇ Πανοπηίδα δάφνην·  
 δυσαμένη δὲ κάρηνα βαθυκνήμιδος ἐρίπνης  
 Δελφικὸν ἄντρον ἔναιε φόβῳ λυσσωδέος Ἴνους.

Translation by Rouse (*op. cit.*, vol. I, page 323):

«The Pythian prophetess herself choked down the foreign sounds of the underworld voice and ran into the mountains, with her customary Panopeian laurel shaking upon her head: she plunged between the deepkneed peaks of the ravine, and took refuge in the Delphic cavern, in her fear of maddened Ino».

In her commentary on line 272, Chrétien stated that she could not discover why Nonnus connects the laurel with the city of Panope. I would like to point out that the reason for the association of the laurel with Panope has been explained by Rouse who noted (*op. cit.*, vol. I, page 323) that «Panopeian» means here «Phocian» since Panope, like Delphi, is a city in Phocis. Cf. moreover Lucan 5, 143 *Phocaica... lauro*.

Book 10, line 67 ff.:

Ἐν δὲ μελάθρῳ  
 νήπιον ἀρτικόμιστον ἔσαθρήσας Μελικέρτην,  
 στηρίξας δὲ λέβητα πυρίπνοον ἔσχαρεῶν,  
 70 εἰς μέσον υἷα θῆκεν·

line 68 post v. lac. susp. Koechly.

Translation by Rouse (*op. cit.*, vol. I, page 333):

«In the hall he espied little Melicertes who had just been brought in, and setting a cauldron over the hearth, a steaming cauldron, he laid his son in it».

In this passage Nonnus describes how Athamas attempted to murder his son Melicertes. The reader will note that Koechly posited the existence of a lacuna in the text after line 68. There is, however, no need to posit the existence of a lacuna at this point in the text. The poet has employed the participle ἔσαθρήσας, in line 68, instead of a finite verb. For other examples of the employment by Nonnus of a participle instead of a finite verb cf. my *Studies In Late Greek Epic Poetry*, pages 93 and 115. Cf. moreover Book 5, line 237 διδάξας («he taught»).

<sup>3</sup> Cf. *Nonnos De Panopolis, Les Dionysiaques*, Paris 1985, vol. IV, page 42.

Book 10, line 153 ff.:

Καί τις ὑποβρυχίων κατεδύσατο βένθος ἐναύλων,  
 νεϊόθι μαστεύων νεπόδων ἐτερόχροον ἄγρην,  
 155 τυφλὴν νηχομένοισιν ἐπ' ἰχθύσι χεῖρα τιταίνων·  
 καὶ βυθὸν αὐτίς ἔλειπε, καὶ ἰχθύας ὤρεγε Βάκχῳ  
 ἰλύι φοινίσσοντας ἐχεκτεάνου ποταμοῖο. —

line 156 αὐτίς Graefe: αὐθίς L.

Translation by Rouse (*op. cit.*, vol. I, page 339):

«one dived deep down into the underwater caves and hunted for speckled fishy prey down below, stretching a groping hand over the swimming fry-left the deeps again and offered to Bacchos the fish purpled with the slime of the opulent river».

This passage describes the behaviour of a Satyr. In line 156 Chrétien accepted Graefe's alteration αὐτίς. There is, though, no reason why we should object to the Attic form αὐθίς. For the fact that numerous Atticisms are attested in epic poetry cf. G. Chrissafis, *A Textual And Stylistic Commentary On Theocritus' Idyll XXV*, Amsterdam 1981, page 119; cf. also my *New Studies in Greek Poetry*, Select Index, s.v. Atticisms.

Book 10, line 158 ff.:

Συμπλέγδην δὲ πόδεσσιν ἀρηρότα ταρσὰ συνάπτων,  
 κυφὸς ἐριδμαίνων Σατύρῳ Σιληνὸς ἀλήτης  
 160 κύμβαχος αὐτοκύλιστος ἐπεσκίρτησε ρεέθρῳ  
 ὑψόθεν εἰς βαθὺ λαῖτμα, καὶ ἰλύος ἤπτετο χαιτή·  
 καὶ διδύμους στίλβοντι πόδας στηρίξατο πηλῶ  
 ὄλβον ἐυψήφιδα μεταλλεύων ποταμοῖο. —

Translation by Rouse (*op. cit.*, vol. I, page 339):

«Seilenos the old vagabond, challenging a Satyr, entwined hands and feet together, and rolling himself into a ball stooped and dived head first into the stream, from the heights into the deeps, till his hair stuck in the slime; then he trod his two feet firmly into the glittering sand hunting for good nuggets of ore in the river».

