This commentary is designed to complement the edition of J.B. Hall and therefore generally avoids reduplication of his material on the manuscripts and textual history of the De Raptu Proserpinae except where germane to a discussion of a particular reading in the text. It is principally concerned with an elucidation of the literary qualities of Claudian based upon a study of this particular poem. It includes notes about the influence of contemporary politics and the Honoranian court upon an otherwise purely mythological work, a discussion about the dating of the work with regard to Claudian's career and other literary productions, and an appraisal of his treatment of the myth as epic poetry and of the failure of the grand design in spite of some excellent parts. It also deals with the various sets of images and themes that give the work an overall unity, while the details alter in accordance with the conception of the moment; with Claudian's portrayal of character, his methods of narrative composition and his heavy reliance on speeches and descriptions; with his humanization of the divine and his humorous appreciation of social conventions; with his wide range of learning, his interest in natural curiosities and his keen eye for detail; with his mastery of literary imitation, including a detailed examination of the sources of his motifs and the use he has made of his literary forebears; with his verbal precision, the fertility of his invention, his use of paradox, sententiae and other rhetorical figures, together with a variety of notes upon his elegant and highly polished metre; and with his vivid sense of colour, his gaiety and vivacity and sheer intellectual cleverness, so that one may be able to comprehend the high reputation he has enjoyed as a poet in every age since he wrote up to the present day.
A LITERARY COMMENTARY

ON

CLAUDIAN'S

DE RAPTU PROSERPINAE

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D. Phil. Thesis
September 1985
INTRODUCTION:

Claudian is a poet with a sharp mind, not a great one. You will more easily find entertainment and amusement within his pages than profound thoughts or loftiness of vision. An artist like Vergil will transcend the limitations of politics or court patronage, but it must never be forgotten in considering Claudian that he is a court poet, clever and ambitious, no doubt a seeker after wealth and social position, and that it was his accepted task to entertain a small but highly literate court audience, chiefly with contemporary political poetry. The DRP is therefore a deviation from, not the norm of, his productions (cf. the Gigantomachia), and possibly belongs to a time before he had settled into Stilicho's patronage, rather than after he had got into his stride with the composition of political propaganda (see further below).

The DRP is largely without contemporary reference, except in so far as an artist is always influenced by the time in which he lives: so, one has the distinct savour of contemporary court ritual at 2.308ff., 317ff. (wedding preparations in the underworld); of a consilium principis of the late fourth century at 3.1ff., of the dazzling display of rich textiles to be seen at the Honoronian court at 1.246ff. (Proserpina's weaving), 2.41ff. (her dress), and of the psychology of an era that possessed a small, glittering court society rigid with etiquette and threatened on all sides by the menacing shadows of the Goths (see 1.43ffn., 246ffn.).

But Claudian's claim to be more than an ephemeral court poet is justified by his grand ability to capture the slight essence of a social situation and to have a witty laugh at human foibles (see 1.136fn.). His gods are no longer the awe-inspiring pantheon of Homer and Vergil, who have various human attributes, but are above all still divine; Claudian has turned them completely into people (e.g. the picture of the ardent suitors and their mothers (1.133ff.), of Pluto comforting Proserpina (2.273ff.), of Ceres' attitude to Venus' adultery (3.274ff.), or her maternal appeal to Latona
humanization points neither to Claudian's pagan leanings, nor to his ridicule of the old religion - but merely to the fact that he is a poet following in the footsteps of Homer, Apollonius, Vergil, Ovid and Statius.

Claudian is a "doctus poeta" (see 1.171ffn.): he has read widely in Classical literature and he litters his writing, in the manner of the Silver Epic writers, with learned allusions to his forebears and exotic place names. He is a self-conscious imitator, and a good one. Imitation of predecessors was rife to a ludicrous degree in the Silver writers (C & D pp. 193ff.), and even worse in those who followed afterwards until matters really had reached the state upon which Evelyn Waugh comments in "Helena" (ch. 6, Penguin p. 79):

"Lactantius had been able to bring nothing with him save his own manuscripts, and was thus left, with all his unrivalled powers of expression, rather vague about what to express." Imitation is only successful if it is transferred to a new context in order to express a new thought, not merely lifted from an old one. Claudian is unimpeachable in this respect and a master of the literary pastiche. He can pick half-conscious echoes from half-a-dozen treatments of similar motifs and effect a successful amalgam which forms a new whole (e.g. 1.20ff., 130ff., 142ff. etc.). The hall-mark of his adaptation is always the strength and vividness of his vocabulary. This is partly influenced by the Silver Epic tendency to overtrump predecessors, but also by a certain native aptitude for metaphor, which leads to frequent passing personifications of the inanimate,(e.g. 1. pr. 2, 1.144f., 2. 98f., 114ff., 3.128f.) .

Claudian's verbal clarity is such that he effortlessly picks the vox propria and hits the nail bang on the head every time. This does not lead to the most thought-provoking poetry, but it certainly means that no word is ever wasted and all, especially his verbs and adjectives, work extremely hard. This can result in brevity and compression of an intellectually pleasing nature (e.g. 1.236, 2. pr. 41, 2.39, 130, 185, 357, 3.145, 195, 403)
and also to the verbal paradox to which he is addicted (see Cameron p. 295) and clever sententiae (Williams, C & D p. 216, e.g. 2.306, 3.141, 197). But it can also occasionally result in a Statian-like obscurity where the combination of concrete and abstract words renders the idea cluttered by excessive brevity (e.g. 1.79ff., 282ff.). The baroque profusion of Claudian's words and clever phrases frequently leads him to disregard proportion (he is inclined to a great deal of bombast over little content, cf. Williams, C & D pp. 212ff.) and to that tendency to go on repeating an idea in different words remarked on by Cameron (p. 285): "It is not so much a facility on Claudian's part as a compulsion. If seven, or ten variations on his current theme sprang to that fertile mind, he did not, could not, select the more from the less appropriate: he used them all." (e.g. DRP 1.55ff., 90f., 122ff. 2.262f., 3.346ff.). It is the sign-post of an author who is not so much concerned with what he is saying, but how he is saying it, and out of this concern also springs the tendency to hyperbolic conceits (e.g. 2.188ff., 326ff., 3.157f.). These characteristics point towards the developments in later epic typified by Nonnos in his Dionysiaca. Cameron is right that Nonnos was undoubtedly much influenced by his fellow-countryman. There is much the same vigour and incisiveness of writing and feel for colour in the two writers, but Claudian is more moderate in his inflation and bombast (see Cameron pp. 7ff. for a comparison of the two poets).

Nor is plot ever going to be considered one of Claudian's stronger points. His overall architecture is loose and he has been justly criticised for his habit of doing nothing but string together descriptions and speeches (see 1.32n., and further on his eschewing of linear narrative technique, 2.266ffn.). However this is not to deny that he shows considerable talent in both speeches and descriptions. His speeches are rhetorical tours de force (see Cameron pp. 266f.). Some of them are overdone to the point of hysteria (Ceres has several in Bk. 3), but in general Claudian is adept at creating a good argument on either side of a question and pieces like Pro-
serpina's and Pluto's paired speeches (2.250ff.) are a pleasure to read as long as you are not looking for characterization or profound sentiments. Claudian deals with a certain type of description, similar to that of Statius: he has the habit of looking upon things with a civilized eye and organizing nature so that it is improved by art. His natural description is represented in the DRP by the ecphrasis on Sicily (1.142ff.), the fields of Aetna (2.101ff.) and the gruesome grove (3.332ff.), where each element is clearly separated out and treated in rhetorically organized fashion. Claudian is not one for the wild romance of misty mountains or desolate seas. The light he plays on his stage scenery is bright and revealing, and the characters in it are always captured in a moment of static poise even in a context of violent action, (e.g. Pallas holding her spear 2.223ff., Proserpina in the flying chariot 2.247ff.). More than in natural description, he is interested in the architecture of buildings (e.g. Ceres' house (1.237ff.)) or in the portrayal of elaborate works of art (e.g. Proserpina's weaving or her dress).

His eye is attracted by bright splashes of colour in the manner of Catullus and the Neoterics, and thence Vergil and Statius. He loves red, gold, green, pink, blue and purple (see Fargues p. 290, 328 & n. 3); and colour contrasts, especially that of bright objects glittering and standing out against darkness (e.g. 1.8, 101ff., 217, 2.48, 290, 3.444ff.). And he is at his most triumphant in his descriptions of rich fabrics, woven with elaborate patterns in brilliant colours and gorgeous jewels (see 1.246ffn.).

He has a perceptive eye for picturesque details, e.g. the wind ravaging the crumbling caverns (1.176), Ceres' dragon-chariot (1.181ff.), sunrise over the water (2.1ff.), the river tilting its urn (2.69f.), the lion's bloody mane (2.213f.), and also for the wondrous or marvellous, both natural and man-made, as he shows in the carm. min.dealing with Egyptian curiosities and strange animals like the porcupine and sting-ray. He is undoubtedly not particularly original in his theories, as he shows in his excursus on the volcanic activity of Aetna (1.171ff.), but he does display a lively mind.
interested in subjects of the scientific learning of his day and in natural
curiosities. While he is intent on using them for paradoxical purposes or
clever linguistic turns, he is not oblivious to the astonishing details in
themselves.

This eye for detail extends from what may be superficially observed
from outward appearances, to what may be gleaned from men's words and actions.
He is an excellent delineator of the most minute psychological detail and
undoubtedly made a very entertaining dinner guest with his urbane gossip.
He knows how women speak and act (Ceres, 3.92ff., 111f., 137ff., 151ff.), he
knows how Pluto feels, having arrived at a certain age and feeling extreme
sexual and dynastic frustration (1.32ff., 93ff.); however his perception is
limited to the general psychological mould since his characterization is
largely non-existent. One has a general impression of a few major features
of each character: that Pluto is grim-looking and hasty-tempered, that Ceres
adores her daughter passionately and is a compulsive alarmist, that Proser­
pina is guileless and trusting. But on the whole, Claudian's circumstances
largely create his characters rather than evolving naturally from them:
which leads to presentational inconsistencies (e.g. Pluto as grim King of the
Underworld and love-sick middle-aged man; Proserpina as honoured bride of
the underworld and hapless wraith).

These inconsistencies are more widespread than merely character por-
trayal. There are various binding themes in the work: the military imagery
(1.32n.) illustrating the brutality of the rape, the prevalence of an air of
hidden secrets, the forcing of natural boundarigs, the civilization against
savagery theme of the Gods warring against Giants and Titans, the intentions
of Jupiter and the story-line (tenuous though it may be). But some of the
smaller details tend to be recast in different lights in accordance with
dramatic circumstances, e.g. the atmosphere of Pluto's palace in Bk. 1 and
at the end of Bk. 2, the position of Fate (1.218fn.), the setting of the
guards (2.4n.). Both the few overall cohesive objectives, and the loose
plot-framework (resulting in occasional disjointedness) would seem to arise from Claudian's method of composition, which most closely resembles that of Dickens and Victorian novelists writing in monthly parts. Claudian undoubtedly had the general outline of events in his head from the beginning, but because of his habit of composing a single book, then allowing the work to lie fallow while he became involved with something else (and he certainly left the DRP at least once for a significant period during composition, see below), the details probably only crystallised in the writing and he was open to altering his slant as he went.

The work as a whole has good things in it, but like Silver and late epic in general, is not in itself a good thing. The choice of subject-matter is basically unsuitable for an epic: the story of Ceres and Proserpina makes a charming episode or epyllion, as Ovid's accounts testify, but it lacks breadth of canvas, variety of experience and importance of unifying themes or moral content. Claudian somehow falls between the two stools of epic and mock epic: he is neither capable by temperament of serious epic which does say something about the human condition and the nature of the world like Homer, Vergil, Dante or Milton; yet he is not content with pitching himself at the lower level of Apollonius, Ovid and Pope. He does not possess the breadth of mind, understanding of suffering and loftiness of vision of the one group, but on the other hand he possesses enough of an outside view of these to make a more serious attempt than the second group at coming to grips with the ideas of Fate (1.218fn.) and of suffering as a stepping-stone to a higher good (see Jupiter's speech 3.19ff.). It is the attempt to dignify an unimportant theme with so much grandeur that flaws the poem irretrievably from its conception, which Claudian himself probably had the intelligence to realize when he abandoned it. He has many skills as a poet: he is witty, concise, facile and picturesque; the thing in which he excels is fast-moving, brilliant-sparkling, clever, pointed satire of the type displayed in Ruf. or Eut.; or in lavish description and rhetorical set speeches.
He does manage to attain some moments of dignity in this trial of a new genre, but they are unsustained and foreign to his temperament which gravitates more towards humour, mockery and vivacity.

Gibbon's judgement still holds largely good: "If we fairly balance his merits and defects, we shall acknowledge that Claudian does not satisfy or silence our reason. It would not be easy to produce a passage that deserves the epithet of sublime or pathetic; to select a verse that melts the heart or enlarges the imagination... (but) he was endowed with the rare and precious talent of raising the meanest, of adorning the most barren, and of diversifying the most similar topics; his colouring, more especially in descriptive poetry, is soft and splendid; and he seldom fails to display, and even to abuse, the advantages of a cultivated understanding, a copious fancy, an easy, and sometimes forcible, expression and a perpetual flow of harmonious versifications. To these commendations... we must add the peculiar merit which Claudian derived from the unfavourable circumstances of his birth. In the decline of arts and of empire, a native of Egypt who had received the education of a Greek... soared above the heads of his feeble contemporaries, and placed himself, after an interval of three hundred years, among the poets of ancient Rome." (Bury's ed. Vol. 3 p. 299).

DATE OF COMPOSITION AND IDENTITY OF FLORENTINUS:

The main articles on this subject are: T. Birt, pref. xiv-xviii; P. Fabbri, in Raccolta di Scritti in Onore di Felice Ramorino, Milan (1927) 91-100 (an over-romantic attempt to give a late dating to the DRP); V. Cremona, Aevum 22 (1948) 231-56; Hall's preface (pp. 95-105); Appendix A in Cameron's book (pp. 452-66); and A. Fo, Quaderni Catanesi 1 N. 2 (1979) pp. 385-415.

The second preface has long been suspected of being misplaced (see Hall pp. 94ff.) - or even if it does belong to the DRP, it raises insoluble difficulties about the identity of the 'Florentinus' in question and the date of composition of any or all of the books of the DRP. It is unlikely
that a major panegyric has been lost from Claudian's canon if its preface survives, and since the majority of MSS place this before DRP 2, one can but take it in this context on the only evidence we are likely to have (Cameron pp. 456-7).

The only really conclusive thing that can be said about the dating of the books is that Bk. 1 was written sufficiently long before Bks. 2 & 3 for Claudian (even allowing for poetic exaggeration) to describe the interval in 2 pr. 51 as "longum somnum". Both Hall (p. 100) and Cameron (pp. 463-4) wish to regard this as a "'long' period of general literary inactivity", citing Bell. Goth. pr. 1-2: "post resides annos longo velut excita somno Romanis fruitur nostra Thalia choris."

They take it to mean the same period i.e. the two and a half years between Stil. 1-3 (Jan. - Feb. 400) and Bell. Goth. (May 402). Claudian has the kind of mind that, after it has formulated an epigrammatic thought, thinks that way forever, so the repetition of "longus... somnus" need not necessarily refer to the same period. It seems to me that the DRP line is more likely to refer to merely the gap between Bk. 1 and Bks. 2 & 3.

Bk. 1, I would suppose, was written before Claudian achieved extensive senatorial patronage, because of the utterly personal nature of the first preface, without a reference to a patron or audience; but he had certainly written quite a bit of poetry before it, whether in Latin or in Greek, for him to be able to regard the DRP as the culmination of his poetic achievement to date - which is the whole thrust of the allegory. Cameron has a very convincing list of parallels between Ruf. and DRP, designed to show that Ruf. was the anterior composition, but this is not convincing because, despite his theory that the later books were written c. 402 (p. 464) i.e. much later than 396-8 which is his postulated date for DFP 1, he uses examples from Bk. III as parallel with material in Ruf. (pp. 460ff.). However the general thesis is noteworthy - that Claudian did have some of the same ideas in mind in the Ruf. and DRP - though it seems more sensible to see them as a result
As roughly contemporaneous works.

After Bk. 1, it seems likely that Claudian was diverted onto other projects and left the DRP fallow for a comparatively 'long' time in so short a writing career, until at the instance of 'Florentinus' he resumed it for another two books, when for some reason the poet laid aside his work forever. The gap in composition between Bk. 1 and Bks. 2 & 3 would also explain the presence of a second, but not third, preface (see Cameron p. 463).

The whole point of the preface is an elaborate mythological compliment to 'Florentinus', whose Herculean deeds have woken the lyre of the new Orpheus once more to song. The length is not unprecedented (see Intro. n. to praef. 1) and the form has in fact been employed before - a long mythological story which is given contemporary reference at the end by a four-line explanation. I have no doubt that if one actually knew more about the day-to-day gossip of the Honorian court, one could make some accurate guesses as to some of the references that lie behind Florentinus' Herculean deeds (see also 2 pr. 47 & 48nn.) - but the occasional nature of all these prefaces makes one quite sure that they contain many subtleties that are now lost to us.

As to the identity of Florentinus, I think both Hall (pp. 95ff.) and Cameron (pp. 453ff.) are correct in arguing against it as an unnaturally unpublicized honorific title for Stilicho, and in applying it naturally to the only outstanding noble of the period whose name it happened to be: Florentinus, the city prefect from Sept. 395 - end of 397 (see Symm. Ep. 4.50-7 and O. Seeck, Q. Aurelii Symmachii quae supersunt MGH Auct. Ant. (Berlin 1883) pp. cxliiff.; RE 6.2 (1909) 2755; Jones, Martindale and Morris, The Prosopography of the Later Roman Empire, (Camb. 1971) i, 362.

But both of them conclude that the poem is not necessarily tied to his prefecture. Since Claudian was an ambitious and rising poet who was going to spend the rest of his short career praising the great ones of the court, it seems singularly odd to argue that he was not interested in currying favour with any willing patrician official. Although a man who was only city pre-
fect for two years may seem to "have lived a withdrawn and politically un-
distinguished life" (Hall's phrase p. 96) at the remove of nearly 1600 years,
at the time the post of "praefectus urbi" "was still esteemed highly honour­able, ranking immediately below that of praetorian prefect, and was normally filled by members of the best families of the senatorial aristocracy". He was "not only the supreme judicial authority and responsible for the main­tenance of order... (but) he was also responsible for all the civil services" of "a large and prosperous city" A.H.M. Jones, The Later Roman Empire 284-602, Oxford (1973) 2nd ed. Vol. 1, p. 690 and ff; also J.B. Bury, His­tory of the Later Roman Empire, London (1923) Vol. 1, pp. 28-9).

It seems to me perverse to disregard the strong coincidence that two books of the DRP are dedicated to a Florentinus and a Florentinus was in political prominence in 395-7. And it also ignores the opportunist streak in Claudian's character to assume that he dedicated his most ambitious work to date to Florentinus at a later period when he seems not only to have been dismissed from his office for neglect (Symm. Ep. 6.64) but also to have retired to a distance from Rome, perhaps Gaul (Jones, Martindale and Morris p. 362). That he did not inspire the choice of subject-matter seems obvious enough from the first preface; but that is not to deny that Claudian, with his talent for flexibility, did not shift his original design to fit changing circumstances and fully intend to ply the theme of corn's distribution at a period when the African corn shortage was causing a serious problem in Italy (Birt's theory in pref. xvi). Florentinus in "preventing civil disturbance from arising as a result of the corn shortage" (Hall p. 99 & O. Seeck on Symm. pref. p. cxliii) may not be seen to have performed a regular canon of Herculean deeds, but panegyric is by nature hyperbolic and distorts true perspective.

Consequently, I would opt for Bk. 1 being composed at some time in 395 or earlier (Hall does postulate the theory of its composition in Alex­andria even before Claudian's early panegyrics, which seems a little extreme but not impossible, pp. 101ff.); Bks. 2 & 3 being composed some time around
the latter half of 397, which produces a gap long enough to be termed a "longum somnum". While it is not impossible they were written later, it would have to be much later, since Claudian seems to have been fully occupied in court panegyric from the end of 397 - Jan.-Feb. 400, and to have been absent in Libya over his marriage in 400-1. Cameron opts for this much later date, i.e. about 402 (p. 464), but I feel that it is now far too late to be bothering with a cashiered court official and mythological poetry. By 402 Claudian has long found his métier and produced a highly successful series of court works. I would prefer to see the DRP as a more experimental work of his earlier Roman years, which he abandoned because of "the distraction of some more pressing commitment or a waning of enthusiasm for the project" (Hall p. 105).

METRE AND GRAMMAR:

Claudian is gifted with extreme facility in verse. Birt's preface, Welzel's monograph and Cameron's book all deal with much of this material exhaustively, but some of the outstanding characteristics of his metre are:

(1) The prevalence of Golden lines, a legacy from the Alexandrian and Neoteric poets, Ovid and Statius and a hallmark of the polished, balanced style that concentrates on aesthetic symmetry. Claudian has the habit of closing a paragraph with this formal figure (e.g. DRP 2.118, 3.54, 157) and also of disguising the symmetry by spreading it over two lines (e.g. 1.9-10, 163-4, 2.354f., 370f., 3.68f.). See Tarrant's n. on Sen. Ag. 53.

(2) The four word line, which occurs, but not with great frequency, in Vergil (e.g. Aen. 6.138, 8.214) and adds weight and solemnity. The greater frequency of them in Claudian's poetry, often not with particularly exotic words or Greek proper names suggests a lesser significance (see DRP 1.2, 104, 2.66, 149, 325, 343, 3.79, 167, 331, 401 and Birt's pref. ccxv).

(3) Monosyllabic line endings: see 3.253n.

(4) Spondaic Fifths: see 1.104n.

(5) Caesurae: Claudian has the tendency to place heavy caesurae in the
second and fourth foot, while retaining a light trochaic one in the third
(DRP 1.1, 11, 13, 16, 34, 35, 36 etc.) (see Cameron p. 289 where he has fig­ures of comparison with Vergil and the Silver poets, also Jeep's pref. cxi, Birt's pref. ccxii).

(6) Elision: (see Birt's pref. ccxvi-vii, Welzel pp. 16-17). Claudian's verse is remarkably free of elision, having an average of about 1 in 18 lines (Cameron's figures, p. 289) as compared with Vergil's 1 in 2, Ovid's 1 in 3½, and Lucan's 1 in 6. This makes the verse flow very swiftly and smoothly, already pointing towards a time when the changing forms of poetry render such a device obsolete. The notable feature in the DRP is the vastly differing rate of elision in the three books: Bk. 1 has 5 in 288 lines (61, 73, 87, 112, 281); Bk. 2 has 12 or 13 (dependent on the reading of 23) in 372 lines including two in 4, although they are mostly still very light elisions of a final ë; and Bk. 3 has 53 in 488 lines, including 4 lines containing 2 elisions (91, 103, 170, 282) and some involving quite heavy elisions (e.g. 31, 82, 282).


(8) Avoidance of hiatus: (see Welzel pp. 7-9, Glover p. 233n. 1). The example at DRP 3.189 "heu ubi" is the sole undisputed example in Claudian, which is obviously derived from Ovid (see n. ad loc.). The others dependent on the reading accepted are 6 Cos. Hon. 310, 3 Cos. Stil. 167, cm. 49.10.

(9) Alliteration and Sound Patterns: are frequently used for effect (e.g. 1.23f., 70f., 148ff., 2.173, 181f., 225, 310f., 3.404, 427) but in general alliteration is brief and ornamental in small emphatic clusters: (see Birt's preface ccxix) e.g. 1.8, 64f., 2.190, 3.275f., 291, 301 etc.).

(10) Correction of the final ĕ: see 1.106n.

(11) Retention of Greek inflections: undoubtedly stemming from his Egyptian birth and the fact that Greek was his native language (e.g. 1.11, 2 pr. 37, 2.56, 3.16, 182, 190 and see Birt's pref. ccxxif.; Housman, Collected
Claudian's grammar is largely simple and straightforward. Paucker, Trump and Birt's preface (ccxx-xxv) deal with this in depth and variations from the classical norm are noted in the commentary.

SIMILES:

On Claudian's use of similes, see Mullner, Christiansen and Fargues pp. 320ff. Claudian uses many of them and displays great variety in length, from the detailed Homeric simile (e.g. 1.69ff., 232ff., 2.163ff., 179ff., 209ff., 3.141ff., 165ff., 263ff.) to the cluster of flash comparisons or multiple similes (see 2.67ffn., 2.94ff., 198ff., 308ff.); and also variety in subject matter. Quite a few have a mythological basis (Neptune 2.179ff., and Megaera 3.386ff. in the DRP, but there are many in his panegyrics) or are drawn from the sphere of human activity, e.g. sailing (1. pr.), war (2.163ff.), hunting (3.263ff.), merchant-shipping (3.363ff.); including many of animals (bees 2.124ff., lion 2.209ff., bird 3.141ff., tigress 3.263ff., cow and calf 1.127ff.). Most tend to be developments of stock poetic themes. Generally Claudian is careful about the appropriate correspondence of tone and detail, but some are less well-fitted to their context, e.g. 3.263ff., 363ff.

SOURCES OF THE MYTH:

Here see Förster pp. 29-98, Fargues pp. 262ff., Cerrato and Zimmermann for detailed analysis. The story is very ancient and Claudian is retelling a tale that is extant in its earliest Attic version in the Dem., which he seems to know; was spread to Sicily by Greek colonization, and was taken up by the Alexandrians, through whom it came down to Ovid and thence after reanimation by Orphic poetry, to the hands of Claudian and Nonnos. Claudian has borrowed many motifs from many different sources because of the age and widespread nature of the myth, which tended therefore to localization in many areas. I have confined my study purely to the literary origins of the myth, considering that the whole religious side has been adequately dealt
with by Richardson in his commentary on Dem. and Frazer in his commentary on Fast. IV Vol. 3, pp. 262ff. (see also W. Burkert, Griechische Religion der archaischen und klassischen Epoche, Stuttgart (1977) pp. 248ff.). This is anyway so remote from Claudian's time as to be quite alien to his conception of the tale.

TEXT AND MANUSCRIPTS:

Those interested in the manuscripts and transmission of the DRP are best advised to consult Hall's edition, which is centred upon this area. The text I have chiefly used is his, noting appropriately where my choice of reading differs from his. No-one can deny that Hall has completed a truly Herculean task in his consultation of well over 100 manuscripts and I have made extensive use of his edition; although I must admit that, probably because of the huge number of manuscripts, the apparatus criticus can be very confusing, e.g. readings in the text of verrunt (2.294), iugales (3.138) cannot be understood without an intimate acquaintance with p. 113 of Hall's edition. (See further Verdière's criticism in Gnomon 43 (1971)). Hall has left the literary and critical side of the work self-confessedly untouched and I have designed this commentary to cover this area.

ACKNOWLEDGEMENTS:

I would principally like to acknowledge the help of my dear supervisor, Professor R.G.M. Nisbet, without whose fine scholarship, humanity and unfailing help and encouragement this thesis could never have been written; also the training given me by the Department of Classics in Auckland, New Zealand whose members have laboured over many years to improve my natural state of ignorance; the financial assistance supplied so generously by the Association of Commonwealth Universities and the British Council; and lastly the hard work of Ian Nabney, the best and dearest of boyfriends, who has patiently proofread my uncertain typing. To them all, this work.
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A GENERAL NOTE ON THE PRAEFATIO:

The formal preface with which hexameter poems were introduced in the fourth to sixth centuries has clearly traceable origins. The Homeric Hymns may have been used as introductions or interludes to recitations of the greater Homeric Epics. Even the prooemium of an epic has a more personal flavour than most of the rest of the narrative and contains introductory material to the story proper. Callimachus' introduction to the Aetia is a good example of the increased formalization of the prologue by Hellenistic times: he is making a personal statement, detached from the rest of his work, of his own intentions in opposition to the views of his detractors. There are numbers of small introductory statements throughout Latin poetry, most commonly dedications or programmatic poems for collections, e.g. Cat. 1, Hor. Od 1.1, Juv. 1, the first poems in some of Martial's books; but these are in the same style as the rest of the work. On the other hand, some of Catullus' poems seem to be less formal introductions to more elaborate works, e.g. 65 and 66, the two parts of 68.

It is not until the Silver age, however, that the formalization becomes standard in prefaces to collections of poetry like the prologue of Persius' Satires and those of Statius' Silvae, or, later, those of Ausonius' works. The development over these two centuries is marked: Statius introduces each book of the Silvae with a fairly informal prose preface in the form of a letter to the dedicatee, giving a programme of the following poems. However, topoi common to the later prefaces are already beginning to appear: the mock modesty of the author, excuses drawn from the particular situation of composition, and flattering compliments to the emperor and addressee. By Ausonius' time, the prefatory material has lengthened markedly, so that most of the books have either a verse or a prose dedication which is often followed by one or two other verse introductions. And the whole collection is prefaced by a complete book of Praefatiunculae.
Most noticeable in this plethora of prefatory material are the variety of metres, the mixture of prose and poetry and the multiple prefaces introducing each book.

These prefaces show the influence of sophistic rhetorical practice, which introduces an epideictic speech with a προαλάκτια or διάλεξις, designed to "establish favourable contact with the audience" by employing "maxims, similes, direct addresses to create a relaxed mood" (see the detailed treatment of the influence of sophistic rhetoric in T. Viljamaa, Studies in Greek Encomiastic Poetry of the Early Byzantine Period, Helsinki (1968), ch. 2; the quotations are from p. 71).

The habit of using a prologue was thence imported into Greek Byzantine encomiastic poetry (Viljamaa has a list of the main extant examples p. 68), where it was characteristically composed in iambic trimeters under the influence of the iambic prologues of ancient dramatic poetry (Viljamaa pp. 70f.). The metre is particularly chosen as a lighter contrast to the main hexameters - to lead the audience easily from a casual personal address using what was believed to be the style, metre and idiom of Attic comedy, to the important main work. (See Alan Cameron's article: "Pap. Ant. III.15 and the Iambic Prologue in Late Greek Poetry" CQ 20 (1970) 119ff.). Iambics are the metre of the introductions to the sixth century ecphrases of John of Gaza and Paul the Silentiary, whose works show both the variety in length and in numbers of prefaces that can be employed: in John of Gaza's ecphrasis on the world map, Bk 1 has a preface of 25 lines and Bk 2 of 4; and Paul the Silentiary's ecphrasis of Hagia Sophia is introduced by multiple prefaces, cf. Agathias' collection of epigrams (see P. Friedländer, Johannes von Gaza und Paulus Silentarius, Teubner (1912) pp. 119ff., and A. Mattsson, Untersuchungen zur Epigrammsammlung des Agathias, Lund (1942) pp. 106f.).

The characteristics of the formal prefaces are varied but stylized: the building blocks are hallowed by tradition, but a particular author is able to manipulate his individual choice of blocks. He may use several topoi or
only one in any given preface. This is why a comparative reading of many leaves one with the impression of repeated motifs, but a highly diverse series of structures in which two examples are rarely likely to correspond in detail. The purpose of the preface has a distinct influence on its style. The speeches and poems before which it originally appears are generally occasional pieces. They are written for performance in front of a specific audience with whom the author is acquainted and whom he therefore addresses with some familiarity on subjects of contemporary reference, not needing explanation. Since a preface is often less an introduction to the poet's theme and more a ploy to win the audience's favour, it uses any tricks to win sympathy and attention, e.g. direct addresses to the audience, and personal compliments, especially to the emperor if he chances to be present; adages; similes, metaphors and other figures of speech; word play; conceits; sententiae; quotations from well-known poetry; and mythical and historical stories often deployed at great length. The preface also often ends with a movement towards the subject of the main poem (Viljamaa further on pp. 79-83).

While the standard metre for Greek prefaces is iambic trimeter, for Latin ones there is greater variety: most frequently they are composed in elegiacs, a less formal metre than hexameters, but also appear in iambic, trochaic, Asclepiadic and Sapphic metres (see Viljamaa p. 95 and O. Schissel, Berl. Phil. Woch. 4 (1929) 1075-7 for a list).

CLAUDIAN'S PREFACES:

Composition of poetic prefaces is not the least of Claudian's talents and in his extant works there are twelve, all in elegiacs and reasonably short, except two: the preface to Eut. 2 is 76 lines long and to DRP 2, 56 (his normal length is about 20 lines). The distribution appears random, e.g. Ruf. 1 & 2 both have prefaces, but only Eut. 2; 3 & 6 Cos. Hon. have
prefaces but not 4 Cos. Hon.; Bell. Goth. does, but Gild. does not, and Bk. 3 is the only one of the three of Cos. Stil. that does. Apart from the fact that there is often a new preface to a later book of a poem if there has been some gap in production (see Cameron pp. 77-8, 463), one can only assume the circumstances of composition affected the works which received prefaces and those which did not.

Most are at least loosely tied to their particular context: pr. Bell. Goth. mentions the subject matter; pr. Epith. treats of the wedding of Peleus and Thetis; pr. DRP 1 contains an elaborate metaphor for embarking on one's first epic poem. But praise of the emperor, Stilicho or the audience is sometimes so loosely attached to context and so generally applicable to Claudian's works that prefaces like that of Cos. Man., 3 Cos. Hon., or 6 Cos. Hon. might easily be applied elsewhere, and indeed pr. 6 Cos. Hon. has been transferred in many of the a class MSS of the DRP to stand before its third book, unnecessarily one feels because of the close linkage between DRP 2 & 3.

Claudian's prefaces display a competent and sometimes highly ingenious usage of the introductory topoi: they provide a little in the way of personal statement about the author's life and work, e.g. pr. DRP 2 gives us an indication that Claudian resumed composition of his epic perhaps at the instigation or at least with the inspiration of Florentinus; pr. Epith. Pall. gives some idea of the personal ties that led him to write this particular epithalamium, and pr. Bell. Goth. gives a few facts about Claudian's career and the statue erected to him by the senate. He is not one to discuss his choice of subject matter, as does Corippus in pr. Joh. or John of Gaza in the World Map pr. 1, but he has the usual mock modesty about his talents in comparison to the greatness of his audience or of his subject matter (e.g. pr. Bell. Goth. or pr. Cos. Man.), though quite enough confidence in his previous career (pr. 3 Cos. Hon.) not to go to such lengths of self-abasement as Ausonius. He is also quite unabashed about positively syco-
phantic praise of the emperor, Stilicho or the court assembled before him, e.g. pr. 3 Cos. Hon., pr. Stil. 3, pr. Cos. Man., pr. 6 Cos. Hon., but at such a period grovelling and exaggerated flattery was not only a norm, but an assurance of patronage, and Claudian's excesses are always ingenious and sometimes most impressive, unlike those of lesser talents.

All his prefaces are quite different from one another in their deployment of the standard topoi, but most commonly they begin with an exposition of some unexpected story, be it mythological, historical or in some way fabulous, which is developed - often extensively - before the reader latches on to the point of comparison between this and contemporary events. And in case he doesn't, there is frequently a short explanatory section at the end which performs the bridging function of leading the audience in the approved fashion from the softening-up process to the subject of the main work, while also complimenting the dedicatee.

THE PREFACES OF THE DRP:

These particular examples show the variety of Claudian's prefatory pieces. The first is only 12 lines long, being merely an extension of the metaphor of poetic endeavour = sea-going into a stylized allegory of Claudian's poetic career up to the point when he began the DRP. The actual material is not original (see below) but, as is customary with Claudian, he makes striking use of his traditional matter so that this ornate personal preface is a small triumph of its kind and like none of the other prefaces.

The preface to Bk 2 is the longest but one of all the prefaces and correspondingly more elaborate, with a much more complicated series of allusions and a more extensive mythological component. It has a structure that corresponds also to that of the other prefaces, most notably pr. Ruf. 1 and pr. Stil. 3 (a structure that was imitated by Sidonius, e.g. in pr. Anth. (1) and particularly pr. Avit. (6), which employs the bard Orpheus and di-
rectly quotes his works about Pallas' birth and deeds in a manner similar to Claudian's about Hercules). The first part elaborates a particular mythological or historical story, and the brief 4-line conclusion cleverly links the point of the comparison to contemporary circumstances, and manages a pretty compliment or two to the audience or dedicatee and a reference to the circumstances of the work's presentation. One imagines that the final line would be greeted by a moderate applause of amusement and courtesy, everyone would cough and shuffle (as between movements at present-day concerts) and then settle down while the poet cleared his throat to embark upon the magnum opus.

PRAEFATIO LIBRI PRIMI:


The comparison of poetic endeavour to sea-faring is a long-established cliché, used in lower genres of poetry than epic. It originates as far as can be told from extant texts, with Pindar in such examples as Pyth. 2.62f.

"Ελαυνέα δ' άναβασσομαί στόλον ἀμφ' ἀρετῷ κέλαδέων"

(in celebrating Hieron's valour, he is embarking on shipboard). See J. Péron, Les Images Maritimes de Pindare, Etudes et Commentaires LXXXVII, Paris (1974) p.39f. and passim for the image in general. It is a commonplace in the Latin poets, e.g. Prop. 3.17.2 "dā mihi pacato vela secunda, pater" (and see Butler & Barber 3.3.22n., Shackleton Bailey, Propertiana, Cambridge (1956) p.296); also Vergil, e.g. G. 2.41, 4.116ff. Ovid uses the metaphor in epic once (M. 15.176f.), but most frequently in the Fasti and lesser works (see Bömer's list of citations Fast 1.4n.)

Claudian's contribution is to lengthen the passing metaphor with ideas perhaps inspired by Statius' simile (T. 6.19ff.):
"ceu primum ausurae trans alta ignota biremes, 
seu Tyrrhenam hiemem, seu stagna Aegaea lacessant, 
tranquillo prius arma lacu clavumque levesque 
explorant remos atque ipsa pericula discunt; 
at cum experts cohors, tunc pontum inrumpere fretae 
longius ereptasque oculis non quaerere terras."

The metaphor becomes a full-blown allegory of Claudian's poetic career up to this point, comparing the poet to the first sailor in his first attempts at poetry. He contents himself in the beginning with the easier and shorter genres of occasional poetry and progresses to the harder ones until, like the sailor, he has tested his skills sufficiently to embark upon a long, bold voyage on the open sea, namely the production of an epic poem.

It is a well-structured little piece, composed all in one sentence, but with all the clauses slotted tidily inside. The temporal boundaries are clearly denoted, as the preface moves from primum (1) primum (5), to mox (7), and finally to iam (11). And the vocabulary follows suit: at first there are many words indicating newness and inexperience: inventa (1), rudibus (2), trepidus (5); these blend into words of increasing boldness: securo (6), longos temptare (7), leni, coepit (8), paulatim, crevit (9), dedicere (10), and ending with the trumpeting excitement of conquest in the positive verbs inrumpit and domat.

On the question of whether the preface is unfinished, see Hall p.188. He argues, in answer to the point that there are no after-lines explaining the contemporary situation, that they are unnecessary because of the commonplace of sailor-poet (e.g. Nemes. Cyn. 58-62, Paul. Petr. Vita Martini II init., cited by Barth; and Venant Fort. Vita Martini praef. 1, cited also by Birt) and on analogy with pr. Epith. which again contains no explanatory lines.

1. primus secuit qui: The original order of these words is uncertain (Hall p.188n.), but this reading seems quite likely in view of Eut.1. Arrangement 161 "inventas primus...", and the fact that a balanced word is formed
by this order, which would be an elegant, showy beginning. On the
use of the golden line by Claudian, see Introduction p. xi.

1ff. The first ship is traditionally Jason's Argo, and, although Claudian
is not playing up the folly of navigation in this instance, he does
retain the customary allusions to its dangers and the boldness of the
sailor ("dubiis ausus committere flatibus alnum..." (3), "praeceps
audacia" (9)), and some of his words indicate the normal topos that
the sea is better left alone: sollicitavit (2), the opposition of
art and nature (4), trepidus (5), "largentem... metum" (10), "Aegaeas
hiemes" (12). On the folly of navigation, a topos since Hesiod WD 236f,
see NH Hor. Od. 1, p.43f., and 1.3.12n. for a collection of "dis-
paraging remarks on the inventor of ships."

secuit:"seco", a ploughing word for cutting a quick, clean furrow
through the earth, is commonly applied by the poets to cleaving a
swift, straight path through the water (OLD 5 a) e.g. Verg. A. 8.674
"delphines...aestum...secabant", Ov. M. 7.1. For ploughing words
applied to sailing, see Tarrant Sen. Ap. 430n., and also DRP 1.92 &
187.

2. Claudian is notable for the liberality with which he slightly person-
ifies inanimate objects: here the oars are regarded as "novice" and
the sea is "disturbed, bothered" by this new phenomenon, cf. Tib.
1.7.29f. (of the first ploughing):

"primus aratra manu sollerti fecit Osiris
et teneram ferro sollicitavit humum."

3. ausus: the daring of the sailor coincides happily with the literary
topos of the poet's "audacia", see 1.3n.

committere: see also "se credidit" (5). It is a common metaphor to
talk of something being "entrusted" to the sea as "a valuable object
deposited with a friend for safe-keeping" (see NH Hor. Od. 1.3.5n.
on "creditum" used of Vergil, and various other examples cited ad loc.)
alnum: the transference of the noun to mean "something made of alder-wood" (e.g. a ship) is a Silver usage after Verg. G. 2.451 (TLL 1.1705. 7ff.).

4. The opposition between art and nature is pointed up by the chiastic word order: "natura negat praebuit arte", and is a traditional topos (see also Jupiter's comment at 3.31f.). On the impious nature of human inventiveness, see NH Hor. Od. 1. p.44, but Claudian is necessarily stressing the more positive side of art's contribution to the limitations of nature. Poets like Claudian, tending to be more concerned with the striking effect of their present point than a coherent moral code, often change their views as convenient. However, Claudian, like Statius is usually a happy supporter of the doctrine that art improves upon nature; see Proserpina's weaving (1.246ff.) or the fields of Aetna (2.101ff.)

*natura negat* is a commonplace tag (Sil. 3.655, Juv. 1.79), and for the sentiment, cf. Prop. 3.7.31f.

> "terra parum fuerat fatis, adiecimus undas; fortunae miseris auximus arte vias."

5. A paradoxical contrast of *tranquillus* and *trepidus* - even though the sea is calm, the novice sailor is still afraid.

*se credidit:* see 3n.


8. *pandere vela:* a cliché, see OLD 2a, e.g. Verg. A. 3.520, Ov. AA 3.500. *Nota:* the South Wind is particularly suitable for sea-faring, especially around coasts and islands (see RE 17.1, 1116,52ff.); cf. Verg. A. A. 3.268 "tendunt vela Noti" (of swift voyaging).

11f. *iam vagus*: the adjective does not have the sense of our "vague, wandering aimlessly" but rather of a bolder, roving spirit of exploration. "The proper reference of *vagus* is to range of movement, not to speed" (Fordyce on Cat. 61.110ff.); it indicates "restlessness rather than unsteadiness or uncertainty" (ib. 64.271). See also 2.168, 3.270. *inrumpit*: a better reading than the paradosis *inrupit* because of the tense of *domat*. For the violent verb, cf. Stat. *T*. 6.23 "tunc pontum inrumpere fretae" and also see Paul Petr. *Vita Mar.* 2.4f. "irrumpit... cumba profundum" and Coleridge, *Rime of the Ancient Mariner* 105f. "We were the first that ever burst/ into that silent sea."

*caelum*: "constellations", not "gods": translated correctly by Platnauer and explained by Geoffrey of Vitry as "sidera iuxta quae navigant nautae", a piece of concrete reality in days of primitive navigational aids.


*domat* strikes the key note of triumph. About the success of his forthcoming endeavour Claudian was obviously in no doubt.

**LIBER PRIMUS:**

1ff. Claudian employs the epic convention when he announces his subject matter in the accusative case, the first words thus forming a kind of title for the poem (see Richardson, *Dem.* 1-3n. and West Hes. *Th.* in.). Braden also interestingly points out (pp. 209f.) that, through the process of over-trumping practised by successive poets (on Über-bietung see Curtius pp. 162-5), the subject can be seen to multiply from the single word *Μήνυμ* (Hom. *Il.* 1.1.1) to three or four phrases in Statius or
Lucan: Claudian has three here. Also the author's personality comes more to the fore and the inspiration becomes more intense: in Homer the goddess was the inspirational force, Vergil uses "cano" (A. 1.1), Ovid refers to his "animus" (M. 1.1) while Statius and Claudian are both carried off by a divine frenzy: see 4n.

The phraseology bears some resemblance to Sil. 7.688ff:

"ceu quondam aeternae regnator noctis, ad imos
cum fugeret thalamos, Aetnaea virgine rapta,
egit nigrantem picea caligine currum".

And Pluto is also called "raptor" by Ovid (M. 5.402) and Statius (T. 12.273).

1f. adflataque currum / sidera Taenario: adflata has unfavourable connotations of breathing injuriously upon: it is used of the breath of Envy (Ov. M. 2.791ff.), the taint of corpses and plague (ib. 7.551).
The breath of evil or dangerous creatures is often noxious e.g. of Cadmus' snake (Ov. M. 3.75), of Erichtho (Luc. 6.522), of the serpent (Stat. T. 5.527f.). The blighting effect of these particular horses is made more explicit at 3.240 "nihil adflatum vivit", also 1.283, 2.202f. and cf. Gig. 48 "spissas caeruleis tenebras e naribus efflant". currum is here used in a not uncommon poetic sense of "chariot and horses" (TLL 4,1520,41ff.). sidera and Taenario (with reference to a supposed entrance to the underworld at the Spartan promontory) are juxtaposed for the contrasting effect of upper- and underworlds. The poem is much concerned with the idea of order being disrupted by chaotic elements (see further 43ffn. and 247ffn.).

