

responding to the lacuna opened by *Odyssey* 11 (157–65) is engaging and persuasive. However, in aggregate, the significance of the conclusions is marred by the consistent refusal to engage with wider questions. So the chapter on Penthesilea, who offers for Scheijnen a ‘third possible way of life ... that does not force her only to be male on the battlefield or beautiful in her appearance’ (70), needs more thorough embedding in late antique debates about sexuality and gender: how does Achilles’ response to her death, for example, rewrite the tradition of a more sexualized, necrophiliac version of events?

Likewise, Scheijnen’s interpretation of Quintus’ ambiguous position on anger and conciliation, violence and ruse, as represented by the success of Neoptolemus (chapter 4), would have increased tenfold in power if considered against the epic’s ethical fabric and Stoic significations. The account of the *hoplōn krisis* (‘judgement of the arms’) requires situating within Imperial declamation culture. And the analysis of the sack of Troy (chapter 6) cries out for contextualization within Greek conceptions of Roman rule, subjectivity and self-positioning.

The book is generally clearly written and presented, although there are occasional grammatical slips and moments of clunky phraseology. Scheijnen tends to rely on long footnotes (on page 29 there are only four lines of text) into which she crams too much argumentation, which hinders the reader from working through her own book in a linear way.

This study, for all its merits, represents a missed opportunity. Homeric heroism in a third-century epic is a cultural-political topic, and Scheijnen’s analysis is strongest when she allows herself to move beyond the ‘intratextual’ confines imposed. Quintus’ poem may narratively reside ‘inside’ Homer’s boundaries, but to capture its agenda, allusivity and ambitions, we as readers must venture much more boldly outside of them.

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ACCORINTI (D.) (ed.) **Brill’s Companion to Nonnus of Panopolis** (Brill’s Companions in Classical Studies 32). Leiden and Boston: Brill, 2016. Pp. 872. €231. 9789004310117.
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Nonnus has been experiencing a renaissance in recent years, and, with the publication of the present volume, he is the first late Greek poet to receive a volume in the Brill’s Companions in Classical Studies series. As the editor, Domenico Accorinti, states in his introduction (aptly entitled ‘Becoming a classic’), the primary purpose of the

volume is to provide a ‘wide-ranging ... reference handbook’ for students and scholars interested in Nonnus’ poetry (5). Particularly commendable is Accorinti’s assembling of scholars who have been associated with Nonnian scholarship over the last 50 years, and who have contributed greatly to the poet’s present resurgence (such as Pierre Chuvin and Gennaro D’Ippolito), and early career researchers who have recently completed doctoral or other research projects on Nonnus (such as Camille Geisz, Berenice Verhelst and Fabian Sieber). This initiative to bridge the older and newer generations is one of the volume’s triumphs.

Between the *Dionysiaca* and the *Paraphrase of the Gospel of John*, Nonnus’ colossal poetic output demands an equally weighty *Companion*, which is divided into 32 chapters organized into seven sections. Given the brief nature of this review, it would be impossible to review many of the individual contributions, so I shall instead give an overview of the volume’s overarching structure, noting the aspects that best exemplify its strengths and weaknesses.

Part 1 (‘Author, context, and religion’) introduces the (often obscure) figure of Nonnus. Accorinti’s biography of the poet is particularly admirable for its succinct yet comprehensive sketch of what can and cannot be reconstructed regarding the biography of the poet, including Nonnus’ name, date and his disputed identifications (for example, with Nonnus, bishop of Edessa). Part 1 as a whole perfectly orientates the reader and lays ample groundwork for the contextual debates ahead.

Part 2 (‘The *Dionysiaca*’) contains essays that range from narratology (‘Narrative and digression’ by Verhelst), to the religious aspects of the poem (Dionysiac-Orphic religion by Alberto Bernabé and Rosa García-Gasco) and its psychology (Ronald F. Newbold). Fotini Hadjittofi’s contribution, ‘Major themes and motifs’, is, as she admits, necessarily brief and by no means comprehensive, but is to be commended for condensing some of the *Dionysiaca*’s major themes and motifs into one chapter, an unenviable task. Part 3 (‘The *Paraphrase of St John’s Gospel*’) focuses on the shorter of Nonnus’ two poems, with six chapters on Nonnus’ compositional, allusive or exegetical technique: the relationship between Nonnus and Biblical epic (Mary Whitby), his exegesis of John (Roberta Franchi), his paraphrastic technique (Scott Fitzgerald Johnson), connections with Christian literature (Christos Simelidis), Christology (Sieber) and mystery terminology (Filip Doroszewski).

Part 4 (‘Metre, style, poetry, and visual arts’) focuses on Nonnus’ poetic style, ranging from metrical analyses of Nonnian hexameter (Enrico Magnelli), through Nonnus’ formulaic style (D’Ippolito), generic models (Anna Maria Lasek),

connections with ekphrastic poetry (Riemer A. Faber) and late antique art (Troels Myrup Kristensen) to Nonnus' poetics (Daria Gigli Piccardi). The latter examines Nonnus' programmatic statements, and their realization in his Dionysiac world, through the lens of Neoplatonic philosophy. Gigli Piccardi exemplifies the growing appreciation for Nonnus' engagement with philosophy, particularly Neoplatonism's influence on art and aesthetics, and ancient literary criticism. However, given its sole focus on the *Dionysiaca*, the chapter might have found a better home in part 2.