In her note on line 159, Chrétien (*op. cit.*, page 140) stated that she could not understand the meaning of the adjective ἀλήτης in this passage. There is, however, no need for us to be puzzled by the phrase Σειληνὸς ἀλήτης («wandering Seilenos»). The adjective ἀλήτης refers to the fact that Silenus was the constant attendant of Dionysus and travelled around the world like him: cf. Book 16, 356 Βάκχος ἀλήτης and Book 21, 190 Πᾶνες ἀλήται.

Book 10, line 256 ff.:

Δεῖδτε μὴ Κρονίδης ἐρασίπτερος ὄρνις Ἐρώτων  
 ἀπροΐδης ἀκίχητος ὑπὲρ Τμῶλοιο φανείη  
 φειδομένοις ὄνυχεσσιν ἐς ἡέρα παῖδα κομίζων,  
 Τρώιον οἶά τε κοῦρον ἔων δρηστῆρα κυπέλλων. —

Translation by Rouse (*op. cit.*, vol. I, page 347):

«He feared Cronides might suddenly appear over Tmolos as a love-bird on amorous wing unapproachable, carrying off the boy with harmless talons into the air, as once he did the Trojan boy to serve his cups».

The Trojan boy mentioned in line 259 is Ganymede. In her commentary on this passage, Chrétien (*op. cit.*, page 147) noted that it is not clear whether the adjective Τρώιος means here «Trojan» or «son of Tros» since both meanings would suit the context. I would like to point out that the writers of Hellenistic and later Greek epic poetry often employed vocabulary in an ambiguous manner: cf. my *Studies In Theocritus And Other Hellenistic Poets*, page 37 f. and my *New Studies In Greek Poetry*, Select Index, s.v. ambiguity. Cf. moreover Chrétien's note on Book 9, line 175: «Μητέρι est ambigu. Rhéa est la Μήτηρ θεῶν; elle est aussi véritablement la mère de Dionysos».

Book 10, line 365 ff.:

- 365 Πλευρὰ δὲ δοχμῶσας, πελάσας δ' ἀγκῶνα κονίη,  
 ἠβητῆρ πολὺιδρις ἐπ' ἀντιπάλλου θόρε νώτου,  
 λοξὸς ἐπὶ πλευρῆσιν· ὑπὲρ λαγόνων δὲ καθάψας  
 ἄκρα ποδὸς κώληπι, παρὰ σφυρὸν ἴχνος ἐρείσας,  
 γαστέρα διχθαδίῳ μεσάτην μιτρώσατο δεσμῶ,  
 370 πλευρὰ περιθλίβων, ὑπὸ γούνατι ταρσὸν ἐλίξας  
 ὄρθιον ἀπλωθέντα· κυλινδομένων δὲ κονίη  
 ἀμφοτέρων καμάτοιο προάγγελος ἔρρεεν ἰδρώς. —

line 366 νώτου L: -των prop. Keydell.

Translation by Rouse (*op. cit.*, vol. I, page 353 ff.):

«The young man, no novice at the game, turned sideways and rested his elbow on the ground, then jumped across on his adversary's back, then over his flanks with a foot behind one knee and another set on the other ankle he encircled the waist with a double bond and squeezed the ribs and pressed flat and straight out the lifted leg under his knee. Both rolled in the dust, and the sweat poured out to tell that they were tired».

Chrétien noted (*op. cit.*, page 155) that Keydell proposed the alteration νώτων instead of νώτου, in line 366, and compared Book 37, 599 καὶ ταχὺς ἀντιβίου τετανυσμένος ὑπόθι νώτων. According to Chrétien, however, we need not accept Keydell's proposed alteration since the phrase ὑπὲρ νώτοιο θορών is attested three times in Nonnus' *Dionysiaca*. I would like to add that the mss reading νώτου should not be altered because it constitutes an example of *Selbstvariation*. For other examples of *Selbstvariation* cf. my *Studies in Late Greek Epic Poetry*, pages 16 and 91.