2. On the four word line, see Introduction p. xi.

2f. profundae / Iunonis: for such locutions, cf. Homer, Il. 9.457 "Ζεύς τε καταχόνιος καὶ ἔπαυνῃ Περσεφόνεια", Aesch. Ag. 1386 and Supp. 156ff., West on Hes. Th. 767. Such a circumlocution for "Proserpina" is metrically useful because of the scansion of the word in the oblique cases, and in the Latin poets she is regularly termed "Iuno inferna" (Verg. A.
6.138), "Iuno Averna" (Ov. M. 14.114, Sil. 13.601), "profunda Ceres" (Stat. T. 4.459f.) etc. (See Roscher 1.1186f.). Claudian is apparently imitating Statius (T. 4.526f.) "Stygiaque severos / Iunonis thalamos", with severos replaced by the more atmospheric caligantes = "murky, gloomy", as is appropriate to the darkness of the underworld (cf. 3.247).

3. audaci promere cantu: Claudian uses the traditional idea of the poet's 'song', and combines with it the convention of the poet's 'audacia' to emphasize the magnitude and daring of the writer's task; cf. Hor. AP 9f. "pictoribus atque poetis quidlibet audendi semper fuit aequa potestas."

As Brink points out (n. ad loc.), the convention has been taken over from the Greek use of τόλμη, and is common with the Latin poets: see Verg. G. 1.40, Mart. 12.94.7; Stat. S. 4.7.27. Also Milton, PL 1.12-6: "...I thence / invoke thy aid to my adventrous Song...."

Both promere and prodere are perfectly acceptable in context, but I would prefer to opt for the paradosis promere. prodere is the more stock work for 'publish', but promere has more of the implications of bringing out what is hidden from the recesses, which makes Claudian's task a greater effort of skill. Although expromere is the more common form in Lucan (e.g. 1.67, 360, 5.68, 8.280) and Silver poetry (see Tarrant on Sen. Ag. 419), yet the simple verb appears at Mart. 8.18.1 "promas epigrammata vulgo", Boeth. Cons.3.2.6 "place arguto / fidibus lentis promere cantu".

4. mens concussa iubet: congesta, the paradosis, would have to mean 'crammed full of information' which does not seem particularly appropriate in a place where one expects a reference to poetic inspiration. I would therefore opt for Hall's reading from Isengrin's margin, "concussa" = 'struck by poetic inspiration' (see his examples of concutere = "inspire" p. 191f.). A "mens concussa" (Sen. Con. 7.6.16) refers to temporary mental derangement, and the violence of the verb seems quite native to Claudian's usual habits.
The early Greek idea of poetic inspiration, as when Homer calls upon
the Muse to relate important events to him, has increased by a process
of over-trumping to a possession by the god Phoebus in the manner of a
prophetic trance. See the discussions of E.R. Dodds, *The Greeks and the
87ff.

*gressus removete, profani*: a crisp contrast with the length of the first
sentence. The phrase is properly used by a priest celebrating sacred
"procul, o procul este, profani". When Horace says "Odi profanum
vulgus et arceo" (Od. 3.1.1), he is thinking of himself not just as a
sophisticated poet, but as a writer with a serious proclamation (cf.
Prop. 4.6.1ff.). Claudian means that he is an imaginative poet with a
theme that at least purports to be solemn, (cf. 5ff.).

5ff. Claudian conveys the gathering sense of excitement in the following
lengthy tricolon. Each limb commences with an emphatic *iam* to show his
vision progressing from inspiration to immediate sights and sounds. The
frenzy of prophetesses is a favourite subject of Latin epic (e.g. Verg.
*A.* 6.45ff. the Cumaean Sibyl, Luc. 5. 141ff. the Delphic priestess),
and poetic inspiration is seen as a similar kind of prophetic madness;
NH on Hor. *Od.* 1.16.5. As Cicero says (Or. 2.194) "saepè enim audivi
poetam bonum neminem sine inflammatione animarum existere posse et
sine quodam afflatu quasi furoris."

Claudian's language seems to be modelled on Lucan:

"non umquam plenior artus
Phoeobados irrupt Phaen mentemque priorem
expulit, atque hominem toto sibi cedere iussit
pectore..."

6. *totum*: I agree with Hall that this means "in full strength, in all his
VF 7.600.

7f. _trepidis delubra moveri / sedibus_: the whole of nature commonly reacts at the appearance of a god; cf. _Hom._ H. 27.6ff.

"τρομέσει δὲ κάρανα
ὑψηλῶν ὀρέων... φρύσσετι δὲ τε γαῖα
κόμνος ἄγαμα...",

cf. also _Verg._ A. 3.90ff. "tremēre omnia visa repente
liminaque laurusque dei totusque moveri
mons circum..."

and _Call._ H. 2.1f.; _Stat._ T. 7.65f. and _Sil._ 4.440ff. etc.

For further features of the Epiphany, see Pfister's article In _RE_ Suppl. 4, 314ff., and Richardson _Dem._ 188-90n.

8. _claram dispergere limina lucem_: the reading of the paradosis, _lumina_, gives only a naïve sense of torches scattering light. _culmina_ is a good conjecture but the picture is too unconventional for a poet who operates in stereotypes. _limina_ is not only paleographically easier, but suits the traditional idea of a god appearing at an entrance; cf. _Dem._ 188f. where Demeter steps across the threshold and fills the doors with divine radiance at her first epiphany. And on the glowing of the temple threshold, see _Cl._ cm. 27.95f. (when the Phoenix burns his father's ashes) "mirata relucent / limina."

Claudian frequently practises this kind of brief, ornamental alliteration and has an appreciative eye for lights and bright colours (Intro.iv).

9. _adventum testata dei_: As the ceremony is that of the Eleusinian mysteries, the logical identity of _dei_ is Ceres, _deus_ being the generic term for a 'divinity' (_TLL_ 5.1, 890, 16ff.) e.g. _Verg._ A. 2.632 "ducente deo" (Venus), _Hor._ _Sat._ 2.8.62 "Fortuna, quis est crudelior
in nos / te deus?"

On the golden line spread over two lines, see Introduction p. xi.

10. auditur fremitus terris: the MS tradition is strongly in favour of fremitus rather than Hall's choice strepitus, which is a harsh, sharp sound used of a din of voices, wheels or weapons clashing, doors crashing, dogs barking. fremitus is more of a dull roar of voices, trees, sea, winds or rumbling volcanoes - and is more appropriate to a sound from the bowels of the earth, cf. Cic. Div. 1.35 "terrae... fremitus"; Amm. 17.7.14 "fragores fremitusque terrenos"; Aet. 274 "Aetnaei montis fremitus."

Rumblings are also appropriate at the epiphany of a god, as are lights and earth-shakings; cf. Stat. T. 7.65f. (at Mars' approach) "tremit ecce solum et mugire...Hebrus..."; Sen. Oed. 173ff. where Creon enters the shrine of the Delphic oracle and the presence of Apollo is indicated by the roaring of Parnassus, the trembling of the laurel, and the stillness of the spring.

10f. templumque remugit / Cecropium: the temple "bellows in reply," a re-echoing of the rumbling of the earth; cf. Verg. A. 9.504 "sequitur clamor caelumque remugit"; ib. 12.928 "totus...remugit / mons circum". The temple is Cecropian because it is at Eleusis just outside Athens, of which Cecrops was the legendary king.


12. angues Triptolemi stridunt: Triptolemus is part of the Attic element of this story (Förster p.95) and is first mentioned at Dem. 153, 474 as one of the βασιλικοί of Eleusis. Later he takes over the rôle of the baby Demophoon in Dem. (Ov. F. 4.529ff.) and becomes the first man to be taught the art of agriculture by Ceres (ib. 4.559f.) whose fav-
ourite he was, and by whom he is sent to impart this knowledge to mankind (Call. Dem. 20-2; Ov. M. 5.645; Hyg. fab. 147). Here he is given Ceres' chariot pulled by serpents, a pose in which he is often depicted on vases. In Orphic poetry, Triptolemus and Eubuleus were pasturing their flocks in Attica and were eyewitnesses of the χειροδοτος of Pluto and Proserpina (see Zimmermann pp. 21-2). In return for their information, Ceres bestowed on them the gift of corn. Although the end of Claudian's version is missing, it seems likely that something of this was in his mind when Jupiter refers to the indicium which will influence Ceres into the gift of corn and of her serpent chariot (3.51-4). See Förster p.94; also Richardson Dem. 153n, Roscher 5, 1128ff. and Pater pp. 106-8.


strident is the form of the paradosis, but the form stridunt and forms of the third conjugation are more common in epic poetry (NW 3, 272f.). Lindsay (A Short Historical Latin Grammar p. 104, The Latin Language p. 476) points out that the third conjugation form is the older and used by the comedians and poets, especially Vergil, while the -eo forms are of newer growth. Since third conjugation forms definitely prevail in Vergil and Ovid, and of the three other occurrences of the 3rd pers. pl. in Claudian, the readings conflict in two places (DRP 3. 399 & Prob. 101) and the only firm reading is stridunt at Eut. 2. 106, I would agree with Hall in backing stridunt.

In Claudian's cameo of these reptilian music-lovers, he displays his vivid visual powers. The sound of the words is effective: the onomatopoeia of stridunt conveys the hissing sound of the snakes, the soft sounds of "lapsuque sereno" echo the smoothness of their gliding. Claudian has a sharp eye for the tiniest detail of their appearance
or actions: the way the curved harness chafes upon their scaly
necks, or the manner in which these cultured creatures rear upright
and stretch their heads towards the music. Even the colour of the
crests is delicately chosen. Not for them the "iubae sanguineae" of
the murderous monsters sent for Laocoon's blood (Verg. A. 2. 206f.);
roseus is a gentle, pleasant colour (see André pp. 112-3 "C'est une
nuance agréable et tendre avec un rappel de la grâce de la fleur" &
also 3.85). On the sensitivity of Claudian's eye to colours, see
Introduction p. iv.
Dracontius imitates the picture at 10.556 "venere dracones... et
colla levantes squamea".

15. ecce procul: ecce comes from spoken Latin and is used by Vergil when
he wishes to convey particular vividness in the narrative, as though
bringing the actors directly before the audience's eyes: e.g. when
Sinon appears (A. 2.57 "ecce, manus iuvenem interea post terga revinct-
tum...") etc.

ternis Hecate variata figuris: Hecate has a place in the Eleusinian
cult as she and Helios alone saw Persephone raped (Dem. 24f.) and she
came and told Demeter (ib. 52ff.). Hence she was made a πρόσωπος and
δεκάδων to the Eleusinian goddesses (ib. 438ff.); see Deubner p. 74,
Richardson Dem. 22-4, 440, Förster p. 48. In the Orphic legends, she
is used as a go-between to Hades (Förster p.46).
She is commonly one of the aspects of the goddess called triformis
(Hor. Od. 3.22.4, Sil. 1. 119f.): in her three aspects she is known
as Hecate, chthonic deity associated with magical powers, the under-
world and Proserpina herself; Diana, goddess of the forests, beasts,
and birth and fertility in the earth; and Luna, goddess of the moon
in the heavens. Pease on Aen. 4.511 discusses several other explan-
ations for the triple form; also see Bömer on Fast. 1.141.
"arcanae moderatrix Cynthia noctis, 
si te tergeminis perhibent variare figuris 
numen..."

16. levis...Iacchus: both lenis and laetus are much less colourful than 
levis = beardless, free from hair, used of gods at Hor. Od. 4.6.28
"Phoebe...levis Agyieu"; Min. Fel. 22.5 "Apollo tot aetatibus levis, 
Aesculapius bene barbatus."

On Iacchus' association with Eleusis, see Richardson Dem. 489n. and 
Förster p. 40. Deubner thinks that he was originally a personification 
of the ίδωρς cry (p. 73) and that he became assimilated to 
Dionysos because of the resemblance of the name to Bacchos (also see 
Parke p. 65, Strabo 10.3.10). His image was fetched from Athens to 
Eleusis in the procession on Boedromion 19 - in Pater's imaginative 
recreation (p. 125): "On the sixth day, the image of Iacchus, son of 
Demeter, crowned with myrtle and having a torch in its hand, was 
carried in procession through thousands of spectators, along the sacred 
way, amid joyous shouts and songs..."

17. crinali florens hedera: a compact poetic expression, the florens 
applying both to the bloom of the ivy and the bloom of the young 
Iacchus. crinalis is Vergilian, first appearing at A. 7.403, 11.576.

17f. quem Parthica velat / tigris... Parthica lit. = 'Parthian', an example 
of poetic convention outlasting chronological accuracy. Here the ref-
rence is loosely to 'Eastern', as the Parthian empire strictly came 
to an end at the execution of Artavasdes, a few years after the death 
of his father in 227 (Schur, Re 18, 2029);
tigris is a Silver Latin metonymy (OLD b) referring to the skin rather 
than the beast itself, but having a more grandiose effect than merely 
saying 'tiger-skin'; cf. WF 6.704 "per...maculatam murice tigrin... 
cuspis abit", and for the whole picture, cf. Parthenopaeus' horse-
coverlet (Stat. T. 9.685f.):
..."equus, quem discolor ambit
tigris et auratis adverberat unguibus armos..."

Gilded claws on lion- and tiger-skins abound in epic. e.g. Verg. A. 5.352, 8.552f.; Stat. T. 6.723f.).

Bacchos and his followers are commonly represented as wearing the skins of animals: Eur. B. 24, 111f., 138f. (fawn skins); Diod. Sic. (4.4.4) mentions that in festive gatherings he wore bright, effeminate clothing, but in battle suitable arms and panther-skins. See also RE 5, 1041,42f.

19. On Claudian's fondness for the golden line particularly at the end of a paragraph or speech, see Introduction p. xi.

ebria Maeonius firmat vestigia thyrsus: the basic reading of the MSS is "ebria meoniis figit vestigia thyrsis". To deal with thyrsis first. The plural is unlikely since a person usually carries one staff, not two; thyrso involves a considerable paleographical change, whereas thyrsus is an easy one, and the nominative is supported by Verg. A. 3.659 "trunca...pinus...vestigia firmat..." The paradosis figit thus becomes inappropriate. Of the two remaining alternatives, fulcit is a paleographically easier reading for figit than firmat, and is supported by Sil. 6.79 "lapsantis fultum truncata cuspide gressus". But the reading firmat is the more common epic expression (cf. Verg. A. 3.659, Luc. 4.41 "fixo firmat vestigia pilo", Stat. T., 2.11 "medica firmat vestigia virga", ib. 4.582 "firmanti baculo". Claudian, being strictly a traditionalist, would probably have opted for the common idiom, so I print the version Hall also accepts.

For ebria vestigia cf. Prop. 1.3.9 "ebria cum multo traherem vestigia Baccho". Once again the poet's love of the particularizing adjective comes out in Maeonius, referring to the eastern part of Lydia and Bacchus' eastern antecedents.

20ff. An invocation is an important point in a poem: it can create a pause in the action before a fresh portion of the narrative, as with the in-
vocation of the powers of the underworld (Verg. A. 6.264ff.) or of the Muses before catalogues of troops (Hom. Il. 2.484ff., Verg. A. 7.641ff.) See Norden at Aen. 6.264ff. But it is particularly important at the beginning of a poem when the poet is creating a grand emotional tone. It is seen on its simplest level at the beginning of the Homeric poems where the Muse is invoked immediately, but is deferred and becomes more elaborate as the statements of subject-matter lengthen (e.g. Vergil only comes to "Musa, mihi causas memora..." after seven lines). Claudian appropriately does not call upon the Muses to inspire him, but upon the deities of the underworld, whose ruler is to abduct Proserpina. The passage contains echoes from Vergil's own invocation of the underworld deities (A. 6.264ff.):

"Di, quibus imperium est animarum, umbraeque silentes et Chaos et Phlegethon, loca nocte tacentia late, sit mihi fas audita loqui, sit numine vestro pandere res alta terra et caligine mersas."

But as always Claudian opts for the concrete visual description, while Vergil contents himself with a more subtle and abstract portrayal resulting in a grander and more mysterious atmosphere. Claudian also shows direct influence from Statius' passage (T. 1.56ff.):

"Di santes animas, angustaque Tartara poenis qui regitis, tuque Styx umbraeque livida fundo quam video..."

He combines with this the idea of the dead acting as a household of servants as in Stat. T. 4.473ff:

"Tartareae sedes et formidabile regnum Mortis inexpletae, tuque, o saevissime fratrum, cui servire dati manes aeterna-que sotnum supplicia atque imi famulatur regia mundi..."

20f. innumerum vacui famulatur Averni / vulgus iners: careful juxtaposition of innumerum and vacui: the spirits are countless, but Avernus is still empty enough to hold many more. (For the phrase "vacuus Avernus", cf. cf. Verg. A. 6.269 "domos Ditis vacuas" and VF 2.602). The use of two epithets with the single noun "vulgus" offends the stylistic canons of
Vergil and Ovid - Claudian does not do it very often, but there are three other examples: Prob. 54, Stil. 2.490, Fesc. 4.27 (see Birt's preface ccxxi). Here innumerum is the predicate ("serves in countless numbers"). "vulgus iners" has pitiable or derogatory overtones: Lucan contemptuously calls an army of mutinying soldiers cowed by the speech of a single man a "vulgus iners" (5.365) and cf. also Stat. T. 5.120. It stems from the Homeric formula of the "strengthless dead": "νεκρῶν ἀμέτρητα χάρηνα" (Od. 11.29); cf. also Stat. T. 1.93f. "inane / vulgus", ib. 4.519, Sen. Oed. 598 "vulgus... exsanguie". This presents a far more precise initial picture of the underworld and its social organization than does Vergil's "quibus imperium est animarum"; this is reinforced by the use of the un-Vergilian "famulatur" (Stat. T. 4.476) and suits a fourth-fifth century world where the court hierarchy was much more rigid than before (cf. Cor. Iust. 1.5f., where the emperor is outright regarded as a "dominus" and his subjects as "servi").

Avernus is properly the lake in Campania near Baiae, called ἄφρυς by tradition because its noxious vapours killed the birds (see Austin on Verg. A. 6.239ff.), but long since applied by the poets to the underworld in general.

The prayer progresses in typical hymnic form (see 55ffn.), with the address, the relative clauses describing the deities' powers and only finally the request.

21. opibus quorum donatur avaris: vividly pictures the gods of the underworld as greedy to pile yet more souls into their coffers. avarus or avidus are common epithets of Death or the gods of the dead, cf. Verg. G. 2.492 "strepitumque Acherontis avari", Stat. T. 11.410 "avidus regnator" (Pluto), ib. 4.474 "Mortis inexpletae". See Tarrant on Sen. Ag. 752.

The god of the underworld has various titles including that of Πλοῦτων, in which capacity he is sometimes confused with Plutus, son of Demeter
and Iasion, who is connected with the richness of crops and fertility of the earth. The idea of the wealth of the underworld derives from the fact that the crops spring from the soil and minerals are dug from the earth, while in return a rich harvest of souls is constantly streaming back down from the upper world: see Ov. M. 4.440-2:

"utque fretum de tota flumina terra, 
sic omnès animas locus accipit ille..."

Also DRP 3.294ff.; RE 21.1, 190ff; Pease on Cic. DND 2.66 (p.720f.);
Roscher 3.2, 2569 & 1,1179. The Latin writers are quite concretely minded in thinking of the wealth, e.g. the dead are considered as a "thesaurum Mortis" (Enn. Iph. fr. 13V, Gell. 1.24.2) and a corpse is regarded as "iam in peculio Proserpinae et Orci familia numeratus" (Ap. Met. 3.9)

22. perit: particularly appropriate in this context, as it has connotations of loss, squandering and waste, contrasting strongly with the miserly character of the chthonic deities ("opibus...avaris").

22f. For the rivers of the underworld, Styx (στύξ), Phlegethon (φλεγήθης), see Austin, Aen. 6.550n. and Norden, Aen. 6.295ffn.

There are Vergilian echoes in these descriptions of Styx and Phlegethon: A. 6.296f. "turbidus hic caeno vastaque voragine gurges / aestuat"

320 "illae remis vada livida verrunt"

439 "novies Styx interfusa coercet"

550f. "(moenia) quae rapidus flammis ambit torrentibus amnis Tartareus Phlegethon, torquetque sonantia saxa."

Again they are modified by touches of Statian influence, e.g. T. 4. 522ff:

"liventes Acheron eiectat harenas, 
fumidus atra vadis Phlegethon incendia volvit, 
et Styx discretis interflua manibus obstat."

cf. Sil. 13.563-5:

"large exundantibus urit 
ripar saevus aquis Phlegethon et, turbine anhelo flammurum resonans, saxosa incendia torquet."

Claudian's personal stamp is discernible in the compression of effects
gained by his predecessors: the colour (liventibus), the motion (am-
bit, torquens, perlustrat), the visual aspect (fumantia of the foaming
and steaming of the waters), the heat and the sound (fumantia, anhelis).
The alliteration of the hard q, g, p, t, sounds in 23f. effectively
contrasts the boiling, boisterous Phlegethon with the softer s, l, i, a
sounds of the smooth-gliding Styx in 22f.

22. livens, lividus is the leaden, lifeless colour of bruises, traditionally
applied to the rivers of the underworld, e.g. Stat. T. 1.57, 4.522; Sil.
10.136, Sid. 7.295. See André pp. 171-5. (cf. 3.238, 346).

24. anhelis: is used of a person gasping for breath in hard exertions (e.g.
the Sibyl in her prophetic frenzy has a "pectus anhelum" (Verg. A. 6.48)
But the word has associations with heat (TLL 2.68.29ff.) e.g. Stat. T.
4.681, 5.518; it is the adjective applied to the Syrtes (Cl. Stil. 3.275)
For "gurgitibus anhelis" cf. Sil. 3.452 and 13.564.

25. vos mihi sacrarum penetralia pandite rerum: for the verb, cf. Verg. A.
3.252, 6.267, 7.641.

26ff. A string of indirect questions summarising subject-matter is common to
epic and didactic poetry; cf. Lucr. 1.56ff; Verg. G. 1.1ff.; A. 1.743ff.,

26. lampade: expressions such as "qua lampade" suggest an Alexandrian con-
centration on the picturesque detail, cf. Verg. E. 6.43 where it is
"quo fonte" Hylas was left; also cf. 79ff.
The torch motif comes from Alexandrian erotic verse. Eros himself plays
a large part in Ovid's recounting of the tale in Met. 5, when he actu-
ally shoots Pluto with an arrow of love in accordance with Venus' in-
structions (379ff.); cf. also Sil. 14.242, Sen. HO 561. Lampas is
expanding from its literal meaning of 'a torch' into a wider signifi-
cance connected with the function of a torch: here the torch of Cupid
produces the clichéd meaning 'fire of love' (cf. Sen. Ag. 119, with
Tarrant ad loc, & Oed. 21).
27. *flexit*: paradoxical behaviour in view of the stern, unbending character normal to Dis - see 69 and 32ffn.

For the indicative in place of a subjunctive in an indirect question, see also *possedit*, but *erraverit* and *cesserit*. This is an occasional habit of Claudian's: see Paucker (p.603), who cites as exx. Gild. 68f., 493, and Birt's preface (ccxxiv). The indicative is a remnant of the parataxis of colloquial speech and Old Latin, common in Plautus, e.g. Amph.377, Bacc.816. In Classical times, the dependent verb became subjunctive in mood; but in the poets, especially in later Latin, the indicative remained in use as an archaic and sometimes metrically convenient alternative, e.g. Cat. 69.10, Verg. A. 2.739, 6.615. Changes between the two moods can have a metrical or purely arbitrary convenience, e.g. Prop. 2.16.29f.:

"aspice, quid donis Eriphyla invent amaris, arserit et quantis nupta Creusa malis."

See KS 2,448ff., HSz 537ff.

*ducta*: suggests marriage as much as abduction (*abducta*), and so creates an oxymoron with *raptu*.

*ferox Proserpina*: the adjective is used of animals = high-spirited, mettlesome, especially of a horse that is spirited or unbroken; cf. the Greek ἄδομής, applied to young girls who are untamed by a husband and marriage. Statius uses *ferox* of Pallas (A. 1.825).

28. *dotale Chaos*: a striking expression: *dotale* is usually used of something concrete like a *regia*, *regnus* or *tellus*, not something so vast and unformed as Chaos. On Chaos itself, see West on Hes. Th. 116.

*quantasque per oras*: cf. 2.308 "quantas... Auster / decutit arboribus frondes..." *quantus* = *quot* occurs first in Propertius and is common in Late Latin, see HSz p. 207.

29. This line has a careful word order forming a structured, enclosing pattern. But it creates an effect of extreme agitation by the accumulation of similar words (*solicito*, *anxia*) reflecting on the other
noun of the pair ("sollicito genetrix", "anxia cursu").

30f. It seems probable that in Claudian's version, the spreading of agricultural skills would have been carried out by Triptolemus (see 12n. and Förster p.40). This is merely mentioned in passing in Deim. (305ff., 471ff.), while the main result of the rape is concentrated on the founding of the Eleusinian mysteries (476ff.). However in less religiously centred accounts, Ceres' gift of corn on finding her daughter is the principal reason for the myth (see Zimmermann p.59ff.) and there is no indication that Claudian intends to give it any deeper emotional significance. So Fargues justly complains at p. 284 that the modernization of old legends deprives them of all their mysterious significance in favour of mere poetic beauty. Claudian attempts to dress the significance up a little at the beginning of Bk 3 by depicting Jupiter as the all-wise leader with a great plan for the improvement of men's moral character, and to dignify the Rape of Proserpina with a more all-encompassing theme: she and Ceres are merely instruments in the divine plan of supplying mankind with corn instead of acorns for food. But even with the addition of all the epic trapping of Fate's decrees and universal resonance, Claudian cannot hide the fact that a change from acorns to cereal, while in perspective in a Lucretian framework as a step to higher things, is not the stuff on which a serious epic can rest its greatness. See further Introduction p. vi.

30. glande relictâ: primitive man's diet largely consisted of acorns before the introduction of cereal crops according to tradition. In Hdt. 1.66, the oracle mentions:

"πολλοὶ ἐν Ἀρκαδίᾳ ϊδαν χρήσην ἄνδρες ἡδον..."

The story generally accepted was that man first subsisted on herbs and grasses, then acorns when trees grew, and then cried "ἄλς ὀρφός" when he learned to grow grain. The nature of the primitive diet became a commonplace in the Roman writers; cf. Lucr. 5.939, Verg. G. 1.147ff.,
Ov. M. 1.106, Fr. 4.399f., Juov. 6.10, and for other references see Bömer on Fast. 4.395f. and West on Hes. WD 233 (where he also has some comments on the subject of edible acorns). Unlike Ovid, Claudian sets the tale before man learned to till the soil.

31. Dodonia quercus: cf. VF 1.302, Cic. Att. 2.4.5. The adjective is a poetic commonplace, from the oak of Zeus at Dodona, in Epirus, particularly famous for its oracles; cf. Vergil's "Chaoniam glandem" (G. 1.8 & 149), also Ov. M. 13. 716.

32ff. The introduction ended, the narrative gets off to a stirring start with the immediate appearance of the hero/villain. The narrative of the first scene of the epic has been held up as a good example of Claudian's implausibility as a story-teller. Dis bursts into a frenzy and rouses up Hell against the heaven-dwellers, until Lachesis firmly but politely informs him that he is making a mountain out of a mole-hill, at which point Dis suddenly capitulates and backtracks in an embarrassed fashion: see Cameron's witty analysis of these opening lines which he terms "a structural disaster" (p.265). He is quite correct in this instance: the whole initial motivation is merely a great deal of "sound and fury, signifying nothing" since it cannot be sustained by following events and merely peters out into capitulation. However, Claudian's reason for such a beginning was obviously the need to have a good rousing beginning to the epic.

It is also just to point out the deficiency of his plot-lines in general; Cameron pp.262ff.: "To put it bluntly, Claudian is almost incapable of writing true narrative. It is hardly an exaggeration to say that all Claudian's major poems...consist of little but a succession of speeches and descriptions." Also Browning p.708 (Claudian's poems are composed)"almost entirely of speeches and descriptive set pieces linked by the most slender line of narrative."

However in his defence it must be said that he should not be
criticized for something he did not try to do. Claudian can in fact write gripping dramatic narrative, as a brief glance at Electra's speech at 3. 202ff., the murder of Rufinus (Ruf. 2.366ff.), or Stilicho's arrival (6 Cos. Hon. 453ff., Bell. Goth. 450ff.) will show. One must therefore conclude that he was unaccustomed to write proper narrative, not because he could not, but because it was not fashionable or in demand from his audience. In most of the genres of poetry in which he was engaged (laudation, vituperation, marriage celebration, short poems) extended narrative was unnecessary and his transference of the same style to the epic merely indicates the breakdown of the overall structure in favour of the working up of the parts which is visible in all the epic writers from Ovid on. Claudian is also heavily influenced by the Alexandrian tradition which neglects or deals briefly with well-known aspects and concentrates on thing that contribute to the poet's own emphasis.

Claudian's penetration into the psychology of Dis quite out-Ovids Ovid, so to speak, in its humanization of the emotions of a god. None of the other authors who deal with the rape spend much time on his character, understandably in their small compass. Even Ovid uncharacteristically omits any delving into his motivation: at Fast. 4.445ff. he merely carries off the girl upon seeing her; at Met. 5.365ff. the rape is due to Cupid's shooting of an arrow into the heart of the god. However, it is easy to conceive of the kind of epic figure Pluto would make from Statius' glimpse in the Thebaid: a grim, pitiless god of terrible aspect and strong anger, as he is universally portrayed elsewhere; cf. "στυγνόν βασιλῆα καὶ ἄγριον" (Bion Id. 1.52), "regem... tremendum / nesciaque humanis precibus mansuescere corda" (Verg. G. 4. 469f.), "nil hominum miserans iratusque omnibus umbris" (Stat. T. 8.23). His common descriptive epithets are ater, durus, ferus, niger, saevus (Roscher 1, 1180, 16ff.), and Horace calls him "illacrimabilis" (Od.
2.14.6) and Juvenal *torvus* (13.50). In fact there is a remarkable simi-
larly between his characteristics and those of Statius' tyrant,
Eteocles (*T.* 3.78ff.) or Creon (*T.* 11.654ff.), or Silius' tyrant
general Hasdrubal (1.147ff.).

At certain moments, Claudian's *Dis* is pictured as such a figure (see
"Ditisque severi ferrea...corda" (1.227f.), the simile at 2.209ff.,
the picture at 1.79ff.); but he is shown thus only to throw into
sharper contrast the picture of him bending and softening beneath the
power of love (1.27, 68f., 228, 2.273ff.). Claudian plays upon the
delicate balance between the pathos of real human feelings (poor *Dis*
is starved like any man of marital and filial affection) and the hu-
mour of applying these to such a stern character. Claudian constantly
displays this Alexandrian humanization verging on the grotesque which
is brought to its peak by Theocritus and Ovid in their dealings with
the love passion of the Cyclops (see further 2.273ffn.).

This whole episode bears a general resemblance to Stat. *T.* 8.1-82,
when Amphiaraus descends to Hades (see Clarke in Proc. Camb. Phil.
Soc. 18 (NS 1) (1950-1), 6), and to the infernal council at the be-

strikes a military note in *dux*, appropriate to the following imagery
of him as a general about to lead an underworld coup. In fact the
*DRP*, inspite of being one of the only epic poems without the prospect
of a good war or pitched battle in it, contains a large amount of
military imagery. Jupiter sounds like a general planning battle stra-
tagems in the orders he gives Venus (1.220ff.), the bevy of flower-
gatherers invades the meadows like a cohort of bees (2.123ff.), *Dis*
probes a way out from under the earth like a sapper mining city walls
(2.163ff.), Pallas and Diana rush to the fight against the abductor
who is described with the simile of a warrior in battle (2.207ff.),
and there are constant references to the battle of the gods and giants
(conspicuously at 1.42ff., 3.181ff., and the gruesome grove at 3.335ff.)
(See Mühllner pp. 142ff.). The imagery is partially influenced by epic's
general concern with things military and the great stock of military
motifs that it therefore possesses, and partially by the violence of
the subject-matter. But it could also reflect the contemporary psychol­
ogy of the court of Honorius which was involved in constant war against
the Goths (see further 43ffn. & 246ffn.).

quondam: = τότε, the appropriate beginning for a story: "once upon a
time". See NH on Hor. Od. 1.10.9 and Fraenkel, Kleine Beiträge zur

tumidas exarsit in iras: the adjective is poetic with vivid associations
of swelling with anger, pride, ambition, violence, e.g. (of Charon)
"tumidā ex irā tum cordā residunt" (Verg. A. 6.407). Soon after the
adjective is transferred to the anger itself, e.g. Ov. M. 13.559 (of
Hecuba) "tumidāque exaestuat irā". exarsit contains a still-living
metaphor for blazing out in the heat of anger: cf. Verg. A. 7.445 (of
Allecto), Mart. Spect. 9.3 (of a rhinoceros in the arena).

Claudian's first strong impression of Dis is of an awful, majestic
and powerful figure, whose wrath may have violent consequences, instant-
ly undercut by the pathos of the following lines where he lays on the
emotionally coloured words thickly: solus, steriles, diu consumeret,
"nescire torum", "nullas...mariti inlecebras", "dulce patris...nomen"
(see 32ffn.).

33. proelia moturus: part of the cluster of military imagery at this point
of the poem, cf. "in turmas aciemque ruunt", "coniurant", "armatos ad
castra", "reluctatis", "pugnantia" (see note above).

solus: an echo of the sentiments of Anna (Verg. A. 4.32f.) when she
cries to her sister:

"solane perpetua maerens carpere iuventa,
nec dulcis natos Veneris nec praemia noris?"

See Pease on Aen. 4.32 where he has a perceptive note on the loneliness of Dido's state and her lack of opportunity to enjoy the strongest bonds of natural affection. What is tragic there, becomes humorously pathetic here. On the desolation of a home without children, see Creon's words at Stat. T. 10.708ff. It was a worse tragedy to the ancients than to us since they relied much more heavily on their children as an insurance against incapacitation in old age. See 3.259n.

34. conubiis: on the prosody of the second syllable, see Austin on Aen. 1. 73 and Fordyce on Aen. 7.96. The word should probably be scanned with a spondee in the first foot by making the first i consonantal (Welzel p.25)

35. inpatiens nescire: for inpatiens + infin., cf. Luc. 8.578, Sil. 4.605 and Cl. Ruf. 2.253. On the broadening use of the epexegetic infinitive in later Latin, especially as a poetic device for brevity, see HSz p.350.

35f. nullasque mariti / inlecebras: in subject-matter the phrase goes more naturally with the one before than the one after, but this involves a double negative "nescire...nullas..." So perhaps it should be combined with what follows with mariti balancing patris.

36. dulce: appropriate to family relationships (TLL 5.1.2194, 28ff & 2195, 42ff.). Sinon's children are to him "dulcis" (Verg. A. 2.138), Dido's cry of Anna is "tuum.../ dulce caput" (ib. 4.493), Hypsipyle calls Archemorus "natorum dulcis imago" (Stat. T. 5.608).

37. ferali barathro: barathrum has a wide range of meanings, high and low in tone: it was the word for the Athenian execution pit (Hdt. 7.133, Ar, Nub. 1450), has a number of colloquial or obscene meanings (e.g. Mart. 3.81.1; Plaut. Curc. 123), and is used both in comedy and epic alike as the pit of Tartarus (Plaut. Rud. 570; Hom. Il.8.14, Lucr. 3. 966, 6.606, Verg. A. 8.245, Stat. T. 1.85), or as any gaping abyss, e.g. Scylla's hole (Hom. Od. 12.94) or Charybdis' gulf (Verg. A. 3.421).
See the discussion by C.J. Tuplin Q (1981) NS 31, 121ff.

38. *in turmas aciemque ruunt*: cf. Vergil's winds (A. 1.82ff.) "ac venti velut agmine facto /...ruunt."

*Tonantem*: common epithet for Jupiter deriving from the Greek formulaic ἔργαθόμος, βαρύκτυμος.

39. *coniurant*: a very strong word; people who "swear oaths together" are committing high treason: it is used of nobles conspiring against their country (Sall. Cat. 52.24, Liv. 9.25.4), of Greeks against their kings (Stat. A. 1.36).

*sontibus hydris*: cf. Stat. T. 2.376:

"qua Lernaea palus ambustaque sontibus alte intepet hydra vadis..."

40. Tisiphone is one of the three Furies together with Allecto and Megaera. In the *Aeneid*, she sits at the iron tower and keeps watch in her bloody robe (6.555ff.), or (6.570ff.):

"continuo sontis ultrix accincta flagello
Tisiphone quatit insultans, torvosque sinistra
intentans anguis vocat agmina saeva sororum."

This passage has influenced Claudian, together with liberal lashings of Statius, who is fond of the loathsome creature and creates some vivid pictures of her with her snaky hair and fiery torch (T. 4.485, 11.494ff.) Another influence is Valerius' awful figure of Venus leaping down upon trembling Lemnos "quassans undantem turbine pinum" (2.196).

Claudian shows her in her traditional epic rôle of giving the signal for warfare, as at the beginning of the *Thebaid* (1.114ff.). (See further Roscher 5, 207ff., RE II.9, 150ff.).

41. cf. Stat. T. 8.1-3. The symmetrical word order with "armatos...Manes" framing the line causes words from similar contexts to be juxtaposed: *armatos* and *castra, pallentia* and Manes. The novelty comes from the contrast that it is the Manes, weak, insubstantial, a "vulgus iners", who are armed with weapons, while the *castra*, a solid Roman institution where arms would be appropriate, is *pallentia*. 
Matters have reached such a crisis point that the proper bonds holding things together in their allotted places have almost shattered and returned the world to its primaeval chaos. It is a popular theme with the Silver poets to emphasize, with increasing exaggeration, the disturbance in nature, e.g. Ovid of Phaethon's mad course (M. 2.298ff.), Claudian of the giants (cm. 50.62ff.); but especially of storms (Luc. 5. 634ff., Sen. Ag. 485ff. cf. also Nonn. D. 6.371ff. of a flood, and Shak. Lear 3.2.6ff.). Even Pope uses the idea mockingly to describe the wretched nature of present day literature (Dunciad 653ff.):

"Lo! thy dread Empire, Chaos! is restored; Light dies before thy uncreating word; Thy hand, great Anarch! lets the curtain fall, And universal darkness buries all."

On Claudian's attitude to order and chaos, see 43ffn. and 247ffn.

**reluctatis rebus:** either an abl. abs. or (more tightly) a dative with **pugnantia.** The interlaced word order and the combination of two verbs of combat increase the sense of struggle. On the participle **reluctatis** from the deponent **relictus,** see Hall's n. p. 196. The language here as a touch of the Lucretian and philosophic about it: **pugnantia, rebus, elementa, rumpere fidem;** but it is most heavily influenced by Lucan, e.g. 1.72ff. "sic cum compage soluta

saecula tot mundi suprema coegerit hora
aquum repetens iterum chaos...totaque discors machina divolsi turbabit foedera mundi..."

or 5.643ff. "extimuit Natura Chaos; rupisse videntur concordes elementa moras rursusque redire nox manes mixtura deis..."

**fidem:** a word of Roman political significance used by Lucretius (4.505):

"violare fidem" (cf. Lucan's "foedera" 1.80), casting the breaking up of the world in a Roman framework: cf. also "rerum vexare fiden" Cl. Ruf. 1. 65. See 2.189n.

43ff. cf. Stat. T. 8.42-4. Again a skilful literary pastiche: "Titania pubes" is Vergilian (A. 6.580), also "carcere" of the prison of the winds (ib. 1.54). The idea of the Titans seeing the light of the sun again
is derived from Hom. II. 20.61ff. and Verg. A. 8.243ff., but is given a new twist. Hades in Homer is terrified lest Hell should be deroofed; Vergil's Manes tremble at the sudden influx of light; but here the Titans are struggling, with the near possibility of success, to get out into the sunshine. A revolution has taken place in the character of the underworld, from "trepident...Manes" to "armatos... Manes", and enforces the danger of the situation.

The Titans were the old gods cast down from heaven and imprisoned by Jupiter in the deepest abysses of Tartarus (West Th. 133n. & 617-719n.); Aegaeon on the other hand was one of the hundred-handers, also called Briareos (Hom. II. 1.403, Hes. Th. 149). See Roscher 1, 140ff. He is also mentioned in the DRP at 3.188, 345. He has two brothers Gyges and Kottos, sons of Gaia and Ouranos. West has a note at Th. 147 on the ἐκατόγχειρες in general. Briareos appears to have dwelt in the sea (West, Hes. Th. 149n.), and he was originally an ally of the heaven-dwellers - of Zeus against the rebellious gods (Hom. II. 1.396ff.), and of the gods in the struggle against the Titans (Hes. Th. 617ff.). But eventually the hundred-handers became confused with the Titans and Giants on the other side (see Roscher 1, 1642ff.). The confusion between the Titanomachy and Gigantomachy can already be seen at Hor. Od. 3.4.42ff. and by Claudian's time was in a hopelessly entangled state.

The battles of giants and Titans against gods have always symbolized the conflict of savagery against civilization, as testified by the sculptures of the Parthenon or altar of Pergamum, and it was also a literary theme. Callimachus calls the Celts from the Balkan peninsula who were invading Greece in the early 200s "ὁψύγονος Τιτανείς" (Del. 174), Horace begins to apply the gigantomachy to contemporary politics in Od. 3.4 (see NH on 2.12.7); as does Ovid when he assures Augustus he had tried to write on the Gigantomachy (Trist. 2.333f.) (cf. also
Am. 2.1.11-20, Trist. 2.69ff.). Lucan compares Nero after the civil war to Jupiter after the Battle of the Giants (1.33ff.), and Claudian, predictably, sees the giants as opponents of Stilicho (3 Cos. Hon. 159ff.). With Claudian, however, it is a particularly pervasive theme, because of the frequent incursions of the German tribes into the Roman Empire and there are constant references in the DRP to dark powers and anarchic forces threatening the order of Jupiter. There also survive fragments of both a Greek and a Latin Gigantomachy, and many other references in the political poems e.g. Bell. Goth. 61ff. (of Alaric and his followers). See also 247ffn.

46. aucto is the best reading, the sense being "amplified, increased" (of stature) by the casting off of the confining knots and resultant expansion of the giant frame by the inflowing of new vigour. See TLL 2, 1348 esp. 49ff. which cites VF 4.552 "vigor novus auxerat artus."

47. centeno...motu: a compact, abstract expression = 'with the motion of his hundred hands'. Aegaon has a hundred hands and fifty heads, cf. Hom. Il. 1.402, Hes. Th. 671 & Verg. A. 6.287 ("centumgeminus").

vexasset: a violent verb of buffetting (see Gellius' remarks on Vergil's use of the word, NA 2.6.1-2, 5-6). Aegaeon is the last of a rising tricolon of horrors averted by a narrow margin.

48. The Parcae were originally goddesses of birth (the word is derived from pario though the Romans undoubtedly thought it came from parco). Hesiod (Th. 901ff.) mentions them as daughters of Zeus and Themis, and gives their names: Clotho, Lachesis and Atropos. The image of spinning appears as far back as Hom. Il. 20.127ff., 24.209f., Od. 7.196ff. By Claudian's time the three separate fates are well-developed as spinners and he uses their traditional employment: "pollice ducunt", "ferratis evolvunt...fusis", "nevit colus" "stamina". He depicts them as hoary-headed figures rather like Catullus in 64, drawing upon the paradox of the reversal of the usual roles (the Fates are usually
characterized by such epithets as *ferrea, dura, immitis* as they can be bribed by no rank or riches). But Claudian shows those hands outstretched in prayer which normally rule everything, those begging "supplice fletu" to whom the suppliant weeping is usually addressed, cf. the behaviour of Dis 32ffn. Such supplication from aged and powerful figures like the Parcae only goes to increase Dis' own stature and the critical nature of the situation. Further on the Parcae, see Roscher 3.1, 1569ff., 2.2, 3084ff., RE 15.2, 2449ff.

49f. *severam / canitiem*: there is pseudo-pathos in the picture of those to whom respect is due on account of their age, supplicating the younger and more powerful; cf. the "sacros...canos" which the aged senate lay at the army's feet (Luc. 7.371f.) and the far more tragic picture of Priam and Achilles in Hom. Il. 24.

50f. *suas...manus*: the striking hyperbaton throws weight on *suas* and emphasizes the unusual nature of the attitude, as do the following relative clauses. For "admovere manus", cf. the Avars at Cor. Iust. 3.277f. "genibus minantis / admovere manus".

*supplice fletu*: on the occurrence of e instead of i in the abl. sing. cf. 2.45 and Welzel p.68.

Supplication has long attained a series of stylized gestures. Odysseus once meditated upon the advisability of clasping young Nausikaa's knees, but owing to his sensitive appreciation of τὸ ἄρθρον chose merely to address her from afar with honeyed words (Hom. Od. 6. 141ff.); Thetis supplicated Zeus on behalf of her son, crouching at his feet, and touching his knees and chin (Il. 1.498ff.); Lykaon supplicated Achilles for his life, clutching at Achilles' knees (ib. 21. 64ff.); and most movingly of all, Priam is described holding Achilles' knees and kissing the hands that had slaughtered his many sons (ib. 24.447ff.). J. Gould's article "Hiketeia" (JHS XCIII (1973) 74ff.) deals mainly with supplication as a living action in early and archaic Greece, stating that the
gesture was mostly reduced to a ritual by the end of the fifth century B.C. Gould calls the act a "series of gestures and procedures that together constitute total self-abasement" (p. 94): including the clasp­ing or touching of the knees, and the stroking of chin, beard or cheek (see also Sittl, Die Gebärden der Griechen und Römer p.162ff.) and em­phasizes the importance of physical contact in the ritual act of suppli­cation.

