NONNUS, *DIONYSIACA* BOOK 47

M.-C. FAYANT: *Nonnos de Panopolis.* Les Dionysiaques. *Tome XVII, Chant XLVII* (Collection des Universités de France publiée sous le patronage de l'Association Guillaume Budé). Pp. 205. Paris: Les Belles Lettres, 2000. Cased, frs. 285. ISBN: 2-251-00489-0.

Framed by Bacchic celebration (ll. 1–12, 728–41), three equally balanced Grecian adventures in Book 47 demonstrate different powers—civilizer, lover, warrior—of the triumphant Dionysus, the whole pivoted around a lament from abandoned Ariadne, whose crown the god will place among the stars immediately before his own ascent to heaven at the end of the poem (48.969–78): there can be no doubt that Nonnus here purposely parades novel skills of compression and balance. F. demonstrates (pp. 7–8) that even the speeches within each episode—which occupy more than half the book—are symmetrically structured in varied ways.

Dionysus is received first in Athens (ll. 1–264), where his gift of wine and vine to the hospitable plantsman Icarius has tragic consequences in Icarius' drunken murder and his daughter Erigone's consequent suicide: Dionysus' cult, like Christ's, entails martyrdom (p. 20), a point implicit in the first murder-weapon, *βουπλῆγα σιδήρεον* (l. 119), the axe used in slaughtering bulls for sacrifice (p. 146). N. has shaped to his own taste a tale treated by Eratosthenes but best preserved in Apollodorus and Hyginus: Icarius' rustic hospitality (ll. 34–65) is succinctly handled (with self-reflexive echoes of Brongus, *D.* 17.37–66); an innovative epiphany to Erigone of her father's bloodstained shade (ll. 148–86) adds Homeric pathos (*Il.* 23.65–107; cf. *D.* 5.412–532, Actaeon to Aristaeus, etc.), but delays the entrance of Erigone's faithful hound, who elsewhere conveys the news: its rôle is now chief mourner, touchingly depicted (ll. 225–45). This tale, like Ariadne's, climaxes in catasterism, but here N. offers two versions (ll. 246–62), legendary and true, rejecting Aratus' new constellations for a Neoplatonic migration of souls to pre-existing star-groups, the dog excepted (pp. 34–8). F.'s suggestion (pp. 29–30) that this is linked to the glorification of Athens is unconvincing: Athens as represented by Theseus is denigrated in the next episode (e.g. ll. 367–9, 428–38; cf. pp. 54–6).

Geography notwithstanding, Dionysus next comes to Naxos, where Ariadne's lament (ll. 320–418) occupies more than a third of the episode. She holds a special place among Dionysus' conquests, first viewed with awe as a goddess (ll. 275–94), subsequently promised, and awarded, a heavenly crown to rival Andromeda (ll. 448–52): this episode is linked to the next, in which Dionysus overcomes his rival Perseus. N.'s heroine—his only abandoned lover—draws on a rich pedigree traced back to Nausicaa (the subtlety of her silence pointed by her loquacious successors) through tragedy, Apollonius' Medea, and, it is usually assumed, Hellenistic epyllion (pp. 49–53). F. reviews links with Catullus 64 and Ovid, *Heroides* 10, adding her own parallels with the *Ars Amatoria* and Virgil's Dido. Unique to N.'s Ariadne and *Heroides* 10 is absence of desire for vengeance on the jilter. F. postulates common predicament rather than direct imitation of Latin texts, but this orthodoxy has now been challenged for Quintus (A. James and K. Lee, *A Commentary on Quintus of Smyrna, Posthomerica V* [Leiden, Boston, and Cologne, 2000]) and should be re-examined.

A final challenge awaits Dionysus in Hera's Argos (475–741), where, in the guise of Melampous (usually Dionysus' man), she directs her champion Perseus (pp. 75–6). F. rates Dionysus' hope of victory low against Perseus' armament (p. 67), but when combat comes, Dionysus grows to touch Olympus, sun, and moon, and Perseus cowers

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(ll. 655–63). Perseus' response, the petrification of Ariadne with Medusa's head, enrages Dionysus: reconciliation is achieved only by Hermes' timely intervention, and Dionysus' cult is at length established. This differs from the violent dénouement of N.'s likely source, Euphorion's *Dionysus* (pp. 80–3), while Ariadne's novel fate (contrast *D*. 25.109–10) may draw on visual art (p. 87)—assisted by N.'s humorous inventiveness.

F. rejects many of Keydell's emendations, returning to the reading of the Laurentianus wherever possible (I noted twenty cases), sometimes convincingly (e.g. 184, 235, 255, 642, 658, 731), but elsewhere without resolving fundamental problems (e.g. 181, 261, 391, 468–9). Her one conjecture (603 *σέο δήιος*) may be supported by *D*. 18.34. At 514 she rejects return to L and at 321 rightly accepts Koechly's conjecture, contra Keydell.

F.'s introduction and annotation demonstrate impeccable scholarship, covering source analysis (e.g. Achilles Tatius, p. 16), innovation, and philological antecedent, and utilizing the work of earlier volumes (e.g. 9–10 Dionysiac accoutrements), tempered, however, perhaps even more than other volumes, with the conservatism characteristic of the series.

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THE ARCHITECTURE OF THE *DIONYSIACA*

R. SHORROCK: *The Challenge of Epic. Allusive Engagement in the* Dionysiaca *of Nonnus.* (*Mnemosyne* Supplement 210.) Pp. viii + 245. Leiden, Boston, and Cologne: Brill, 2001. Cased. ISSN: 0169-8958; ISBN: 90-04-11795-4.

A general book in English on Nonnus (a revision of a Cambridge doctoral thesis supervised by Neil Hopkinson) is welcome. It comes at a good moment, as the long-running Budé commentary nears completion. S.'s overview benefits from the immense and meticulous scholarship of the French team and offers navigational assistance to any who may flounder in its detail.

Elegantly constructed and well read, the book is arranged in four chapters, its core the central two. Chapter 1 (pp. 7–23) surveys previous attempts to comprehend the structure of the *Dionysiaca* by Collart, Stegemann, D'Ippolito, and Keydell—the last posited a mosaic of juxtaposed scenes, the technique analysed by Michael Roberts for Latin poetry (pp. 18–19). S., selecting the best from earlier theories, opts for 'a coordination of different narratives and structures' (p. 22) in complementary intersecting frames. Ovid's *Metamorphoses*, with its tension between epic and epyllion, is signalled as Nonnus' closest analogue (p. 20 n. 44), anticipating an important element of S.'s approach, recognition of the relevance of the sophisticated techniques of contemporary Latin literary criticism to late-antique Greek poetry.

Chapter 2 (pp. 25–111) argues that the poem encompasses the entire cycle of Greek myth within the story of Dionysus, as Homer also embraces other tales. But for S. the *Dionysiaca* comprises a mythological cycle rather than a loose compendium, moving in Books 1–12 from cosmic union and gigantomachy, through Argonautic and Phaeacian reminiscence in the wanderings of Cadmus, to the youth of Achilles; Books 12–24 represent the pre-Homeric Trojan War, 25–40 Nonnus' *Iliad* and the final octad an Odyssean ending, although here parallels are thinner, some unconvincing (e.g. the murder of Icarius in *D*. 47 ~ the murder of the Odyssean suitors, p. 101). S. notes

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