Part 5 ('Nonnus and the classical tradition') analyses Nonnus' relationship with genres from the classical tradition: the Homeric epics (Herbert Bannert and Nicola Kröll), Hellenistic poetry (Benjamin Acosta-Hughes), Imperial Greek epic (Calum Alasdair Maciver) and the Greek novel (Laura Miguélez-Cavero). Unfortunately, Adrian Hollis, who was invited to write a chapter on 'Nonnus and Latin poetry', sadly passed away on 5 February 2013, probably depriving the *Companion* of one of its most topical contributions, in light of recent scholarship on the links between Greek and Latin poetry.

Part 6 ('An interpretation of Nonnus' work') analyses the *Dionysiaca* and the *Paraphrase* side by side, with chapters such as 'Christian themes in the *Dionysiaca*' (Robert Shorrock) and 'Pagan themes in the *Paraphrase*' (Konstantinos Spanoudakis). This approach pays particular dividends in its interpretative, rather than descriptive conclusions. Finally, part 7 ('The transmission and reception of Nonnus') traces the poems' manuscript tradition and legacy through to modern times.

The volume has remarkably few typographical errors and it is complemented by a comprehensive index and bibliography. There are a few minor shortcomings. Although many chapters include philosophical content, the lack of a devoted chapter slightly impinges on the *Companion's* aspiration to create a reference work in which the chapters are truly self-contained, an aim well achieved elsewhere throughout. Furthermore, at times there seems to be a dichotomy between chapters dealing with the *Dionysiaca* or the *Paraphrase*, with too few chapters offering a synthesis of both. However, these are vastly outweighed by the volume's successes. This *Companion*, with its ambitious scope and scale, represents a major milestone in Nonnian studies and will be an indispensable handbook for current Nonnians and for future readers, for whom late antiquity's notoriously slippery poet will be more accessible than ever before.

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VERHELST (B.) **Direct Speech in Nonnus' *Dionysiaca*: Narrative and Rhetorical Functions of the Characters' 'Varied' and 'Many-Faceted' Words** (*Mnenosyne* Supplement Late Antique Literature 397). Leiden and Boston: Brill, 2017. Pp. xii + 330. €138. 9789004325890.

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Among the poets of late antiquity Nonnus of Panopolis (fifth century AD), the author of the *Dionysiaca* and the *Paraphrase of St John's Gospel*, is undoubtedly the one who has aroused the most interest in recent years. In fact, this welcome monograph by Berenice Verhelst joins other Nonnian studies that appeared almost simultaneously, such as Nicole Kröll, *Die Jugend des Dionysos: die Ampelos-Episode in den Dionysiaka des Nonnos von Panopolis* (Berlin and Boston 2016), Camille Geisz, *A Study of the Narrator in Nonnus of Panopolis' Dionysiaca: Storytelling in Late Antique Epic* (Leiden and Boston 2018) and Piotr Stępień, *Wzorce wyrazowe w Dionysiaka Nonnosa* (Poznań 2018).

Starting in the preface with a well-chosen quotation from Lewis Carroll's *Alice in Wonderland* ("And what is the use of a book", thought Alice, "without pictures or conversations?", ix), Verhelst states that the use of direct speech in the *Dionysiaca* 'has received relatively little scholarly attention', although Albert Wifstrand (*Von Kallimachos zu Nonnos: metrisch-stilistische Untersuchungen zur späteren griechischen Epik und zu verwandten Gedichtgattungen*, Lund 1933) and Martin String (*Untersuchungen zum Stil der Dionysiaka des Nonnos von Panopolis*, diss., Hamburg 1966) had already drawn attention to the long monologues and the scarcity of dialogues as striking characteristics of Nonnian epic (x). In this insightful study, Verhelst both compares and contrasts Nonnus' use of direct speech to that of Homer, Apollonius of Rhodes and Quintus of Smyrna, pointing out the influence of contemporary rhetoric on the *Dionysiaca*. The prevalence in Nonnus of monologues over dialogues in comparison with his epic predecessors plays an important role in the narrative structure of the *Dionysiaca*, because they also involve the reader's interpretation.

The introduction offers a *status quaestionis* of scholarly research on Nonnus and the structural composition of his epic poem, focusing on direct speech in the *Dionysiaca*. The centerpiece of this research is a helpful database created by the author herself (available online as a digital appendix to her book at <https://www.dsgep.ugent.be>), in which Verhelst has collected and listed all instances of direct speech in the *Iliad*, *Odyssey*, *Argonautica*, *Posthomerica* and *Dionysiaca* (305 instances of direct speech = 7,573 lines). Following narrato-