The Parcae are shown as indulging in an extreme form of self-abasement appropriate to the gravity of the situation: they prostrate their hoary locks in dishevelment at Dis' feet (Gould points out the significance of adopting "a physical posture of inferiority towards the object of (one's) supplication"), stretch their hands to his knees and weep with emotion. By Claudian's time, these gestures were all purely ceremonial, but as Averil Cameron perceptively points out with regard to Corippus (Iust. 1.156fn. & 2.16n.), the lavish display of prayers and tears was regarded as concomitant with sincerity in the ritualized court of the later Roman emperors (cf. Cl. Gild. 1.26f., 127f., Nonn. D. 6.52ff., 7.22ff.). See also E. Kitzinger "The Hellenistic Heritage in Byzantine Art" DOP 17 (1963) 111f.

52. seriem fatorum; for the phrase, cf. Ov. M. 15.152, Luc. 1.70, Sen. NQ. 2.32.4.

53. fusis is fittingly concrete to go with ferratis, which means both "made of iron" and "of implacable necessity" (for ferrum and other metals in this sense, see Hor. Od. 1.35.17-20 and NH, ad loc.). For the line, see also Verg. E. 4.46 "Talia saecla suis dixerunt 'currite' fusis", and Cat. 64.327 etc.

54. fero...regi: Dis is now in his proper sphere with suitable epithets, cf. 32ffn.

55ff. After assuming the lowliest position, Lachesis goes on to make a speech correct in all the canons of prayer as prescribed by Norden (Agnostos
Claudian bedecks it with all the riches of his rhetorical armament to make it very much a formal set piece (as usual with his speeches) rather than a genuine conversational interchange: Dis does not get to make a reply (see further Cameron pp. 266f.).

The initial γ immediately sets the tone of grandeur and is then followed by resounding vocative epithets of the god: "maxime noctis arbiter umbrarumque potens". Next come the chief powers in three relative clauses (Norden pp. 168ff.), whose greatest beauty lies in the parallelism and contrast of different ways of saying the same thing, a passion with Claudian, see Introduction p. iii (there are some stylish chiasmi: "nascendi vices...alterna morte" (58) & "te donante creatur / debetur-que tibi" (60f.)). Next comes an involved explanatory parenthesis ("nam..." Norden pp. 152f.), with a mild repetition of the second singular pronoun ("te., tibi.. Norden pp. 149ff.); and then the request itself in imperative form ("ne pete..." Norden p. 148). All this has glided on so far in one huge complex sentence, unrolling with a measured splendour like a great breaker. Like a breaker also, it hereupon splinters on the shore in wavelets that contrast strongly, with the quick series of questions (64-5) and final gnomic phrases of command: "posce Iovem; dabitur coniunx."


56. umbrarumque potens: potens + gen. is a cult phrase, cf. "μυσκών", e.g. Verg. G. 1.27 "tempestatum...potentem", Hor. Od. 1.3.1 "sic te diva potens Cypri". See NH on Hor. Od. 1.3.1. It also occurs at 2.142, 367. For the phrase, cf. "tuque tenebrarum potens" (Sen. Oed. 868.).

56f. cui nostra laborant / stamina: for the verb, cf. Sil. 8.116 "nigro forte Iovi, cui tertia regna laborant..."

57. qui finem cunctis et semina praebes: the earth is regarded as the place
where things both begin and end, cf. Cic. *DND* 2.66 "recidunt omnia in terras et oriuntur a terris"; so the phrase does glance at the conception of Pluto as a divinity connected with agricultural fertility. But it also manifests the general religious idea that the end and the beginning lie with one god, that he is "solus omnia" and "ἐὰν χαί πᾶν"; see H.S. Versnel, *Mnem.* 27 (1974) 383, and Norden, *Agnostos Theos* p.155 n.1 "tu primus et idem postremus", and Milton *PL* 5.164ff:

"On Earth join all ye creatures to extol Him first, him last, him midst and without end"

also *PL* 7.591 where he describes God as "author and end of all things."

For the phrase (again of Dis) see Stat. *T.* 8.91-3 "o cunctis finitor maxime rerum, /...et sator..."

58. nascendique vices alterna morte rependis: cf. Prop. 4.4.58 "me rape et, alterna lege repende vices " and Verg. *A.* 6.121 "alterna morte", though in a different sense.

60f. On *dono* as a more gracious word than simply *do*, see NH Hor. *Od.* 2.7.3n. For mortals being "owed" to death, a commonplace, cf. *AP* 10.105.2 "θανάτῳ πάντες ὁμολόγεια", *Ov.* *M.* 10.32, Hor. *AP* 63 and Brink's n. ad loc.


61. certisque ambagibus aevi: a verbal paradox as wanderings are not usually of definite ending, and cf. also Sil. 8.44 for the line-ending "amba-
gibus aevi".

63. **ne pete...** a poetic usage of the prolate infinitive by analogy with verbs of will and desire, cf. 3.300, Verg. A. 7.96, Ov. M. 8.421, 14. 571, Luc. 10.97, Sil. 3.13, Stat. A. 1.80; KS 2.1, 676 A.2, HSz 346.

It has been employed since Luocr. 3.86 "vitare Acherusia templum petentes".

63ff. The imagery of civil war in epic is largely a legacy from Vergil, whose sensitive soul obviously suffered a great deal over the civil wars he lived through, and from the Augustan poets. **impius** (see 65) is often a reference to civil war or conspiracy; cf. "Furor impius" (Verg. A. 1.294), "impia arma" (ib. 6.612f., 12.31), "impios Titanas" Hor. Od. 3.4.42f.), "cohors Gigantum...impia" (ib. 2.19.22).

Lucan takes the theme and plays it for all he is worth - his whole prooemium is merely ringing the changes on "bella civilia" and "cognatas acies". **impius, civilis** and **foedus** make frequent appearances in his pages: "impia concurrunt Pompei et Caesaris arma" (7.196), "impia arma" again at 6.781, "impia bella" (7.171), "impia signa" (Claudian's phrase) at 7.838, 10.475; and Lucan revels in the hostility of members of the family towards each other, e.g. 2.149ff., 3.351ff., 4.563.

Statius has a perfect context for exploitation of the motif and accordingly does so: his **Thebaid** begins with "fraternas acies" and he plays on the "impia bella" theme (e.g. 11.348f., 12.84) and the war of brother against brother (e.g. 1.34, 7.413), culminating in the combat of Polyneices and Eteocles - as Polyneices himself says (11.185): "fratri concurro, quid ultra est?"

The horrors of civil war appealed particularly to Silver Epic poets because of the possibilities of paradox inherent in such a departure from normal family behaviour. Also in the straining of every emotion to its pitch and the bursting, as far as possible, of all the laws and bonds of nature, civil war provided an ultimate excuse for pulling out all the emotional and exclamatory stops.
Claudian makes some use of the theme in his political poems, e.g.

Ruf. 1. 77ff. Ruf. 2. 236, Gild. 286f. 3 Cos Hon. 63, 4 Cos. Hon. 633.

And although the DRP is not primarily a poem of contemporary reference, there may be some topical allusion, given the periodic unease between the courts of Arcadius and Honorius. At any rate, Claudian could not resist the opportunity of engrafting the historical concept of civil war onto the prospective war between the brothers Jupiter and Dis.

65. civili...tuba: the adjective has been extended in meaning from "civil" to "of civil war" to make a compact poetic expression (TLL 3, 1215, 61ff.)

67ff. vix ille pepercit: Hall's reading of "vix illa; pepercit" is not a happy one, principally because of the break in the fifth foot. The break is not impossible, as Hall points out, citing cm. 25.99, but there it is very clearly made: "vix haec Hymenaeus; at illa..." Here there would be no change of subject indicated, and on purely subjective grounds, Hall's reading makes the line sound very jerky by partitioning it into four short sections.

The other possible reading "vix illa pepercit /erubuitque preces" has the advantage of creating a balance as at 117 "vix ea fatus erat, iam nuntius astra tenebat"; but here the change of subject is very clearly indicated, as it also is when -que is used in the sense of "sed", cf. Verg. A. 2.692, 11.296 (W.H.Kirk, AJPh 42 (1921)1-11; Fordyce Cat. 45. 6fn.; Austin on Aen. 2.37 & 75). Also the verb parco is not used absolutely of stopping speaking. The closest examples all include a dative (Pl. Pers. 682 "parce voci", Hor. Od. 3.14.12 "parcite verbis", and Tac. Ann. 15.61).

I would therefore, with Courtney (BICS 29(1982), 54), advocate a return to the MS tradition with a comma after "erubuitque preces", translating "he reluctantly desisted, drew back, and blushed at her prayers" (for parcere = draw back, refrain used absolutely, cf. φεύγωμεν (L&S IV).
The change of subject is clear and the only objection to the reading is that of Barth and Hall who think that "vix" is difficult with "quamvis" because there is "no point either in the phrase 'quamvis indocilis flec-ti' or the following simile unless the general sense of 67ff. is 'ut subitus tyranni motus ad bellum, ita & repentina ad meliora consilia admoniti reversio'". This is alleviated by the fact that the two words go with separate clauses that have separate subjects: it is Dis who 'reluctantly desisted'; but it is his "animus atrox" which 'abated, although unschooled to bending'.

68. *relanguit*: an appropriate word to use in view of the coming simile: after a storm, Ovid speaks of how "solet...fluctus languescere" (F. 2.775) and Seneca mentions "languidis ventis" (HO 711). Also cf. "animoque relanguit ardor" (Ov. Am. 2.9.27) and "his paulum furor elanguescere dictis / coeperat" (Stat. T. 11.382f.). On the increase of epexegetic infinitives in the poets, see 35n. Also cf. *flexit* (27) of Amor's effect upon Dis, and 32ffn.

69ff. On Claudian's similes, see Introduction p. xiii.

This particular simile has been influenced by Statius (T. 10.246ff.) illustrating Adrastus' restraint of his army's fighting passion:

"non aliter moto quam si pater Aeolus antro portam iterum saxo premat imperiosus et omne claudat iter, iam iam sperantibus aequora ventis."

But Claudian has modified the idea with so many additions it is almost unrecognizable. It is basically an appropriate illustration, although some of the details are elaborated for their own sake, particularly the description of Boreas in such precise and concrete terms. This is derived most obviously from the winds of Ovid and Valerius. In a similar way Claudian is attracted by baroque richness of detail in his completely static presentation of the North Wind. Homer's and Vergil's winds are fairly anonymous in appearance - Vergil's most extreme descriptions are of Africus "creber...procellis" (A. 1.85), and "laetus Eois / Eurus
equi's' (*A. 2.417-8*), but baroque personification is starting to creep into other pictures, e.g. that of Atlas (*4.246ff.*). Lucan and Statius have the winds acting with a little more individuality: thus Lucan apostrophizes Corus raising his head from the ocean (*5.598ff.*), speaks of 'gelidus Boreas' (*601*) and the "rabies" of Aquilo (*603*); and Statius mentions Auster who "inglomerat noctem, tenebrosa volumina torquens" (*T. 1.351*) while "asper...Boreas" hardens the rain to hail (*352ff.*).

But it is Valerius who really enjoys painting the winds with vivid physical features (*1.610ff.*), notably Eurus "crinem...procellis / hispidus et multa flavus caput-harena" (*612ff.*). And the other major influence is Ovid's portrait of Notus (*M. 1.264ff.*):

"...madidis Notus evolat alis, 
terribilem picea tectus caligine vultum: 
barba gravis nimbis, canis fluit unda capillis, 
fronte sedent nebulae, rorant pennaeque sinusque."

Claudian's description is notable for its compression: he gives a sensation of noise, sight and arrested movement with much power in only a few lines. Boreas has no real physical features apart from pinnae, but Claudian piles up the words for extreme cold ("glacie nivali", "Getica grandine") that is encrusted all over this grim figure ("hispidus", "concretus") - the harsh depiction reinforced by the heavy c, g alliteration. R.M. Pope catches the atmosphere and the hard consonants when he translates "bristling with icy snow" and "wings stiffened by arctic sleet".

69. turbine rauco: conveys the angry roaring of the god, as like the blustering of the wind.

70. gravis armatur: in an isolated context, one might think it a strange choice to describe a wind, though the 'battle' of the winds is a famous motif, e.g. Verg. *A. 1.82* "venti velut agmine facto", Sen. *Med.* 940 "bella cum venti gerunt". However it nicely dovetails back to the literal context, where Dis is actually arming himself and his cohorts
for war. *gravis* adds to his ponderous, threatening majesty.

70f. *hispidus*: comes from VF 1.613, and *glacies* and *concretus* from contexts such as Verg. *G.* 1.236 (zonaee)"glacie concretae atque imbribus atris", or Cic. *DND* 2.26.

71. *pinnas*: must be taken as an accus. of respect with *concretus*: see the passages of Valerius and Ovid above.

72. *disrumpit* is patently nonsensical and *erumpit* and *prorumpit* stem from this and not the MS reading. While they may be appropriate enough words for a wind in general, they contradict the sense of the passage because Boreas is not able to burst anywhere - he may have the will but certainly not the opportunity to do so because of the prompt action of Aeolus. A -rumpit verb would appear to be a scribal attempt to bring recalcitrant -rupit forms into line with the tense of the rest of the passage. Both Claverius ("bella cupit") and Baehrens ("ire cupit") at least have the benefit of preserving the sense of what is going on. The objection to the main MS reading ("flare cupit") is that the word root is repeated directly below ("flamine rapturus"). Although the ancients were not so sensitive to repetition as we are, Claudian is such a careful writer that I would be tempted to print "ire cupit" with Baehrens, on the grounds that it is a Statian formula (*T.* 8.465, used of raging torrents) and an easy correction to the MS reading.

72f. *camposque sonoro / flamine*: cf. Verg. *A.* 1.53 "tempestateaque sonoras", achieving the same effect of sonorousness with the s sounds and long o and a vowels.

73. *rapturus*: the choice of the word perhaps prefigures the raptus Proserpinae.

73f. *aenos...postes*: Vergil has a much more atmospheric, abstract picture of the home of the winds at *A.* 1.50ff. - a mountain which Aeolus strikes with his staff to provide an instant outlet. Valerius has a more architecturally designed mountain of "chalybsiterataque muris saxa" of
which the "validam portam" is struck by Aeolus when he lets out the winds (1.593ff.). Claudian sounds to be envisaging a complete fortres structure with 'bronze gates'. The particular metal may hearken back to Homer where Aeolus' floating island is surrounded by a "τετεκοσιον Χελον" (Od. 10.3f.). These bronze gates are obviously highly man-made - probably the necessary result of having to shut Boreas in rather than let him out.

74. Aeolus is like Lachesis in the literal situation. The allusion relies heavily on the Vergilian and Valerian passages cited above. For Aeol son of Hippotas and King of the Winds, see Roscher 1, 193ff. Homer portrays him as a merry monarch, banqueting with his sons and daughte (Od. 10.1ff.) but it is Vergil's portrayal that has endured into Silv Epic.

74f. vanescit inanis / impetus: the enjambment with a sense break after the first foot of the line picturesquely conveys the effect of Dis' abruptly terminated frenzy.

75. fractae: a strong word indicating the snapping of something concrete, slightly paradoxical with the intangible "procellae" - a favourite expression of Silver Latin e.g. Sen. NQ 1.1.13 "frangi tempestatem et desinere ventos", Stat. S. 4.5.8 "in Zephyros Aquilone fracto" and VF 6.354, Cl. Ruf. 1. 71, Gild. 522.


76ff. Mercury's is the identity behind the cluster of periphrastic epithets "Maia genitum" (Verg. A. 1.297); "Cyllenus" from his birth on Mt. Cyllene in Arcadia (ib. 4.252, 276, Ov. M. 1.713, 2.720 etc.). He is the traditional messenger of the gods, usually from Jupiter to earth, but he is commonly seen as the mediator between Heaven and Hades (Richardson, Dem. 334ffn., Roscher 1, 2373f., NH Hor. Od. 1.10.19n.); cf. Stat. T. 8.48-9, where Dis says:
And his Homeric title is ψυχοποιός. See NH Hor. Od. 1.10 pp.125ff.

76. **fervida dicta reportet**: Aeneas is accused of "fervida.../ dicta" by Turnus (Verg. A. 12.894f.) and on the line-ending, see ib. 2.115, Stat. T. 2.427.

77. **adstitit**: the perfect, amidst present tenses, gives the idea of his instantaneous arrival.

77f. Mercury is already attired in his herald's garb which he is usually shown as donning after receiving his commands - but Claudian compresses as always. **ales** is a compact reference to the winged sandals:

"... καλὰ πέδολα
ἀμβρόσια χρόσεια, τά μν ἄφρον ἡμέν ἐν ὕγρην
ὡς ἐπ᾽ ἄκελρονα γαταν ἀμα πνοῆς ἀνέμου" (Hom. Il. 24.340ff.)


**somniferam... virgam**: Mercury's caduceus has the power to lull to sleep or awaken whomever he wishes. An Ovidian phrase (M. 1.671-2). On Mercury's staff, see F.J.M. de Waele, *The Magic Staff or Rod in Graeco-Italian Antiquity*, Gent (1927) pp. 29ff.

**tectusque galero**: Mercury's hat does not feature in the description either of Homer or of Vergil. Ovid refers to "tegimen... capillis" (M. 1.672) which Lee describes ad loc. as "his petasus, a hat worn by travellers with a low crown and broad brim" and Statius uses galerus (T. 1.305). According to DS 2.2, p.1452, it is properly a priest's cap made of the skin of slaughtered victims and comes to apply to a peasant's hat (Verg. A.7.688, Stat. T. 4.303, Calp. Ecl. 1.7). It is not a high poetic word and indicates the more light-hearted and Ovidian component in the treatment of the gods in the Silver poets, as opposed to Vergil's greater dignity.

79ff. The description of Dis is built up by piling on words that create the effect of a sombre but imposing majesty - sonorous words full of s, m, t alliteration (79-82). Claudian is in fact inverting one's usual
expectations of a monarch enthroned. Thrones are the symbol of kingship and power, the seat of physical dominance over one's subjects. One expects a king to be seated on a bright throne with a bejewelled sceptre and perhaps an aura of bright light round his head, cf. the pictures of Phoebus (Ov. M. 2.23ff.), Adrastus (Stat. T. 1.526), of God enthroned in light (Milt. PL 3.375ff.). In Claudian the prevalent colour is black, the atmosphere is gloomy and everything is of a rough, decayed splendour; but it is a picture of a recognized king to be respected for his severity and to have his thunderous voice heeded.

On these lines, see Schwarz, "Nigra Maiestas: Bryaxis - Sarapis - Claudian" in Class. et Prov. Festschrift Erna Diez, ed. G. Schwarz & E. Pochmarski, Graz (1978) pp.208-9. The thesis of the article is that Claudian drew his inspiration for these lines from Bryaxis' statue of Hades-Sarapis in Alexandria. But a more material source for his description is Sen. HF 720ff. where he has a picture of Dis sitting "superbo...vultu" on his throne in the underworld.

On the decay of the underworld, see 2.330fn.

79. rudi fultus solio: the epithet is appropriate to the rough-hewn nature of the majesty of the underworld. For the phrase, cf. Stat. T. 1.526 (Adrastus) "solioque effultus eburno", and Cl. Stil. 3. 199 (of Stilicho), 6 Cos. Hon. 588 (of Honorius).

79f nigra...maiestate: cf. Sen. HF 722 "dira maiestas" and Milton, PL 2. 266 "with the majesty of darkness round".

81. maestissima nubes: again cf. Milton (PL 2.263ff.):

"...How oft amidst Thick clouds and dark doth Heaven's all-ruling Sire Choose to reside..."

A nimbus or radiation of light is common to any epiphany of a deity, e.g. (Minerva) Verg. A. 2.616 "nimbo effulgens", (Venus) 1.402, 2.590. See further Keyssner RE 17.1, 592ff., 597f. Dis has a cloud of gloom around his head instead of a bright effulgence, as befitting a god of
the underworld, cf. Ovid's description of Notus: "fronte sedent nebulae" (M. 1.267), also creating an atmosphere of foreboding.


82. **asperat:** the verb appears in Stat. T. 4.304 "ille Lycaoniae rictu caput asperat ursae"; it is more unexpected with an insubstantial cloud. **dirae:** in taking _durae_ with _formae_, one would be more inclined to understand it as _hard_ rather than _cruel_, whereas _dirae_ has an aspect of vague menace appropriate to the context and emphasizes not merely the physical but also the psychological aspect of grimness. This is very much a characteristic of the later Roman ruler, cf. Justin (Cor. Iust. 1.263): "omnia terrificat rigidus vigor."

83. **terrorem:** at first sight _horror_ seems the more appropriate noun as it is more usually an emanation from an object, while _terror_ is an emotion felt by other people. But by Claudian's time _terror_ is sometimes used of an emanation: see Ruf. 2. 143 (Rufinus) "Arcadium mixto terrore precatur", which the context makes clear is a threat against Arcadius, and Eutropius (Eut. 1. 413) is called "terroris minus" - so the paradoxis may be right.

83f. **celso / ore tonat:** cf. "turbine rauco" (69): Claudian brings out the same features about Dis in the context as in the Boreas simile; that he is grim, terrifying and powerful in appearance and makes a loud noise. For the phrase, see Aetna 57 (of Jupiter) "hinc magno tonat ore pater"; also Verg. A. 4.510, 6.607.

84ff. The usual place at which the underworld falls silent is at the playing of Orpheus or other poets: e.g. Verg. G. 4.481ff., Hor. Od.2. 13.29ff. In Stat. T. 8.80ff. the underworld trembles at Hades' words, but Claudian has combined this motif with that of Jupiter's intention to speak in heaven, a motif from the council of the gods. The structure is very like that of Verg. A. 10.100ff., even down to the paren-
thesis: "Turn pater omnipotens, rerum cui prima potestas, infit (eo dicente deum domus alta silescit et tremefacta solo tellus, silet arduus aether, tum Zephyri posuere, premit placida aequora pontus)"

cf. also Stat. T. 1.21ff. As usual with Claudian, he repeats the idea "silence falls" in a multitude of variations: "silent", "latratum conpescuit", "presso...fonte resedit", "tacitis...obmutuit", "requierunt".

85. latratum triplicem conpescuit: cf. Verg. G. 4.483 "tenuitque inhians tria Cerberus ora", and Claudian has made the phrase at once more abstract by using latratus instead of ora and the stronger verb conpescuit. For Cerberus' "three-fold barking" see Ov. M. 7.414 "ternis latratibus", M. 4.451, Stat. T. 7.783 "tergeminos...hiatus". Although in Hesiod (Th. 312) Cerberus has fifty heads and Horace (Od. 2.13.34) calls him "belua centiceps", by Claudian's time he has the standard three heads, so it is logical that he have three barks as well. (See West's n. on Th. 312).


88. For Phlegethon, see 22ffn. requierunt can be either transitive or intransitive, but is probably the former. murmura does not indicate the gentle murmuring of a country streamlet, but the roaring sound of the waves of fire. murmure is a continuous, loud rumbling noise, especially made by water, thunder and wind (TLL 8, 1675f.). The word is also applied to the roar of flames in a volcano (Lucr. 1.723, VF 2.338). ripae: it is a poetic feature and very uncommon before the Silver Epic
writers that *ripae* is used in a wider general meaning of not just 'banks', but also includes the water between the banks, i.e. *ripae = rivi*. The sense may be present at Verg. A. 9.105 "per pice torrentis atraque voragine ripas", but certainly is more frequent in Lucan (10. 288, 6. 662) and Statius (S. 1.3.107, 2.3.17, 4.3.90, T, 7.325). See L. Håkanson, Statius' Silvae, CWK Gleerup. Lund (1969), p.68. Claudian still commonly uses it in the normal classical sense, but has other examples that are relevant to the augmented sense, e.g. Prob. 52f. "quanto pretiosa metalli / Hermi ripa micat" where it is the river itself that contains gold, not the banks, and in the DRP, 2.6.8f., 3.26, 372f.

89ff. Pluto's address is constructed along the lines of a formal prayer:
see 55ffn: address by an elevated title: "Atlantis Tegeaeae nepos"
(which includes a reference to both birthplace and genealogy common in the initial address, see NH Hor. Od. 1.10.1n.); the vocative phrase in apposition: "commune profundis et superis numen"; the relative clause about his appropriate powers; and finally the command to action: "i celeres proscinde Notos..."

89. **Atlantis Tegeaeae nepos**: a grand periphrasis modelled on Hor. Od. 1.10.1
"Mercuri, facunde nepos Atlantis", Ov. F. 5.663 "clare nepos Atlantis". Tegeaeus or Tegeaticus (cf. Stat. S. 5.1.102, 1.5.4) refer to his birth in Arcadia, of which Tegea is an ancient town, as the son of Jupiter and Maia, a Pleiad and daughter of Atlas.

On his mediation between the two worlds, see 76ffn.

90f. Again repetition of the same idea in different words (see Introduction p. iii.)
90. *per limen utrumque*: again the importance of the threshold as an entrance to a house or world (see 8n.). *per* is also stronger than *trans*, as though he is breaking through a barrier, cf. Sil. 11.81.

91. *solus*: emphatic by position in the line, and part of the prayer formula that has come into Christianity, cf. the Gloria:

"Ἐξέσον ἡμᾶς· δίτι σοὶ εἰ σῶ μόνος ἄγνοος, σοὶ εἰ μόνος κύριος Ἰησοῦς Χριστός..."


*commercia mundo*: *commercia* are literally trade dealings, cf. Cor. Iust. 1.111 "omnia vectantes gemini commercia mundi" (of East-West trade), but the Silver poets use it frequently as 'intercourse, communication', e.g. VF 1.246 "ipse suo voluit commercia mundo / Iuppiter...". One would not put it past Claudian to be indulging in a pun on the root-meaning "merx", of Mercury the god of traders.

92. *i celeres proscinde Notos*: I have accepted the Isengrin reading because of the clumsy repetition otherwise of 'et...et...'; and the similar constructions of Verg. A. 4.226 "celeres defer mea dicta per auras", and Stat. T. 1.292f. "quare impiger alis / portantes praecedea Notos, Cyllenlia proles", whence the reading "i celer et precede" may have sprung. *proscinde* is the more vivid verb, with connotations of clean ploughing through the earth, and then poetically water and air (see 1. pr. in.).

*iussa superbo*: chosen for the paradox of giving orders to the proud, the word proverbially attached to a tyrant. It is a piece of emotive rhetoric, heralding the tone of the coming speech where Pluto is bent on playing the wronged innocent to wring out all the sympathy he can get.

93ff. A speech of indignation in the best formal manner, with echoes particularly of Dis' diatribe against his wretched lot at Stat. T. 8.34ff. His instant and unreasonable reaction to the sudden cleaving open of
Hell by the descent of Amphiaraus is that one of his brothers is making war on him, and his choleric rashness in desiring to rush to arms is much like Dis' emotional illogicality here. It is another example of the way in which, in their eagerness to pitch emotional situations as high as possible and to screw out the ultimate in stirring speech, the Silver writers constantly overdo their characters' reactions. This removes them at once beyond the bounds of human sympathy to the position of pasteboard speechifiers, and much of the appeal of man speaking to man on an intimate level is lost.

Despite this tendency, Claudian is more careful to keep his speeches to a briefer compass than the persistently prolix Statius. The speech of Dis is an obvious set piece, full of rhetorical fireworks. It is written in the first person as a direct address to Jupiter to give it immediacy and achieve the effect of the brothers being face to face without Mercury's intervention. It also saves a lengthy scene in heaven without depriving us of the full force of Dis' complaints.

It is full of traditional devices for gaining emotional emphasis: frequent rhetorical questions, especially conveying the impassioned outburst of feeling at the beginning; the use of particles for indignation (_tantum, sic, num, an_); intensive superlatives ("saevissime fratrum" (93), "laetissimus... Signifer" (101)); the attempt to guess the opponent's state of mind ("an forte... putas" 96-7); insult ("vanas tonitru deludimus auras" 98); backing up one's case with exempla (103ff.) the praeteritio, in an attempt to squeeze in yet further incriminating evidence (106ff.); the contrast of 'your' fortunate state with 'my' unenviable one (107ff.); the ellipse of parts of the verb _esse_ so as to make the clauses snappy and forceful (96, 99, 107f., 111) - a habit of Claudian's anyway (see Introduction p.xi); forceful alliteration of phrases ("tantumne tibi (93), "nobis noxia" (94), "fulmina fessum" (105), "tibi tanti creandi copia" (107-8)); and of course a plethora
of emotional words - particularly the welter of tear-jerkers at 109-110: 
*deserta, maerens, inglorius, "implacidas auras", "nullo pigmore".*

93. *tantumne tibi...* Indignant rhetorical questions emphasized by the alliteration and the hissing s sounds of *saevissime.* The collocation of the last with *fratrum* is startling as brothers are expected to be *mitis* to each other. The genitive plural is the idiomatic expression cf. "summe deum" (Ov. *M.* 2.280, 4.756), "optime regum" (Verg. *A.* 11.353), "divum implacidissime" (Stat. *T.* 9.4) and especially "o saevissime fratrum" (ib. 4.474).

94ff. Again repetition of the same idea in different words.

noxia...fortuna: an oblique reference to the dividing up of the world into three kingdoms by lot - see the jingle of Geoffrey of Vitry, which he undoubtedly made the boys learn off by heart:

"Saturnus genuit tres, Neptunumque Iovemque
Plutonemque, quibus divisa est machina triplex,
Iuppiter astra, fretum Neptunus, Tartara Pluto,
Regna paterna tenent tres tria quisque suum."

Also Servius on *Aen.* 1.139, and Sil. 17.37f. Dis' kingdom is commonly the third and worst of the lots: "tertia regna", "tertia sortis loca" (see Bömer on *Met.* 5.368) and cf. 100. Homer's Poseidon gives a factual enough account of the lot (Hom. *Il.* 15.187ff.) but Statius' Dis, like Claudian's, reveals a certain degree of latent resentment at the unfairness of it all (T. 8.38-40): "magno me tertia victum / deicit Fortuna polo, mundumque nocentem / servo..." Usually this motif arises when a god feels his domain and privileges are being threatened by another - Poseidon by Zeus (Hom. *Il.* 15.184ff.), Neptune by Aeolus (Verg. *A.* 1.132ff.), Dis by one of his brothers (Stat. *T.* 8.34ff.), but Claudian's Dis complains without any external attack.


98. *stringimus:* Hall is right in giving this the common meaning it has with
regard to weapons: 'bare, unsheathe, draw'.

aut vanas tonitru deludimus auras: Hall's case is well-presented and has a good deal of support, but my poetic sensitivities feel that 'delude the empty breezes' gives just the deprecatory tone Dis wishes to achieve. "vanas...auras" is the consensus of MS opinion and also makes sense so should not be abandoned lightly. All Hall's exx. of "vacuas...aures" mean either 'ears to be filled up with words' or 'too lazy to be filled up with words' - not the same as this example.

Claudian is also heaping up words for futility (perdidimus, jacentes, ignavos, deludimus ) so that vanus = 'insubstantial' is quite in place. Also cf. Verg. A. 4.210 "inaniamurmura miscent" ; 'empty' should refer to the phenomena themselves, not to 'ears'.

99. visum...quod: a clause after verbs of speaking and feeling is a feature of late Latin, cf. 3.223. See KS 2, 274f., HSz 576f., Läfstedt, Peregriinatio Aetheriae, pp.116ff., Trump p.36.)

100. dispendia: = loss (VLL 5.1,1396). The difficulty is caused by the condensed phraseology. All it means is "I endure the running losses of the third and final lot consisting of these ugly regions". dispendia means not merely the losing position in the lot, but the continual drawbacks of the position, lack of light and unpleasant surroundings.

For the "tertia...dispendia sortis", see 94n. Proserpina also complains about the lack of light when she is carried off (2.260ff.) and Pluto's attitude to Hades is quite different then (282ff.).

101f. informes...plagas: there is a pun on the adjective in its two meanings of 'unformed' like Chaos, and 'ill-formed' i.e. 'ugly'. patior, as opposed to ornit, cingant, points up the emotional reaction.

Claudian likes the contrast between what is ugly, dark and joyless and what is beautiful, bright and gay; cf. his portrayal of Proserpina at her bright weaving, juxtaposed with that of Pluto's black horses (246ff.) or the happy flower-picking scene, interrupted by the terrifying arri-
val of Pluto (2.119f.); or of Proserpina appearing to her mother in a dream in comparison with what she was previously (3.80ff.), and see further 247ffn. Claudian is also particularly fond of, and good at, describing glittering objects that stand out and take the eye; part of his undeniable predisposition for bright splashes of colour (see Introduction p.iv).

102. **Signifer** = the zodiac (cf. Cic. DND 2.53 and Pease on 2.52n.; Div. 2. 89). Claudian imagines it like a belt at an angle across the sky, seeing the stars in terms of dress: *orno* is the verb for decking oneself out with finery (e.g. Stat. T. 3.467, Ov. M. 5.52), and *cingo* is used especially of a crown or head-dress (e.g. Lucr. 2.606, Verg. A. 5.71, 12.63, Hor. Od. 3.30.16, Ov. F. 1.385). (The Septentriones are a constellation of seven stars at the top of the sky, otherwise known as the Bear - see 2.189n.).

103f. **Nereia...Amphitrite**: the action the Amphitrite is performing (*complectitur*) is mirrored in the placement of the words: the two halves of her title embrace the clause, and so also the phrase "glauco...gremio" embraces Neptunum, the object of her conjugal affection. It is an Ovidian feature, pointed up; cf. Ov. M. 1.13-14 "nec bracchia longo / margine terrarum porrexerat Amphitrite" & ib. 1.734.

**glauco...gremio**: glaucus is a favourite poetic word to describe the sea and its deities (TLL 6.2-3, 2039, 40ff.) and gremium is the Greek *κόλπος*, an erotic word, but also common as the gulf of the Ocean (Hom. Il. 18.140, 21.125) and thus a pun on the two senses (cf. Hom. Il. 6. 136 "Θητώς δ' ὑπεόξεοι κόλπῳ" & DRP 2.47, similar puns on the maternal and the literal geographical sense of *κόλπος*).

104. The line contains only four words of which two are proper names (see Introduction p.xi) and has a quadrisyllabic ending with a spondaic fifth foot. There are only five spondaic fifths in Claudian, all ending with a quadrisyllable and having a fourth foot dactyl: see
Birt's preface ccxv, Glover p. 233 n.1, Cameron p.289). Catullus (64. 11) has the same effect with Amphitrite.

105f. consanguineo...sinu: a concise reference to the well-known fact that Juno is "Iovis... / soror et coniunx" (Verg. A. 1.46f.).

post fulmina: a poetic compression with ellipsis of the past participle; see "post vina" (Hor. Od. 1.18.5 and NH ad loc., also DRP 2.64, 3.275).

106. Juno: there are several other exx. in the DRP of the correction of the final o: laxabo (114), commendo (196), leo (2.pr.35), virgo (2.20), formido (2.190), and several other exx. at the ends of lines which are ambiguous but probably shortened (1.136, 2.63, 350, 3.327,444). Vowel correction originally stemmed from negligence in conversational pronunciation, so that the first words to be mis-scanned are those like ita, bene, nisi, ego, modo, duo. Poets down to Vergil were fairly conservative in their correction of the final o, Ovid was much more free in shortening it with both nouns and verbs, and Seneca greatly extended the use. On the whole the epic writers Lucan and Silius are careful in their use of it, but Statius has many examples in the early Thebaid, and so also does Juvenal. In general, the feature pertains to particles adverbs, numbers, imperatives, the nominative singular of 3rd decl. nouns and the first person present and future indicative active. By the first century A.D. gerunds had also fallen prey, but never the dative and ablative of nouns and adjectives. (See Welzel pp.59ff., Birt's preface ccxi, but particularly R. Hartenberger, De o finali apud poetas Latinos ab Ennio usque ad Juvenalem, Bonn (1911)).

106ff. Jupiter's extramarital affairs with goddesses and women were well-known and always on the increase, and are quite appropriate to the figures of Homer and Ovid, but much less to the character of Vergil's Jupiter. Claudian's conception of Jupiter glances occasionally at the gay but irresponsible old lecher of Ovid, but owes more to the res-
ponsible and noble, world-weary head of government and expounder of fate in the *Aeneid*. So the references to his amours (also 224) seem more a bow to tradition than an integral part of his character, (see further at 118n., 3.327n.). By means of this list, Claudian cleverly manages to slip Ceres' name unobtrusively into the audience's consciousness, paving the way for her appearance at 122. Latona is the mother by Jupiter of Apollo and Diana (see further 3.307n.) and Themis is the second wife of Zeus (Hes. *Th.* 901) to whom she bore the Hours, Fates, Hesperides and Astraea (see further Roscher 5.572ff.).

107ff. *tibi...te...ast ego...* the strong placement of the second person pronoun at the beginning of the clause emphasizes 'your' lot in comparison to 'mine'. "Ast ego" is a favourite way of striking this contrast, when invoking the speaker's own miserable and degraded position, e.g. Verg. *A.* 1.46, 7.308, Stat. *T.* 8.61, *A.* 1. 634, 947.


109f. Again the shift in tone and choice of vocabulary noticeable at 101, but contrasting emotions the opposite way. After painting a brilliant picture of Jupiter's opportunities for fulfilment in his wife, lovers and children, Dis reverts to his own gloomy emotional predicament, deprived and moping in his halls - and *inglorius* into the bargain, since, just as for any Roman, lack of an heir meant lack of perpetuity for the family name and property. Claudian is firmly in the epic, and particularly Ovidian, tradition of depicting gods as subject to
all the foibles, pride and passion of humanity - and in this case depicting a man beset with quite contemporary dynastic problems. The emotional poignancy is an echo of Dido's plea to Aeneas (Verg. A. 4.328ff.): "si quis mihi parvulus aula luderet Aeneas, qui, tamen ore referret, non equidem omnino capta ac deserta viderer."

(See 32ffn.)

111ff. The climax of the speech, reached in a short, forceful, undecorated half-line. Then the tone is further heightened by the device of calling upon Hell to witness his resolution. The oath sworn upon the Styx is traditionally the most binding upon the gods: "ος τε μέγιστος/ ὅρκος δεύτερας τε πέλει μακάρεσσα θεοτού" (Hom. II. 15.37ff., Od. 5. 185ff.), "di cuius iurare timent et fallere numen" (Verg. A. 6.324). See further West on Hes. Th. 400, Roscher 4.1568. It is usually the upper gods who swear the oath by Styx, but not inappropriate to have Dis swearing by his own infernal river.

primordia...noctis: primordia is a favourite word of Lucretius ("primordia rerum") and Night is one of the primary names in Greek cosmologies, as the child of Chaos - see West on Hes. Th. 123n. The Styx is described in periphrastic terms evoking its unexplored nature (intemerata) and fearfulness (horrendae) - a picturesque and dreadful oath.


113ff. Dis' threats are reminiscent of that of Juno: Verg. A. 7.312 "flectere si nequeo superos, Acheronta movebo", and Dis: Stat. T. 8.37 "pereant agedum discrimina rerum", 46f. "pandam omnia regna, / si placet, et Stygio praetexam Hyperiona caelo". The threat amounts to destroying all the natural bonds between things so Chaos may come again - see
42ffn. *ciebo* has connotations of necromancy, much stronger and more evil than Vergil's plain *movebo*. On Saturn and the Titans, see 43ffn., where is also used the expression "*laxatis vinclis*". On the correction of the final o of *laxabo*, see 106n.

115. *obducam tenebris solem*: cf. Allecto Cl. Ruf. 1.62 "Iam cupio Stygiis invadere nubibus astra" with the same dark / light contrast.

116. Dis climaxes his series of threats with an evocation of the complete chaotic intermingling of the elements, and an elegant golden line. *lucidus* and *umbroso* are juxtaposed to contrast light and dark, and the whole forms a huge chiastic effect with "*tenebris solem*" as the light is swallowed up by the darkness: cf. Cl. Gild. 1.383 "prius astra Chaos misccebit Averno", Verg. A. 12.203ff., Lucr. 3.842, Hor. Epod. 5.79f., (Sen.) Oct. 222ff.

117. For the structure of the line, cf. Hom. II. 10.540 "οὖν τὰν εὗρεν ξτός, ὅτ' ἄρ' ἦλθον αὐτοῦ". After such resounding instructions, there is little else to be said. Mercury is gone in a flash. The narrative is rapid and unadorned: Claudian shows little interest in such processes, unlike the fair treatment Homer would have accorded to the scene in heaven. Claudian's is a highly selective narration (see 32ffn.). It is a style more suitable to occasional poetry than epic, unless you happen to be Ovid.

The lack of connection of the clauses emphasizes the feeling of swift motion, as do also the subtle changes of tense: "no sooner *had* he spoken than his messenger *was already* in heaven; Jupiter *had heard* the message and *is already* pondering a solution."

118f. Pondering a solution is a frequent epic motif, e.g. Odysseus (Hom.
Od. 20.10ff.), Penelope (ib. 16.73, 19.524), Aeneas (Verg. A. 8.18ff.),

Caesar (Luc. 1.272), Adrastus (Stat. T. 2.145ff.), Eteocles (ib. 3.1ff.), Hannibal (Sil. 8.209). The verb volvo, or frequentative voluto, is a common-place in this context, cf. Verg. A. 6.157, Luc. 1.272, and for the use of voluto with an indirect question in place of the direct object, cf. Stat. A. 1.198ff.:

"at Thetis...
quae nato secreta velit, quibus abdere terris
destinet, huc illus divisa mente volutat."

119. diversos ducens animos; the 'being in two minds' is a commonplace from Homer onwards (e.g. Hom. Il. 8.167, 9.8, Ter. Andr. 260ff., Verg. A. 5.720, Ov. M. 9.152). See Pease on Aen. 4.285. The Greek word is δύσως or διδυμός, the Latin diduco, divido, diversus, varius. The basic problem with Claudian's expression is the plural animos of a single mind. He may have modelled it on the Homeric γρίφως or perhaps be thinking of animus in the sense of a single thought.

119f. quae tale sequatur / coniugium; cf. Prop. 3.13.19f. (about the practice of suttee) "et certamen habent leti quae viva sequatur/coniugium". The verb here has the meaning of 'pursue with a desire to attain', as at Verg. E. 2.64 "florentem cytisum sequitur lasciva capella".


From the beginning of the Attic tradition of the rape (Fürster p. 35 n.1, Cerrato pp. 274f.), Zeus has been shown as cognisant of his daughter's fate. At first he is an inactive ally, permitting Pluto to carry her off, but being seated apart receiving offerings from mankind during the actual rape (Dem. 3, 9, 30, 77ff., 414); also Hes. Th. 914. Richardson (Dem. 3n.) comments that "his consent to the marriage as father was necessary to make it legal... But the rape is also his
plan..." By Euripides' time, Zeus' intervention has become more ac-
tive (H elic. 1317ff.), and his part remains significant in Apoll. 1.5.
1, Hyg. fab. 146 (Ovid passes no comment on his complicity). This
tradition is followed by Claudian, whose Jupiter actively betrays his
daughter by hurling his thunderbolt to prevent Pallas and Diana coming
to the rescue (see further 2.228ffn., also Förster pp.52f., 55). For
the dependence of Roman daughters on their father, see Hallett, pp.62f.
143f.

Jupiter's whole attitude is ambiguous in Claudian's portrayal. Here
he is shown as pondering upon whom the choice will fall, but later in
the poem, it seems to be a foregone conclusion - a decree of the fates
which he is called upon to implement for the greater good of mankind
(217ff., 3.48ff.). It is hardly likely that he is lying, subtle poli-
tician though he is, so it must be attributed to a flaw in the design,
whereby Claudian is creating details as he goes and has not considered
the work as a whole (see Introduction p. vi).
The importance of Fate as the reason for the Rape is another attempt
to dignify the subject with a kind of Vergilian calamitous necessity.
Claudian has a portrayal of his Jupiter as completely the exponent of
Fate and suffering no visible emotional conflict from the choice that
this entails (although tandem (121) may imply some invisible struggle,
I am more inclined to believe that at this point it refers to the diff-
culty of thinking of anyone to agree to such a marriage). At the
beginning of the crisis, he is shown as a leader who revolves all poss-
ibilities and makes up his mind to avert major disaster by the sac-
rifice of a pawn. When he deploys Venus to implement his plan by
trickery (1.216ff.), he has the air of a general with a secret design
using a subordinate to fulfil a certain function with a bribe to cap-
ture her self-interest. Venus is no further in his confidence than
he will allow: he gives her a clear mandate, sums up her wily nature
with accurate understanding of character, and applies the right stimulus - so she is despatched without demur. He further intervenes at the critical moment only when there is a possibility of something going drastically wrong - and then swiftly, impressively, invisibly from above, with an effectiveness that at once quells all opposition (2.228ff.). As Proserpina rightly complains (2.250ff.), where is all his paternal feeling for the child he is sacrificing to the greater good? Homer captures the supreme humanity of his Zeus, who is a powerful ruler, but also a man not above sexual desire, malicious pleasure in his wife's discomfort, rage, mistakes and sorrowful compassion: he is almost ready to thwart the fates to save his own son, Sarpedon, from death and one has a strong sense of his emotional conflict and his great sadness at being compelled by necessity to allow the very act he would most wish to prevent.

Vergil's Jupiter is of loftier conception, but has much the same attitude of a wise but weary head of a self-willed household: he can tell Juno over and over again that what is fated must come, but he is constantly having things disarranged by the partial squabbling of his wife and daughter.

In Silver Epic, Jupiter is in transition from a position within the sphere of human sympathy to a vague figure of authority and absolute power. Claudian's Jupiter has reached the point of total insensitivity to suffering. Vergil would have made something quite different of this sacrifice of a daughter to the inevitable - and here Claudian clearly shows his lack of emotional greatness. He can very competently depict a clear-headed politician moving pieces on a chessboard, but he cannot rise above it to any concept of the dreadful and inevitable sacrifices of the human condition. See further the tone of the speech at 3.19ff. and notes ad loc.

122ff. The paragraph opening is very formal - Ceres is introduced with a
formal title describing her residence, which is of importance to the coming story, while Proserpina is obliquely described as "proles optata", thus designating at her first appearance her relationship with her mother (her name is postponed till 126 to build up the suspense). The mother-daughter relationship is heavily stressed in these opening lines. Proserpina is optata; more particularly, she is the only child Ceres will ever have because of her subsequent sterility (ironic in view of the fact that she is goddess of corn and agricultural fertility). Claudian ignores Philomelus (RE 19.2, 2523, 66ff., Roscher 3.2, 2350, 21ff.) and Plutus (Hes. Th. 969f.), children she is later said to conceive by Iasion, so as to emphasize the price her mother sets upon her and explain the devotion of her maternal protectiveness. This in turn sets the scene for her outburst of passion at losing this beloved daughter and the strength of her determination to get her back. It is also the sole feature of individual character Claudian gives her - her emotionalism, tendency to jump to conclusions on little evidence, and other feminine psychological traits displayed in her speeches in Book 3 tend to be attitudes of a certain stasis, or standpoint, that Claudian is exploring at that particular moment (see Introduction on characterization p. v). For the close mother-daughter relationship in Roman society see Hallett p. 259ff.

122. Aetnaeae Cereri: Claudian apparently sets the scene at Aetna rather than Enna; here follow Hall, pp.200f. It does seem strange that there is no mention of Enna, the Ciceronian, Ovidian and Silian location of the rape, but the manuscript tradition is largely in favour of Aetna; Ceres' house is in the vicinity of the volcano; there is a tradition of Aetna growing flowers and as the scene of the rape; Aetna features largely in the ecphrasis on Sicily and the firing of the torches; and "herboso...de vertice" (2.71) suits a mountain peak better than a raised table-land. The only outstanding objection is the mention of
Lake Fergus (2.112) which is near Enna not Aetna. Claudian's geography, though of the armchair variety, is generally accurate and I can only conclude that he conceived of Sicily as being smaller than it is, or simply adopted the Ovidian name uncritically.


23. unica: pointed up by the enjambment and its position filling the first foot, followed by a sense break. The word is regularly used of an only and therefore particularly precious child; of Scylla (Ciris 334), of Dryope (Ov. M. 9.329). So the Greek "γυναίκα" (of Persephone) A.R. 3.847, (of Hecate) ib. 3.1035; also Phoenix (Hom. Il. 9. 481f.). The idea is repeated with variations 123-4, 2.138, 3.100, 309, 413.

24. Matters of conception and pregnancy are mentioned much more readily in Silver Epic than before (albeit with much highflown periphrasis). Homer deals with the matter in passing straightforwardly and without entering into details and Vergil practically ignores it. But the increase in human realism leads to Ovid's fairly explicit treatment of Alcmene's labour (M. 9.281ff.), then Statius' lines on Deidameia's pregnancy (A. 1.671ff.). Claudian's phraseology is much like Lucan's, 2.340 (of the ageing Marcia) "visceribus lassis partuque exhausta".

25f. cunctis altior extat / matribus; the attitude is slightly reminiscent of Niobe's pride in her offspring, although "numeri damnum Proserpina pensat" is quite the opposite to Niobe's fault, cf. the hint again at 3.413f.

27. The repeated hanc gives one the impression that Ceres is obsessed by her maternal duties, cf. the repetition of Telephi at Hor. Od. 1.13. 1f. sequitur makes an easy transition into the following image of the cow and calf.

27ff. The genesis of the image is the well-used one of the cow lamenting over its missing calf, e.g. Lucr. 2.352ff., Ov. F. 4.459f. (of Ceres
distracted over losing her child), Hom. Il. 17.4ff., Stat. T. 6.186ff., 9.115ff., Q.S. 7.257ff., 13.258ff.; whence the cow became a symbol of fidelity and love (cf. Verg. E. 8.85ff. the hopeless love of a cow following her mate). Claudian's simile lacks the direct pathos of the lost calf and distraught mother, and also the emphasis on its total dependency on its mother. He points the simile towards what the calf will shortly be doing: running about the fields and growing horns, appropriate to a girl who is "iam vicina toro"; and shows it dependent on its mother for supervision because of lack of experience and full strength. (The young are commonly depicted as young animals, cf. Anacreon's Thracian filly (PMG 417), Horace's Chloe (Od. 1.23, Achilles as a bullock (Stat. A. 1.313ff.)). Thus Claudian adapts the simile entirely to its new context to picture extreme maternal protectiveness rather than pathetic maternal loss, but overtones from the well-known similes colour the present context, foreshadowing future loss.

127. vitulam: the feminine is more appropriate, as it follows better upon "hanc...hanc..." and the very feminine subject-matter of ripe maidenhood and marriage hopes.

128. torva parents; cf. the phrase of Atalanta at Stat. T. 4.249. It is used of cattle at Verg. G. 3.51ff., Stat. T. 1.131. It is an ungainly word, contrasting with the action "non blandius ambit", laughing a little at the grim appearance of the harassed matron.

128f. There are many mentions of frisky young cattle with newly swelling horns, pawing the sand, e.g. Lucr. 5.1034ff., Verg. E. 3.86ff., Hor. Od. 3.13.4, 4.2.57f., Ov. Hal. 2f., Stat. A. 1.314, Juv. 12.7ff. Claudian has both the idea of the nascent nature of the horns and that of their curved shape twice each in the single line: nova, germina and lunatae, curvavit. germina suggests the sprouting of leaves and buds, cf. Hor. Od. 3.13.4 "frons turgida cornibus"; lunatus is extended in sense to

130ff. The two-part image, dealing with cow then with calf, effects an easy transition from the mother's state of mind to that of the daughter. Proserpina is described in terms reminiscent of Lavinia (Verg. A.7. 53) "iam matura viro, iam plenis nubilis annis", though with more emphasis on her personal feelings (131-2); cf. also Statius of Lycomedes' daughters (A. 1.291f.) "expleto teneri iam fine pudoris virginitas matura toris annique tumentes" (also Stat. T. 2.204, Cl. Stil. 1.69f., em. 25.125f.)

The delicate emotions of young maidens trembling on the brink of womanhood and marriage become increasingly interesting to the poets: cf. Homer's indirect and gentle portrayal of Nausikaa, Apollonius' depiction of Medea, Vergil's of Lavinia's blush (A.12.64ff.), the reactions of Adrastus' daughters (Stat. T. 1.536ff., 2.231ff.) and the extensive treatment of Medea's emotions in Valerius Flaccus.

The Silver writers are much more direct in their analysis of what is going on inside the girl, rather than allowing it to come out by indirect means, as with Homer and Vergil. So Claudian here gives an explicit analysis of Proserpina's state of mind, laying heavy emphasis on the mixture of feelings her marriageability elicits from her. Claudian's Proserpina is fairly much of a cardboard character in the tradition of the blushing virgin Lavinia. Her purpose is to be decorative and modestly virginal rather than to have immense impact on the action around her: people react to her, rather than she to them, and her two speeches (2.250ff., 3.97ff.) utilise the stock figures of rhetorical composition rather than being genuine cris de coeur. Her individual features seem to be a certain amount of spirit and rhetorical vigour, a girlish innocence and trustfulness (e.g. 3.215ff.)
and an "aspect gracieux et timide d'une jeune fille" (Fargues p.290).

130f. *iam vicina toro*: a good illustration of Claudian's habit of literary pastiche: he does not take over a single phrase wholesale, but takes over the concept and combines several verbal allusions. The line is drawn from Verg. A. 7.53 "iam matura viro", Stat. A. 1.292 "virginitas matura toris"; "plenis...annis" again comes from Vergil, and *vicina* and *adoleverat* are Claudian's own modifications.


131f. Every respectable girl was meant to feel excitement and a little anxiety in the face of approaching wedlock, especially because of her extreme youth (see further 2.322ff. and notes).

133. *personat aula procis*: Claudian's suitors are employed as an excuse for Ceres' removal of her daughter from heaven, and therefore are useful in plot motivation; but their principle function is to point up Proserpina's desirability as a match. Heroines are often introduced with crowds of suitors, e.g. Penelope in the Odyssey, Agariste (Hdt. 6.126ff.), Lavinia (Verg. A. 7.54ff.), Atalanta (Ov. M.10.568, 574) and many of Ovid's ladies (M. 2.571, 9.10, 10.316, 12.192, 13.735), Adrastus' daughters (Stat. T. 2.157f.): as Barth remarks, "procorum copia, gloria puellarum". Claudian takes great delight in making his suitors not merely nobles, but two of the most eligible partis amongst the gods: whom Nonnus expands to include Hermes and Hephaistos. (D. 5.571ff.). See Zimmermann p.6 on Proserpina's wooers.

*personat*: is an especially lively word to portray the noisy attentions of the suitors, Mars clattering around in his armour, and Phoebus twanging his lyre.

134ff. The rhetorical figure of syncrisis results in elaborate and highly
artificial series of comparative antitheses. It is used by the orators (e.g. Plat. Symp. 184d-e, Cic Cat. 2.25, Verr. 4.123, Sen. Contr. 7.4.5) and by the Silver poets, especially in battle catalogues for variety, e.g. Stat. T. 7.640ff., 8.445ff., 453ff., 457ff., 491ff., 9.763ff., Q.S. 11.41ff. Claudian's other striking syncrisis in the DRP is at 2.131ff. His examples are elegant and well-executed but savour too much of the dominance of style over subject-matter, as the parallelism and contrasts must be exact. On syncrisis (or antithesis) see Arist. Rhet. 3.9.1410a, 2ff., Martin, Antike Rhetorik, Munich (1974) 294, Norden, Die Antike Kunstprosa, Teubner (1909) p. 26 n.1. This example has three balanced parts, and is highly ornate, with the rhythmic repetition of "Mars...Phoebus...Mars...Phoebus..."; the chiasmus of "clipeo melior...praestantior arcu"; the variation of verbs for giving (donat, largitur); and the balancing of mothers in the same fashion as the sons. It is a very Ovidian humanization of the gods to have Mars and Phoebus, both immortals of considerable power, vying for Proserpina eagerly like young mortal suitors and offering physical and territorial temptations as proof of their masculinity and wealth, while their mothers machinate like dowager duchesses.

134. clipeo melior...praestantior arcu: mock epic parody, cf. Hom. Il. 3. 237 "Κόστορά δ' ἱππόδαμον καὶ τῆς ἄγαθῆν Πολυδεύκηα", Verg. A. 5.430 "ille pedum melior motu" & A. 10.735 "haud furto melior sed fortibus armis". The gods' traditional epic roles are turned into human skills; Mars is the great warrior (ἀνδροφόνος, πολέμωτης, armipotens) and Phoebus the archer (ἐξηθέλος, arcitenens).

135f. So also, the following localities traditionally sacred to both the gods are regarded as family estates. (Claudian has developed the idea from the wooing of Daphne by Apollo (Ov. M. 1.515f.):

"mihi Delphica tellus
et Claros et Tenedos Patareaque regia servit".)
Rhodope is a mountain range in Thrace, which is sacred to Mars because of its warlike barbarity, e.g. Verg. A. 3.35 "Gradivum... patrem, Geticis qui praesidet arvis". Amyclae in the Peloponnese had a famous sanctuary and throne of Apollo Amyclaeus, worshipped there with Hyakinthos. (Paus. 3.18.9ff. and Frazer ad loc.). On the cult of Apollo and Hyakinthos, see Farnell, The Cults of the Greek City States, Oxford (1896-1909), Vol. 4, 125ff. Delos was the Cycladic island where Apollo was born; see Call. Del. and Farnell op. cit. 4, 106ff., 169f., 223, 287ff. Claros in Ionia, belonging to the Colophonians, had an oracle of Apollo and a grove; hence the cult title Apollo Clarios (Verg. A. 3.360). See Farnell 4, 224-6; RE 11.1, 548ff. Describing one's home with the words lares or penates is a common enough Silver poetic circumlocution, e.g. Ov. M. 5.650, 7.574f., 8.637, Stat. A. 1.740, 745, Rut. Nam. 1.496. But it is piquant to describe a god as having household gods, an Ovidian conceit (M.1. 174), cf. 180, 3.187ff.

136f. The concern of the mothers is a pleasant cameo of social manners, as is the offering of wooing gifts. It tempers the formal picture of Roman fathers concluding financial bargains for the disposal of their children with a sketch of some of the inside intriguing that has always gone on amongst the ladies, cf. Amata's support for Turnus' suit in the Aeneid, Mrs. Bennet in "Pride and Prejudice", Mrs. Grantly and Lady Lufton in Trollope's "Framley Parsonage". Claudian has a sharp eye for these little social details, which makes him an effective satirist and more than merely an ephemeral court poet. Nor does he merely give devastatingly clear-sighted pictures applicable to his own time, but to a general and eternal situation arising from human nature: he has a grand ability to capture the slight essence of a social situation, cf. the scenes of the marriage in Hades (2.317ff.), the council of the gods (3.1ff.), the blandishments of Venus (3.220ff.).
69

**Flava Ceres**: a common epithet of Ceres, whose golden hair represents the colour of the corn: "Ἑλέαμ Νηπίτηρ" (Hom. II. 5.500, Dem. 302 and Richardson ad loc.), "flava Ceres" (Verg. G. 1.96, Ov. F. 4.424, Luc. 412); see also Dem. 279.

Raptusque timens (heu caeca futuri!): an element of omen has always been present in literature, where details that are hardly significant at the time later assume greater symbolism as a result of the followin action: one has merely to think of Hector wearing the armour of Patroclus (Hom. II. 17.192ff.), Moschus' Europa carrying a flower basket on which is depicted the story of Io (Id. 2.37ff.), or Turnus' belt graven with the story of the Danaids (Verg, A. 10.497ff.). The best authors leave the symbolic significance to be picked up by their audience, but the Silver Epic poets, in their striving for effect, common revel in this prognostication which would ruin all the surprise elements of the plot if it were not well-known to the audience already. This results in long lists of ill-omens before significant events, e.g. Lucan's lists of portents of civil war (1.522ff.), of Pharsalus (7. 151ff.), Silius' of Cannae (8.622ff.). The earlier poets were not guiltless of dramatic playing up, cf. Phoebus' warning signs to Patroclus (Hom. II. 16.784ff.), Medea's attempts to leave her bedchamber (A.R. 3.654), the halting progress of the wooden horse (Verg. A. 2. 242f.); but the unreality becomes excessive amongst the imperial write - and not least Claudian. He especially loves the gloomy note of foreboding that emphasizes the tragic inevitability of the outcome in contrast with the innocent intentions of the characters at the time. This manifests itself in sententious remarks from the position of the all-seeing author, as here and when Proserpina makes daisy chains for her head (2.140f.); motiveless floods of tears, as when Ceres leaves Sicily, (1.190ff.) or Proserpina is at her weaving (1.265f.); warning signs from some upheaval in nature (2.6ff.); the portentous dream (3.
80ff.) and straight lists of evil omens (3.67ff., 124ff.). All are intended to heighten the atmospheric tension.


139-41. Two of the three lines must be spurious, because they are all repeating the same material. However I disagree with Hall's choice of 141 as genuine: relegat has no object and needs one; and Vergil and good poets tend to avoid the scansion v- v at this place in the line, so that the hexameter does not seem to end before it does. More than this, 139 has the flavour of the rest of the poem: with the use of "commendat...pignora" and "furtim". Ceres constantly speaks of Proserpina as a deposit entrusted to Sicily in her absence, cf. 195f., 3.84, 116, 120, 142, 192, 318, using verbs like commendo, mando, committo; cf. 1. pr. 3n. and the way in which Thetis speaks of Achilles at Stat. A. 1.384f., 239f. And the idea of secrecy is also later emphasized by her (3.118ff., 207, 290). Both these ideas are contained in the resumption at 179f. with pignus and abdidit.

142. ingenio confisa loci: "ingenium loci" is a standard phrase, cf. Ov. Trist. 5.10.18, EP 2.1.52, Rut. Nam. 1.328.

For the removal of Proserpina from heaven see Förster p.42, 95, Cerrato p. 280, and Orph. Arg. where Persephone is left on an island: (1192) "εν' ἐσχατοῖς ἱκαλαμοῦ Ὀκανοῦ", and Nonn. D. 6.113ff. The Attic version localizes the rape on the 'Nysian plain' (Dem. 17) (see Malten's article and Förster's appendix on the whereabouts of this) - but because the myth is of such ancient origins and was therefore transported by Greek colonisation all over the Mediterranean, it naturally came to be localized by the poets (see Förster pp.63ff., Zimmermann pp. 17ff., and Cahen in DS IV.1.695). Pindar is the first extant poet to connect Persephone with Sicily (Pyth. 12.1f, Nem. 1.13), and Karkinos to men-
tion it as the setting for the Rape (Diod. Sic. 5.5). On the area of Aetna as a localization, see Förster p. 66. The Sicilian setting became the popular one, and Ovid sets both his versions there, as do Diodorus and Claudian, and from this tradition comes the ecphrasis on the shape of Sicily.

142ff. The ecphrasis is a feature of the rhetorical schools, to offer variety within the narrative and give a picture of the background before which the characters are performing. The practice goes right back to Homer in his depiction of Calypso's cave (Od. 5.591ff.) or Alkinoos' palace (ib. 7.84ff.) (See Curtius pp. 185ff.). A geographical excursus is also a stock element in the historians for the same reasons, e.g. Hdt. 2.2-182 (Egypt), 4.5-82 (Scythia); Thuc. 6.1-5 (Sicily); Caesar, BG 1.1 (Gaul), 5.12-14 (Britain), and especially Tacitus in the Germania, but also Ag. 10-14 (Britain), Ann. 4.67.1-3 (Capreae). See R. Thomas, Lands and Peoples in Roman Poetry, Camb. Phil. Soc. Suppl. Vol.7, ch. 1.

Vergil's ecphrasis generates a good deal of atmosphere, relevant to the characters' emotions and the events to take place there; e.g. the bay in which the Trojans land in Libya (A. 1.159ff.) is full of calm as a respite to storm-beaten ships, a delightful haven from seawandering, yet offering a certain latent menace. Ovid's ecphrasis has become a formalized structural feature which he elaborates to great length with his delight in the picturesque, so that the description becomes an end in itself; cf. the residence of Fames (M. 8.788ff.) or of Sleep (ib. 11.592ff.).

By the time of the Silver poets, the ecphrasis has become a diversion, often crammed with highly ornate but irrelevant material and largely detachable from context. Both Lucan and Silius embark on their descriptions of Thessaly (Luc. 6.333ff.), Libya (Luc. 9.411ff.) or Sicily (Sil. 14.11ff.) in much the same spirit as the historians with
a geographical excursus, which in turn influences the treatment of poets after them. For the ecphrasis, see further G. Williams, Trad. pp. 637ff.

Claudian makes great use of all sorts of ecphrases for variety, and is precise where Vergil uses few but suggestive details (see Far-gues p. 326). There are three full-blown ecphrases in the DRP: this one on Sicily, the meadows around Ceres' house (2.101ff.) and the grove (3.332ff.), as well as descriptions of the house (1.237ff.), Proserpina's weaving (1.248ff.), and her dress (2.44ff.).

Ovid provides the basic source of Claudian's description of Sicily at M. 5.346ff., F. 4.419ff. From this he draws mention of the three capes, the shape and the name of Trinacria, as well as the volcano and the giant beneath it. Also influential in the depiction of Aetna are the account of Vergil (A. 3.414ff.) and the Aetna and Silius' whole excursus (14.11ff.), though this is more diffuse on soil, crops etc. and more historically based because of the nature of his subject-matter. (On Aetna itself, see 160ffn.)

Claudian deals with his description in an organized and orderly fashion: announcing the subject, treating the surrounding seas, the promontories that project into those seas and finally concentrating heavily on Aetna, the dominant feature of the landscape. He divides off the description with great precision: inde (148), hinc (150), hinc (151) and in medio (153). The motifs are traditional and his contribution lies in the re-working of them, and the extraordinary vigour of the verbs. As Cameron says, Claudian's description tends to be static and posed (pp. 269-73), but the posing is not always completely static as the sea shows in this passage, where it is a raging, breaking, noisy force, hurling itself against the promontories of Sicily: see the verbs rupit, abscissos, opponit, prohibent, latrat, pulsat, concutit (144-52). Rather the point is that, whereas Homeric
and Vergilian scenery is shown in action, so to speak, Silver Epic poets are continually telling the audience what it is doing, rather than showing the effects. So here the description is loaded — or rather over-loaded — with words evoking violence and rage, rather than presenting an objective picture of woods and waters. Claudian is involved with a mental picture of violence rather than a physical one of seas containing real water, and this distancing of the concrete is enhanced by the tendency to learned mythological allusions (Nereus, Gaetula Thetis, Enceladi bustum). Claudian gives us no real sense of the terrain of the land — only of the occasional vivid visual detail: trisulcam (147), "scopulis... perustis" (153). His Sicily has no trees or soil or rivers — only a rhetorical division into three capes and a huge volcano.

142f. An ecphrasis conventionally begins "est locus..." or some similar expression, cf. "lucus erat..." (3.332), "urbs antiqua fuit" (Verg. A. 1.12). See Austin on Aen. 1.12, 2.21, 4.480ff., 483; Fordyce on Aen. 7.563ff; G. Williams JRS 47 (1957), 246; E. Fraenkel. De Med. et Nov. Com. Quaest. Sel. (diss.) Göttingen (1912), 46ff. Conventionally, but not always, the noun comes after the verb: see Tarrant on Sen. Ag. 558ff. The narrative is usually resumed by hic or some similar word, as at 179.

Trinacria: the name features in Homer (Od. 11.107, 12.127, 135) as the island where the sun-god keeps his cattle. θρύναμι came to be identified as Sicily (see RE II. 11, 601ff.) and Trinacria is a common poetic usage of Vergil and the Silver poets. There are various derivations for the name, the most likely being that it is shaped like a θρύνας, or trident (RE II.11, 605, 20ff.), but the ancients unanimously considered it to derive from τρεῖς and ἄκρα because of its three distinct promontories, e.g. Strab. 6.2.1, Diod. 5.2.1, Dion. Hal. 1.22.2, Plin. NH.3.86, and Ov. F. 4.419f. "terra tribus scopulis vastum pro-
currit in aequor / Trinacris, a positu nomen adepta loci..." Its frequent epithets are: τρυγλώχιον (Call. Aet. 1.1.36), τρυγλόφος (Nonn. D. 6.124, 329, 13.329).


143f. sed pontus et aetas / mutavere situm: the reading aetum is not totally redundant because it elaborates pontus, but the mention of time seems more traditional; cf. Verg. A. 3.415 (of the division between Italy and Sicily) "tantum aevi longinquaque valet mutare vetustas", Rut. Nam. 1. 227 "stringimus hunc exesum et fluctu et tempore Castrum". See Williams on Aen. 3.415 for further parallels. The changing of the landscape is a theme dealt with at length by Ovid (M. 15.259-306), mentioning this example at 290-2.

144f. Claudian has made a concise mélange of the vocabulary used in this motif by many other authors: the simple, undecorated statement of Lucretius (1.717ff.) is enlarged, adorned, has the verbs strengthened and mythological learning introduced through Verg. A. 3.417-19, Ov. M.15. 291-2, Luc. 2.435ff., 3.60-3, VF 1.588ff., 2.616ff., until it reaches Silius at 14.12-19. Claudian has taken parts from all: rupit from Valerius and Silius, confinia from Ovid and Lucan, Nereus from Silius, as an elaboration of the original "pontus" in Vergil, Ovid and Lucan, abscissos from Vergil, Valerius, and cf. Silius' discidit, Aetna 183 "scissae rupes obstant" (see NH Hor. Od. 1.3.21n.), interluit from Vergil, aequore Lucan, montes Valerius and Lucan. These he has arranged and combined, transforming them with his own ideas: the importation of victor (cf. Ovid's "unda velut victrix" M. 11.553, and Vergil's "victor" of fire shooting up a tree, G. 2.307) transmutes Silius' dull mythological reference into a passing personification of the sea as a conquering general bursting through the ranks of the enemy. The word
order of "abscissos aequore montes" also mirrors the sense: the moun-
tains are split with the sea in the middle. The present tenses emph­
asis the separation from the narrative and the permanence of the fea-
ture (see G. Williams, Trad. p.640).

146. The golden line resolves the upheaval into a nice, neat arrangement
with the verb in the middle keeping the different components to their
separate sides. The motif of the small distance between the two lands
is in Lucretius, Vergil and Silius. Much of the abstract thought comes
through Silius: "cognatas terras" cf. "consortia terrae"; "prohibent"
cf. "pernegat" (giving the discrimina a partially personified and ac-
tive rôle of arbiter in a dispute). The normal usage of this verb is
easily extended (see Hall's note p.203 and Ov. M. 3.450 "exigua pro-
hibemur aqua".)

147. nunc corresponds in orderly fashion to quondam (142). On the question
of whether raptam or ruptam is correct: as Hall says, there is little
to choose between them. ruptam has slightly the better sense, but
because of the ugly repetition so soon (143), raptam seems the better
choice. However trisulcam must be the correct reading, since it is
Sicily which is regarded as 'three-pronged', not the sea around it,
 cf. Cl. Man. 203-4 "trifidam...Sicaniam" and 142fn.

148. opponit natura mari: cf. Juv. 10.152, but especially Luc. 2.620.
The three promontories of Sicily projecting into the three seas, Pach-
ynus into the Ionian facing Greece, Lilybaeum into the Libyan facing
Africa, Pelorus into the Tyrrenhenian facing Italy, are a favourite des-
criptive point with the geographers: see Strab. 6.2.1 and Plin. NH 3.
87. They are adopted by the poets in ingenious ways: Ovid (M. 5.350f.)
shows their relative positions by describing the parts of the giant's
body they hold down; or (ib. 13.725-7) by the direction each faces,
cf. Sil. 14.72-8. Claudian's main efforts go towards conveying the
angry power and noisy roaring of the turbulent seas dashing against
the island, to emphasize its isolation and apparent unassailability. The power comes from his tendency to describe the inanimate in terms applicable to the animate, short of complete personification: *caput*, *bracchia*, *respuat*, *latrat*, *indignata teneri*, *iras*, *rabies*.


149. The poets frequently picture the Ionian as a stormy sea, e.g. Luc. 6.27 "Ionium... furens", Stat. T. 6.52 "trucis Ionii rabies", Sil. 14.73.

The *s*, *r*, *p*, *t* sounds of the line image the harsh crashing of the sea, cf. the *c*, *t*, *r* sounds at 152.

150. *latrat*: the dog's bark is frequently applied to the boisterous roar of the sea: cf. Verg. A. 7.588 "multis circum latrantibus undis", Stat. A. 1.451, Cl. cm. 25.61 and TLL 7.2.2, 1014, 1ff.

150f. Lilybaea... *bracchia*: for the use of *bracchia* as curving mountain coastline, see TLL 2, 2160, 53ff. and Livy 44.35. 23, Cl. cm. 5.4.


154. Epanalepsis & again a reference to the war of giants against gods, one of whom Jupiter cast down with his thunderbolt and buried under Aetna (Aet. 41-73). For Claudian's preoccupation with the assault of barbarism on civilization, see 43ffn.

Giganteos numquam tacitura triumphos: cf. Luc. 1.12 "bella... nullos habitura triumphos", 8.622 "saecula Romanos numquam tacitura labores".

155. The giant beneath Aetna is traditionally either Typhoeus / Typhon (e.g. Pindar, Pyth. 1) or Enceladus (e.g. Call.Aet. 1.1.36, whose lead is followed by Vergil, the Aetna, Lucan, Statius, Claudian, Quintus Smyrnaeus). See Williams on Aen. 3.578f. *bustum* is appropriate in the sense of a burning pyre - but for a victim who is not dead.

Saucia terga revinctus: cf. "manus... post terga revinctum" (Verg. A. 2.57). Austin (on 2.57) comments on the poetic plural in *terga*. Here the phrase means 'with his wounded back tied to the rocks':
Claudian is reviving the aspects of binding and of pain explicit only in Pind. Pyth. 1.27ff.

The accusative of respect is a Greek construction, introduced into Latin poetry by Vergil, which became widespread thereafter with a broadening range of adjectives and participles. See Austin on Aen. 2.57, 4.558; Fordyce on Aen. 7.503; Page's appendix to his edition of Aen. 1-6 and 9.478n.; Landgraf in ALL x (1896-8), 209ff.; KS 2.1, 288-92, HSz 36-40.

Every word in the line has vigour and colour, especially "flagranti vulneré". For the motif of the giant giving out fire from his burning body, cf. Pind. Pyth. 1.25ff:

"μείνο δ' Ἀφαντότο κρουγους ἔρειτόν
dελνοτάνιος ἀνατέμενε"

and Aesch. PV 372ff. Ovid has him spouting forth flames from his mouth (M. 5.353, cf. Aet. 73 & Vergil's Cacus, A. 8.199, 259), while Valerius has Typhoeus pouring flames from his breast (2.25), cf. Vergil's Ajax struck by a thunderbolt (A. 1.44). Claudian uses the -spiro verb, used by Vergil in the context of Enceladus and Ajax, rather than the Ovidian vomo, and replaces pectore by "flagranti vulneré". This is a compact expression = 'the wound caused by the flaming bolt', but also images the fire from the crater pouring like blood from a wound. Instead of mere flames too, he has a heightened "inexhaustum... sulphur".

The poetic conceit of the imprisoned giant's restless movements causing Aetna's volcanic activity is also of long tradition, cf. Call.H.4.

142f.: "οὐδεὶνα μυχὰ πάντα κατούθουσο γυγαντὸς
eἰς ἔτερν βραδής ἐπιμικὰ κλωμένου"


Claudian heightens with the use of detractat, which Hall points out (p.204) is a vivid metaphor taken from animals trying to shake off the yoke. The epithet rebelli (transferred from the Giant to his
neck) enhances the idea of the danger of his rising up again; "fundo vellitur" is very strong and so also the double force of "dubiae nutant"

158. in dextrum laevumque latus: it seems best to take this with the verb detractat, portraying the giant as shifting from one side to another, after Call. H. 4.143, Verg. A. 3.581, Stat. T. 3.594f.

158f. tunca insula fundo vellitur: Vergil says of Sicily "intremere omnem / murmure" (A. 3.581f.), Ovid's earth "tremit" (M. 5.356), Valerius' "anhelat" (2.31). Claudian's whole island is actually plucked up from its foundations (vellitur being a verb used of pulling up trees by the roots): an example of the Silver age tendency to poetic hyperbole.

159. et dubiae nutant cum moenibus urbes; an Ovidian touch, cf. "oppidaque et magnos devolvere corpore montes" (M. 5.355), with an echo from the Phaethon story: "magnae pereunt cum moenibus urbes" (M. 2.214); also cf. Aet. 172 "fundamenta soli trepidant urbesque caducae".

160ff. Aetna provides Claudian with a good opportunity for some atmospheric description. A pseudo-scientific digression is not uncommon in epic authors, cf. especially Lucan's excursus on the Nile(10.219ff.), Silius on Aetna (14.1ff.) - probably arising from the historians' interest in remarkable features of the landscape (see 142ffn.). Claudian is not indulging in genuine scientific research like Lucretius (see further on 171ffn.), but merely garnering and resuscitating motifs from other poets (see Fargues pp. 311f.). Aetna is a poetic commonplace and has been dealt with by major poets from Pindar (Pyth. 1)and Lucretius (6. 680ff.) to Vergil (A. 3.571ff.), Ovid (M. 15. 340ff.) and Silius (14. 11ff.), as well as inspiring various epic similes (Luc. 5.99ff., 6. 293ff., Stat. T. 3.594ff., Milt. PL 1.230ff., 670ff.) and the pseudo-Vergilian Aetna. See further Williams on Aen. 3.571f.

The description itself once again unrolls in an orderly way, full of vivid verbs (e.g. vomit, foedat, lacessit, nutrit, durescit, lambit) which give the passage its power - but without presenting
much of a concrete picture of the actual volcano.

160. **Aetnaeos apices**: cf. Pind. *Pyth.* 1.27 "Αἴτνας μελᾶμφυλλου κορυφαί". (It is not certain whether Claudian read Pindar, but the testimony of papyrus finds proves that he was read in fourth century Egypt (Cameron p. 307). Thus it seems probable that so learned a poet had done so.) The initial statements about the mountain's inapproachability and bare upper slopes show more interest in rhetoric than in actual topography. On rhetorical amplification by positives and negatives, see NH Hor. Od. 1.18. In. There is some stylish chiasmus: "cognoscere visu... aditu temptare"; the passage is full of antithesis (visu and aditu, pars cetera and cacumen, arboribus and "nullo... cultore"). For the phraseology, see Stat. T. 2.34 "nullos admissit culmine visus". On the inapproachability of Aetna because of the heat of the flames and danger of falling debris, cf. Pindar (*Pyth.* 1.40f.) "άπλάτου πυρίς ἄγνωσται... θυατ".

163. **vomit**: has much more force than *move*, so making it the more probable choice for a writer who characteristically concentrates his power in his verbs. It is also the common-place word in the poets; cf. Pind. *Pyth.* 1.40 "ἐρεύγοντι", Verg. A. 3.576 "eructans" and Williams ad loc. *vomit* appears at Aet. 328, Ov. M. 5.353, Sil. 14.57. **indigenas nimbos**: As Barth says, *indigenas* must mean "eo loco natos" ("ex ipso monte oriundos" TLL 7.1, 1170, 79). It is basically applied to people/negative to a place, spirits dwelling in a region, local plants or animals; but is used in the Silver age of waters, shores, mountains and rocks. **nimbus** is elsewhere used of clouds of dust: Lucr. 6.700, Aet. 199. Of the spewing forth of clouds of smoke, cf. Pind. *Pyth.* 1.41ff: "κοταμοὶ δ' ἀμέραισιν μὲν προχέοντι βοῶν καπνοῖ αἰθων'..."

picea: a stronger word for 'black' than merely ater or niger, drawn from Vergil's "turbine... piceo" (A. 3.573), Silius' "picea... procella" (14.62). Instead of being merely a colour, it has added connotations of being pitchy, sticky: often used of natural phenomena: caligo (Ov. M.1.265), nubes (Verg. G. 2.309, Ov. M. 11.549), nimbus (Stat. T. 1.97), caelum (VF 1.617).

164. foedat = stain, pollute, cf. Sall. hist. fr. 4.80 "(nubes) foedavere lumen", Luc. 1.558, Cl. DRP 1.265. For the general picture, see Ov. M. 13.601-2 "nigrique volumina fumi / infecere diem".

164f. The hyperbole is derived from Vergil (A. 3.574) "attollitque globos flammara et sidera lambit". It is overlaid with the motif of water challenging the stars: Luc. 10.320 "spuma tunc astra laccessis" (addressing the Nile), and cf. Verg. A. 1.103, Luc. 5.625 (of the stormy waves).

molibus... terrificis: molibus is fittingly more concrete than motibus. The word is commonly used of rocks or stones (TLL 8,1342f., 83ff.), and the Aetna speaks of moles in several places as rocks cast forth (27, 200, 380, 467). For the phraseology, cf. Verg. A. 3.571 "horrificis... ruinis".

165. Aetna's flames are fuelled by pieces of itself. The metaphor of 'food for the flames' is classical, e.g. Aet. 386f. "quae flammas alimenta vocent, quid nutriat Aetnam / incendi poterunt." For the paradox of feeding by loss, cf. Ov. M. 9.193 (of the Hydra) "crescere per damnum", ib.2.213 "materiemque suo praebet seges arida damno" and Luc. 9.440 "Nasamon... quern mundi barbara damnis / Syrtis alit".

166ff. An extensive treatment of a mentally rather than physically attractive paradox. The contrast of heat and cold is abundantly made: "nimio fervens... aestu", "favillis", "vaporis", "fumo", "flamma"; "nivibus", "glacies", "gelu", "pruinas" - also showing the variatio in words of which Claudian is capable. Pindar is the source of the contrast:
"νυφόεσσ' Ἀιτία, πανέτης
χῦνος δέξιας τιθήναι" (Pyth. 1.38f.)

And it is exploited by Silius at length (14.64ff.). He repeats the paradox in different ways and also points up the hot / cold contrast: "vicinam flammis glaciem", "rigore ardentis horrent", "calidaque nivem", cf. Claudian's "flamma pruinases" and cf. also Statius on the baths (Sil. 3.44) "impositum ripis algentibus ignem". Claudian has compressed the paradox, thereby sharpening it, and has imported the idiom "servare fidem" (see 167n.) and the Vergilian echo (170n.).

167. servare fidem: it is commonplace to talk about the "foedus elementorum" (see 42ffn.). Tacitus applies the metaphor to a mountain preserving its snow in a hot climate: (Hist. 5.6) "tantos inter ardores opacum fidemque nivibus", cf. Aesch. Ag. 650ff. (of fire and water): "ξυνώμοσαν... δύντες ξυλοτού τὸ πρόν...". Claudian personifies the already striking phrase even further by using an expression appropriate to the context of people or nations, and further develops the imagery with secura, defensa, fideli. Claudian also has the greater contrast between actual flames and snow, rather than merely hot weather and snow.

pariterque favillis: to be taken with nivibus with punctuation rather than with the following line, which would create a very rambling sentence. It is like Claudian to extend the paradox to include both snows and ashes. favillae is used strictly literally at Lucr. 6.690, but more picturesquely at Verg. A. 3.573 "candente favilla", Sil. 14. 69. Claudian is using it less in its literal sense as 'ash' than as a hot contrast with 'snows'.

168. Hard consonants, especially d, t, g, c, give the sound of the hard ice, cf. 70f.

Claudian is not trying to achieve a picture of physical reality, but a mental image of the delicacy and harmlessness of the flame, quite unlike the picture of glowing destruction that surges through 163ff. above. *lambit* is a marvellously gentle verb reinforcing *innoxia*. *contiguas* comes from the Silian motif (14.67) "vicinam flammam glaciem". The word order cleverly images the subject-matter, with the juxtaposition of *contiguas* and *innoxia* - reflecting the harmlessness even despite close proximity, as do the two nouns in chiastic order: "flamma prunias", ending in the hot / cold paradox.

171ff. Scaliger and Jeep may wish to censure or delete these lines as superfluous or spurious, but it is characteristic of Claudian to include them despite their being largely irrelevant to his plot. It is a habit of Silver Epic to deviate and digress (see Williams, *C&G* p. 217, 248) and it is also typical of Claudian's active mind to deal with the more philosophical or scientific side of the eruptions: cf. Lucan's decorative and learned display on the overflowing of the Nile (10. 219ff.) or Statius' pseudo-scientific alternative explanations for the opening of the earth (T. 7.809ff.) (he uses "sive... seu..." as does Claudian at 173, 177). In the following passage, Claudian draws on ideas propounded by Lucretius and the *Aetna*, indulging in a display of poetic learning. On the depth of his knowledge in such fields, Cameron's estimation appears to me correct: that he was knowledgeable enough to be more accurate than some other poets, but is largely derivative rather than particularly learned in the fields of philosophical doctrine or scientific research (pp. 343ff.). Fargues also speaks a little too harshly of his ingenious utilization of superficial knowledge (p. 319). A poet is expected to be learned in literature, not particularly in scientific fields unless that is his avowed subject, and his references ought to pass muster rather than break new ground.

Claudian shows a similar attraction "towards the inexplicable
and the curious in nature"; see M.J. Woods, *The Poet and the Natural World in the Age of Gongora*, OUP (1978) p. 179, who cites his poems on the magnet, the Nile, the hot springs of Aponus, the Phoenix, the porcupine, the stingray, Archimedes' sphere and the various lines on the droplet of water enclosed in a piece of crystal. He correctly points out the richness of Claudian's natural description and the influence it had upon the Spanish baroque poets (pp. 176ff.), but rather overdoes it when he naively pictures Claudian feeling "an unmistakable sense of wonder" in the face of all these natural marvels.

Claudian is a clever and highly sophisticated poet: he is not to be denied a lively curiosity, but his predilection for successful paradoxes has more influence on him than Woods allows. Further on his attitude to Nature, see the ecphrasis of the *locus amoenus* at 2.101ff. and notes ad loc.

The formulation and vocabulary is didactic, specifically Lucretian. Lucretius often uses direct rhetorical questions (cf. 171f & Luc. 10. 237), and alternative explanations introduced by "sive... seu" (cf. Stat. T. 7.809ff. & *Aet.* 110ff.). The vocabulary has a large flavouring of Lucretian words: * tormenta, rotant, cavernas, glomerat, fonte, meatu, scrutatur, putria, flatibus, viscera, pondera;* but also Vergilian recollections of his Aetna passage (A. 3.575-7):

*scopulos, glomerat, viscera* (see notes ad loc).


171f. *quae tanta cavernas / vis glomerat?* for the interpretation of this passage, see Hall's analysis of the views of Hertel (*de nonnullis Cl. locis,* Torgau (1848)), Semple (*CR* 60 (1946) 61ff.) and Meurig-Davies (*CR* 64 (1950) 95). It seems sensible to assume that Claudian chose *glomerat* under the influence of Verg. *A.* 3.575ff. Williams
interprets *glomerare* as 'to gather into a compact mass' (577n.) and translates the *Aeneid* passage as 'and groaning brings up balls of molten rock to the surface' (575n.). The main problem with Claudian's passage is that he has chosen to replace Vergil's "liquefacta...saxa" with a more vague and abstract word *cavernas*. Meurig-Davies answers this difficulty by citing Luc. 6.294f:

"cum tota cavernas 
egerit et torrens in campos defluit Aetna"

where *cavernas* = 'the contents of the caverns', not 'hollow cavities or depths' in the literal sense. This also creates a verbal oxymoron with the idea of concentrating hollows. Thus I would agree with Hall who paraphrases: 'hurls out in a mass the rocks that make up the caverns'. This meaning is aided by the previous *scopulorum* which means large rocks or crags rather than merely being equivalent to *saxa*.

172. *Vulcanius amnis*: *amnis* preserves a striking metaphor (with *fonte*), while the alternative reading *ignis* is practically redundant after *Vulcanius*. The piquant contrast of 'a river of fire' is exploited endlessly by predecessors: cf. Pind. *Pyth*. 1.40ff. "πυρός ἄγνόταται ... παγώ... τοταυλ...προχέουντι βόθον κανοῦ"," Aesch. *Py* 370 "ποτα¬μοὶ πυρὸς..."; also Verg. *G*. 1.472, Luc. 6.295, Sil. 14.61f. Claudian has made the image more recherché by alluding to the fire under the name of the deity who uses it, and playing on the metaphorical sense of *fons* as 'original source', cf. also "ignescit aquis" (178) and see 2.315, 3.390, 395.

173ff. The two explanations for the eruptions offered by Claudian are condensed versions of those offered at greater length in Lucretius, Justin and the *Aetna*. See also Ov. *M*. 15.340ff., Sen.*NQ* 6.13.3-4:

(i) that they are caused by the wind rushing through the porous interior seeking an outlet: Lucretius' main explanation (6.684ff.). See Bailey's commentary Vol. 3, p. 1655, where he cites at length Justin's similar theory (4.1.2-4). See also *Aetna* 94ff. on the porous nature of
the ground; and later on the wind theory, see esp. 111f., 134f., 160ff., 210ff.

(ii) that sea-water forced up into the bowels of the volcano causes the fire to ignite: Lucretius uses water as a subsidiary explanation (6.694ff.) to show how the waves contribute sand, rocks and wind to the explosion from the sea (Bailey, Vol. 3. p. 1657) and Justin's comments (4.1.5-7, 14-15), also Aetna 112ff., 394. Claudian's account of water actually catching fire by compression is a genuine alternative that only deals with a part of Justin's theory that the water brings in wind that feeds the flame: "nam aquarum ille concursus raptum secum spiritum in imum fundum trahit atque ibi suffocatum tam diu tenet donec per spiramenta terrae diffusus nutrimenta ignis incendat" (4.1.15). Claudian is perhaps simplifying the complex for poetic reasons. He may be credited with a certain degree of extra-epic curiosity and be said to have read his Lucretius, but his interest does not extend far along scientific lines. He is content to give a brief résumé of what is commonly thought, not a full scientific explanation of the causes of the eruption (see 171ffn. also). The account is appropriately decorated with golden lines and vivid vocabulary, but is not designed with deep and original penetration.

173f. Over-emphasis on the aspect of blockage: obicibus, operitis, effenso.

174. rimosa: a picturesque word describing the cracks and fissures riddling the mass, cf. Aet. 105 (tellus)"tortis rimosa cavis", Lucr. 6.682f.

furit: more picturesque than ruit of the wind rampaging around the blocked outlets. So Lucretius of the wind (6.687) "omnia circum / saxa furens" and Aet. 328 (of eruption) "furens tota vomit igneus Aetna".

175. scrutatur: a highly forceful semi-personification of the wind, the word has connotations of searching thoroughly, ransacking, probing and prying; cf. Lucretius of vultures probing the insides of Tityos
(3.985) or Statius of the river Ismenos probing the "cavae... viscera terrae" (T. 9.451). See also 2.148.

libertatemque reposcens: again giving the wind the characteristics of an animate being, cf. populatur.

176. putria: used of crumbling temples, mouldering remains, decaying monuments, cf. Lucr. 2.1145 "moenia muni / expugnata dabunt labem putrisque ruinas".

multivagis: a particularly Lucretian-sounding compound: he does not use this particular one, but has plenty of compounds of -vagus like montivagus, vulgivagus, cf. "multigenus". multivagus is a Silver Latin creation used by Seneca of the nomadic homes of the Scythians (HF 533), by Pliny of the course of the moon (NH 2.48) and Statius of the stars (T. 1.499). It gives the idea of wide coverage, 'sweeping in many directions'. On vagus, see 1 pr. 11fn.


178. pondera librat: librare means 'to poise' with connotations of being ready for throwing, as of a spear, e.g. "librati... molares" (Stat.T. 5.561), (fraxinus) "librata lacerto" (Ov. M. 5.143) (TLL 7.2, 1352, 11ff.). The picture is of the volcano boiling up just before blowing.

179. On the use of the resumptive demonstrative after an ecphrasis (hic), see 142fn. The first clause is merely to recall one's mind to the situation before the intervention of a large digression from the plot, and has word echoes with 139, see 139-41n.

fidissima: cf. confisa (142) and secura (180). Heavy emphasis is laid upon Ceres' secure state of mind so as to present great irony in the light of what the audience knows is about to happen. Claudian likes the drama that comes from emotional contrasts.

180. ad Phrygios... penates: cf. 135fn. Claudian has completely humanized
the picture of Ceres, going home like any daughter to visit Mum. Many sources conflate the two goddesses, Cybele and Demeter / Ceres cf. Eur. _H.e_. 1301ff. (see Förster p.49). Of the sources which mention Cybele, the two goddesses appear as distinct entities only in _Dem_. & _DRP_ (see Fargues p.266). Here they are portrayed very humanly: Cybele rushes out and expects a kiss (212f.) and tries to assuage her daughter's fears (3.133ff.). Their family ties are mentioned at 3. 49, 115 but most explicitly by Ceres herself at 3.271f. "turrita Cybele / me quoque Saturno genuit."

The visits of gods to their cult centres are often unmotivated, e.g. Athene withdrawing to Olympos (Hom. _Od_. 6.41ff.) or Venus to Paphos (Verg. _A_. 1.415ff.); but Claudian is in the tradition of Ovidian humanization so strongly that one would expect Ceres' departure to be better motivated by circumstances of psychology than it is. In Ovid ( _F_.4.423f.) Ceres is invited to a banquet (her whereabouts are not explicitly stated in Ovid's account in _Met_. 5, and _Dem_. 4 refers merely to "νόσφιν Δήμητρος"). On the varying accounts of her absence or presence, see Richardson on _Dem_. 4, Cerrato p.277. It is obviously more plausible that she should be absent and more dramatic that she should come home to discover her loss, which suits Claudian, ever on the quest for what is emotionally effective.

Phrygia is traditionally sacred to Cybele (Ov. _F_. 4.243ff.:

"Dindymon et Cybelen et amoenam fontibus Iden semper et Iliacas Mater amavit opes"). From there she is said to have spread grain cultivation over all the world, by confusion with the Demeter legend; see Lucretius (2.612f.) and Bailey ad loc. Phrygia, of all the sites of Cybele's worship, is distinguishably the oldest homeland of the cult (Roscher 1.1, 1652ff.) and the natural reference point for the major depictions of Latin poetry: _Lucr_. 2.600ff., _Cat_. 63, _Verg. A_. 6.784ff., _Ov. F_. 4.181ff.
turrigeram... Cybelen: turrigera (turrifera, turrita) is the traditional epithet for Cybele; see Austin on Verg. A. 6.785, Bömer on Ov. F. 4.219 and Tarrant on Sen. Ag. 688. So Lucretius portrays her:

"muralique caput summum cinxere corona
eximiis munita locis quia sustinet urbis" (2.606f.).

In her identification with Mother Earth, she supports cities, and is regarded as their founder and protectress (Roscher 2.1, 1643): her headdress represents the walls she gave them (Ov. F. 4.219f.). So she is portrayed in art (see the illustration, Roscher 2.1, 1645f.).

181ff. The picture of Ceres in her serpent chariot is one of a series of pictures of deities in special chariots that proliferate in later Latin poetry, cf. Venus pulled by swans (Sid. 11.108ff.), Bacchus by tigers (Stat. T. 4.658), Diana by hinds (Cl. Stil. 3.286ff.), Apollo by griffons (Cl. 6 Cos. Hon. 30, Sid. 22.67ff.), Thetis by dolphins (Stat. A. 1.221ff.). The baroque splendour of these descriptions derives from such joyous divine progresses as that made by Poseidon (Hom. II. 13.27ff.) or Neptune (Verg. A. 5.816ff.).

Ceres’ own chariot has previously appeared with Triptolemus (12ff.) to whom Ceres gave it in order to spread the gift of agriculture amongst mankind. In Dem. she has not yet developed her special mode of transport, but the chariot soon comes to be prominent in Greek art in depictions of her and Triptolemus; it is traditional by the time of Ovid (F. 4.497ff., 561f. & M. 5.642ff.). See Bömer’s n. at F. 4.497, and Zimmermann p. 7 & n.3 for references. Nonnus has Zeus appear to Persephone as a snake (D. 5.571ff.) and has Demeter place the snakes as guards (6.136ff.) as well as the more common depiction of their chariot duties (6.169ff.). Claudian draws on Ovid for the outlines of his picture (the snakes, their flight through the air, the reins with which Ceres directs them) but has expanded into a full-fledged description with much detail and colour. He brings the char-
iot into his story much earlier than Ovid, whose Ceres does not use it until she searches for her daughter, and would probably have made further use of it later on. Claudian's is most importantly a magic picture - the chariot drawn by tame serpents has a fairytale atmosphere about it (cf. Carabosse in The Sleeping Beauty): the colours are of supernatural radiance and the instantaneous harvest such stuff as dreams are made on. There is a joyous movement in the picture: sinuosa describing the undulation of the snakes' coils in flight; tranant secant, labens, surgentes verbs of swift, buoyant motion as the chariot flies high in the air, then dips down over the fields leaving a trail of springing crops behind. There is a good deal of vivid visual detail in sinuosa, the trail left behind in the pervious clouds, the foam on the reins, the crests on the snakes' foreheads, their spotted backs and gleaming scales. Again the picture is alive with colour: "virentes notae", "rutilum aurum", grey dust and yellow cornfields. All is achieved with much clarity and brevity.

The major epic depictions of snakes are of destructive monsters, e.g. the serpent guarding the golden fleece (A.R. 4.127ff., Ov. M. 7.149ff., VF 8.56ff.), the snakes sent out to seize Laocoon and his sons (Verg. A. 2.203ff.), the monster who does battle with Cadmus (Ov. M. 3.31ff., Nonn. D. 4.356ff.) or mangles the infant Opheltes (Stat. T. 5.505ff.) or terrifies the inhabitants of Saguntum (Sil. 2.584ff.). But there are other less baneful snakes who glide mysteriously from the underworld as the souls of the dead, e.g. Cadmus and Harmonia, or Anchises appearing in the guise of a snake to Aeneas in Sicily (Verg. A. 5.84ff.); and the serpent is the symbol of Asclepius, god of healing (Ov. M. 15.659 and the strange story there). See Roscher 1,628, 65ff. And the snake, being the supreme example of the chthonic animal, is associated with Ceres because of her connection with the fertility of the earth and underworld rituals (see RE 4,
181f. **sinuosa draconum / membra regens**: sinuosa is a common descriptive word of snakes, cf. Verg. G. 1.244 "maximus hic flexu sinuoso elabitur anguis", A. 11.753, Ov. M. 3.42, Stat. T. 1.562, 5.520. It makes a contrast with regens which has connotations of straightness. membra is an odd word to use of snakes who have none.

182. The v, l, i sounds reflect the smoothness of the chariot gliding through the clouds, a smoothness helped by prominently light, dactylic rhythms. *pervia nubila*: cf. "pervius aether" of Triptolemus' journey (Ov. M. 5. 654).

183. **signant; = 'leave a mark or trace on', a gentle impression as feet leave traces on the ground, or tears on cheeks, or a shooting star of its progress (Verg. A. 2.697, 5.526). Here the mark is similar to the last ex. - a furrow left behind in the soft clouds.**

184. **placidis... venenis; 'and work their harmless poison on the rein' (Hughes' translation) captures the paradox. placidus is the word used for tame animals: of Anchises as a snake (Verg. A. 5.86), of Cadmus and Harmonia after their transformation (Ov. M. 4.603) and by Claudian of the serpent of eternity (Stil. 2.428). For a similar paradox, cf. the cupids' arrows breathing "placido... igne" (Cl. cm. 25. 12). umectant conveys a vivid detail of the serpents foaming at the mouth like horses with exertion.**

185. **frontem crista tegit; one of the common features of a serpent description is the crest (see 14). Claudian's picture is much more playful than that of Vergil (A. 2.206f.) or Statius (T. 5.510f.) "auratae cru-delis gloria fronti/ prominet" or the Culex (170ff.) "attollit.../ sublimi cervice caput cui crista superne / edita". He depicts them pleasingly like shaggy English sheepdogs with their hair all over their eyes.**

**pingunt; a word particularly appropriate to Claudian's own colour**
painting. It means to splash with jabs and dots of contrasting colour (as opposed to painting with long flowing strokes) like the flowers on the green grass (Lucr. 5.1396) or the spots on panthers (Ov. M.3.669), cf. Claudian's zephyr breeze (2.93) "dulci violas ferrugine pingit".

184f. **maculosa virentes / terga notae**: the mottled backs of the serpents have a long literary history: Homer uses the word "δαφορύς" (Il. 2.308) and Hesiod elaborates (Scut. 160f.) with "στιγματα": his serpents are "κυνάεων κατὰ νῶτα, μελάνησαν δὲ γένεια" (cf. Theoc. 24.14). Vergil writes up the kaleidoscopic effect with one of his dazzling flashes of rainbow colour (A. 5.87ff.):

"caeruleae cui terga notae maculosus et auro squamam incendebat fulgor, ceu nubibus arcus mille iacit varios adverso sole colorae."

He thus establishes the vocabulary and much of the colour aspect for his successors - the dark mottled back contrasting with the golden glitter of the scales, cf. Ov. M. 3.38, 4.578, 715, 6.114, 12.13, Culex 164, 170-2, Sil. 2.585, 15.139f. Statius uses viridis as an adaptation of caeruleus almost interchangeably: caeruleus of the Python at T. 1.562, but viridis at 711, 2.279, 5.549. Claudian follows him here and also at Stil. 2.429.

Claudian as usual manages to compress a lot of information into a short space, relying heavily on the Vergilian vocabulary: maculosa, terga, notae, squamis, aurum, but adapts the Statian viridis and further defines the gold with the adjective rutilum. His use of pingunt gives one the idea of a bright, hand-painted toy, and he characteristically replaces the Vergilian incendebat with intermicat, typical of the difference in their perception: Vergil's colours glow steadily bright, Claudian's flash out intermittently.

186f. The three media of movement (ground, sky and water) are inextricably confused: spiris indicates movement along the ground, cf. "arva...secant"; Zephyros movement in the air, cf. volatu; and tranant orig-
inally movement through water. However *trano* comes to be applied by
the poets to motion through air. It is a delicate word (= 'skim, sail
over'), especially in combination with the swift, gentle Zephyr breezes,
cf. Vergil of Mercury (A. 4.245f.) "turbida tranat / nubila", (ib. 10
265, Sil. 3.682 and Pease on Aen. 4.245 for further parallels). *seco*
applies literally to the earth, but is transferred by the poets to
water (1. pr. 1ffn.) or air (Verg. G. 1.406, Luc. 9.685, VF 1.224).

187. The flow of the line indicates that "cano... pulvere" is ablative with
*labens*, showing the wheel gliding through the powdery topsoil of the
fields. For "canus pulvis", cf. Stat. S. 2.2.7 (of the sand in the
arena) and *TLL* 3, 296, 77ff. And for the language generally, cf. Sid.
11.111ff. (of Venus' swan chariot) "pendens rota sulcat inanem / aera
et in liquido non solvitur orbita tractu".

188. *sulcatam fecundat humum*: this action shows Ceres in her basic role as
goddess of the crops and the fertility of the earth. cf. Sidonius'
attractive picture, couched in similar terms:

"sed tamen Ubertas sequitur: quacumque propinuat,
incessu fecundat iter; comitataque gressum
laeta per impressas rorat Vindemia plantas." (2.329ff.)

188f. *flavescit aristis / orbita*: the springing up of crops spontaneously is
a feature of the golden age, cf. 197ffn. See also Verg. E. 4.28 "molli
paulatim flavescet campus arista". Claudian, as often, repeats the
same idea twice in the following lines, concentrating first on shoots
of colour (*flavescit*), then on progressive growth (*surgentes*) and
finally on the lush standing crops - following the grain through its
stages of growth. *orbita* in its primary sense is a rut made by a

189. *fruges*: that Claudian is progressing through various stages of the
corn's growth I would not dispute with Hall (p.205). But the success-
ive progression from ears (*aristis*) to stalks (*culmi*) to standing corn
(*seges*) is awkward: the stalks should come before the ears. What
Claudian rather appears to be thinking of is the progress from the particular ears (aristis) to the crops (fruges) to whole areas of corn land (seges): this is further reinforced by the progression: orbita, vestigia, iter, which shows us the way in which the path of the chariot is swiftly obliterated before our very eyes: first the corn covers the wheel ruts, then all the traces and finally the whole pathway.

190. vestit iter comitata seges: the clothing metaphor is commonly used of vegetation, cf. Ov. F. 4.707 "vestitos messibus agros", Verg. G. 2.219, Liv. 32.13.3, Hor. Od. 2.6.18, Mart. 10.51.3, Cor. Iust. 2.14 (References also at NH Hor. Od. 2.6.18). Claudian is fond of the metaphor; cf. DRP 3.231, 338, Bell. Goth. 319, Fesc. 2.8f. comitata again has a hint of personification: Ceres' retinue, instead of being nobles and servants, is the cornland which accompanies her progress.

190f. This view of the way land recedes from a departing ship is not an Homeric or archaic Greek poetic concept, but cf. Verg. A. 3.72 "provehimmur portu terraque urbesque recedunt", Ov. M. 6.512, 8.139, 11.466f., Stat. A. 2.22, Sil. 3.157, Sen. Ag. 444f. and more refs. in Tarrant's n. ad loc. Statius also uses the effect with flight through the air (T. 1.549).

decrescit: shows the land not only receding, but diminishing in size; cf. Sen. Tro. 1047f. "ubi omnis / terra decrescit pelagusque crescit", and Stat. A. 1.678f: "a tergo decrescit Bacchica Naxos, ante oculos crescente Samo" (so also Ach. Tat. 2.32.2). Claudian shows the effect first of Aetna receding, then of the whole island growing more distant - with a touch of personification in "refugo... visu": for refugus cf. Ov. M. 10.41f. "undam /... refugam" (of Tantalus) & VF 1.579.

192f. On Claudian's delight in portentousness to heighten atmospheric tension, see 138n. Ceres has little psychological motivation to burst
into such floods of tears, but they are dramatically effective in
view of what is to happen in her absence. The repetition of quotiens
has much the same effect as the repeated ter or quater common in such
presaging of evil (see 2.6 and n. ad loc.), but is stronger in being
exclamatory and indefinite. For heu quotiens, see Lyne on Ciris 81-
2.

praesaga mali: cf. Verg. A. 10.843 "praesaga mali mens", Luc. 7.186
(mens) "praesaga malorum", and cf. 6.414f. "praesaga futuri / mens."

violavit... genas: violo = stain is used as a calque by analogy with
μαύρω, which can mean either pollute, or colour, stain. See NH on
Hor. Od. 1.27.9 "severus". For this expression, cf. Stat. T. 9.713
(of Diana) "fletu... genas violata". The Silver poets humanize the
grief of deities to a greater extent than Ovid who explicitly (and
wittily) points out that when grieved, all Phoebus can do is sigh
deeply (M. 2.621f.): "neque enim caelestia tingui / ora licet lacri-
mis". So Statius (T. 6.384) (of Apollo) "os fletu paene inviolable
tinctus."

oborto / rore: the expression is traditional, cf. Verg. A. 4.30 (of
Dido) "sinum lacrimis implevit obortis", Liv. 1.58.7, Ov. M. 6.495,
7.689, Stat. T. 6.44, Sid. 5.350, Cor. Inst. 2.10.

193. oculos ad tecta retorsit: as Geoffrey of Vitry points out, being un-
able to take one's eyes off a place is a bad omen for the future,
cf. Pompey and Italy (Luc. 3.4f.). retorqueo is a violent verb, but
commonly used in such a context; cf. Cic. Cat. 2.2 "retorquet oculos
profecto saepe ad hanc urbem", Verg. A. 7.399 "sanguineam torquens

194ff. Ceres' speech bears a general resemblance to that of Thetis in Statius'
Achilleid (1.384ff.), both being on the point of commending a beloved
child to the care of a country from which they are departing. In the
case of both, one knows the child will be lost to its mother, so that
both speeches have a pathetic ring to them. Claudian seems to draw largely on the Achilleid in general in his portrayal of the young, their mothers and the relationship between them. Both writers are tender in their depiction of Proserpina / Achilles, and make the mothers touchingly anxious for their offsprings' welfare (see Hall p. 110).

In form, the speech has the characteristics of a συντακτικόν, or speech of one departing (see Cairns, Generic Composition in Greek and Roman Poetry, Edinburgh (1972)). The similarities of composition with Thetis' speech are marked. Thetis addresses Scyros as "cara mihi tellus" and speaks of the trust she has placed there in the person of her child; also of the rewards which will accrue to the land from guarding the child: in Sicily's case, the benefits of crops and vegetation without hard work; in the case of Scyros:

"te longus honos aeternaque cingent
templa... et ventis et sacra fretis...
Nereidum tranquilla domus iurandaque nautis
templa..."

194. salve, gratissima tellus: a formal address, such as Vergil's to Italy (G. 2.173): "salve, magna parens frugum, Saturnia tellus..."
The phrase "gratissima tellus" is Vergilian (A. 3.73, of Delos).
The tone is more elevated than Statius' "cara mihi tellus."

195. praetulimus: deities commonly 'prefer' one person or place to another, cf. Juno of Samos and Carthage (Verg. A. 1.15f.), Venus "caelo præfertur Adonis" (Ov. M. 10.532).

195f. For the phraseology, see 139-41n; on the correction of the final o of commendo, see 106n.


197ff. The features are those of the golden age when the earth did not have to be tilled to produce crops, and vegetation sprang up of its own
accord: see Lucr. 5.933ff:

"nec robustus erat curvi moderator aratri
quisquam, nec scibat ferro molirier arva
... quod terra crearat
sponte sua, satis id placabat pectora donum."

Verg. E. 4.40f:

"non rastros patietur humus, non vinea falcem;
robustus quoque iam tauris iuga solvet arator",

also G. 1.125ff., 2.458ff., Ov. M. 1.101f., 109f. etc. and Bömer's n.
on Fast. 4.395f.

The idea that Sicily was particularly blessed by the corn goddess stems from its wonderful fertility. Barth points out that "cessante iuvenco" is anachronistic, but one might also add the concepts of ligones and vomeres turning the soil are equally so, though Ceres, being a divinity, may be expected to have a wider knowledge than is granted to men. The dramatic date of the epic is actually post-Golden Age proper, as Jupiter reveals at 3.19ff., when men have ceased to be fed by nature's bounty and are forced to eat acorns and such wild natural food. Claudian, with the rationalization of myth common to Silver Age epic, is attempting to make a coherent story out of a variety of ancient tales, and some of his seams are showing. The repetition "nullos... nullo" at the beginning of each clause serves as emphasis.

198. rigidi versabere vomeris ictu: cf. VF 1.25 (Pelias) "imum felix
ersabat vomere Olympum". rigidus is vividly visual of the stiffness of the iron plough cutting into the soil.


200. cf. Verg. G. 1.103 "et ipsa suas mirantur Gargara messes" and Prop. 2.16.7 "quare, si sapis, oblatas ne desere messes."

201. Ceres only has to say farewell to Sicily and she is in Phrygia:
Claudian's scene transfer is again abrupt, cf. 117 and n ad loc. 

fulvis: another touch of colour on the snakes, cf. 184fn. Fulvus is a tawny yellow-brown; see Gellius (2.26.11). It is the colour of the eagle, jasper, gold, sand, lions. Presumably Claudian is referring to the admixture of gold and green on the serpents' backs.

202ff. An ecphrasis (see 142ffn.) contributing to the atmosphere into which Ceres arrives, particularly concentrating upon sounds. There are many words for different kinds of noises: stridula, concentu, gemunt, ululatibus. Even the effect of sudden silence that greets Ceres' entry is described in negative terms of sounds that have previously been happening: "mugitum tympana frenant", "non buxus, non aera sonant". The prevalent impression is of a holy shade, with the "stridula carmina" of the trees providing a sympathetic setting for the wild revels of Cybele's followers.

Depictions of Bacchants and Corybantes (sometimes intermingled, cf. Fordyce on Cat. 63.23) had long been popular: cf. Euripides' Bacchai, Catullus 63 and Vergil's Amata (A. 7.373ff.). They become notably more common amongst the Silver Epic writers, with their increased interest in the depiction of frenzy, magical rites and other manifestations of the irrational that show the human being stretched to the limits of his capacity for physical and mental endurance, e.g. Ov. M. 6.587ff., 11.16ff., Stat. T. 2.71ff., A. 1. 592ff., VF 2. 253ff. and Nonnus D. 3.61ff., which employs the same pathetic fallacy as Claudian: "καὶ δρόες ἐφυθύριμον, ἐμυγήσαντο δὲ πέτραι, καὶ νεφαί σελήνοι τευχάγματι θυιὸς ὄλαι, καὶ δρυιδές κελάδοςαν..." (3.68-70).


202. augusta: much preferable to angusta: as Barth comments "cultu, non
spatio; non ornamentis, sed religione.

203. **religiosa silex**: this refers to the "sacrum... lapidem quam matrem deum esse incolae dicebant" (Liv. 29.11.7) which remained at Pessinus (or Pergamum) until Rome grew great, and which the Romans finally brought to the city (a story related by Livy 29.10.4ff., 14.5ff.; Appian Hist. Rom. 7.56, Sil. 17.1ff., Ov. F. 4.255ff. and see Frazer's commentary, Vol. 3, pp. 227ff.). The stone is said to have fallen from the sky and to have been of strange composition: "οὔτε δὲ τὴν ὕλην οὔτε τεχνὴν ἄνθρου ἐπούσιν ἐγωμενον, οὔτε φαυστὸν χερσὶς ἀνθρωπίνης" (Herodian 1.11.1). Arnobius describes it from a later standpoint as "lapis quidam non magnus, ferri manu hominis sine ulla impressione qui posset, coloris furvi atque atri, angellis prominentibus inaequalis, et quen omnes hodie ipso illo videmus in signo oris loco positum, indolatum et asperum et simulacrum faciem minus expressam simulatione praebentem" (7.49). When the stone was brought to Rome, it was housed in the west corner of the palatine in the Temple of the Magna Mater, consecrated in 191 B.C. (Nash, Pictorial Dictionary of Ancient Rome, London (1968) II, pp.27ff.).

203f. **densis quam pinus opacat / frondibus**: Catullus speaks of "opaca silvis redimita loca deae" (63.3, cf. 32), and Silius of Pan in similar vocabulary: "cingit acuta comas et opacat tempora pinus" (13.331). The pine tree is sacred to Cybele; see Verg. A. 9.85f. "pinea silva mihi multos dilecta per annos...", 10.230, and Ov. M. 10.103ff. (and Bömer ad loc.). Shrines of gods are often set in groves which are frequently sacred of themselves.

204. **nulla... agitante procella**: a magic detail that hearkens back to Homer's description of Olympus (Od.6.43f.):

"οὔτε ἄνυψομαι γυναικεῖας οὔτε ποτ' ὑπερθυεται οὔτε χιλιῶν ἐπιπλαναται", (and Lucr. 3.19f.).

205. **stridula**: an evocative, shrill whistling sound like the twang of a bow (Verg. A. 12.267) or the air broken by the blast of horns (Luc.
7.475) - helped by the i sounds in the line.

modulatur: rather than modulantur would be the traditional poetic usage - it is always the player (here the personified pinus) which is the subject of the verb, and the carmina the object, cf. Verg. E. 10. 51 "carmina pastoris Siculi modulabor avena", Ov. M. 14.341 "dum feminea modulatur carmina voce".

206. **terribiles thiasi**: **terribiles** contributes to the atmosphere of frenzy, cf. vaesana, bacchatur, tumidas. thiasi are generally religious confraternities in honour of Bacchus, e.g. Verg. E. 5.30, A. 7.581 (see Dodds on Eur. Bac. 55-6n.), but are applied to any similar frenzied religious dancing, as in the cult of the Magna Mater (e.g. Cat. 63. 28). See 3.423.

vaesana: a strong word and a harsh usage. It is not to be softened by taking it as a transferred epithet from the people inside the temple, but actually contributes to personifying the delubra; cf. gemunt below, which does not apply merely to the maddened revellers, but to the temple itself by extreme pathetic fallacy.

207. **ululatibus Ide**: for the line termination, cf. Ov. Her. 5.73. **ululatus** is the sound of long, drawn-out howling of dogs or wolves - of cries of mourning women at the death of Dido (Verg. A. 4.667), battle cries (Liv. 21.28.1; Tac. Hist. 4.18.17) and especially of Bacchic or other rites: Cat. 63.24, 28, Verg. A. 7.395, Ov. M. 3.528.

208. **bacchatur**: again a vivid word appropriate to such rituals, cf. Cat. 64.254f. "furebant / euhoe bacchantes". Transferred by Vergil to inanimate objects, meaning places over which Bacchic dances are held, e.g. A. 3.125 "bacchatam iugis Naxon" (Williams ad loc. = 'lustratam, calcatam a Bacchis'), cf. G. 2.487 "virginibus bacchata Lacaenis / Taygeta!" also Stat. T. 4.371, VF 3.20. Claudian however has strengthened the meaning of the word, in accord with the pathetic fallacy of the passage, to show Ida actually joining in the Bacchic revelry
herself. It is in line with Eur. Bac. 726f:

"παυν δὲ συνεβάλκευ δορός
καὶ θηρεῖς, οὐδέν δ' ἂν ἀκύσιτον ὀρῶ" (and Dodds ad loc.).

tumidas inclinant Gargara silvas; (see Hall’s note pp. 205-6). tum-idus quite commonly means in a figurative sense 'inflamed with fury or passion' (OLD 4). In circumstances where the temple on Ida and the celebrants are whipped into a frenzy, it is more consonant to have the top peak of the mountain swaying its trees, filled with a proud surge of passion, in time to the music, rather than read timidas and have them receding at the noise. (Bacchic revellers themselves commonly toss their heads and limbs in ecstatic dance, cf. Cat. 64.255 "capita inflectentes", 63.23, Eur. Bac. 862-5 and Dodds' n. ad loc.). Claudian pictures a wild harmony between the inanimate surrounding of trees and leaves and the animate figures of men and animals.

209. Into this scene of dancing and frenzied uproar steps Ceres and on the instant every sound is quelled. The sudden silence is as dramatically effective as on a stage or in a film.

mugitum tympana frenant: striking combination of two animal metaphors: 'the timbrels bridle their bellowing.' Claudian is fond of the metaphorical use of freno. In the DRP alone he uses it also at: 2. pr. 17, 2.150, 3.179, 258. The Bacchants and Corybantes have as a salient feature of their rites the uproar of music and cries. Lucretius (2. 633ff.) and Ovid (F. 4.193ff.) explain that in the case of Corybantes this is because Rhea (Cybele) instituted a loud clamour of music and shouting around Ida to conceal the cries of baby Zeus when she had given Cronos a stone to swallow instead of her youngest child. So today in mimicry: "aera deae comites raucaque terga movent.
cymbala pro galeis, pro scutis tympana pulsant;
tibia dat Phrygios, ut dedit ante, modos."
(Ov. F. 4.212ff.)

cf. also Call. H. 1.45ff. The tympana (timbrels), buxus (box-wood flute) and aera (brass percussion) are the common instruments of these

210. conticuere chori: an echo directly from Stat. T. 5.195, with the same dramatic force of silence after loud festivity. The placement of the verb in striking first position owes much to Vergil (A. 2.1) "conticuere omnes..." See Austin's n. ad loc. on the intensity of the silence and completeness indicated by the perfect tense.

Corybas: singular for plural, metri causa. The Corybantes and Curies are the "armata manus" who escort the Magna Mater, leaping in time to the music and shaking the crests upon their helmets (Lucr. 2.629ff., Ov. F. 4.209ff., Nonn. D. 3.62ff.). They also practised cutting themselves with knives ("sanguine laeti" Lucr. 631, also Luc. 1.565f., Stat. T. 10.171, Sid. 11.122 and see further Frazer on Ov. F. Vol. 3, pp. 213ff., RE 11.2, 1442, 37ff.).

211f. blandasque leones / summiser e iubas: lions are the chief beast involved in Cybele's procession: she is depicted in a car drawn by lions in all great descriptions of her state: Lucr. 2.601ff., Cat. 63.76ff., Verg. A. 3.113, 10.253, Ov. F. 4.215ff., M. 14.538. Williams thinks they probably symbolize her power over untamed nature (on Aen. 3.113), which is also the explanation of Ovid (F. 4.217f. and Frazer, Vol. 3, pp.216ff. There is a long tradition of their attachment to her cult (Richardson Dem. p.295 n.3). blandas is a highly provocative word for a lion whose mane usually bristles, but this unusual behaviour suggests the great power of Cybele.

212f. adytis gavisa Cybele / exilit: for exsilio + abl., cf. Hor. Sat. 2.6.98, Ov. M. 5.34. gavisa and exilit both describe the extreme buoyancy of spirit with which Cybele comes rushing out of the house in raptures over the pleasant surprise of a visitor and exchanges the customary feminine greeting of a kiss with her daughter. On the interchange of
213. pronas intendit ad oscula turres: again Claudian's piquant sense of human reality as contrasted with divine dignity: as a goddess, Cybele would naturally be attired in her customary towered crown (181n.), but Claudian imagines her rushing out to greet her daughter and having to bend her crown down, as she does her head, to be kissed.

Such physical contact is not much practised in the centre stage of the highest epic, since it is not an intimate poetic genre. Its very rareness in Homer makes it all the more effective, as when Hector caresses Andromache (II. 6.485) or Athene caresses Odysseus beneath the tree (Od. 13.288). In their relationship, Dido and Aeneas are never shown in physical contact, but with typical emotional sensitivity, Vergil again reserves his kisses for high points, e.g. when Aeneas kisses his son before the last battle (A. 12.434). The influence of Hellenistic love poetry can already be seen in Vergil however in such scenes as Dido pictured cuddling Cupid / Ascanius on her knee (A. 1.687) or Jupiter kissing the upset Venus (A. 1.256) - his closest approach to the slightly sentimental, romantic or family picture in which Ovid constantly indulges.

It is with him that the kiss really makes its entrée into epic. He often uses it in a sexually provocative fashion; cf. M. 1.499f., 6.479, 10.256; or else in the intimate relations of parent and child to enhance the fondness or pathos of the picture (e.g. Pandion and his daughter, M. 6.504, Clymene, ib. 2.357, Niobe, ib. 6.278).

The Silver Epic poets use physical contact more sparingly than Ovid, but all show the marks of his playful realism and increase in tenderness towards the weak, in depicting epic characters as ordinary human beings, e.g. Peleus saying goodbye to baby Achilles (VF 1.259, 264), Adrastus kissing his daughter's tearful face (Stat. T. 3.711), or Achilles in maidenly disguise courting Deidameia (A. 1.575f.).
Claudian uses the kiss here as a humorous concession to female habits, cf. 3.211 where Venus embraces Proserpina. His restraint is to be compared with the lush exploitation of the physical by Nonnus whose romantic scenes are soft-core pornography dripping with sensuality for its own sake (e.g. Zeus and Europa (D. 1.346ff.), Zeus and Persephone (ib. 5.601ff.) and Semele (ib. 7.215ff.) – he also has a similar portrayal of intimate physical contact in mother-child relations (3.384ff.))

214ff. Here Claudian has fused a scene from Ovid with scenes from Vergil: M. 5.363ff. where Venus addresses Cupid, instructing him to strike Pluto with a love-arrow, which in turn draws on Aen. 1.663ff. (Venus and Cupid); Aen. 1.223ff. (where Venus appeals to Jupiter on behalf of Aeneas and Jupiter prophesies); and Aen. 4.90ff. (where Juno instructs Venus to help in the marriage of Dido and Aeneas) – see especially 222n. In these scenes, commands are given to a subordinate who is an interested party, (here Jupiter instructs Venus who is interested in extending her Empire of Love), and Claudian elevates his whole sequence in dignity and significance by including a Vergilian reference to Fate and Jupiter's revelation of the future to Venus. This is the main reason for the alteration of the Ovidian sequence between mother and son to one between father and daughter – or less between father and daughter than between the Exponent of the Fates and the Queen of Love, the interview being strictly one of business, unlike Vergil's delicate combination of the two.

In Eur. Hel. (1341ff.) the Graces, the Muses and Aphrodite are sent after the rape and search, in order to placate Demeter (see Förster p. 52), but the employment of Venus here rests on her Ovidian character as the power-hungry schemer (224ff.). Ovid has no reference to the involvement of the Fates; his Venus is motivated by whim – a purely selfish desire for power (M. 5.365ff.). Claudian has imported Vergil's reference to fate (A. 1.239, 257ff., 4.110ff.) in an attempt
to magnify the importance of the rape of Proserpina. But Jupiter's speech here remains largely a set of instructions in the Ovidian vein rather than the sublimely dignified prophecy of Aen. 1, though it does omit some of Ovid's more humorous touches like Venus' complaint that none of the goddesses is going in for marriage nowadays and if they aren't careful, Proserpina will end up a perpetual virgin like Pallas and Diana.

The request of Venus' aid by other deities engineering love-matches has a long epic history, cf. Hera's request of Aphrodite's girdle (Hom. Il. 14.189ff.); Hera and Athene preparing the onslaught on Medea (A.R. 3.6ff.); the machinations of Juno and Venus over Dido (Verg. A. 1 & 4) and over Medea (VF 7) - but the real intrigue involved in the erotic motivation is Hellenistic (see Förster p.85). See further 223n.

214. viderat haec dudum... a smooth scene transition, indicating that Jupiter and Venus had been looking on for a while, which increases the pathetic irony of Ceres' case. Such a scene transition from earth to heaven by the deities 'seeing' what is going on is very common from Homer on (see Griffin, pp. 179ff.), and is a stereotyped beginning for the stories of Ovid's Metamorphoses; see Bömer on 1.163. In this case see particularly Verg. A. 1.223f. "Iuppiter aethere summo / despiciens...", Stat. T. 3.218f. (Iuppiter) "iam dudum e vertice mundi / prospectans" and 9.821 "viderat haec caeli iam dudum in parte remota" (Venus).

summa speculatus ab arce: cf. "vertex caeli" (Verg. A. 1.225), "vertex mundi" (Stat. T. 3.218). arx in the sense of 'heights of heaven' is common in epic, e.g. VF 1.498, Ov. M. 1.163.

215. mentis penetralia nudat: penetralia literally means 'the innermost recesses' (of a temple, house, geographical area) and is coming to have a more figurative meaning, cf. Stat. S. 3.5.56 "animi penetral-
ibus imis". *nudat* is highly metaphorical, but common enough in the sense of 'laying bare, disclosing facts' (OLD 6). The reading *pandit* must be a gloss on the more striking metaphorical phrase.

216. *curarum... secreta*: cf. 2.117, 3.316. The neut. pl. adj. followed by a noun in the genitive is a common poetic periphrasis from Lucretius on, e.g. "prima virorum" (1.86), "strata viarum" (1.315). Bailey comments at 1.86n: "in some instances the neut. pl. acts as a substantiv and the genitive has its normal sense... but usually... the two coalesce and the effect is that of subst. and adj." It is probably an imitation of Greek usage. See also his n. at Prol. VB 4.2. Statius uses it now and again, e.g. 1.10.389, 12.233 and Claudian follows his example, e.g. 4 Cos. Hon. 435f., Cos. Man. 43, Bell. Goth. 174.
The direct address to *Cytherea* is reminiscent of Vergil’s Jupiter (A. 1.257).

217. *candida Tartareo nuptum Proserpina regi*: the juxtapositions formed by the golden line are particularly effective. *candida* applied to a woman has connotations of fair skin and radiant beauty: it is used of Venus (Verg. A. 8.608), Dido (ib. 5.571), Galatea (Ov. M. 13.789).

It also has connotations of that which is cheerful, sunny, happy and pure, of a white-gleaming brightness appropriate to a deity of the shining upper air. *Tartareo* on the other hand has connotations of darkness, gloom and misery belonging to the underworld: so Proserpina and Pluto in the second half of the line, cf. the effect of "sidera Taenario" (2).

*nuptum* is a supine of purpose, cf. *servitum* (2.264) — it is common in early Latin, but rare in elevated poetry (HSz 600, KS 1, 721ff. See also Austin’s note on Aen. 2.786).

218f. *iam pridem decreta dari...* this is one example of several small shifts in detail that occur in the DRP indicating that Claudian has slightly altered his outlook as he composed. Jupiter was last seen pondering
long on who was to be Pluto's bride, as if the matter had not been already decided (118ff.). But the length of time of this decree and the awesome powers supporting the judgement (Atropos and Themis signifying all the powers of Fate and Justice) provide Jupiter with an incontrovertibly strong basis for acting, giving him a dignity superior to Ovid's Venus. Claudian is not the first to mention Fate in connection with the rape, cf "δαυμονος ανω" (Orph. Arg. 1200), "nam sic Parcarum foedere cautum est" (Ov. M. 5.532), but he is the first to invest it with Vergilian overtones (121n., 214ffn.). See Intro. p.vi. Atropos is singled out to represent the three Fates as Lachesis was at 54.(see n.ad loc.).

219. sic cecinit longaeva Themis: cecinit is the verb appropriate to prophecy and poetry, e.g. Verg. A. 6.99, 3.444, Hor. Od. 1.15.4, Tib. 2. 5.16. For Themis, cf. "magnam Themin" 107 and note.

219f. nunc matre remota / rem peragi tempus: Jupiter has obviously just been waiting for Ceres' departure. peragi is the correct reading, cf. Verg. A. 5.638 "iam tempus agi res", Stat. T. 5.140, Cl. Gild. 428. per- implies 'see the thing through'.

220. fines invade Sicanos: the phrase has military connotations: it is used of attacking a city, seizing control of a place, usurping a power or position. Venus is to attack Sicily like a general's worthy lieutenant. On military imagery in the DRP, see 32n.

221. patulis inludere campis: "ludere in campis, eleganter" (Barth), and cf. the use of παζω (Anacreon, PMG 417,5). This is an occupation that spells danger, since a delicately bred maiden should be a flower in a walled garden (cf. Cat. 62.39ff.). patulus is commonly used of topographical features, e.g. "patulis... arvis" (Luc. 4.743), "patulos... lacus" (Prop. 3.16.4).

222. Jupiter gives detailed instructions as to the time and place of action
like a supreme commander. For the phraseology, cf. Verg. A. 4.118f:

"ubi primos crastinus ortus
extulerit Titan radiisque retexerit orbem."

and G. 4.544: "ubi nona suos Aurora ostenderit ortus".

Puniceos: a flaming colour - see Gellius 2.26.9. It is the colour of roses (Hor. Od. 4.10.4), blood (Ov. M. 13.887) and elsewhere of the dawn (Verg. A. 12.77, VF 7.539).

223. Armata carries on the military imagery of "invade" (220).

Venus in the DRP is not a very appealing character. Claudian makes her subordinate to Jupiter's commands to give her grander dignity and authority for her mission, cf. the version in which she is held totally responsible for the rape (Ov. M. 5.363ff., Sil. 14.242 (Cupid)); but he does not disguise her basic opportunism and insincerity. Her arbitrary and deceitful handling of the innocent Proserpina is an inheritance from Claudian's many predecessors in the depiction of Love, which has long been realized to have not merely its pleasant side, but also one of extreme pain and loss of self-control. Homer shows Aphrodite compelling a reluctant Helen to Paris' bed (Il. 3.413ff.), Sappho speaks of her changing the Beloved's mind by coercion("κωπεὶ ἐθνόποια" LP frg. 1.24); Apollonius shows Eros shooting Medea and laughing (3.286) or coiling around her heart (σφλος 297), and Hera and Athene quite without concern for her sufferings as a result of their sheer opportunism in Jason's favour.

This theme receives its full tragic exposition in the treatment of Dido as a tool for Aeneas' safety by Juno and Venus. Venus is quite conscious that love is destructive when she tells Cupid that he is to sit on Dido's knee and pour fire and poison into her (A. 1.168f., Dido being "inscia... insidat quantus miserae deus" (718f.)). Juno quite heartlessly gets Venus to help her in the marriage arrangements:

"una dolo divum... femina vi-ceta duorum est" (A. 4.95) and Cytherea
laughs at the treacherous schemes that have been devised (A. 4.128).

Similarly Juno and Venus band together against Valerius' Medea in a terrifying fashion, especially in view of Valerius' hints that Medea is more than a trifle unwilling to succumb to love for Jason (7.153ff.). Venus aids Juno's desire simply because she sees an opportunity of at last destroying Medea and her race (6.468), giving Juno her girdle which is now a far cry from that of Homer's Aphrodite: "acre decus fecundaque monstris" (6.470). When Juno is not wholly successful, Venus unleashes the full forces of her power against the girl (7.193ff.) and provokes a violent emotional state in Medea, in whom the combat of love and filial piety produces an almost insupportable physical and mental shuddering (7.292ff.). She is such a recalcitrant case that Venus actually has to lead her out to meet Jason by the hand (7.373). With this also cf. the fearful spectacle of Venus leaping down upon the women of Lemnos, smoking pinebrand in hand, and bursting into a chamber spattered with blood, carrying a still-throbbing head (VF 2.196ff.) and the portrait of Venus in Apuleius' Cupid and Psyche story, who is capricious, jealous, savage, and cruel.

Aphrodite in poetry of all ages has always been depicted as a double-sided figure - a pleasure of great beauty and physical allure, but also a figure of deceit, guiles and mental torment - if not outright destruction, familiar to any reader of elegiac love-poetry. Claudian's Venus stands partway between that of Vergil and the mediaeval concept of Venus, a grotesque, pied figure who can laugh with one eye and weep with the other because fleshly love

"is sum tyme sweet, sum tyme bitter and sour, richt unstabill and full of variance" (R. Henryson, Testament of Cresseid, 234f.)

But Claudian's Venus is still closer to the Classical concept of the goddess than the more superficial, quaintly comical figure of the
Middle Ages. Although she has lost a great deal of her awful majesty, she still retains traces of her old powers of compulsion, made all the more fearful because she is completely irresponsible in her exercise of these powers. Thus Claudian's "coge tuis armata dolis" is no idle threat.

223. quibus urete cuncta / me quoque saepe soles: a motif from Ovid whose Venus waxes lyrical on the broad extent of her son's sway as a means of flattering him to do her bidding (M. 5.365ff.), cf. Lucr. 1.1ff. on the universal influence of Venus. The piquancy comes from Jupiter here actually admitting in human fashion to his own amorous frailties (see 106ffn.).

224. cur ultima regna quiescunt? a rhetorical question, again deriving from Ovid: "Tartara quid cessant?" (M. 5.371) - but gaining bite from the verb quiescunt: the underworld, with punishment of sinners and flitting of unhappy ghosts, could hardly be said to be at rest, but it is generally free at least from the pangs of love - peace is only relative. ultima refers to its place as the last of the three lots (94ffn.) and Ov. M. 5. 368 "cui triplicis cessit fortuna novissima regni".

225f. nulla sit immunis regio... a strong statement of encouragement with the repeated "nulla... nullum..." - somewhat exaggerated since Pluto is really the only pectus to be affected by the new régime. Jupiter is getting carried away by his own eloquence as he makes a proposition of cosmic dominance to attract Venus' compliance. immunis: is appropriate to the slightly political tone of the language at this point: regna, regio, since its root meaning is that of freedom from taxation, cf. 2.358.

226. pectus inaccensum Veneri: the tempting of the deity whose favour is being requested by the human bait of increased power is a common motif in these scenes (cf. Verg. A. 4.93ff., Ov. M. 5.371f.).
226ff. As usual Claudian elaborates on the general theme: "no-one will be immune to your power" with a couple of specific and paradoxical examples. Claudian is playing up the unnatural picture of unlikely candidates for conversion falling victims to love, cf. Moschus' "Ερως δραμάτης (14); "βάλλει κεῖς Ἀχέροντα καὶ ἐς Ἀδέω βασιλεία". tristis Erinys: cf. Vergil (A. 2.337), Ovid (Her. 6.45).

227. severi: appropriate to the general concept of Pluto, contrasting strongly with the next line (see 32ffn.).

228. The golden line arrangement points up the contrast between ferrea and lascivis mollescant - the iron heart of the grim Dis growing soft beneath the influence of the arrows of wantonness (cf. 2.145). lascivis: "ein Epitheton der erotische Sprache" (Bömer on Met. 1.456).

On the theme of the hard softening, see 32ffn.

229. adcelerat praecepta Venus: for accelero + acc. see VF 8.265 "adcelerate viam".

230. Pallas and Artemis are present at the rape in the re-telling of the story by Persephone at Dem. 424, along with the catalogue of Oceanids, but are absent from the original narrative (5), which has caused people to conclude that the line is a later addition drawing on Orphic poetry (see Förster p. 35 n.3, Richardson p.290f.). They are present in the Orphic hymn (Kern, frg. 49. 40f. p.120), Eur. Hel. 1315-6 and Diodorus (5.3.4-6) (see P. Maas, Epidaurische Hymnen, Halle (1933) pp. 145-7). Ovid in both accounts omits them entirely at the scene of the rape, though Venus does use them in her speech to Cupid as prime examples of the contagious and ruinous nature of virginity (M. 5.375). However they are present in Hyg. fab. 146 (together with Venus, although their role is uncertain - Förster p. 68) and in various Silver Epic similes: Stat. A. 1.824ff. and VF 5.343ff. (see Zimmermann p. 14 and notes for the various accounts of their behaviour and for their derivation from the Orphic tradition see Fargues p. 269, Förster p.
Claudian makes greater capital out of them, as he does of Venus, than his predecessors because of the larger scale of his poem. He portrays them as innocent of Venus' plans and wiles, like Proserpina herself. They provide some resistance, in the absence of Ceres, to Pluto when he seizes the girl but are effectively quelled by Jupiter's bolt (2.240ff.), cf. Eur. Hel. 1315f. The version of their complicity, Richardson points out, is perhaps hinted at by Claudian (3.198f., 306f.).

230. inflexo quae terret Maenala cornu: cf. Cl. Stil. 3.250 "telis domat quae Maenala Thero". It is a periphrasis for Diana and a compressed way of saying that she terrorizes the beasts that dwell on Maenalus by hunting them, cf. "haec metuenda feris" (2.21) and Hor. Od. 1.12. 22f. "saevis inimica virgo / beluis". For "inflexo... cornu", see Ov. E. 4.181. Maenalus, the Arcadian mountain sacred to her, is usually n. sing. in Greek, and masc. sing. or n. pl. in Latin (see Coleman on Verg. E. 10.55-6). Diana's cult is connected with rivers and mountains (NH Hor. Od. 1.21.5n.).

231. addunt se comites: cf. Verg. E. 6.20 "addit se sociam". comites has a semi-technical sense of a retinue accompanying its leader; comites or comitor are common in the context of a princess or goddess and her retinue, cf. Diana (Ov. M. 2.441, 3.186), Europa (ib. 2.845), Eurydice (ib. 10.9), Medea (VF 5.342).

231f. divino semita gressu / claruit: Combined here are two motifs: that of 'wherever a god walks, beautiful things happen' (e.g. Venus in Lucr. 1.6ff.) and that of light emanating from deities in epiphanies, cf. 8n. and RE Suppl. 4, 315, 10ff. and cf. Venus turning away from Aeneas (Verg. A. 1.402), also 2.589f., 616. Closest to Claudian here is Statius (T. 6.388) "claraque per zephyros etiam num semita lucet". claruit is preferable to canduit because the light indicated is one
of clear brightness in darkness, and the comparison with a red comet is not suitable to candui.

232ff. On the comet as a portent, see RE 11.1, 1143ff. The comet usually portended coming ill-luck (1143, 20ff.) such as storm, war, sickness, the death of the ruler, the end of the world. There are comets boding good, e.g. Verg. A. 2.693ff., Ov. M. 15.848ff., RE art. cit. 1149f., but these tend to be bright, white comets (Austin on Aen. 2.694). The destructive comet is red, cf. Verg. A. 10.273 (cometae) "sanguinei lugubre rubent", Cl. cm. 29.4 "rubescentes ferali crine cometae", Sil. 1.462. For further examples of epic comets, see Apollonius' simile of Jason (3.1377ff.) and Müllner p. 190f. And on Claudian's highly developed sense of the portentous, 138n.

233. praepes: originally a "technical term in augury, it indicated 'high' and 'propitious' but it came to be used in a much wider sense in poetry, simply meaning 'winged', 'flying'" (Williams on Aen. 3.361). For examples of this wider usage, see Stat. T. 2.39, 3.544, 6.298, 9.122 and see Gellius' comments at 7.6. By Claudian's time, it has completely lost its connotations of good omen, cf. Ruf. 1.262. See further RE 22.2, 1556-60 and Norden on Aen. 6. p. 124.

delabitur: the obvious reading, despite Heinsius and Claverius, see Hall p. 207. delabor is the standard verb for a comet's path (Verg. A. 2.693, 695; G. 1.366) as well as for describing a god's descent from heaven (see Böhmer on Met. 3.101).


234ff. Claudian has elaborated the idea from Homer (Il. 4.75ff.) when Athene comes speeding down like a comet: "ὦ ναύτηι τέρας ἥ στρατὺς ἐφρέω λαῶν". He gives it a double balance in a very neat formation
(234-5 & 236).

235. **non impune vident populi:** cf. Bell. Goth. 243 "numquam caelo spectatum impune cometem".

**crine minaci:** comets are commonly described as if trailing fiery hair behind them (RE 11.1, 1175, 43ff.) - in fact ὁμήρετος means 'long-haired' (see Cic. DIND 2.5). For this formulation, cf. "ferali crine" cm. 29.4.

236. On the comet as a portent of storm, see Hom. II. 4.76, Verg. G. 1. 365ff., RE 11.1, 1146, 14ff; and as a portent of war, Hom. II. 4.76 & 82, RE. art. cit. 1147, 20ff. On Claudian's habit of epigrammatic compression, see Introduction p. ii.

237. **devenere locum:** a Vergilian expression (A. 1.365, 6.638) - also with the extended accusative of motion towards without preposition (see Norden on Aen. 6.638).

**nitebant:** the only other well-substantiated reading is *virebant*, a general word that is much less visually effective than the idea of a gleaming palace, bound to attract Claudian, with his eye for flashing brightness. *(micabant would be a gloss for nitebant, manebant is too general, and latebant is inappropriate as the description stresses the palace's conspicuous size and strength.)*

237ff. Epic has a pronounced tendency to elaborate at length on works of art such as temple and palace doors, paintings, glittering jewellery, costly raiment and curiously wrought armour. These descriptions eventually become the subject-matter of entire poems, e.g. various of Statius' Silvae, John of Gaza's World Map and Paul the Silentiary's Hagia Sophia. See Fordyce on Cat. p. 273 and in great detail, P. Friedländer, Johannes von Gaza und Paulus Silentiarius, Teubner (1912) 1-23. The ceremonial nature of Claudian's poetry influences him heavily in his depictions, as does the contemporary emphasis on court finery. Claudian has several lengthy pictures in his panegyrics of
Honorius or Stilicho bedecked in the rich jewellery and embroidery of their state, e.g. 4 Cos. Hon. 585ff., Stil. 2. 88ff., 339ff., 6 Cos. Hon. 560ff. He uses this talent in his epic and links it up with traditional motifs in describing Proserpina's handiwork at 246ff. or the pattern on her dress at 2.44ff. (see further notes ad locc.) See also Fargues p.287f. on the influence of previous Greek and Latin poetry on Claudian's descriptions.

The palace is an ancient poetic topos - see Hom. Od. 7.81ff. (Alkinos' palace); A.R. 3.215ff. (Aetion's palace); Verg. A. 7. 170ff. (Latinus' palace); Ov. M. 2.1ff. (palace of the Sun); Luc. 10.111ff. (Cleopatra's); Apul. Met. 5.1 (Cupid's). Also Cl. Epith. 85ff. (Venus'); Sid. 2.407ff (Dawn's), Nonn. D. 3.124ff., 18.67ff. and Satan's palace in Milt. PL 1.710ff.

The main elements in all are conspicuous size and luxurious building materials, and in most there is a glitter of jewels or precious metals. So in Claudian, there is the impression of vast size ("ardua... moenia", "immensa... claustra", "celsas columnas") and the gleam of precious metals ("nitebant", "ferro", "ferrati postes", "chalybs", "metallum", "trabibus aenis", "electra"). (Metals like bronze and iron are commonly used in cosmic architecture, cf. Hom. Il. 8.15, Hes. Th. 726, 733, 750, 811, Verg. A. 6.280, 552, 554 and Wormell, Hermathena, 58(1941), 116-20).

Most of the palace ecphrases elaborate detail for the sake of pictorial delight (cf. Homer's, Apollonium's, Ovid's and Nonnus' pictures) and though Lucan's begins with moral strictures upon Cleopatra's corrupt wealth and luxury, his description stretches to such a length that it is easy to believe he is enjoying the graphic portrayal of all this corruption. Vergil's palace alone differs from the rest in that it does not glitter; it is full of holy significance, symbolic statues and spoils, and echoes from the subconscious of Roman myth and
folklore. Unlike all the others, Vergil gives no clear picture of the actual physical layout of the palace - merely of its vast size and support by a hundred columns, of the strange cedar statues in the vestibule and the war spoils on the gates.

Claudian's palace has none of the depth of significance of Vergil's because of the much greater frivolity of his theme; but it has certain threads that link the description as an artistic whole, cf. the ecphrasis of Venus' palace (Epith. 85ff.). In Orphic poetry Proserpina is left at home (Proclus on Plat. Tim. 5.307c-d, Orph. Arg. 1194), while in Nonnus she is left in a cave (D. 6.135). Claudian chooses the palace motif to impress upon the reader the idea of a fortress where Ceres, leaving Proserpina, might justly consider her to be safe: so the walls are "ardua ferro", the doors are "ferrati", "immensaque nectit claustra chalybs" and "trabibus solidatur aenis culmen". The immense effort of its construction emphasizes its impregnability, cf. "tanto sudore", "spiravere Notis", the metal flowed in veritable rivers, and the very furnace was "lassa". Ironical indeed that, after all these precautions, the rape itself is accomplished with such ease. Claudian picks out the salient features of his palace that give the impression he wishes to convey, and in this sense his description is impressionistic rather than realistic: it is hard to imagine what his palace looks like except that it is bright, huge, strengthened with iron and steel, and has a main hall of ivory. (On Claudian's liking for a variety of metals, see Fargues p. 308). It is unwise to penetrate too hard into the literal picture conveyed by "ardua ferro moenia", "nectit claustra chalybs", "trabibus solidatur aenis culmen": Claudian suspends reality in favour of a total fantasy of metals (see Braden pp. 223f.). Remarkable too are the verbs of movement: nectit, maduit, cingit, surgunt in the totally static description, cf. the description of the sea around Sicily (142ff.)
238. Cyclopum formata manu: in the light that Claudian is giving the general impression of a bastion, firmata may be right in its later Latin sense of 'perficere, exsequi, creare, exstruere' (TLI 6.1, 812, 45ff.), cf. "ignobile muros / firmat opus" (Stat. T. 4.359f.). However, formata suits metal-work, so seems the better alternative, cf. Cl. But. 2.72 "aera / formatura nefas", Lucr. 5.1260, Stat. S. 3. 3.104, 1.3.3, Sen. NQ 1.2.6. See Hall's n. p. 207.

The Cyclopes are the workmen of the gods, joining Hephaistos in his function of smith. He fashioned the arms of Achilles (Hom. Il. 18. 478ff.), the gold and silver watch dogs of Aeetes 's palace (A.R. 3. 222f.) and other "θύσιες ζηγή" (229). He is first shown to have the help of the Cyclopes beneath Lipara by Callimachus (H. 3.46ff.) cf. the picture of them beneath Hiéra or Aetna (Verg. A. 8.416ff. cf. G. 4.170ff.). This follows the Hesiodic conception of them (Th. 139ff., 501ff.) not as barbaric shepherds (as in Homer) but as givers of thunder and lightening to Zeus, having one eye and a craftsman's strength. (See Roscher 2.1, 1676ff. esp. 1678).

238f. stant ardua ferro / moenia: for "ardua moenia" cf. Verg. A. 12.745, Ov. M. 3.61f: it has connotations of strength and invulnerability. stare is sometimes used of the material with which something is thick, solid (OLD 5b) e.g. "saxo stant antra vetusto" (Ov. F. 5.383), Plin. Pan. 52.1. And for "ardua ferro", cf. Sil. 14.578 "ardua rupibus Aetne".


nectit: generally use of pliable, soft things like garlands, sandals, ropes, but this usage bears some resemblance to the function of Dido's
brooch-pin (Verg. A. 4.139) which 'fastens together' her robe.

For the reading Pyragmon, see Hall ad loc. On the variant names of the Cyclopes, see Roscher 2.1, 1677, 15ff. Originally they are all aspects of the thunderbolt: "Πρόνυ̣ν τε Στερότην τε καὶ Ἀργήν ὄξωμ- ópezan" (Hes. Th. 140 & West ad loc.). For "Αργής, Vergil (A. 8.425) substitutes "Pyragmon" ('Fire-anvil'), followed by Claudian here and at 3 Cos. Hon. 195. The number of Cyclopes and their names become more and more flexible until Nonnus has a wild proliferation including Polyphemos (D. 14.52ff., 28. 172ff.). The emphatic nullum at the head of its clause and the wide separation of noun and adjective, followed by "non talibus umquam..." emphasizes the difficulty of the task and its unique nature, cf. Stat. S. 1.1.3ff., 3.1.13ff., 4.6.47ff.

spiravere Notis animae: hyperbole - Claudian's furnace is not fanned merely by breezes but by whole winds: "ingentibus follium flatibus, quos possis ipsis Notis aequiparare", Barth comments. Again this adds to the singular effort that went into the palace's construction. animae means the blasts coming from the bellows, cf. Verg. A. 8.403 "quantum ignes animaeque valent" and Fordyce ad loc., on analogy with the Greek "γὺναν" (Hom. Il. 18.372, 412, 470, A.R. 3.1300, Cal. H. 3.56). Also Aus. Mos. 267 "sic ubi fabriles exercet spiritus ignes".

Common too is the motif of the flowing stream of molten metal: cf Verg. A. 8.445 "fluit aes rivis...", Cl. Stil. 3.236 (argenti) "lacus et flumina".

incoctum: applies to the mixing of one liquefied metal with another (TLL 7.1, 1023, 30ff.). lassa: a vivid personification of the furnace as being 'weary'. It is more usually used of the workmen, cf. Stat. S. 1.1.4.

Ivory, bronze and electrum are common metals used in such descriptions cf. Menelaus' palace (Hom. Od. 4.72ff.) or Electra's (Nonn. D. 3.135). Cleopatra's palace has ivory 'clothing' the main hall (10.119 "ebur
atria vestit") and Claudian overtrumps with "atria cingit ebur".

245. Lofty pillars are another feature of the sizable palace, e.g. Verg. A. 7.170, Ov. M. 2.1.

246ff. The picture of Proserpina at work comes from the Orphic sources of the poem (see Förster p. 95, and M.L. West, The Orphic Poems, Oxford (1983) 11, 74, 244ff., 256f.). She is naturally making a present for her mother, emphasizing again the closeness between them, and pointing up the pathos with inrìta - the gift is never completed. Her position implies virtue: cf. Lucretia discovered by Tarquin spinning (Liv. 1.57.9, Ov. F. 2.741ff.). cantu mulcere has connotations of gentle magic, of a song that not only soothes but charms and beguiles (of Orpheus) "qui saxa cantu mulcet" (Sen. Med. 229) and Ov. M. 10. 301, Verg. A. 7.34, 755. This impression is reinforced by the adjective tener which applies very much to the tenderness and sensitivity of a young girl's feelings.

From the following description, Proserpina's work appears to be that of weaving the fabric and embroidering it with coloured threads and jewels. At first glance, Claudian seems to be using texebat loosely, but 3.155ff. shows that he certainly had a loom in mind. It may be either a case of imprecise visualization or an alteration of conception. Various epic figures are occupied with weaving, e.g. Circe (Hom. Od. 10.222ff., Verg. A. 7.14) who is also singing over her work (12); Helen is first discovered weaving the struggles of the Trojans and Achaeans into her cloth (Hom. II. 3.125ff.) and Andromache is also weaving flower patterns before she hears of Hector's death (ib. 22.440f.); cf. also Arachne and Minerva's contest (Ov. M. 6.1ff.) and Araneola (Sid. 15.158ff.).

In the Orphic Argonautica Persephone is alone weaving (Förster p. 42, and see also the refs. in West). Diodorus has her weaving a peplos for Zeus with Athene and Artemis (5.3.4) and in Nonnus, she is
again weaving a φανερος πέπλος (6.133f.) (see Cerrato p. 280). The
cosmological subject of Proserpina's weaving draws on themes similar
to those of the tapestry tent of Ion (Eur. Ion. 1143ff.) bearing Uran-
os, the stars, Helios, Night's chariot, constellations, the moon, dawn; or of Harmonia's weaving at Nonn. D. 41.294ff., which has the
earth in the middle, the sky and stars around, sea, rivers and the
Ocean around the world (see 269f.). For the cloth also, see Proclus
on Plat. Tim. 5.307c-d, Porphyrius, De Antro Nympharum 14,15 and
Preller, Demeter und Persephone p. 139, n.31. The idea of the cosmic
cloth draws on ancient philosophical and theological concepts, cf.
Pherecydes in the sixth century B.C. in the first extant work of
Greek literary prose, who tells of the wedding of Zas and Chthonie,
when Zas made a robe "μέγα τε καὶ καλόν, καὶ ἐν αὐτῷ πολυζχλεῖ γήν καὶ ὑγην κυν καὶ τῶ γηνοῦ δῶματα..." and gave it to Chthonie as a
wedding present (see West, Early Greek Philosophy and the Orient,
pp. 15-20). And the description of the cosmos also relies heavily on
the picture of creation given by Ovid (M. 1.5ff., 15.237ff.) See
Bömer Vol. 1 pp. 15ff. for Ovid's philosophical antecedents.

Decorated textiles are very popular in Byzantine art (see Averil
Cameron on Cor. Iust. 1.272fn. (p.119)) - she also comments that
zonal and processional arrangements of work, as here, reflect the
triumphal iconography in contemporary art. Claudian shows a distinct
eye for ecphrasis of very rich garments (237ffn.) after the taste of
the contemporary aristocracy. The main characteristics of his des-
cription are the bright colours of the thread (gold, purple, red) and
the gleaming jewels sewn into the pattern, the elegance of the langu-
age and the vividness of the verbs. As Fargues rightly points out
(p. 285) "Si Claudien n'est pas de ces poètes qui touchent profonde-
ment les âmes, par contre il sait fort bien émerveiller les yeux de
ses lecteurs."
The pattern of a work of art is often symbolic, see exx. at 138n. Here Proserpina is innocently ensconced in her palace stronghold creating a picture of an harmonious cosmos in which everything is in its proper order: Jupiter on high, Pluto down below and the world sorted into its appropriate position. Meanwhile already, unbeknown to her, the dark powers of evil are assembling their forces to upheave this order: hence the sudden switch to the bridling of Pluto's steeds at the end of the book. This seems very much consonant with Claudian's own world view - of a small pool of light at the centre stage that is the civilised, organised world, surrounded by the monstrous, threatening shadows of destruction, whether they be Pluto ready to burst out of his proper sphere beneath the earth, the giants trying to scale heaven, or the Goths massing to invade Rome.

Braden mentions much the same idea when he shows Venus' garden (Epith. 92ff.) as a small, ordered, bounded area with the hostile forces just outside (p. 219ff.), and R.F. Newbold has an interesting article called "Bodies and Boundaries in Late Antiquity", Arethusa 12 (1979) 93-114, dealing with the theme of violation of enclosed space in the DRP, pp. 105ff.

248. elementorum seriem: this means 'the connected sequence, or ordered succession of the elements' as opposed to the "rudis indigestaque moles" of Chaos (Ov. M. 1.7); cf. the use of series of the list of achievements on Justin's robe (Cor. Just. 1.277).

249. insigniat acu: cf. cm. 27.87 "signatur acu", Cor. Just. 1.278 "neto auro insignita fuit" (of a robe). The verb insignire means 'mark up, point up, make conspicuous' (TLL 7.1, 1908, 43ff.); it is often used of a contrasting colour, cf. Verg. A. 7.789f. "clipeum sublatis cornibus Io / auro insignbat".

249ff. veterem qua lege tumultum / discrevit Natura parens: a condensed summary of the ordering of elements from Chaos, cf. Ov. M. 1.21-5. The
idea of separation (discrevit) is prominent in the Ovidian description (diremit, abscidit, secrevit, evolvit, exemit, dissociata), but Claudian typically uses a different verb. For the indicative verb in an indirect interrogative clause, see 27n.

250. Natura parens: Ovid attributes the creation of order out of chaos to "deus... et melior... Natura" (M. 1.21) and "quisquis fuit ille deorum" (32), further specified as "satus Iapeto" (82). This function is more securely attributed to Natura by the poets of later antiquity (see RE 20, 1129f.). Natura is commonly entitled parens because she thus created gods, men, animals (cf. Sen. Phaed. 959, Luc. 10.238, Apul. Met. 2.5, Sid. 7.141 "rerum opifex Natura").

Natura is a late personification by both Greeks and Romans, but she is a concrete deity by Claudian's time (see Curtius, ch. 6, p. 106f.). On Claudian's fondness for abstract personification, see Fargues pp. 258-60, Braden p. 214, Aldo Marsili, Antiquitas 1. 3-4 (1946), 44-55. See also 2.371, 3.33ff.

250f. semina iustis / discessere locis; "semina rerum" is the Ovidian expression for elementa (M. 1.9); so also is the idea of all things being relegated to their proper places: "dissociata locis concordi pace ligavit" (M. 1.25, also 32f.).

251ff. The following passage is remarkable for the brief, disjointed punchiness of the clauses, and for the stress on unconnected main verbs or ellipsis of the verb altogether. There are some stylish chiasmi: "quid-quid leve, fertur in altum; in medium graviora cadunt", "fluxit mare, terra pependit" (so in more detail in Ovid, M. 1.26-31, cf. 15. 239ff., F. 1.105ff.).

252ff. Claudian deals briefly with the four elements: air, fire, water and earth. He uses a different order from Ovid, who deals with the four in order of weight from lightest to heaviest: aether (26f.), air (28), earth (29f.), water (30f.), cf. F. 1.109f. Claudian deals with each
pair in reverse order air / aether water / earth. By a turn of wit and a change of tense, he also shows the finished product which in Ovid was seen as not yet existing.

252. incanduit: a striking colour word, sparkling with whiteness; cf Ov. M. 1.119f. "tum primum siccis ær fervoribus ustus / canduit", Luc. 1.214 "servida canduit aestas".

253. egit flamma polum: Hall sensibly comments that "the discussion has moved on from consideration of the relative positions of the elements (vv. 251-2) to a summary outline of their properties" (p. 209), so that legit is inappropriate at this juncture. The earth is driven by the movement of its axes, which are in turn driven by the aether (see Luc. 6.461ff.).


254. nec color unus erat: for the phraseology, cf. Ov. F. 4.489 "iam color unus inest rebus". A subject heading for the next phase of the description: the brilliant hues of the tapestry. Again it relies on the force of the verbs: accendit, fundit, attollit, (these three especially with Proserpina as the subject) tument, inlidi, inserpere. Again the stillness is full of movement.

254f. stellas accendit in auro, / ostro fundit aquas: again in chiastic order within the pair. The vividness comes from having Proserpina as the agent "firing" the stars and "pouring" the waters, as if performing in reality what she is merely mimicking with clever thread. See Hall's n. p. 209 for parallels of the use of in + abl. instead of the plain ablative of material. ostrum is costly Tyrian dye, much used - at least by the poets - for garments and coverlets belonging to nobles and princes. The collocation with gold thread and jewels is particularly lavish and luxuriant. The colour of the sea has become purple from the Homeric formula "πορφύρεος" (Il. 1.482, 16.391, Od.
2.428 etc.), which comes into Latin as "purpureus" (Verg. C. 4.373, Prop. 2.26.5, VF 3.422). Weaving is often done in Homer in this colour (Od. 6.53, 13.108) and cf. Aesch. Ag. 958f.; Pease on Aen. 4.134ff.

255. *attollit litora gemmis:* "attollere... ripas" is used of a river raising its banks (Luc. 10.288), but here Proserpina is raising the banks above the level of the water with the encrustation of jewels.

256f. The idea that art is able to counterfeit nature so exactly as to be real is a Hellenistic and particularly Ovidian concept: "Naturtreue galt als höchste Anerkennung für Kunstwerke" (Bömer at Met. 6.104):

hence breathing bronze statues and living marble countenances (Verg. A. 6.847f. and Austin's notes ad loc.), and Ovid's comment on Pygmalion's statue of Galatea (M. 10.250ff.):

"virginis est verae facies, quam vivere credas et, si non obstet reverentia, velle moveri: ars adeo latet arte sua..."

The appeal to the second person is a Hellenistic device to heighten the sense of reality by calling upon the reader to participate in the judgement, cf. Theoc. 1.42 "φαύνε", Herodas 4.28, 33 "ἐρετζ", Verg. A. 8.676, 691 "videres" and "credas", Ov. M. 6.104 "vera putares".


256. "and the threads, even now embossing the counterfeit billows, swell as a result of her art". *iam iam* adds an immediacy to Proserpina's depiction of them, cf. Verg. A. 8.708 and see 3.267n. The verb *caelo* is usually used of embossing on metal or wood, but may also be used of raising a pattern in embroidery or weaving, see Hall p. 209n. and VF 5.6, Sil. 14.658. *curvantia* from the Isengrin margin would also make quite a good reading, since it goes well with *iam iam* to produce a vivid picture of the waves.

257. *tument:* a favourite word amongst the epic poets for the sea swelling
with wind and storm (OLD 2). Claudian creates new point by transferring it from the waves to the embossing threads to emphasize the realism achieved.

inlidi: a violent verb used of ships being wrecked on shore (Liv. 22. 20.2) or the sea dashing on rocks (Verg. G. 3.261).

258. The line is strikingly compressed: the "raucum...murmur", not the waves but the sound of them, snakes up on the sands (inserpere). The s and u sounds contribute to the sinuous effect. Claudian appears to have in mind here a passage from Verg. G. 1, where the water "cadens raucum per levia murmuru saxa ciet" (109f.) and irrigates the "bibula ... harena" (114). The last phrase is traditional, cf. Lucr. 2.376, Ov. M. 13.901, Cor. Just. 1.129.

259ff. addit quinque plagas: the five plagae or 'zones' are a geographical concept of the ancient philosophers attributed by some to Pythagoras or Parmenides, but first really drawn by Eudoxus (see J.O. Thomson, History of Ancient Geography p. 122). See Cic. Somn. Scip. 21, Mart. Cap. 6.602, 607 and further Bömer on Met. 2.129, RE Suppl. 14, 989ff. Poets often adopt them for their own purposes, e.g. Eratosthenes frg. 16, where Hermes looks down on the earth, imitated by Vergil (G. 1. 233, Tib. 4.1.151ff., Ov. M. 1.45ff. The order in which Claudian describes the zones is not that of Vergil and Ovid: the middle zone, the two outer ones and finally the temperate zones. Instead he works outwards from the middle, the description once again being atmospheric and impressionistic rather than precisely visual.

On plagae = zonae, see Fordyce on Aen. 7.225ff., and on addo in an ecphrasis, see Lyne, Ciris 32-4n.

259-61. The creation of unbearable heat is Claudian's main aim in the middle zone, cf. Verg. G. 1.233f. "corusco / semper sole rubens et torrida semper ab igni". Proserpina embroiders in red thread, and the words contribute to the idea of oppressive heat ("obsessam fervore"), crack-
ing ground ("squalebat inustus limes") and thirsty desert sun ("adsid-
uo sitiebant stamina sole"). The s and t sounds add to the atmosphere
of harsh heat.

259. _subtegmine rubro_: the _subtegmen_ is 'the transverse threads woven in
between the warp threads in a loom, the weft (coloured or made gold
etc. for ornamental effect)' (OLD). _ruber_ is particularly the dark
red of the effects of burning heat: Vergil uses _rubens_ of the middle
1.5.7.

260. _obsessam fervore_: a vivid metaphor, of the region beset by heat; for
the verb, cf. Ov. _M._ 9.582 (cold), Sen. _Thy._ 775 (cloud).

261. _sitiebant stamina_: the sands are what one would expect to feel thirsty
under the sun, but here it is the threads which compose the sands
(see W.H. Semple, _CQ_ 33 (1939) p. 5). It is the most strained of the
expressions in this description which is working on two interwoven
levels - in terms applicable to nature and the reality of the scene,
and those applicable to handicraft: cf. _accendit_ (254), _fluxit_ (255),
the waves (256f.), the cold zones (265).

262f. The temperate zones: Claudian shows Ovidian influence in his vocab-
ulary: (_utrimque, temperies, habitanda_); he adds heightening by applying _mitis_ to _temperies_ and by the semi-personification in the verb
_oberrat._

aegris... concessae". The use of _viris_ = _hominibus_, _mortalibus_ is
non-classical.
263ff. The cold zones are depicted in words that give an impression of sluggish inertia (torpentes), constant cold ("bruma perenni", "aeterno frigore") and gloom (foedat, contristat). The prevalent consonants are t's.

263. fine supremo; a common pleonasm; cf. "summo... margine" (269), cf. Løfstedt, Syntactica, 2.2, 173ff.
Claudian gives a fairly clear picture of the location of parts of the pattern. The gods are at the top (248), the arrangement of the cosmos in the middle with the ordered elements of the air above and the earth and its zones below, at the bottom the underworld (266-7) and the abortive attempt to finish the border with a circle of ocean waves (269f.).

264. torpentes traxit geminas: torpentes is used of bodies or limbs that grow numb and sluggish from the cold: cf. Liv. 21.55.8, Sen. Med. 926. Claudian applies it with a semi-personification to the frozen zones as though they were animate. traxit appears to mean 'extended', cf. "περπατάνυμη" = 'stretch around'. Vergil (G. 1.235) uses tranhuntr of the cold zones, translating Eratosthenes' "αύτε δὲ δῶ ἐκνάτερας πόλεως περπατάνυμην".

264f. The two variations on the same theme match almost word for word: bruma / frigore, perenni / aeterno, foedat / contristat. For foedat see 164n. contristat is perhaps preferable to constringit on analogy with Verg. G.3.279 (of the South Wind) "pluvio contristat frigore caelum", and Hor. Sat. 1.1.36 "contristat Aquarius annum"; cf. Verg. A. 10.275, Stat. T. 7.46.

266. patrui pingit sacraria Ditis: it is typical of Claudian to insert the humanizing touch of family relations, cf. "sedes... paternas" (248), and 2.207. pingere is a common metaphor for embroidering or weaving in colours (OLD 3b & 4b, LS pingo 1); cf. Ov. M. 6.23, 71, Cl. Stil. 2.341, Cor. Iust. 1.284, 285. sacraria Ditis is a Vergilian phrase
(A. 12.199). Originally a *sacrarium* is a sanctuary or shrine, and the poets have transferred it to the sense of 'sacred, innermost regions'. Vergil also depicts the Styx and Manes in his zones (G. 1.243).

267f. *fatalesque sibi Manes*: heavy portentousness (see 138n.). *fatales* is loaded with dire double meaning: the shades of the dead are Proserpina's fated lot, and are also fatal or deadly to her. (cf. 2.141).

*nec defuit omen*: a foreboding note, as at Stat. T. 7.568.

268. Again the overcharging of atmosphere at the expense of emotional realism, cf. 192f. The hyperbole of *madesco* is commonplace, cf. Ov. Trist. 3.5.12 "osque madens fletu" (Stat. T. 5.728). *praescia* again sounds a foreboding note and *subitis* produces the ominous effect.

269f. The border around a tapestry is a realistic feature and is required to have some significance for the main pattern if possible; cf. Pallas' olive leaves (Ov. M. 6.101). Harmonia's cosmic tapestry also has ocean waves around the edge (Nonn. D. 41.301f.); cf. Achilles' shield (Hom. Il. 18.607f.).

*vitreis... vadis*: *vitreus* is an opaque colour with a glassy sparkle to it. As André points out (pp. 188f.), Roman glass was not translucent but had a greenish or bluish tinge, particularly appropriate to the sea and its deities.

270. *sinuare*: appropriate to the curving of the ocean around the edge; again applied to Proserpina's actions rather than the waves (cf. Ov. M. 11.553, 14.51).

*cardine verso*: cf 2.6. The hanging of doors and the fashioning of hinges and sockets from hard wood and metals meant that they often creaked in opening (see Blümner, Die *römischen Privataltertümer* p. 19); cf."aeratus stridens" (Ciris 222). Duckworth points out that the creaking door often announces the entrance of a character on stage in comedy (The Nature of Roman Comedy, p. 37, 116-7) and it is frequently used in epic contexts of tension when the noise of the door-hinge ser-
ves to heighten the atmospheric suspense (e.g. Verg. A. 3.448, 7.621, Ov. M. 93, Sil. 13.251).

271. imperfectumque: a long, weighty, sonorous spondaic word spanning three feet and adding to the tone of foreboding, since everyone knows her unfinished work will remain unfinished forever.

272ff. On the general significance of the blush and its association with fire, see Onians, Origins of European Thought, pp. 146-7. It is not in origin an epic sensation but arises in love lyric: Sappho feels a λέιτον νυμφ running over her skin on beholding the beloved (frg. 31 LP, 9-10), and the blush finds its way into tragedy with the increased realism of Euripides (e.g. Ph. 1486ff., IA 187f.). The Alexandrian poets are concerned with the blush as a manifestation of emotion (e.g. Theoc. 14. 23), and through them it finally reaches epic with Apollonius and Medea (3.297f., 963). The Latin epic poets are fond of describing the blush with varieties of picturesque similes: so Vergil of Lavinia (A. 12. 64ff.), Ovid Of Daphne (M. 1.484), Hermaphroditus (4.329ff.), Arachne (6.46ff.) and Medea (7.77f.), and Statius of Adrastus' daughters (T. 1.536ff.) or Achilles (A. 1.304ff.).

Most of these epic blushes are those of young people feeling the first approaches of love and all its delicate emotional sensations. Claudian, by the use of this conventional motif and its usual context, indicates that Proserpina's inner emotions are somehow unaccountably stirred by the arrival of the goddesses, the chief amongst whom is the goddess of love. It is consonant with his picture of her as on the verge of marriageable years, about to bloom into maturity (130ff.) since blushing is a sign of natural modesty, see Sen. En. Mor. 11.

272. niveos infecit purpura vultus: the ancients love the colour contrast between red and white, particularly of the complexion, e.g. Vergil of Lavinia's blush (A. 12.67f.), Ovid of Narcissus (M. 3.423, 483ff.), of Atalanta flushed with running like a purple veil cast over white
marble (M. 10.594ff.), Longus of Chloe's complexion which is red and white like an apple (1.24), Nonnos of Calamos (D. 11.377ff.). In Greek romance, the complexion of the beloved was often compared to milk or snow and the cheeks to roses (see Röhde, Roman II p. 163 and n. 2). Claudian chooses two highly contrasting adjectives: 'snowy' and 'dark red', cf. Stat. A. 1.161f. (of Achilles) "niveo natat ignis in ore / purpureus".

infecit: has a broadened sense of staining or darkening with blood, but its root meaning is to dye with pigment; so the verb is working on a double level in view of the approaching simile of dyeing ivory with purple, cf. Cl. cm. 25.41f. (Hymen) " niveas infecerat igni / solque pudorque genas". In fact Claudian achieves a double interaction of narrative and simile with infecit herein the narrative, and ardet in the simile (see further 274fn.).

273f. The imagery of light and fire (succensa, inluxere faces, ardet) is traditional in such contexts; cf. Sappho frg. 31.9f., Theoc. 14.23, Ov. M. 7.77ff., Stat. A. 1.303ff., and particularly Vergil describing Lavinia: "flagrantis perfusa genas, cui plurimus ignem subiecit rubor et calefacta per ora cucurrit" (A. 12.65f.)

273. liquidas: has connotations of purity and brightness (see Hall p. 210) and is used of clear water, sunny skies, light air, limpid jewels and gleaming metals. Appropriately "candida Proserpina" has a snowy complexion and radiant cheeks, cf. the description at 3.86ff.

273f. castaeque pudoris... /...faces: cf. Cl. Stil. 2.221 "(mens) facibus succensa pudoris". The idea of the torches of chastity glowing in one's face must be transferred from the more open metaphor of Theoc. 14.23 "εὐμαρέσως κεν ἀτ' οὐτὰς καὶ λύχνων αἵμας". Statius has a similar metaphor to Claudian's at A. 1.304f. (of Achilles) "fax vibrata medullis / in vultus atque ora redit". Claudian's emphasis on Proserpina's virginal purity reinforces the initial impressions of 130ff..
The simile comparing a blush with a woman staining ivory is of long epic respectability. The ivory staining motif comes originally from Hom. Il. 4.141-7 where Menelaos is hit in the thigh with Pandaros' arrow. Vergil is the first to transfer it to Lavinia's blush (A. 12.67f.): "Indum sanguineo velutis violaverit ostro si quis ebur..."

Ovid uses it more briefly of Hermaphroditus' blush, amongst other images (M. 4.332), but chiefly of the girl's blush (Am. 2.5.40): "Maeonis Assyrium femina tinxit ebur". Also cf. Stat. A. 1.308, Ach. Tat. 1.4.3. Claudian modifies his own reproduction with the addition of decus from a similar motif of crafting beautiful objects: Vergil on the beautification of Aeneas (A. 1.592) "quale manus addunt ebori decus" (cf. Hom. Od. 6.232ff., 23.159ff.). Claudian also transposes one of the fire words (ardet) from the narrative into the simile, so as to bind both closer together. He specifies the country and sex of the person dyeing in the precise manner of Homer and Ovid, rather than concentrating on the colour effect like Vergil and Statius - reflecting his greater interest in precision of local colouring than in sheer emotional effect. In 275, however, while showing a dependence in phrase on Ovid's "Maeonis... femina tinxit..." (tingo rather than the stronger verbs like munu, violo, corrumpo), Claudian takes his colour word from Vergil and Statius (ostro). See further Müllner pp. 173f. For "Sidonio ostro", cf. Ov. Trist. 4.2.27, Ciris 387, and 255n. Both it and ivory are luxury items.

On the proposed dropping out of a number of lines before the paragraph, suspected because of the shortness of Bk. 1, see Hall p. 210, who rightly observes that the lacking narrative is made up by the nurse's speech (3.202ff.) The awkwardness of the transition is less than he supposes. The jump from the arrival of the goddesses to the yoking
of Pluto's horses is dramatically effective. It merely reinforces the idea that Jupiter's plan has been put into irrevocable action and the two spearheads of the attack are moving into position (Venus on the earth and Pluto beneath it) to bring the situation to a head next morning. The reason for the sudden nightfall is equally dramatic - darkness is the cloak for evil conspiracies, appropriate to the god of the underworld and symbolic of the disaster about to befall Proserpina. It is also a traditional epic close to a book, enabling the next book to begin with a new day and fresh action (see 2.1n.).

276. *merserat unda diem*: normally the sea receives the sun into its bosom, but here (cf. Ov. *M.* 2.68f.) the wave actually engulfs the daylight - similar to the picture in Valerius (2.36f.) "palmas Tethys grandaeva sinusque / sustulit."

276f. For the personification of Night riding in her chariot, see Williams *Aen.* 5.72in. At A.R. 3.1193, Night casts her yoke over her horses, and the Latin poets develop this into a fully fledged conceit, e.g. Verg. *A.* 5.721 "Nox atra polum bigis subvecta tenebat*, Ciris 38.

*sparsus somno*: for night scattering sleep, see Ovid's 'herbae':

"quarum de lacte soporem
Nox legit et spargit per opacas humida terras" (*M.* 11.606f.)

nox umida is a phrase from Vergil (*A.* 2.8), cf. Ov. *M.* 2.143, F. 2. 635.

277. *languida... otia*: languor is a typical word for the description of Sleep (Ov. *M.* 11.612, 648), and otia is one of the semi-personifications presiding in Statius' palace of Sleep (T. 10.91). The long o and u vowels and the l sounds draw out these lines sleepily.

*caeruleis... bigis*: for the phrase, see Ciris 38. caeruleus ranges from an azure blue, through blue-black to blue-green (André p. 168), but here certainly translates the deep blue-black of the Greek *νυκτός*, cf. Bion frg. 8.2 "*νυκτός... Νυκτός*". Nox, like Luna, has only a two-horse chariot as compared to the four horses of the Sun, because
she is a lesser divinity. See Lyne on Ciris 38, & 2.122n.

278. superas... ad auras: means 'to the upper world' (cf. Verg. G. 4.486, A. 6.128, Stat. T. 1.295) as opposed to "superas... ad arces" which would mean 'to the heights of heaven', which is not where Pluto is bound (cf. VF 4.73); see 214n. molitur always implies a certain degree of effort involved: cf. Pallas coming against Turnus (Verg. A. 10.477) "viam clipei molita per oras". On Pluto's difficulties, see 2.156ff.

279. germani monitu: again Jupiter's responsibility for and control of the situation is stressed, cf. "iussu... parentis" (229) and 121n. All this initial preparation is quite foreign to the account of Ovid (M. 5.352ff.) where Pluto is examining the foundations of Aetna with no plan of the rape in his head. Claudian's account makes it much more premeditatedly evil.

279ff. The yoking of a god's steeds is a particularly Homeric motif, cf. the activities of Hebe and Hera before the latter and Athene sally forth to Diomedes' aid (Il. 5.720ff.). Allecto, being one of the Furies and an attendant of Pluto's court, acts as stable lad, and Claudian chooses to end his book on the threatening and expectant picture of the steeds of darkness champing at the bit in their eagerness for the next day's adventure; contrasting with the bright, orderly picture of Proserpina's tapestry beforehand and the brilliantly sunny morning which opens Bk. 2.

torvos... iugales: torvus is the natural epithet for the steeds of such a master (32ffn.). iugales is an epic usage to denote a team of animals drawing a chariot, usually horses (Verg. A. 7.280, Stat. T. 3.268), but also used of other yoke-fellows of divine chariots e.g. Ceres' snakes (Ov. M. 5.661).

280ff. A tricolon crescendo describing the customary activities of the horses - eating, roaming and drinking, characteristic of all horses but
merely made piquant by their transference to the underworld. Claudian piles on atmospheric words: *mandunt, nigrantibus, tranquillae, marcida, aegra soporatis spumat.*


281. *Cocyti:* cf. *Erebi* and *Lethes* - sinister names localizing the scene, cf. the horses of Apollo being pastured in their particular area (Ov. M. 4.214-16, Cl. Stil. 2.467f.)

*pantis... nigrantibus:* appropriate to the gloom of the underworld, cf. Avien. Ph. 210 "et stagna nigrantia Ditis". The upper pastures would be *viridantibus.*

*stagna marcida:* *stagna* reflects on the adjective *tranquillae* beside it, since these are standing pools of water, appropriate to the calm river of Forgetfulness. *marcida* is used of drooping flowers, feeble old age, sleep or drunkenness which weaken the body. TLL (8, 376, 40ff.) asks concerning this example "pigra; an segnitiem efficentia?" the answer is "both". The pools themselves are sluggish in appearance, but also, being those of the River Lethe, create sluggishness in the drinkers.

283. A masterpiece of atmospheric abstraction with little concrete meaning: atmosphere comes from the coloured adjectives and sluggish s sounds.

*aegra... oblivia:* *aeger* is used of tainted or infected air (cf. Stat. T. 12.712). Pluto's steeds breathe forth a breath tainted with death, sleep and oblivion, see 1-2n. *obivia* fits in with the traditional function of Lethe, similarly *soporatis,* a Vergilian usage (Trump p. 40).

284ff. The short catalogue of horses' names together with brief indications of their most outstanding characteristics originates in the epic catalogue. During the rape, Ovid's Pluto "agit currus et nomine
quemque vocando / exhortatur equos" (M. 5.402f.); Ovid does not give their names, but in a similar sequence dealing with the team of the Sun god, the horses are all called by names connected with light: Pyrois, Eous, Aethon and Phlegon (M. 2.153f.). It is reasonable to expect that Claudian would choose names in a similar fashion, relevant to the underworld: Orphnaeus, from ὀμφανα ς = dark, murky; Cthonius (see n. down) from χάδινος = of the earth; Nycteus, νύκτις = of the night; Alastor, ἀλάστωρ = avenger. In Dem. Hades has a golden chariot (19, 431), but usually it is black (cf. DRP 2.227, Sil. 7.690) and so are the four horses (κυανότρυχες, Orph. Arg. 1199, Ov. M. 5.360, F. 4.446, Sil. 7.690). See Zimmermann p. 13.

284. crudele micans: cf. "triste micant" (Luc. 1.320, Stat. T. 4.154). The reading is far superior to the colourless minans. The meaning does not concentrate merely on the horse's flashing eyes, about which Hall makes unnecessary fuss (p. 211) - but on a general brightness emanating from him. mico is used of a horse in the context of the restless quivering of his body under tension to be off: Verg. G. 3. 84 "micat auribus et tremit artus"; Calp. Ecl. 6.53. Here it refers to Orphnaeus' subdued excitement and the bright gleaming of his coat - Claudian is sure not to have missed the paradox in a horse called "Dusky" gleaming like a star. For the balefulness of something bright standing out against the darkness, see the range of similes comparing dangerous warriors to Sirius (Hom. Il. 11.62ff., 22.26ff., A.R. 3.56ff., Verg. A. 10.272ff., VF 5.368ff.)

On the neut. acc. used as adv. see 234n. Cthonius: Jeep's conjecture can be restored from an easy palaeographical error (Cthonius → Ethonius → Ethon) and is much more apposite than Parrhasius' Aethon. This would be the odd horse out in such an array, a horse called "Blaze" being more appropriate to the Sun (Ov. M. 2.153) or the Dawn (Cl. 4 Cos. Hon. 561). It perhaps suggested
itself because of its frequency as a name of horses in epic: it is
the name of one of Hector's (Hom. Il. 8.185), Aithe is a mare of Ag-
amemnon's (ib. 23.295) and Pallas has a horse called Aethon (Verg. A.
9.89).

On the transliteration of χόνυς into Cthonius, with the omission of
the aspiration on χ, see Schulze, Orthographica Graeca, Latina,
Rome (1958) p. 79.

284f. sagitta / ocior: cf. the series of comparisons at 2.198ff. It is a
common epic expression of great speed to say 'faster than an arrow',

285. Stygii sublimis gloria Nycteus: again the contrast of something
bright ("sublimis gloria") contrasted with the darkness of Stygii and
Nycteus; cf. 284.

286. Ditis nota signatus: presumably marked with a letter or symbol denot-
ing Pluto's ownership. Highly bred horses were branded on the hind-
quarters; see Neil on Arist. Eq. 603, Dover on Nub. 23, and for the
different kinds of brands, see DS 2.800.

287f. "...before the palace stand; they toss, they neigh
impatient for the race, and hoping of the prey."

Hughes' translation catches the excitement of the atmosphere. fre-
mere is used of the neighing of horses impatient for action, e.g. Ov.
'exspectantes' (Liv. 9.10.5, Cl. Stil. 3.86).

praedae: cf. Sil. 14.247 & Sid. 11.62 (of Cupid). Proserpina is re-
garded as the spoils of war, Pluto as the savagely joyous pillager.

On military imagery in the DRP, see 32n.

The first book ends on a note of suspenseful foreboding - the mood is
similar to that of the Trojan horses on the plain (Hom. Il. 8.564f.).
But the jubilation of Pluto's team has far more sinister undertones.
PRAEFATIO LIBRI SECUNDI:

For a general note on the preface of Bk. 2 in relation to Claudian's other prefaces, see Introductory note to Bk. 1.

1f. True to form, Claudian repeats the idea of the poet at rest four times in two lines ("otia... ageret", "sopitis cantibus", "neclectum diu... ebur", "deposuisset"). This reflects upon the explanation given in the four-line connecting passage at 1. 51: "antraque Musarum longo torpentina somno". Claudian compares his intermission of writing grandiosely with Orpheus' neglect of his lyre.

2. ebur / opus: cf. 16. Hall's reasoning about the two readings seems to me correct (p. 212). It seems better sense to lay aside a lyre in 1. 2 and perform a work in 1. 16 (duco need not have the sense of 'draw out, prolong', as Hall seems to imply, but of 'draw out, make by modelling' (OLD 23d) e.g. "forte epos acer... Varius ducit" (Hor. Sat. 1.10.44); "ducuntur carmina" (Prop. 4.6.13)). For ebur = 'lyre' cf. Stat. S. 1.2.3.

3ff. For the pathetic fallacy, see note on 2.244ff. It strikes here a particularly pastoral note in common with the deaths of Theocritus' Daphnis, the poet Bion, and Orpheus in Ovid (I. 11.44f.), where he is mourned by birds, beasts, rocks, trees, rivers and nymphs; cf. also Thrace in lamentation for Eurydice (Verg. G. 4.461ff.). Note the variation in the verbs of mourning: lugebant, quaerabant, flevere and the similar variety in Epit. Bionos. For "erepta... solacia", cf. "sol-acia rapta" (Verg. E. 9.18).

3. lugebant... Nymphae: cf. Ov. M. 11.49 "naides et dryades passos... habuere capillos."

4. dulces... modos: cf. Ov. F. 1.444.

5f. On the idea of all things reverting to their natural order once the bard's music is no longer heard, see the drowning out of Orpheus'
song by the Maenad revelry (Ov. M. 11.15ff.) and the flight of the 
birds, snakes and beasts as a consequence. The Golden Age motif is 
being reversed, cf. Verg. E. 4.22 "nec magnos metuent armenta leones". 
leonem must be a generic singular because of vacca (6) and as object 
of metuens, see Hall p.212. For lions and cattle, see 25ffn. implorat 
implies desperation on the part of the cows, since it has connotations 
of earnest entreaty and supplication.

6. citharae... tacentis: cf. Hor. Od. 2.10.18f. "cithara tacentem / sus-
cicitat Musam" and Call. H. 2.12 "σωστηλην κεφαλαν".

7. On the lamentation of mountains, see 2.244f. duri is juxtaposed for 
contrast with flevere: even the harsh mountains were constrained to 
M. 11.46.

8. Bistoniam... chelyn: the adj. is frequently associated with Orpheus, 
the Thracian singer, cf. "Bistonius vates" (Sil. 11.473), "Bistoniae 
magnum... alumnum" (VF 3.160). sequi is a common verb for the inani-
mate objects drawn by his song; cf. Ov. M. 11.2 "saxa sequentia", 45f. 
"te carmina saepe secutae / fleverunt silvae", Hor. Od. 1.12.7.

9. Inachiis... ab Argis: the reading seems too much of a commonplace to 
NE of the Peloponnese, near which runs the Inachus river, is one of 
the cities associated with Hercules (the other is Thebes where he was 
born). Eurystheus was king of the Argolid, from which Hercules was 
despatched on his labours.

10ff. The following lines refer to Hercules' eighth labour of fetching the 
man-eating horses of Diomedes, King of Thrace, from which he is return-
ing when he makes his first appearance at the house of the mourning 
Admetos (Eur. A. 483ff.) (see further Roscher 1, 1022, 19ff. & 

It suggests the employment of harsher measures than the pleasant connotations of 'peace' in English. Hercules, like Theseus, because of his heroic tasks of slaying monsters and ridding countries of dangerous pests, comes to be seen as a type of early policeman or protector, shown by his cult titles: 'Αλεξάκας and Defensor (RE 8.1, 593, 34ff. & Stat. T. 4.157ff.) Also in his rôle as εὐεργήτης, see refs. on Tarrant, Sen. Ag. 812.

12. Diomedeos gramine pavit equos: grimly ironical usage of the common phrase "gramine pascere" (Ov. M. 2.841, Verg. A. 2.471). Hercules is often represented as merely having despatched the king, but feeding him to his own horses is an understandable detail of retributive justice, cf. Dio Chrys. or. 63 (περὶ Τύχης 1.) ὥ "Ἀλωνόδεν τὸν θρήκα ἐννοείτησεν τίποις στον ὀξόντα" (cited by Birt).

14. desuetae repetit... further emphasis on the poetic intermission, see 1fn. and on the end of troublous times for the country.

15. modulatus: see Hall's n. p.212.

16. On the readings of this line, see 2n. and Hall p. 212.

17ff. The following passage is an elaboration of Orpheus' legendary power to draw natural audiences, cf. Aesch. Ag. 1629, Eur. Bac. 562-4, Hor. Od. 1.12.7-12, Verg. G. 4.510, Ov. M. 10.861ff., 11.1ff., Sili. 11.464ff., Sid. 23.181ff. The structure is evenly regulated by three four-line groups - the first devoted to natural features, i.e. winds, waters, mountains; the next to a tree catalogue (see 21n.) and the final one to an animal catalogue.


18. pigrior adstrictistorpuit: three heavy words hammering home the message. The Hebrus, a main river of Thrace, is represented by the Roman
poets as a wintry, boisterous torrent ("trepidantibus fluentis" Sid. 23.182, cf. Verg. G. 4.524f., Ov. Her. 2.114). It is usually seen as bound only by frost and ice ("nivali compede vinctus" Hor. Ep. 1.3.3). For parallels to "adstrictis... aquis" see Hall p. 213. And on the paradox of rivers stopping still, cf. Sil. 3.620f. (Orpheus) "cui substitit Hebrus / et venit Rhodope"; so Sid. 6.4, 23.187, 193f.

19. Rhodope, like Hebrus, is a frequent feature in wintry Thracian scenes, cf. Hor. Od. 3.25.12, Ov. Her. 2.113. Claudian shows the mountain range with human characteristics: "porrexit rupeis" like a suppliant stretching out hands, "sitientes carmina" as though thirsty for water (cf. Sidonius of the Strymon: "cum carmen rapidus latex sitiret" 23.194), cf. also DRP 3.282, (the temples and altars of Scythia) "hominem sitientibus."

20. Again the personification of Mt. Ossa in Thessaly, stooping down (pronior) and shaking off its snow like an unwanted mantle: the point of Ossa's unmeltable snows suddenly falling off of their own accord is made more explicitly by Sidonius (23.191f.) with "gelidas... nives", cf. Ov. F. 1.680.

21. Claudian is creating a mini tree catalogue, reminiscent of Ovid's larger one (M. 10.90ff.), squeezing four species (poplar, oak, pine and bay) into four lines. On the motif of the trees flocking round Orpheus, cf. "umbra loco venit" (Ov. M. 10.90), also Verg. G. 4.510, Sid. 23.189f. Haemus is a mountain range in northern Thrace.

22. cf. Prop. 1.18.20 "fagus et Arcadio pinus amica deca". The line has a pretty chiasmus "comiten quercum / pinus amica". The picture is of an eager young girl pulling her more stolid friend along by the hand.

23f. A learned allusion to the Daphne myth. When the tree was a nymph, it fled even from Apollo's lyre, but the power of Orpheus' music is so great that even it is drawn to listen by some inexplicable internal compulsion ("acta" cf. Verg. G. 4.510 "agentem carmine quercus").
23. **Cirrhaeas... dei... artes**: Cirrha was the port of Delphi and the adj. is often used by the silver poets, especially Statius, synonymously with 'Delphic' of the god Apollo; cf. "Cirrhaei spicula vatis" (Juv. 13.79); "fatidica vatis ora Cirrhaeae" (Sen. Oed. 269), Cl. Gig. 35, Stat. T. 3.455, 474, 611, 7.410, 779, 8.331 etc.

25ff. The next four lines are devoted to the traditional motif of the animals who have laid aside their natural enmities because of the charm of Orpheus' lyre; cf. 5f. where the lions have begun chasing cows again in the interlude. The four lines each have a pair of natural enemies: hound and hare, wolf and lamb, tiger and deer, lion and stags. The motif of the animals' souls charmed by the lyre (e.g. Verg. G. 4.510, Ov. M. 11.1 & 12) is combined with that of the golden age when the lamb will lie down with the wolf, cf. Verg. E. 4.22 and Coleman ad loc., & Drac. 1.7ff. "lenta tigris, cervus audax... / non lupum timebat agna,.. / non lepus iam praeda saevo tunc Molosso..." Again a striking variety of verbs meaning much the same thing (3ffn.):

fovere, praebuit latus, ludunt, non timuere.

25. Dogs, or lions, and hares are commonplace natural enemies in epigrams - Martial has a cycle of seven - see Howell's n. on 1.6, p. 118. "securum blandi" reflect upon one another by their surprising opposition to the norm. Molossian hounds are a famous breed of large dogs from Epirus, cf. Lucr. 5.1063, Verg. G. 3.405, Luc. 4.440, Stat. A. 1.747 (see Müllner p. 153 for references).

26. The wolf and the lamb are a very traditional pair of natural enemies who will live in harmony in a golden age, cf. Isaiah, 11.6, 65.25.

27. The silver line arrangement points up **conordes / varia** - harmonious tempers and variegated stripes. For tiger stripes, see 3.266ffn.

28. **Massylam... iubam**: 'Massylian' is poetical for 'African', cf. "Massylo... sub hoste" (Stat. T. 5.332), Mart. 9.71.1 (see Müllner p. 153 for further refs. on lions and stags.)
The contents of Orpheus' song in praise of Hercules' deeds are given in indirect summary and then in quotation (cf. those of Orpheus about Pallas, Sid. 6.1ff., 7ff.). They begin with the childhood of the hero and progress through his deeds in the manner of an encomium, a standing theme of which is that the great man's prowess is foreshadowed by his early life (cf. Hercules and the snakes). These particular deeds were popular with writers of panegyrical literature: e.g. Plin. Pan. 14.5 and catalogues by Sidonius, 9.94ff., 13 pr., 15.141ff., Dio Chrys. 63.6. It would be fruitless to try to identify each one with particular events in the life of 'Florentinus', the dedicatee of the preface, because they are so firmly traditional (cf. Ov. M. 9.134ff., Sil. Pan. 3.32ff., Sen. Ag. 808ff., Sid. 13 pr.). There is a comprehensive list of the twelve (or ten) labours of Hercules at Preller-Robert Vol. 2.2, 431ff. He is also an obvious candidate for the accretion of any labour of great strength and courage that happened to be going begging (Vergil speaks of "mille labores" (A. 8.291) i.e. 'a great number of'). Of the recognized canon, Claudian mentions all but the Augaean stables and the apples of the Hesperides, but adds other incidental feats (parerga) such as the strangling of the snakes as a baby (31ff.), Antaeus (41), Cacus (43), Busiris (43), the Centaurs (44), and the holding up of the world to rest Atlas (45ff.).

29. novercales stimulus: Tacitean phraseology (Ann. 1.33.5 of the uneasy relations between Agrippina and Livia). For the proverbial wickedness of the stepmother, see 3.40n. The reference here is to the jealousy of Hera, ever wrathful about Zeus' extra-marital affairs, who particularly persecuted Alkmene when she was about to give birth to Herakles. She held off the delivery until the seven-month baby Eurystheus was born prematurely, compelling Zeus to keep his word that his descendant born that day was to rule the Argolid; see Hom. Il. 19.96ff. and Preller-Robert 2.2, 615ff.
29f. *actusque canebat / Herculis*: cf. the festivities on the Palatine where there are choruses of young and old "qui carmine laudes / Herculeas et facta ferunt" (Verg. A. 8.287ff.).

31f. The famous incident of Herakles' childhood where Hera sent two snakes to kill him in his nursery, but he strangled them to death - to the consternation of his parents who came running in expecting disaster. See Pind. Nem. 1.35ff., Eur. Her. 1266ff., Theoc. 24.1ff., Sid. 15. 136ff. and Verg. A. 8.288f: "ut prima novercae monstra manu geminosque premens eliserit anguis".

Also Preller-Robert 2.2.619ff. Claudian, in Hellenistic and Ovidian fashion, catches the emotions of the participants well: the mother *timida* and the baby happily unconscious of the dangerous nature of his assailants (*intrepidus*), proudly showing her the spoils like a cat bringing a bird it has caught into the house to the consternation of one's unappreciative mother. The *puer* is postponed right to the end of the sentence for more striking contrast with *intrepidus* and *fero*.

33ff. The following is a glorified catalogue - notable for its variety of expression and highly organized arrangement. In the first pair there is parallel construction of *nece* + proper name (*Dictaeas*, *Stygii*) with *taurus* and *canis* at the end of the clauses (33-4); in the second pair *leo* is at the beginning, *aper* at the end (35-6); then there is a verb (solvis) at the beginning and (adpetis) at the end (37-8); then three lines of parallel constructions (*ducis*, *deoiris*, *redis* (38-40); then two parallel constructions ending in *Antaeo*, *Hydrae* (41) followed by one deed, then chiasmus of nouns and verbs (43) followed by one deed (44); and the final deed takes up four lines with anaphora of *te*, a feature of the hymn style and the aretalogy - so also the present tenses: *solvis*, *adpetis* etc. See Stat. T. 1.709ff., S. 1.1.79ff., NH on Hor. Od. 2.19.17 and Tarrant on Sen. Ag. 385.

*Dictaeas... urbes*: the Cretan cities, from the name of Mt. Dicte.
The Cretan Bull was the one with which Pasiphae, wife of Minos, fell in love. Hercules took it back to Tiryns where it was liberated and finally killed by Theseus: see Preller-Robert 2.2, 456-8.

34. *nec Stygium terruit ira canis*; cf. Sen. *HF* 786 "territat Stygius canis".

The 'Stygius canis' is of course Cerberus, who was indeed not pleased when Hercules came down and dragged him off from the underworld without the aid of weapons. Eurystheus had jumped into his bronze jar by the time the two appeared and Cerberus was speedily restored to the underworld. See further Preller-Robert 2.2, 483-8.

35. *Leo*: the Nemean lion which Hercules strangled and clubbed to death because of its invulnerability to weapons, and finally skinned - the pelt thereafter was worn by him and is his traditional garb. Zeus placed the lion in the stars as the constellation Leo (Preller-Robert 440-3). On the correction of the o, see 1.106n.

36. The Erymanthean Boar plagued the area of Arcadia round Mt. Erymanthus and Hercules caught it by luring it out of its den into a snowdrift and skillfully netting it (Preller-Robert 447-8). *gloria montis* = 'the boast of...' cf. 2.36.

37. *Amazonios cinctus*: Hercules was sent to bring back the girdle of Hippolyta, queen of the Amazons, as a wedding present for Eurystheus' daughter, the girdle having been given to Hippolyta by her father Ares as a token of her rule over the Amazons. She agreed to give it up, but Hera, attempting to make Herakles' task more difficult, aroused the Amazons to fight him, who thereupon took the girdle after killing Hippolyta (Preller-Robert 462-5). There is a slight irony in "solvis ... cinctus", since this is the action of a husband to his wife on their marriage night, cf. Cat. 67.28 "zonam solvere virginearc", but it makes better sense than *solus* because *adpetis* cannot be used in zeugma.

37f. *Stymphalidas*: on Claudian's tendency to retain Greek scansion, see
Introduction p. xii. These birds infested the shores of the Arcadian lake Stymphalus and ruined crops and killed people with their steel-tipped feathers, until Hercules disturbed them with a bronze rattle made by Vulcan and shot them with his arrows (Preller-Robert 452-3).

38ff. The western herd is that of Geryon, the "tergeminus dux", a three-headed giant who pastured his animals on Erythea, an island in the sea near Spain. Hercules rustled the cattle onto his vessel and killed Geryon when he came in pursuit (Preller-Robert 465-83). With "tergeminus ducis" cf. Sid. 13.14 "tergeminum... caput" of Geryon. Sidonius also uses the same contrast between the many advantages of the enemy and the sole nature of Herakles: "totiens uno" (15) brings out the paradox. On the repetition of ducis, as a noun in the sense of herdsman, see Hall p. 213n. Such repetitions do not seem to have bothered the Romans, cf. 2.305, 3.107,419. "numerosos... artus" sounds as though Geryon has sprouted three whole sets of limbs in addition to his heads.

40. The contrasts are stark: totiens / uno, victor / hoste.

41. Antaeus was a giant of Libya, son of Earth, who drew his strength from her and when felled in wrestling, merely started up again the more refreshed from contact with her. When challenged - as were all comers - by Antaeus, Hercules defeated him by holding him up off the ground and throttling him (Preller-Robert 514-7) - hence "non cadere... profuit". The Lernaean hydra was a serpent with the body of a dog and many heads which, when one waslogged off, sprouted two more. The phraseology is modelled on Ov. M. 9.192f. "nec profuit hydrae/ crescere" - and on Claudian's habit of extreme compression, see Introduction p. ii.

42. The fleet-footed hind is the Cerynitian Hind which had golden antlers and was sacred to Artemis. Hercules caught it in a net in Arcadia by the river Ladon (Preller-Robert 448-51).
43. When Hercules was on his way back through Italy with the cattle of Geryon, they were stolen by Cacus. Hercules regained them and killed the fire-breathing (flamma) monster after tearing the roof off his cave in the mountainside (see Verg. A. 8.184ff. and Fordyce's note pp.223ff.)

Busiris, King of Egypt (Nilus) was accustomed to sacrifice visitors in an attempt to cure the drought with which the country was afflicted. Naturally Hercules turned the tables and committed wide-spread slaughter, while looking for the garden of the Hesperides (Preller-Robert 517-20).

preter is a perfect contraction often confused with the historic present, mainly used in Silver and later Latin, Seneca's tragedies, Lucan and Statius (NW 3.447).

44. During his quest for the Erymanthian Boar, Hercules was entertained by the centaur Pholus in his mountain cave and killed many of the centaurs in drunken brawling with his poison-tipped arrows (Preller-Robert 449-502).

nubigenis: the traditional adj. for the centaurs, who were born of a cloud image of Juno which Jupiter substituted for his wife when she was attacked by Ixion, cf. Verg. A. 7.674 (as adj.), 6.293 (as noun), Stat. T. 5.263. Pholoe is a mountain on the borders of Elis and Arcadia where stood the centaur's cave.

Claudian's pentameters usually end according to the Ovidian rules with a disyllable - except here (Birt's preface ccxviii).

45. Anaphora of te, see 33ffn. -the tone is rising at an apostrophe- and two very strong verbs: stupuere, horruit.

The final deed refers to Hercules' assumption of the sky onto his own shoulders while Atlas went off to procure him the golden apples. Atlas refused to take the burden back on his return, but Hercules tricked him and make off with the apples. This took place where
Mt. Atlas stands by the western ocean, hence "Libyci... sinus" and "Tethys" (which must be the reading since "Thetis" does not scan).

The insistence on this deed - to which is devoted four lines at the culminating point of the labours and at the juncture between myth and elucidation - leads me to think that it may be a hyperbolical symbol for the task that Florentinus took over from Stilicho momentarily during his prefectship, so that he might appear to the panegyrical mind to be temporarily relieving the general who carried the burden of the world upon his shoulders. This interpretation receives some support from the use of the image elsewhere to indicate assumption of power, e.g. Sid. 7.580ff., Cl. Ruf. 1.273f., Stil. 1.142ff. However this episode falls anyway near the end of the labours - it is the last in Sidonius' list at 9.100.

Phoebus et astra: could then very easily refer to the emperor and his court, moving like heavenly bodies about a central pivot and dependent on Florentinus for one brief moment. It would be the pinnacle of a career and a salient reason for the dedication of DRP 2 & 3 to a public figure Claudian mentions nowhere else.

lustrarunt: is the vox propria for the regular, repeated circling of heavenly bodies, cf. "signa... / legitimo... caelum lustrantia cursu" (Cic. Arat. 225) and Lucr. 5.79.

The explanatory passage, frequent at this point in the preface (see Introductory note on praef. 1), moves from the myth to the explanation in terms of reality and the incidental compliment to the dedicatee. What seems clear from the preface is that Florentinus, equated by the poet with Hercules, has encouraged Claudian to resume the DRP after some interval ("longo... somno" 51) at some particularly felicitous moment in the country's history when it is celebrating the extinction of a threat due to the offices of Florentinus (Further
discussion on the dating of the DRP and the identity of Florentinus in the Introduction pp. vii – xii.

49. Thracius haec vates: Claudian commonly omits the verb of speaking, cf. 3.137 "haec ubi", 3.196 "vix tamen haec", 3.250 "illa nihil"; also cf. cm. 25.99 "vix haec Hymenaeus".

sed tu Tirynthius alter: cf. Sid. 13.15 (of Majorian) "haec quondam Alcides, at tu Tirynthius alter". On Hercules' traditional association with Tiryns, see Stat. T. 4.146f. For the compliment to mean anything, Florentinus must have performed some noteworthy action, even though hyperbole will be at its highest pitch.

50. plectra moves: more literally at Stat. S. 1.2.2; moveo here is equivalent to 'inspire'.

52. excutis: is a violent action, cf. 20. placidos = 'peace-loving, gentle', cf. Cl. cm. 46.5 where "placidos... cinctus" are garments of peace. And on "in orbe", see Hall p. 213n.

LIBER SECUNDUS:

1ff. Night at the end of a book and dawn at the beginning of the next is a conventional breaking place for epic narrative and a convenient resting place for the action. The many and varied descriptions of dawn all stem originally from Homeric formulaic phrases such as: "'Ηώς μὲν κροκόπτελος ἐκώνατο τάσαν ἐπὶ αὐν..." (II. 8.1) or: "νιαος δ' ἐπολυεύεια φάνη ροδοτάκτους Ηώς... " (II. 1.477). In the Homeric poems these are only rarely elaborated with an element of lyrical beauty (e.g. Od. 3.1ff.). Thereafter it becomes a great art to ring the changes, often by opting for some combination of the mythical aspect (e.g. Phoebus in his chariot or Aurora and hers) with the sky and the natural landscape blushing into colour at the rising sun.

Claudian's lines are peculiar for their complete neglect of
any mythical aspect and their concentration on the sheer beauty of the rising sunlight sparkling across the waves. The main effect is achieved by the use of words for bright light ("praemisso lumine", "pura dies", "ardor", "flammae") contrasting with the deep blue of the sea ("caerula"), and the words catching the glimmering effect of light on water ("tremulis vibratur", "errantes ludunt").

Homer has pictures of the stars in the sky, and Sappho of the moon, but the archaic poets are more interested in the object itself than the reflections of it, and it is not until the Hellenistic poets that reflections of light flickering on water come into vogue: so Apollonius' simile of Medea's fluttering heart (3.755ff.) and Vergil's imitation, of Aeneas' mental uncertainty (A. 8.22ff.), Lucretius' stars reflected in the sea (4.211ff.), Statius' reflection of bright armour in the waters of Ismenos (T. 9.229), Ausonius' treatment of the reflections of the Moselle (189ff., 233ff.) or Sidonius' of the effect of sunlight on water (11.7ff.); cf. also the effect of Ceres' torchlight on the water (3.444ff.).

1. **impulit Ionios praemisso lumine fluctus**: the initial position of the verb emphasizes its striking force. Claudian realistically has the sun rising from the Ionian sea, east of Sicily. For the picture of dawn as an advance messenger of the coming day, a well-used metaphor, cf. Verg. E. 8.17 "praee... veniens", Ov. F. 3.877 "tres ubi Luciferos veniens praemiserit Eos", Luc. 8.778f. "sed iam percusserat astra / aurorae praemissa dies"; and DRP 2.122 (Lucifer) "praeeectus".

2. **nondum pura dies**: nondum is too far from impulit to go with the verb as Platnauer translates, but rather reads more easily as "nondum pura" = 'not yet fully clear day' (uncontaminated by elements of darkness). purus is the conventional adjective to use of light and skies when they are clear and unclouded, cf. Ov. F. 2.558, Luc. 2.
tremulis vibratur in undis / ardo: cf. Verg. A. 7.9 "splendet tremulo sub lumine pontus", Sil. 2.664 "in tremulo vibrant incendia ponte", 14.566 (of firelight) "et tremula vibratur imagine pontus". The adjective tremulus is originally Ennian (of moonlight) (Sc. 292v): "lumine sic tremulo terra et cava caerula candent".

vibro is a natural verb in this context (cf. Luc. 5.446, VF 2.582f., Sil. loc. cit.) usually in the active voice. However vibravit is the wrong tense, and even vibrabat is not parallel to ludunt; the present tense is obviously required. Hall's citation of Stat. T. 6. 579 gives the parallel to Claudian's usage: "vibraturque fretis caeli stellantis imago".

errantes ludunt per caerula flammae: a playful semi-personification of the sun's rays gambolling and fluttering across the waves: ardo and flammae give an impression of a spectacular fiery dawn against deep blue water. caerula may be the sky or the sea, but here certainly the latter because of the parallel fluctus and undis in the previous lines.

iamque audax animi: Claudian's action is instantly underway and linked into the description with iamque. audacia is a very rash sort of boldness which can have a good sense, but more often has overtones of presumptuous recklessness; it is used of Catiline (Cic. Crat. 129) or of the human race rushing into destructive pursuits (Hscr. Ci. 3.25), cf. pr. 1.9. The genitive is common (with animus and ingenium) after an adjective, denoting a seat of emotion, cf. Liv. 1.58.9 "aeger animi", Stat. S. 3.2.64 "audax ingenii". There is dispute as to whether what has become a genitive was in origin a locative or not: for diverse views, see NW 2, 643f., HSz 75.

fidaeque oblita parentis: at every point in the narrative, Ceres' ever-present care is emphasized. It is not explicitly stated, but is
strongly implied for dramatic reasons, that Ceres forebade Proserpina to venture out of doors: so Little Red Riding Hood is told by her mother not to speak to strangers or Snow White is urged by the seven dwarves not to open the window to pedlars. It merely heightens the drama of the disaster from disobedience of orders to one's later cost. Claudian gradually builds up the impression that Ceres' warnings to stay indoors had been very strict indeed: the movement from "fidae... oblita parentis" to "despecta... matris / consilia" (2.265f.) to "praecptis obstricta tuis" (3.204) increases in intensity of expression to bring about a climax of disobedience. Apart from the "mille ministrae"(3.189) Ceres had left to look after her daughter under the supervision of her nurse Electra, she had also set up a guard to watch her house (3.146, 204).

5. fraude Dionaea: on the unpleasant aspects of Venus' trickery, see 1.223n. Dione is in some versions of myth Venus' mother by Jupiter (e.g. Hom. II. 5.370ff. etc., Verg. A. 3.19, Roscher 1, 1028, 18f., RE 5, 879, 51ff.). Thus the adjective is equivalent to Veneris, cf. "Dionaea columba" (Stat. S. 3.5.80).

riguos... saltus: a term for well-watered land used in more technical contexts by Pliny and Columella, and also by Ovid of cultivated gardens (M. 8.646, 13.797). Claudian shows nature as tidily arranged by the hand of man. Further on his attitude to nature, see 10ffn.

6. (sic Parcae volvere): the reading iussere is perfectly adequate (cf. Acc. trag. 481 Ribbeck "fatorum terminus sic iusserat", Ov. M. 15. 584 "sic fata iubent"). But it is a more prosaic word than volvere which contains the poetic image of unrolling events like thread off a spindle, and also has the support of epic parallels to back it (Stat. T. 6.376, Verg. A. 1.22) but most particularly Stat. T. 4.780 "sic Parcae volvere".

6ff. The atmosphere is being relentlessly overcharged by all possible
means to heighten the sense of tragic inevitability (see 1.138n.)

The repeated ter is frequent in these ominous scenes to heighten the dramatic tension by postponing the climax (see Willcock's n. on Hom. Il. 8.169-70); cf. Hom. Il. 16.784ff., Ov. M. 10.452f. and Belinda in Pope's Rape of the Lock III.138 "Thrice she looked back and thrice the foe drew near". The number is connected with magic and ritual, see Gow on Theoc. 2.43.

cardine verso: see 1.270n.

7. praesagum cecinere fores: Claudian frequently uses a neut. acc. adj. in place of an adverb (1.234n.); the unmetrical praesagium of so many MSS is an attempt to normalize the construction. For cecinere of the fates, cf. 1.219.


8. Like the creaking door hinges, Aetna's bellowing upheaval like a bull is an extremely exaggerated portent. The Silver Epic poets have a tendency to exaggerate their pathetic fallacy for dramatic effect; cf. the thunder, and smoking of Lemnos (Stat. T. 5.86ff.), the earth tremor, stirring of Cithaeron, lifting of the rooftops and seven gates clashing with the mountains at Maeon's arrival (ib. 3.36ff.) Also 4.331, 447f. and the groaning of the earth as Adam and Eve eat the fruit of the forbidden tree (Milt. PL 9.782ff., 1000ff.).

9f. Again by the emphatic "nullis... nullo..." introducing their clauses, and the repetition in monstris and prodigio, Claudian emphasizes with finality that nothing avails in the face of destiny.

10. comites gressum iunxere sorores: the passage could be interpreted either as "her sisters joined their steps (to hers) as companions" or 
"(all four) sisters joined their steps as companions of one another"; but as comites generally means the accompanying retinue of the heroine (1.231n.), it is more likely to be the former. The family reference
in sorores heightens the picture of their intimacy and thereby the shock of Venus' betrayal, cf. 119n.

11f. Venus is described first as being the instigator of the expedition, in terms closely applicable to a contemporary court lady. She is followed by Pallas and Diana dressed according to separate conventions: Pallas in her traditional epic regalia of spear and helmet, and Diana in the style of an Ovidian mountain nymph with bare arms, loose hair, bow, arrows and girt-up robe. The last, and most striking position in the quartet is reserved for the heroine, who is also given the longest description.

Claudian, with his provocative taste for setting realism against epic loftiness and his eye for all kinds of pattern and adornments, describes Venus' lavish hairstyle and garments as resembling the elaborate coiffures and robes of the Honorian court, cf. the description of her at her toilette in Epith. 99ff. As Fargues comments, the descriptions have lost their primitive pagan depths and gained in artistic beauty since Homer's day (p. 297f.). As he also points out (p. 288), Claudian prefers depicting the graceful forms and radiant colouring of goddesses rather than the more masculine attributes of gods.

11. dolo gaudens: again emphasis on Venus' guile (1.223n.).
tanto concita voto: conscia voto = 'secretly conscious of so great an aspiration' is less striking than 'spurred on by so great an aspiration', and may be a reminiscence of conscia fata (7). For the phrase, cf. Liv. 22.1.2 (Gallos) "praedae populationumque conciverat spes", and Stat. T. 1.382 "illo spe concitus omni". For her votum, see 1.224ff.

12. it Venus: cf. the procession at Lucr. 5.737 "it ver et Venus..." it at the beginning of the line is solemn and grand. mutitur has the extended meaning of 'taking stock of, estimating, appraising',
683 "quid anguste tantos metiris honores?" Venus is assessing the scale of her future prospects, of the great vistas of activity to be opened up by the rape.

13. *iam durum flexura Chaos*; durum Chaos is a paradox as Chaos suggests either emptiness or confusion, and *durum* also creates a second paradox with *flexura* in the bending of something unbendable, cf. 1.26fn. and Luc. 8.107 "duri flectuntur pectora Magni".

13f. cf. Luc. 10.65 "Caesare captivo Pharios ductura triumphos". Harsh military imagery of conquest and triumph (32n.). Venus is pictured as about to subdue a foreign king and to lead a Roman triumph like a victorious general followed by a great train of captive subjects, the unusual point being that they are the spirits of the dead. The imagery of household servants in *famulos* recalls their activities at 1.20.

15ff. Claudian has a natural interest in elaborate hair-styles and richly adorned garments, e.g. Venus' toilette (*Epith.* 99ff.), Probinus and Olybrius (*Prob.* 178ff.), Bellona in the guise of Tarbigilieus' wife (*Eut.* 2.183ff.), cf. 1.237ffn. Homer and Vergil have occasional descriptions of female attire, but it is included for a specific purpose: e.g. Hera's beautification is elaborated to show the pains she took to seduce Zeus (*II.* 14.166ff.), Dido's costume emphasizes her royal appearance (*A.* 4.136ff.). Claudian's tendency to elaborate such detail for its own sake stems from the Hellenistic poets, with their eye for minute realism to create wit, e.g. Hera and Athene discovering Aphrodite doing her hair in the morning on coming to call (*A.R.* 3.45ff.), or Medea robing to meet Jason (*ib.* 3.828ff.). The mingling of genres allows Claudian to make free use of subject-matter more suitable to love-poetry, comedy, historical anecdote, satire and novel.
15. **multifidos crinis sinuatur in orbes:** *multifidus* is used originally of wood being split into many splinters, then transferred generally to mean 'much-divided'. *orbis* is frequently used to denote a coil of hair, e.g. Mart. 2.66.1, Juv. 6.496. *sinuatur* is a sensuous, snaky word for hair arranged in elaborate coils, cf. the picture of Venus' hair being done by the Graces (*Epith.* 101ff.):

"largos haec nectaris imbres
inrigat, haec morsu numerosi dentis eburno
multifidum discrimen arat; sed tertia retro
dat varios nexus et iusto dividit orbes
ordine, neglectam partem studiosa relinquens..."

It is undoubtedly much like a picture of Serena and her maids at work.

16. **Idalia divisus acu:** 'Idalian' is commonly applied to things connected with Venus, from the town in Cyprus sacred to her (Verg. A. 5.760, Stat. T. 12.16, A. 1.372, Cl. *Epith.* 101). The *acus* is a needle used for keeping elaborate hairstyles in place: it was very sharp and could be used by a vicious mistress to inflict a severe wound on a servant (see Ov. AA 3.240). This particular *acus* is an *acus discrimininalis* "nicht nur zum Befestigen sondern auch zum Ordnen" (*RE* 16.2, 1554, 59ff.), see Sil. 15.26, Aus. Mos. 236 and further refs. on Courtney Juv. 2.93-94; illustrations in C. Barmi, *Ornatus Muliebris*, (1958) pp. 32, 35, 36.

16ff. The picture of Venus' purple robe held together by a brooch recalls Dido's hunting attire (Verg. A. 4.139), cf. also ib. 5.313, Hom. Il. 14.180, A.R. 3.833; and there are various hunting cloaks held together by gold pins (Call. Hec. frg. 253.11 (Efeiffer), Ov. M. 14.345, Sid. 2.397f., 5.18, Cor. Iust. 2.119f.).

*sudata marito:* a compact reference to the fact that Vulcan has worked hard to produce this elaborate pin. Vulcan commonly makes all his wife's trinkets as well as larger efforts such as their married home (Cl. *Epith.* 87, cf. A.R. 3.37f.), its enclosure (*Epith.* 58f.) and presents given by her, such as armour for Aeneas (Verg. A. 8.407ff.).
47.12.

17. a fibula commonly pins clothes, cf. 16fn. for exx. And a purple cloak is indicative of royal luxury and splendour, see Bömer on Met. 3.556. On Claudian's love of costly jewellery and begemmed articles, see 1. 246ffn.

18ff. Pallas and Diana receive a very elegant double introduction: an initial two lines, one devoted to each goddess, each with a highly-wrought periphrasis; half a line describing their common attribute and activity; then another line dealing with their traditional spheres of action in the opposed order from the initial two lines (thus forming a chiasmus).

18. candida: see 1.217n. Particularly suitable to Diana as the moon goddess - she is later described as having gleaming bare arms (30). The elaborate periphrasis describes Dianain terms of a region sacred to her: Parrhasia is an area of Arcadia on the edge of Messenia, so is generally appled to Arcadia as a whole (cf. Verg. A. 8.344, 11.31). Lycaeos is a mountain sacred to Zeus and Pan (RE 13.2, 2235, 25). But on it there was a grove and sanctuary of Apollo Parrhasius (Paus. 8.38.2 & 8) and Diana may have become associated with it by virtue of her brother and also of her connection with Arcadia in general (Callimachus mentions her killing her first flock by the "Parrhasian Hill" (H. 3.99)).

19. Pandionias... arces: Circumlocution for Athens, from Pandion, a mythical king of Athens and father of Procne and Philomela, cf. Stat. T. 2.120f. Athene is the traditional protectress of Athens, especially in her temple on the Acropolis (Roscher 1.684, 58ff.).

20. utraque virgo: on the correction of the final o, see 1.106n. tristibus aspera bellis: asper is associated with war, as is tristis (cf. Verg. A. 1.14, E. 6.7).

22ff: "et saevis inimica virgo
beluis, nec te metuende certa
Phœbe sagitta."

**Tritonia**: common epithet of the goddess Pallas (cf. the Homeric *Tριτογένεια*), derived from her supposed birth either near Lake Tritonis on the borders of Numidia, or near the stream Triton in Boeotia.

See Austin on *Aen*. 2.171, Roscher 1.676, 16ff. Lucan (9.350ff.) has a delightful picture of her alighting near the African Lake soon after her birth and being so pleased by her reflection that she decided to call herself Tritonia; also *Stat. T*. 2.684, 722f.


22. *caelatum Typhona*: Claudian is incapable of seeing a plain surface without feeling the urge to decorate it with a pattern. By Claudian's time, Typhon has long been conflated with the giants who rebelled against Jupiter in heaven; he was originally generated by Earth after the rout of the Titans as another opponent for Zeus (Hes. *Th*. 820-68); and see J. Fontenrose, *Python*, California (1980) p.241. Nonnus has a particularly long and overdone account of the way in which Typhon stole Zeus' thunderbolts and waged war against the gods (*D*. 1.145ff.). Zeus is usually his main conqueror, (Hom. *Il*. 2.781-3) but Athene is the other chief combatant amongst the gods in this battle, and there are hints of her responsibility for his downfall; see *Girls* 32 "additur aurata deiectus cuspide Typhon" with Lyne's n. ad loc. At *VF* 4.236ff. Athene and Bacchus oppose him, while Horace (*Od*. 3.4.53ff.) ranges him "contra sonantem Palladis aegida" (See Roscher 5, 1438, 49ff.). As punishment, Claudian depicts him as being thrust under Inarime (*DRP* 3.183f.), but he and Enceladus are often confused as
the prisoner beneath Aetna, see 1.155n. On Typhon in general see Fontenrose op. cit. pp. 70ff., and on the general importance of the battle of Giants and Titans as a motif in Claudian, see 1.43ffn.

22f. The paradoxical picture of one half of the monster being alive while the other half is dead, is inspired by the description of the Hydra on Capaneus' shield (Stat. T. 4.168ff.). Statius uses the same contrast of *pars... pars* and of *vivis / moriens*, but Claudian has compressed the sentiment and emphasized the paradox by repeating the idea: *peremptus, viget / emoriens, superstes.*

The MS reading "ima parte viget, moriens et parte superstes" is clearly unbalanced. Of the proposed remedies, Heinsius' "partim par-timque" is an ugly rather than clever repetition and Jeep's "pariter-que" destroys the parallelism of "parte... parte" which is also drawn by Statius (loc. cit. supra). The solution adopted by Hall is the only neat way out. The elision created by adding an extra e to *moriens* is not a serious objection, because elision is more frequent in Bks. 2 & 3 than in Bk. 1 (see Introduction p.xii). For *emoriens* = 'dying, petering out, coming to an end' cf. "iam tamen sterili et emoriente terra" (Curt. 4.7.10), "carbo in aerariorum... officinis... desinente flatu protinus emoriens" (Plin. NH 16.23), & Cels. 5.26, 34D. The reading at least has the advantage of achieving a double balance of dead / alive, which is typical of Claudian's style.

The giants by the time of Claudian and Nonnos have reached all excesses of grotesque depiction with a hundred heads and / or one or two hundred arms and serpents instead of feet (Roscher 5, 1429, 51ff.) by contamination with pictures of Typhon. Here Typhon's human half has been destroyed, but his snake legs are still alive.

*summa peremptus: summa* is an acc. of respect, an extension of that with parts of the body, cf. *ima* (23) and 1.155n.

24. *terribili surgens... ferro:* 'rising with its iron tip through the
through the clouds'. On the variant reading gyro for ferro, see Hall p.214n. I would agree with him that the picture of a straight tree soaring through the clouds is incompatible with any circular movement of weapon brandishing. As ferro makes good sense, it seems superfluous to adopt the weaker MS reading, and also "nubila ferro" makes a nice contrast of something hard soaring through soft clouds. The whole picture of the spear is exaggerated. It is common for a god, and therefore his props, to be pictured as of more than ordinary size, e.g. Athene in Diomedes' chariot (Hom. Ill. 5.838f.), Demeter's epiphany (Dem. 188f.). But here the idea of an iron spear soaring through the clouds like a huge tree is grotesque in the extreme. It is anyway a peculiar object for Pallas to be taking off on a walk in the countryside, but Claudian remains true to epic convention in describing her garb of helmet, spear and aegis.

25. instar habet silvae: "habere instar" = 'to have the equivalent measure (of)' is a common phrase, e.g. Cic. Verr. 5.89 "navis... ita magna ut... urbis instar habere... videretur", Ov. Her. 2.30, AA 3.490. See Wölflin in ALL ii, 581ff. and Austin's note on Aen. 2.15. silva = 'ingens arbor' is an extreme usage, strictly poetical and developing from the use of silvae (pl.) = 'trees', e.g. Sen. Oed. 543.
tantum: see Hall's n. p. 214 = 'solum modo'. "Pallas' other accoutrements, her helmet and spear, are open to view, but the Medusa's head she conceals, in Parrhasius' words, 'nequam comitum verteret in lapidem'". A note of slightly comic realism in a vein typical of Claudian.

stridentia colla: the realistic nature of the portrayal is carried to such an extent that one can even hear the sounds of the monster depicted, cf. the child on the robe of Stilicho (Stil. 2.346-7). On the verb, see 1.12n. The Gorgon's head is traditionally depicted
either on Athene's shield or on the aegis upon her breast and shoulders (Roscher 1, 149, 62ff.). It is impossible to tell from this mention, or from that at 225, where Claudian actually envisaged her wearing it in this poem. At Stil. 3. 168, it seems to be on the shield, but at Gig.92 she leaps forward "ostendens rutila cum Gorgonepectus", and this is the more common picture of the Latin poets: Luc. 9.658, Sil. 9.441f., Stat. T. 8.518, 762ff., 12.606f. Sid. 15.7. The Gorgon, like Typhon, is a warspoil of Athene's (22). She either slew it herself or helped Perseus to (Roscher 1, 1696, 37ff.).

26. obtentu pallae fulgentis inumbrat: a striking juxtaposition of light and shade: fulgentis and inumbrat create the paradoxical idea of shading something over with brightness. For the expression, cf. Verg. A. 11.66 "exstructos... toros obtentu frondis inumbrant". This lends support to the reading inumbrat in preference to obumbrat and also varies the prepositions in the line (ob- may have crept into the text by reduplication from obtentu.).

27. at Triviae lenis species: Diana contrasts strongly with the warlike picture of Pallas: she is shown in the typical garb of the virgin huntress (see 11ffn., 30ffn.). Trivia originally begins life as an adj. like Tritonia (21), with which it balances nicely. By the time of Vergil and Ovid, it has become established as a substantive (e.g. Verg. A. 7.516, Ov. M. 2.416). It is the Latin equivalent of Τρεώτητις - an attribute of the goddess Hecate who was conflated with Artemis and thence with the Italian wood deity Diana (see Fordyce's n. at Aen. 7.514ff.). On Hecate's traditional association with crossroads, see Pease on Aen. 4.609.

ditus) and Hor. Od. 2.5.21ff. Claudian modifies it by having the girl resemble her brother.

28. Phoebi... genas et lumina Phoebi: rhythmical emphasis with each of the pairs in chiastic order, to press the point home. genas recalls the depiction of Apollo as a beardless young man and "lumina Phoebi" has a slightly provocative cleverness with reference to the sun god: 'eyes' and 'light' of the sun.

29. putes: the appeal to the judgment of the reader is a technique for implying the closeness of the resemblance, cf. 1.257n. dabat discrimina sexus: dare discrimina = 'to make a difference' is a Vergilian phrase, e.g. A. 10.393, 529.

30ff. Diana displays all the features traditional in the depictions of the goddess or other lesser nymphs hunting over the hills: bare arms, flowing locks, bow, arrows and girt-up robe. For the picture in general, see Callimachus' requests of Artemis (H. 3.6ff.), Vergil's Venus disguised as a huntress (A. 1.314ff.) or Camilla (ib. 11.574ff.) and Ovid's Daphne (M. 1.497ff.) and Callisto (ib. 2.41ff.), or Diana undressing for her bath (ib. 3.165ff.). Claudian has a lengthy picture of Diana and her nymphs with all these characteristic features at Stil. 3. 237ff.

30. bracchia nuda nitent: cf. Stil. 3.243 "umeros et bracchia nudae", Sil. 12.715. The observation is influenced by love poetry and Ovid, who is particularly fond of naked limbs, cf. Apollo's praise of Daphne (M. 1.501). niteo describes a particular radiance of youth and beauty, as well as of gleaming whiteness, cf. candida (1.217 & n.) and niveos (1.270). It perhaps suggests a sculptural representation in marble. Diana is naturally not subject to sunburn, despite her activities in the open air, being a goddess, cf. the Amazons at 64.

30f. So Daphne's hair hung "inornatos collo" (Ov. M. 1.497), the hair of Claudian's nymphs is "sine lege" (Stil. 3.247) and Vergil's Venus
"dederat... comam diffundere ventis" (A. 1.319). Claudian has modeled his phraseology on this last example, heightening the verb (proiecerat implies a certain haste and carelessness instead of the more neutral dederat) and adding colour with the adjectives levibus and indociles. 'Unruly' is a playful Ovidian adjective to apply to the hair, cf. dociles (Am. 1.14.13).

31. errare: not an epexegetic infinitive on indociles as TLL states (7.1, 1217, 54) but dependent on proiecerat in imitation of Vergil's "dederat ... diffundere" (see 30fn.). On the increasingly extended use of the infinitive in place of a purpose clause after a verb of movement, see KS 2.1, 680ff., & esp. 681 6(b).

31f. The unstrung bow is a feature of the huntress nymph when not actively hunting, cf. Ov. M. 2.419f., 3.166. "otia... agit" is a common enough poetic periphrasis, e.g. Verg. G. 3.376f., Ov. F. 2.724, 4.926, Luc. 2.267. On the image of the taut bowstring in exhortations to relax, see NH Hor. Od. 2.10.19n.

33. crispatur: the verb is used of wavy hair, rippling sea, of the grain in wood or screwing up of one's face. Here it conveys the puckering up of material in the double-girding of the tunic. A huntress is always depicted with her tunic girt up (e.g. Call.H. 3.11f., Ov. M. 3.156, 10.536, Verg. A. 1.320), so as to make running easier. Statues of Diana commonly show her as double-girt, once under the bosom and once round the waist or hips, cf. Stil. 3. 247f. "duo cingula vester / crure tenus pendere vetant". Gortyna is a city of Crete and therefore the adj. comes to refer to the country in general: it is used of bows and arrows (e.g. Sil. 2.90f.) because the Cretans were associated with archery; see Bömer's n. at Met. 7.778.

34. poplite fusa tenus: cf. Cor. Iust. 2.117. The verb is usual of flowing garments - see Aesch. Ag. 239 "κρόχοι βαθός 6' ἐς τίδον χέουσα", Tib. 1.7.46, Stat. S. 3.4.55, TLL 6.1, 1568, 20ff. It normally
implies a dress falling to the feet, but is used here of a gathering of much rippling material, cf. "moto in stamine".

34f. The woven picture is original to Claudian - a clever literary conceit turned into reality. Delos is well-known as a floating island, which only became fixed when Leto gave birth to Apollo (Call. H. 4. 35ff., Ov. M. 6.333f., & Bömer on 6. 187, Tarrant on Sen. Ag. 384f.). Here its characteristic motion (errat) comes from the stirring of the garment as Diana walks (trahitur). Once again there is the melding of terms referring to the woven fabric and those of the real scene described (see 1.261n.).

35. aurato... circumflua ponto: circumflus + abl. = 'flowed around by' is common in Silver Epic; cf. Luc. 4.407 "Hadriaco tellus circumflua ponto", 10.476, Stat. T. 5.49, Sil. 1.289, Cl. om. 27.1, Sid. 2.46. Claudian cannot resist gilding the sea to make it richer and more eye-catching.

36. Cereris proles: again the periphrasis for Proserpina (cf. 1.221) implies her importance to her mother (see 1.122ffn.).


37. aequali... passu: cf. Verg. A. 2.724 of Iulus trying to keep up with his father's long strides "non passibus aequis". Claudian is emphasizing that Proserpina is a goddess equal in all things to her sisters, in the length of her step and her physical attributes.

38. nec membris nec honore minor: cf. Homer of Nausikaa "ἀδανάτην κτινον καὶ ἐπόνον ὁμοῖον" (Od.6.16). membra = ϕύ or general excellence of growth; honos is her ἐπόνον or comeliness to look upon (TL 6.2-3, 2930, 16ff.) and cf. 3.89 "superbi / flammeus oris honos". Austin has a comprehensive note on honor used as "beauty in various aspects" on Aen. 1.591.
39. Another example of the intense compression of Claudian's writing. Pallas and Phoebe neatly balance the line, in chiasmus with clipeum / spicula, much as do Tritonia and Trivia (21, 27). spicula are of course Diana's arrows, not a 'javelin' as Platnauer translates.

40. Proserpina's dress, like Venus' cloak (17), is gathered with an ornamental brooch, but in rather more elaborate style. The mere fibula has become a "teres iaspis" such as that set in Aeneas' swordhilt (Verg. A. 4.261) or Parthenopaeus' quiver (Stat. T. 4.270); and the gathering up of the folds of material is described in more ornate terms with both collectae and nodantur. The latter probably stems from "nodantur in aurum" (of Dido's hair, Verg. A. 4.138) and the vocabulary in general from "nodoque sinus collecta fluentis" (ib. 1. 320f.) and "fulvo in nodum collegerat auro" (ib. 11.776). There is antithesis in "tereti nodantur" (smooth / knotted).

The ecphrasis of Proserpina's attire displays features typical of Claudian's previous descriptions of her weaving (see 1.237ff., 246ff.); the detail impossible to depict on a real garment, the assertion that everything is so life-like as to be almost real (43) and the brilliant splashes of colour.

41f. Retaining Hall's reading of artis (see his note p. 215), this means 'never did a happier outcome of art befall the cleverness of the shuttle'. This reading has the advantage of retaining the contrast between ars and ingenium which Claudian has used before (e.g. pr. 1.4, 1.256ff. & n.). "pectinis ingenio" is one of those compressed semi-personifications in which Claudian delights.

consoma: has by this time lost its exclusive meaning of 'musically harmonious' and here means 'in accord, agreement with each other'. ducere here has the meaning 'trace shapes, letters' (OLD 12).

44ff. Again the dress pattern is cosmological, cf. the weaving at 1.248ff. Hyperion is one of the old Titans, son of Heaven and Earth (Hom. H.
Hyperion is married to Theia (Hes. Th. 371ff.) or Euryphaessa (Hom. H. Hel. 4ff.); and Tethys to Okeanos (Roscher 5, 394, 9ff., also Hom. Il. 14.201ff., 302ff., Ov. M. 9.499, F. 5.81, 168). The children of Hyperion are Helios, Selene and Eos (Hom. H. Hel. 6ff., Hes. Th. 371ff.). Claudian has presumably depicted them as suckled by Tethys because of her general reputation as the nurse (τῶθημα) of all the gods, and in particular because of the Sun's close relationship with the sea from which he rises in the morning and to which he returns at night.

44f. 

Solem... nasci / fecerat: facio + acc. + inf. is used of the artist meaning 'to portray', cf. Verg. A. 8.630ff., Ov. M. 6.75f., 13.692, & Trump p. 34.

There is word play on pariter and dis pare. For the abl. ending in e not i in dis pare, cf. Verg. E. 8.75, Ov. Am. 3.5.38.

46ff. For the ocean's λυκτος or sinus, cf. 1.103fn. an helos is an immensely picturesque and realistic adjective for the panting sobs of babies being calmed at the breast. For its more literal meaning, see 1.24n.

The portrayal of the celestial deities as children is typical of Claudian's humanization of the gods. They are very engagingly shown as having both divine attributes as well as the very mortal ones of squalling, whimpering and suckling. Their divine attributes are also given a human turn by their reduction in power or size owing to the youth of the deity: the sun's beams (49ffn.) and the moon's little horn(54). The increasingly human portrayal of nurse-child relationships coming into epic is demonstrated by such examples as Latona and her babies (Ov. M. 6.342), Dryope (ib. 9.339), Ino (Stat. T. 4. 563f.), Hypsipyle (ib. 4.741ff.) and Electra (Nonn. D. 3.379ff.), Ino (ib. 9.55ff.). See also 3.173ffn.

48. There is an eye-catching colour contrast between the deep blue of
Tethys' ocean-bosom and the fresh rosy-pink of the babies - like the colours of sunrise over the sea.

caeeruleus... sinus; cf. "caeruleum... gremium" (Verg. A. 8. 713).

For the colour, see 1.277n. and for roseus see 1.14n. Claudian often uses roseus of the pink dawn light, (Prob. 5, 3 Cos. Hon. 131, 4 Cos. Hon. 562). On Claudian's eye for bright glowing, see Introduction p.iv.

49ff. The Sun is pictured as having a strength of light equivalent to his years. Claudian intermingles the terms for both the physical immaturity and the weak emission of light: invalidum applies both to bodily weakness, but also to fires or lights that are feeble or dim (e.g. Luc. 8. 776, Stat. T. 10. 116); so also "(nondum) pubescentibus... radiis" (pubesco usually used of beards) and "tenerum... ignem".

See notes on gravem (50), clementior (51).

dextro... lacerto: cf. "laeva parte" (53). Tethys has a baby on each arm.

50. nondum luce gravem: gravis has its more literal sense of 'heavy-laden', but is also a particularly appropriate word to use of the oppressive heat of the sun, cf. Cat. 68.62 "gravis... aestus", Hor. Sat. 2.4.23.

50f. alte / cristatum radiis: cristatus is the word used of an animal or bird with a crest upon its head and also of a helmet with a plume of feathers. The Sun is commonly depicted with a crown of beams radiating from his head: see Hom. H. Hel.10ff., Verg. A. 12.162ff., Ov. M. 2.40f., Paus. 6.24.6. cf. Bömer's n. on Met. 1.768 and illustrations in Roscher 1, 2003-6.

51. clementior: again like gravis (50), it is playing on the double sense of clemens = 'mild, merciful' of personal character, and also used of mild, sunny weather (Luc. 8.366, TLL 3, 1336, 5ff.).

52. tenerum vagitu despuit ignem: vagitus is the wail of a baby, cf. Lucr. 5.226, Verg. A. 6.426, Liv. 1.4.6, Cl. Stil. 2.347. The whole pres-
ents rather a grotesque picture of the baby sun sputtering forth a
delicate flame like a little dragon.

53f. vitrei libamina potat / uberi: vitreus is the bright, glassy colour
appropriate to a sea deity, cf. 1.269n. libamina is an engaging word
for 'milk' offered by one deity to another. Claudian may also be
thinking of it in its connection with libo = 'to consume a little of,
sip' like bees tasting nectar in the flowery glades (Lucr. 3.11),
suggesting the dainty way in which the baby girl sucks her fill.

54. parvo signatur tempera cornu: she has a small crescent moon because
she is only a baby. The crescent moon is commonly called a cornu
and the baby Moon is depicted with it like a small pair of horns on
her head, cf. RE 25.1, 1141,66ff., Paus. 6.24.6, and the illustration
of the coin of L. Valerius in Roscher 2.2, 3135. Selene is often
given the epithet κέροςσα, κερα — see Bruchmann under Σελήνη.
(Note also Avien ph. 1503 "signantur tempora lunae").

55. tali luxuriat cultu: cf. the Phoenix "divite cultu / luxurians" (cp.
27.84f.) The word is applied first to luxuriant vegetation, e.g.
Verg. G. 1.112, then to animals, e.g. Verg. A. 11.497 and is finally
applied to people who are extravagant in their way of life, of dress
or ornament (TLL 7.2, 1927, 54ff.).

comitantur euntem... for the comites of a leader, see 1.231n. The
line-ending is a common one, cf. Ov. EP 2.2.81, M. 4.484, Cl. 6 Cos.
Hon. 321. Proserpina is the centre piece of the whole description
(11-70), preceded by her equals (11-35) and followed by her retinue
of nymphs (55-70), who provide a background reaction to the drama.

56. Naides: on the retention of Greek scansion, see Introduction p. xii.
In the Orphic sources of the myth, Proserpina's playmates are the
daughters of Okeanos (Dem. 5 and Richardson's note ad loc.). For a
catalogue of their names, see ib. 418ff., a shortened version of
Hesiod's catalogue (Th. 349ff. and West's n. on 337-70, and see Zim-
Ovid and the later tradition think of them merely as nymphs: *aequales, comites* (M. 5.394, 397, F. 4.431), *consuetae puellae, chorus aequalis* (F. 4.425, 451); see also Bömer on Fast. 4.425 and Zimmermann p. 10 n. 15. In other versions they disappear altogether in favour of Minerva, Diana and the Sirens alone (Zimmermann p. 10 n. 16).


57ff. A very elegantly organized piece of learned mythology, the names recurring from the great epic set pieces about Sicilian geography, e.g. Aeneas' voyage around the island (Verg. A. 3.684ff.); Ovid's search of Ceres for Proserpina (F. 4.467ff.), Silius' catalogue of Sicilian cities (14.192ff.). The arrangement consists of two tricola. The first (57-8) is a tricolon crescendo with variety of members, of which the first limb is an apostrophe to the River Crinisus, the second an adjectival phrase and the third is a mannered periphrasis with hyperbaton of *nomen*. The second tricolon (59-61) is more conventional with anaphora of *quas*.

57. Crinisus; for a discussion of the spelling of the name, see Heinsius and Hall ad loc. As the Vergilian MSS read *Crinisus*, it is likely Claudian wrote it so. The Sicilian river is probably to be found in the region of Segesta (RE 11.2, 1859, 42ff.) because of the god's depiction upon that city's coinage and the story of the birth of Acestes from Segesta and the river god Crimissus (Verg. A. 5.38 and Servius on Aen. 1.550). Apostrophe is common in catalogues to add variety
and help the metre; cf. 131ff., 177f. It is a Hellenistic technique developed for pathos, see G. Williams, Trad. p. 723, R.D. Williams on Aen. 5.840, Austin on Aen. 4.27, Quint. 9.2.38ff., 9.3.24ff.

57f. saxa rotantem / Pantagian: cf. "advolvens... natantia saxa Charadrus" (Stat. T. 4.712) and "rotare silvas (Vulturnus)" (S. 4.3.79). The Pantagias is a small river (Sil. 14.230 "facilem superari gurgite parco") on the east coast of Sicily, flowing through the land of the Leontinoi (Thuc. 6.4.1) north of Syracuse. Aeneas passes it near the home of the Cyclops ("vivo praetervehor ostia saxo / Pantagiae" Verg. A. 3.688f.); Ceres silenced its loudly resounding current because it over-powered her calls when searching for Proserpina (Serv. on Aen. 3.689 & Vib. Seq. 121); Ovid mentions it only in passing in Ceres' search (F. 4.471). Opinions on the derivation of the name are varied (RE 18.3, 687, 1ff.), the most prevalent being that it comes from Παντάγιας. Claudian's epithet is the conventional phrase for a torrent of water swollen high with winter rains, whirling boulders along with it - though RE 18.3, 686, 60ff. point out that it may be a misunderstanding of the Vergilian passage, since it conflicts with Silius' "facilem superari".

nomenque Gelan qui praebuit urbi: the reverse of the learned periphrasis used by Vergil (A. 3.702) "immanisque Gela fluvii cognomine dicta", and reused by Silius (14.218). Gela flows down to the southwest coast of Sicily with the town at its mouth and was well-known for its choppy waters in winter (Ov. F. 4.470).

59. pigra vado Camerina palustri: the city is on the south coast of Sicily about fifty miles west of Pachynus, and the nearby marsh with its foul odour used to be thought to cause pestilence among the inhabitants. On the draining of the marsh and subsequent disastrous effect upon the city's natural fortifications in face of enemy troops, see Williams on Aen. 3.701 & RE 10.2, 1806, 55ff. Again it is mentioned by Vergil
Arethusa is the famous spring of Syracuse on the island of Ortygia and the Anapos river flows through it to the sea. The ancients thought that the Alpheus, which flows through Arcadia and Elis in the Peloponnese was the same river running underground from Greece to Sicily (RE 2, 679, 50ff., & 680, 43ff.) and developed the myth of the nymph, turned into a stream, pursued underground to Ortygia to escape the clutches of the river (see Verg. A. 3.694-6, E. 10.1ff., Ov. M. 5.572ff., also Williams on Aen. 3.694ff., Bömer at Met. 5.487-568, Roscher 1, 257, 45ff., A. Tomsin "La Légende des Amours d'Aretuse et d'Alphée", L'Antiquité Classique 9 (1940) 53-6 and Levy's note on Ruf. 2. pr. 9-12. From Statius comes the appellation "advena" (T. 4.240). Arethusa is connected with the rape by Ovid, who makes her tell Ceres of seeing Proserpina in Hades when passing beneath the earth (M. 5.504ff.).

Cyane totum supereminet agmen): Cyane comes from the Sicilian sources of the myth. She is traditionally the nymph of the spring into which which Hades and Persephone vanished (see Richardson on Dem. 42). Ovid tells how she tried to block Pluto's path and melted into water in grief at her failure (M. 5.409ff.), but how she later, though unable to speak, managed to tell Ceres of her daughter's whereabouts by carrying Proserpina's girdle on her waters (M. 5.469ff.). Claudian appears to refer obliquely to her heroic stand against Pluto at DRP 3.245ff.

Cyane is a spring of Syracuse which flows into the river Anapos. The nymph is a playfellow of Proserpina (Roscher 2,1, 1634, 28ff. & RE 11.2, 2234, 17ff.) whom Ovid describes as "inter Sicelidas... celeberrima Nymphas" (M. 5.412). See further Bömer at Met. 5.409-37. In Diodorus (5.4.2) Pluto strikes the earth with his trident which gives birth to her, and Nonnos (D. 6.128) mentions her as a spring near the cave where Demeter hid her daughter.
supereminet: is a verb not demonstrably used before Vergil (Norden on Aen. 6.856ff.) and used especially of the tallness of deities or heroes (Bömer on Met. 3.182). There is a clear imitation of Hom. Od. 6. 107, Verg. A. 1.501, but Claudian applies the verb not to Proserpina, the centre of the expedition, but to the tallest of her retinue of nymphs, perhaps because of her later cameo rôle.

The choice of the word agmen again points forward to the coming Amazon simile ("pulchra cohors" 63) and fuses narrative and illustration closer together, cf. the usage of infecit, ardet (1.272,274) and nn. ad loc.

62ff. The Amazons fought the Greeks at Troy under the leadership of Penthesileia and also did battle with Hercules (pr. 2.37n.) and Theseus. They appear briefly in the Iliad, e.g. 3.188, 6.186, in Apollonius as opponents of Herakles (2.778f.) and Vergil depicts them on Dido's temple gates (A. 1.490ff.) and in connection with Camilla (A. 11.648ff.). In the Silver Epic writers they appear regularly in passing to create a mood of exotic vigour and splendour, particularly in Statius (T. 12. 519ff., A. 1.758ff.). In similes, they appear briefly at Prop. 3.14. 13f. (of a Spartan girl), Sen. Tro. 672f. (of Andromache), but Claudian is drawing chiefly on Vergil (A. 11.659ff.) and Statius' Achilleid simile. The simile adds colour and vigour to the picture of Proserpina and her comrades - contributing to the joyous mood of the band by choosing to show the Amazons at the moment of victory (exultat), and to the picture of their striking beauty ("pulchra cohors", "niveas ... turmas"). On military imagery in the DRP, see 1.32n.
exultat: comes from Verg. A. 11.663 of the Amazons in triumph round their queen.

They are pictured as carrying light, crescent-shaped shields, e.g. Verg. A. 1.490, 11.663, Sen. Ph. 402f. and Roscher 1,272, 12f.
aduncis is the superior reading: while ademptis has wider MS support,
Hall rightly comments that it is inapposite because shortly after a battle the warrior maidens should be returning carrying their shields. These are usually lunatae (e.g. Verg. A. 1.490, 11.663, Sil. 2.76, 8. 429) for which aduncae is a more striking and uncommon equivalent, cf. Ovid's excisa (EP 3.1.96).

63. pulchra cohors: an unexpected and striking contrast: the last thing one would expect a cohort of soldiers to be normally is pulchra, cf. the effect of "niveas... turmas".

Arcton: is literally the constellations of Ursa Maior and Minor, but it is used by the silver poets of the northern regions in general (e.g. Luc. 2.586, 3.74, VF 6.40). The Amazons were often connected with the regions of the North such as Pontus and Thrace.

virago: a word of uncertain derivation, but is commonly applied to women with masculine strength or engaged in masculine occupations (see Tarrant on Sen. Ag. 668). It is used of Pallas or Diana, and hence any heroine behaving in a war-like fashion, e.g. Juturna (Verg. A. 12.468).

64. Hippolyte: the original Amazon leader at Troy was Penthesileia, but since the Alexandrian period, Hippolyte, daughter of Ares, has featured as the Amazon queen from whom Herakles took the golden girdle (e.g. A.R. 2.779 & 968; Sen. Ag. 847ff.). It was she also whom Theseus captured and married, later to give birth to Hippolytus (Stat. T. 12. 533ff., 635f.). Vergil gives them as alternatives (A. 11.661ff.). This simile focusses largely on the leadership of the band and so by implication upon Proserpina.

niveas... post proelia turmas: like Diana after all her outdoor hunting, these Amazons manage to preserve the sparkling whiteness of their complexions despite the ravages of sun and wind (30n.). "post proelia" is a condensed version of "post proelia peracta", see 1.105n.

65. seu flavos stravere Getas: the Amazons are often shown plundering the North, including the barbarian Getae, a Thracian tribe of the lower
Danube, cf. Stat. A. 1.759f.). Since they are a northern tribe, they are depicted with blonde hair.

66. A four word line with the massive "Thermodontiaca" occupying the line up to the caesura, as similarly in Prop. 3.14.14, Ov. M. 9.189, 12.611, Sil. 2.80. Thermodon is a river of Pontus traditionally connected with the Amazons (Hdt. 4.110, Verg. A. 11.659 etc.). Ovid refers to the "Thermodontiaca... bipenni" of Penthesileia (M. 12.611): the axe, like the shield, is one of the Amazons' traditional arms, cf. Hor. Od. 4.4.20, Ov. Her. 4.117, EP 3.1.95 and Roscher 1, 272.2ff. The picture of them cleaving the frozen river with an axe recalls Stat. T. 12.526 "(bipennes) quis nemora et solidam Maeotida caedere suetae" and Verg. G. 3.364. Tanais is again a river in Scythia associated with Amazons (cf. Stat. T. 12.578, Sen. Ph. 401).

67ff. The fact that there is a second extended simile indicates the splendour and importance of the spectacle, cf. Homer's own usage of five similes at II. 2.455ff. to create an imposing panoply of colour, noise and movement at the massing of the troops. On multiple similes, see Cameron p. 297, Fargues p. 325. They are characteristic of first century AD poets and also of rhetors of the second sophistic (see Fraenkel, Horace 427ff.). cf. 94ff., 198ff., 308ff.

The Amazon simile depicted their wild beauty and exultation of spirit concentrated about the person of their leader; this simile again invokes an abandoned gaiety of Bacchic rites, but concentrates a little more on the wide-ranging of the nymphs (percurreunt) and the effect upon the beholder. Depictions of Bacchic rites in general are in favour with the Silver epic writers, interested in the irrational and ecstatic, see 1.202ffn.

68. Maeoniae: a typical opportunity for regional precision and a display of poetical doctrina. Maeonia is the Eastern part of Lydia and associated in general with Bacchus because of the vicinity of Mt. Tmolus

**quas Hermus alit**: dovetails neatly back into the narrative "quas... nutrit" (59ff.). Hermus is a gold-bearing river of Aeclis in Asia Minor, cf. "auro turbidus Hermus" (Verg. G. 2.137), also Luc. 3.210, Sil. 1.158ff.

**percurrens auro madidae**: the nymphs may be running along the banks of the river, or perhaps, by an extension of the meaning of ripae, through the river itself (1.88n.). The latter interpretation receives some support from "auro madidae" = 'dripping with gold' - a liquid word applied to a solid substance, cf. "madido... adspergitur auro" (Cos. Man. 287), and Ov. M. 11.145 (of Pactolus) "arva rigent auro madidis pallentia glaebis".

69f. This short and at first sight extraneous description of the actions of Father Hermus has its origins in the Artemis-Diana simile of Homer and Vergil: Od. 6.106 "γέγηγε δέ το φῦρνα Αἰνία" and A. 1.502 "Latonae tacitum pertemptant gaudia pectus". Homer has a bare, uncoloured statement; Vergil typically transforms the statement into a deeper emotion - a thrill of silent pleasure at the beauty of her daughter. Claudian decorates the physical circumstances with a baroque elaboration of description reminiscent of Ovid and Statius, giving a detailed concrete picture of the river god personified in his cave, tilting the urn of his flowing stream. It is a representation such as could easily be seen painted or sculpted (Fargues mentions the influence of statues, models and murals on Claudian's descriptions p. 286f.) - typical of Claudian's direct appeal to the eye rather than capturing Vergil's more subtle emotional colouring. He has adapted another Vergilian passage describing the story of Io on Turnus' shield (A. 7.792) "caelataque annem fundens pater Inachus urna", heightening the mere fundens of Vergil by undantem and prodigus: a veritable gushing
flood of water. Rivers are commonly depicted tilting an urn, e.g.

71. Again the smooth transfer of the action to an onlooker (cf. 1.214n.),
who has been watching with emotions already neatly described in the
simile.

sacrum... vulgus: the phrase has the slight shock quality of 'celestial
rabble': sacer denotes that it consists of deities and other immortal
beings (OLD 6a) and vulgus refers to its vast numbers, as Geoffrey of
Vitry points out (p.61).

72. Aetna parens florum: on the reading Aetna versus Enna, see 1.122n.
There is a strong contrast between this picture of Aetna with grassy
peak, and that of the uncultivated, snow-capped volcano perpetually
vomiting clouds of smoke and fire depicted by Claudian at 1.160ff.
This must be attributed to poetic license, since Claudian is never
one to destroy atmosphere by realism. The personification of the
mountain and zephyr breeze are very much in line with Claudian's us-
usual practice (drawn from Ovid and Statius) of personifying anything
which can contribute to the descriptive spectacle.

curva in valle sedentem: cf. "curva valle" (Verg. A. 2.748). As
Austin comments ad loc. "curvus suggests shelter as well as shape".

73. conpellat: an archaism and epic formula. It is used = adloqui in
comedy, Ennius and Lucilius, so it was probably current in conversat-
ions in 200BC. Epic poets use it in imitation of Ennius, but it also
makes odd appearances in Ciceronian letters, Livy, Suetonius, Apuleius
and Christian writers (TLL 3.2028, 46ff.).

73ff. Another speech written along the prescribed lines of a prayer or sup-
plication, see 1.55ffn. She begins with a vocative "pater" with a
dislocation of the formal "o". Then there is a relative clause with
a recitation of the appropriate powers and attributes, followed by a
command: respice, and a polite prayer "adsis faveasque..."etc. The
speech makes use of highly rhetorical devices: lengthy, rolling periods, superlative address (gratissime) (cf. 1.93, 101), litotes ("non abnuat" 80), tricolon with anaphora of quidquid (81-3) and exotic foreign names and references.

The motif is a little like Gaia's production of the narcissus to gratify the will of Zeus (Dem. Bff.), see Cerrato p. 276.

73. pater o gratissime veris: the Zephyr is traditionally the breeze of spring and of the locus amoenus, not merely refreshing, but also fertilizing, the plants - see 85n. For the postponed o, see Pease's n. on Aen. 4.578. It is frequent in Vergil and common in other poets. Housman has a note in CQ 27 (1933), 3 on Stat. T. 1.716f. "adsis o memor hospitii".

74. lascivo regnas per prata volatu: volatu is the basic MS reading, although meatu is the more common especially in semi-scientific writing, e.g. Lucr. 6.301, Luc. 9.453, Cl. DRP 1.174. However this does not seem a substantial objection - to discard volatu for the more obvious reading, since Vergil uses volare of the winds quite happily at A. 12.455. It is somewhat pointed to have a frolicsome wind (lascivo) passing in regal progress (regnas) over the fields.

75. adsiduis inroras flatibus annum: extreme compression of the idea that the Zephyr's dewy breezes fertilize the spring growth. annum usually = 'harvest' (Luc. 3.70, 452) but see Hall's n. p. 216 on annum = anni proventus (& Per. Ven. 13).

76. respice: has its usual meaning 'look round and take note cf'.

76f. celsa Tonantis / germina: lofty periphrasis for the daughters of Jupiter, who is again unostentatiously brought into the reader's mind in preparation for his later part in the rape (228ff.). celsus has the root meaning of 'tall', but added connotations of erect bearing, confidence and high spirits, contributing to the mood of ironical elation in the scene.
77. **dignantia ludere**: cf. "dignata est ludere" (Verg. E. 6.1); for **dignor** + inf., cf. also Luc. 5.87, Stat. S. 4.1.30.


79. **pubescent virgulta velis**: extreme politeness in the request by the use of the subjunctive of **volo**. On the rarity of a third person in parataxis with this form see Hall p.216, who quotes Sil. 1.109 "haec tua sit laus, nate, velis". **virgulta** denotes the twiggy growth of trees and bushes rather than forests of tall-standing trees.

79f. ut **fertilis Hybla** / invideat... Hybla is the town renowned for its flowers, bees and honey on the southern slopes of Aetna. The verbs personify the town in a traditional form of social competition: cf. Hor. Od. 2.6.14ff. "ubi non Hymetto
mella decedunt viridique certat
baca Venafro..."

and ib. 2.6.18ff. "et amicus Aulon
fertilis Baccho minimum Falernis
invidet uvis"

with Stat. S. 2.2.5 for an imitation. See NH Hor. Od. ad locc., and Curtius p. 162ff. on Überbietung.

abnuat: is the stronger reading in the MSS and also a stronger verb than **abnegare**, see Hall's n. ad loc. on the two. For **abnuo** + **acc.** + inf., see Verg. A. 10.8, Sil. 5.27.

81ff. Three lines redolent of Eastern mystery and exotic scents; cf. Epith. 92ff. for a similar evocation. For the interest in the scent of incense in Roman poetry, see S. Lilja, The Treatment of Odours in the Poetry of Antiquity, Com. Hum. Lit. 49 (1972) pp.44-7. Panchaia is a fabulous island, located by Euhemeros in the Indian Ocean (RE 18.3, 493, 59) and introduced into extant Roman poetry by Lucretius (2.417) (Lilja p. 44). Pliny cites it as a mythical land east of Arabia
where mining and smelting gold were invented (NH 7.197) and which is connected with the Phoenix (ib. 10.4). Diodorus has an elaborate excursus about it (5.42. 4-46). See Bömer on Met. 10. 309 for its association in Latin poetry with incense.

Hydaspes is a tributary of the river Indus (see NH on Hor. Od. 1. 22.8). India is also famous for its spices and incense, as are the Sabaeans of Arabia (Verg. G. 1.57, 2.117).

The catalogue with anaphora of quidquid or some similar word is common in Latin poetry, e.g. Luc. 3. 158ff., 4.62ff., 7.755ff., Sid. 2. 165ff., Cl. cm. 25.105ff., and particularly relevant here, Sen. HF 909ff: "quidquid Indorum seges Arabesque odoris quidquid arboribus legunt conferte in aras."

NH on Hor. Od. 2.13.9 have refs.

81. The line is smooth and light with the s and i sounds, cf. Verg. G. 2.139 "totaque turiferis Panchaia pinguis harenis" & ib. 4.379.

82. longe = 'from afar', cf. Hdt. 3.113 (of Arabia) "ἀπὸ τῆς Χώρας τῆς 'Αραβίης θεσπέσσαν ὅσ' ἡλύ.

83. ales longaeva: for this adj. used of the Phoenix, cf. Cl. cm. 40.15, Lact. De Av. Ph. 65. Claudian's attention was drawn by the bird, by testimony of cm. 27, because of its bright colours and the possibilities of verbal paradox, as well as sheer curiosity value. It is a fabulous bird which dwelt in Arabia or India (RE 20.1, 415, 51ff.) and lived to be a great age: Herodotos says 500 years (2.73), Pliny 540 (NH 10.4), and Tacitus discusses the question (Ann. 6.28), cf. RE 20.1, 414, 67ff. Claudian in his poem describes it poetically as 1000 (cm. 27,27ff.). When it is about to perish, it builds a nest of incense twigs to act as its pyre and is cremated by the Sun's rays. From the ashes springs up the new phoenix who carries its parent's remains to Egypt and sees appropriate ceremonies performed by the Nile. It is of great interest to historians, collectors of strange...
tales and poets who traffic in the wonderful: Ovid's is the first extant poetical account in Latin (M. 15.392ff.) and for further refs. see Fargues p. 319 n.5. For a general account of the Phoenix legend see the introduction to M. Fitzpatrick's thesis Lactanti de Ave Phoenix, Philadelphia (1933) p. 16ff. It became a symbol of eternity and, especially in a religious sense, of the resurrection of Christ. See Averil Cameron on Cor. Just. 1.349ff.

The general ideas and vocabulary of this passage can be traced at greater length in Claudian's poem about the Phoenix: "odoratus... Hydaspes" cf. "odoratus... agger" (cm. 27.59) (and "odorati busti" Stil 2. 420); "optato repetens exordia busto" cf. "reducisque parans exordia formae... bustumque sibi partumque futurum" (cm. 27.41, 44, cf. 51f. & Stil. 2.414).

Sabaean: I would agree with Hall (p. 216) that colonis is unsymmetrical to complete a list including Panchaia and Hydaspes; and also extremely vague as compared to Isengrin's marginal reading of Sabaean. Arabian incense seems the logical gap in the sequence, cf. cm. 27. 43 "tumulum texens pretiosa fronde Sabaenum."

84. optato repetens exordia busto: the main MS reading saeclo makes no sense in context and Hall rightly suggests that, given Claudian's general passion for paradoxical sententiae, and his particular concentration upon life coming out of death in other places (cm. 27.25, 26, 43f., 51f., 67, 102f., Stil. 2. 414), we should expect a reworking of this central idea here. The alternatives thus are offered by two MSS, busto in the Isengrin margin, and leto conjectured by Heinsius. A conjecture is not necessary when there are readings with approximately the same meaning, and fato sounds like a weak gloss. busto on the other hand is graphically descriptive of the literal situation, since the Phoenix is building itself a pyre, and it is also used by Claudian quite frequently in vivid depictions.
of conflagration (DRP 1.155, 4 Cos. Hon. 234, Eut. 2.530. I think Hall is right that once Claudian achieves a stylish formulation of an idea in satisfactory words, he re-uses it - and he uses bustum else-
where in the context of the Phoenix' death (Stil. 2.420, cm. 27.44).
See further Hall's n. p. 216f.

85. venas: a common metaphor of human blood vessels transferred to the veins of leaves or pores of the earth that channel water for irri-
The whole picture is one of burgeoning spring-time foliage and throb-
bing vitality.

flamine largo: the 'bounteous gust' adds to the general tone of lav-
ish unstintingness in the scene, cf. prodigus (70),"semper et adsid-
uis" (75) and 79ff: cf. also "genitabilis aura favoni" (Lucr. 1.11).
On the nurturing nature of breezes, see Hom. Od. 7.119, Verg. G. 1. 44, SchÖnbeck, Der Locus Amoenus von Homer bis Horaz, Heidelberg (1962) pp. 57ff. and NH Hor. Od. 1.4.1n., 1.22.17n. (cf. 73).

86. foce: conveys the idea of close protective cherishing - of young birds, plants, invalids.

divino pollice carpi: cf. Verg. A. 11.68 "virgineo demessum pollice florem".

88ff. The signal for Claudian to launch into an orgy of description, array-
ed in brilliant colours, with concentration on vivid adjectives and verbs. The picture is one of moisture, fertility and brightness, very similar to the general atmosphere of Culex 42ff. and the Pervigilium Veneris - indeed some people even think Claudian wrote the latter work (see G. Martin, "Claudian and the Pervigilium Veneris" CJ 30 (1935) 531ff.). At any rate, it is certainly written within the same convention as this passage of the DRP.

88. novo madidantes nectare pinnas: like Boreas (1.71) the Zephyr breeze is depicted with wings, but dripping with fresh nectar to fertilize
the countryside. *madidantes* is a late Latin formation (cf. *pallid-are*, Nisbet in *JRS* 68 (1978) p.7) used by Arnobius, Martianus Capella, Venantius Fortunatus (*TLL* 8, 36, 1ff.).

89. **concitit**: a violent verb, used of wings elsewhere in Claudian at Ruf. 1.122 (Megaera) "pigra... veloces per Tartara concitit alas" and cf. [Ov]*] Hal. 6 "concussis... pennis sic evolat ales".


91. **turget humus**: a marvellously descriptive word of the way the ground becomes lumpy and swollen with the emergence of new grass shoots, cf. "herba... / turget" (Ov. *M.* 15.202ff.).

medioque patent convexa sereno: on the various conjectures to dispose of medio, see Hall p. 218, but this seems unnecessary. If one thinks of the heavens as an arched vault (convexa) stretching wide above (patent), it is easy enough to picture everything in the middle, i.e. the whole sky, as being cloudless, as Hall suggests at the end of his note. The picture is much like Lucretius' bright blue heavens (1.9, 3.21f. cf. Hom. *Od.* 6.44f.), also *Il.* 8.558 "αὐραντός ὄφλης" ὑπερράγη ὀφέλεσις αἰώνρ...

92ff. The first traces of the flower catalogue (see 119ffn.). The chief effect of the roses, hyacinths and violets is the striking colour contrast between the blood-red and the darker shades of their blooms. The line is arranged in a chiasmus of colour flower / flower colour. Elegant word order, flower names and colours are strongly influenced...
by Hellenistic pastoral and Vergil.

**sanguineo splendore**: antithesis = 'bloody brilliance', cf. the coming **nigro** = 'black brilliance'. The blood makes a striking splash of scarlet. Claudian has an appreciative eye for the natural loveliness of the rose, cf. his picture of Maria and Serena, the daughter as a rose-bud still nestling in its leafy shelter and the mother as a full-blown, dewy-petalled bloom (Epith. 246ff.). The rose is the love flower par excellence (like a violet, Cl. cm. 25.117f.): Europa was picking it when she was carried off (Mosch. Eur. 70), also Helen (Eur. Hel. 244f.) and it is in the catalogues at Dem. 6, Ov. F. 4.441. **vaccinia nigro**: the vaccinium is the Greek ὑάκινθος, but the hyacinthus and the vaccinium were distinct from one another (see Coleman's n. on Verg. E. 2.18). Their colour is traditionally **niger**, cf. Verg. E. 2.18, 10.39 - a very dark blue-black.

93. **imbuit**: both imbuit and induit are acceptable in context, but imbuit matches the painting imagery in pingit rather better than a verb of clothing.

**dulci violas ferrugine pingit**: dulcis, like suavis, tener and mollis, is an adj. appropriate to the pastoral context, cf. Vergil's "suave rubens Hyacinthus" (E. 3.63). In the Sicilian version of the myth, Proserpina is picking violets when the ground opens (Diod. 5.3.3, Ov. M. 5.392, F. 4.437) (see Förster p. 31 n.4, Zimmermann, p. 11 nn. 5 & 6, and Richardson Dem. on.)

**ferrugo**: in origin has a tint of red-brownness about it from its root colour of 'rust' - but in the poets it largely becomes a contrast with something bright and shining as a colour near black: the same colour as the hyacinth (Verg. G. 4.183). Servius on Aen. 9.579 calls it "vicinus... purpurae subnigræ." Claudian is probably thinking of Vergil's "nigrae violae" (E. 10.39). **pingit** is again appropriate to pastoral contexts and natural description, cf. Verg. E. 2.50,
94ff. The brightness of the colours is so striking that it is emphasized by four short comparisons, (see 67ffn.) arranged in two pairs - first two rhetorical questions and second two negative assertions. The wealth and splendour of the Parthian kings was proverbial, cf. the picture of the Phoenix lording it over his retinue of birds (cm. 27. 83ff.); also Cor. Iust. 2.88 "augustas vestes pretiosaque cingula gemmis" and Matt. 6.29 on the description of Solomon in his glory. On Claudian's eye for heavily bejewelled garments, see 1.246ffn. variantur: appropriate to the context of painting and ornamentation with contrasting colours, e.g. Prop. 1.15.7 "potes... Eois pectus variare lapillis", Ov. Am. 1.2.41.

95f. The bright colours of dyed fleeces are a commonplace in Roman poetry, see Coleman's n. on Verg. E_. 4.42 and Mullner p. 174. Tibullus (2.4.28) and Vergil (E. 4.42, G. 2.465) use the motif to contrast a simpler way of life when fleeces were undyed. But later poets extend the range of the motif - of soldiers unable to regain the purity of their valour (Hor. Od. 3.5.28), of women's make-up (Ov. med. fac. 9). By Silius' time it is more an attribute of extravagant wealth, combined with the Tyrian purple motif (16.176). Claudian retains the aspect of the splendid riches, as in the Parthian comparison (ditibus, Assyrii) as well as the colour aspect. His vocabulary is strongly influenced by Vergil (G. 2.465 "alba neque Assyric fucatur lana veneno") and Silius (16.176 "Gaetulisve magis fucaret vellus aenis").

96. Assyrii comes from Verg. G. 2.465 and also appears in Cul. 62 "si non Assyrio fuerint bis lauta colore... vellera". 'Assyrian' strictly applies to the interior of the land of which 'Syrian' denotes the coastline, but the poets extend the adj. to apply to 'Asiatic' in general including 'Phoenician', cf. "puella Assyria" = Europa (Sen.
H0553) and "Assyrio... ostro" (Ciris 440). The reference is to Tyrian purple dye, see 1.255n.

In view of Claudian's predecessors (95fn.), fucantur seems preferable to fuscantur, which is devoid of the necessary dyeing imagery. The aenum is the vat used in the preparation of dyes, e.g. Ov. M. 6.61, med. fac. 9, Sil. 16.176.

97ff. volucer... Iunonias; similar to many periphrases for the peacock, e.g. Ov. AA 1.627, Am. 2.6.55, Cl. 6 Cos. Hon. 575f. "avis Iunonia"; Ov. med. fac. 33, M. 15.385, Stat. S. 2.4.26 "volucris Iunonia"; Juv. 7.32, Cl. Eut. 2.330 "Iunonis avis". The peacock is an Indian bird, connected with Babylonia and Persia also. It is sacred to Juno, and for the story of how she set Argus' hundred eyes in the tail of her bird after he was slain by Mercury in the rescue of Io, see Ov. M. 1.722f.

On the peacock, see D'Arcy Thompson, A Glossary of Greek Birds, OUP (1936) p. 277ff. pando is used of spreading wings or sails - Horace uses it of the peacock spreading its tail (Sat. 2.3.26). Claudian's use of alas instead of caudam may be taken as a piece of poetic dignifying, after Ovid (med. fac. 33f.) "volucris Iunonia pennas / explicat".

98ff. The comparison of the rainbow in point of its many colours has already been made by Vergil of the snake (A. 5.88f.) and Ovid of the fine shading of colours used in weaving (M. 6.63ff.). On the rainbow, see Pease on Aen. 4.700, Müllner p. 176 and DRP 3.3.
innumerous... colores: it is commonly seen, as an arch "mille colorum" e.g. Verg. A. 5.89, 609, Ov. M. 11.589.

R.M. Pope translates: "Nor rainbow's changing tints innumerous that arch the rising storm whose watery trail shines palely green betwixt the parted clouds."

99. incipiens redimitur hiemps: I would agree with Hall (p. 219) that "incipiens... hiemps" means 'gathering storm' not 'young winter' as Platnauer translates, since the ancients commonly thought of the rain-
bow as boding storm, rather than, as we do, signifying its end, cf. Athene coming into battle like a rainbow:

"τέρας ἐμεναι ἔοιλημαν,
καὶ χειμωνὸς δυσθαλάτεος..." (Hes. II. 17.548f.)

Also Verg. G. 1.380ff., A. 9.19ff., Ov. M. 1.270ff. and Bömer ad loc. redimitur is used of a garland, making a brief personification of the storm with the multi-hued wreath of a rainbow.

tramite flexo: trames is used of the rainbow's path by Verg. A. 5.610.

100. The balanced word order ensures that the words "discretis... nimbi" are parted like the clouds, and for the line-ending "umida nimbi", cf. Ov. Ep 4.4.1. The path of the rainbow is 'damp' because she supplies moisture from the sea to the clouds (Verg. G. 1.380ff., Ov. M. 1.271, Luc. 4.79ff., Stat. T. 9.405f.). For the selection of one colour (interviret) to do duty for all, see Hall's n. p. 219, and for the verb with the dat. see Stat. T. 4.98 of the snake which "interviret herbis". The picture is a colourful one of the green arch cutting across the black storm clouds.

101ff. An extended ecphrasis of the locus amoenus. On the ecphrasis, see 1.142ffn. The term locus amoenus was already current in Servius (ad Aen. 5.734) and there are many examples from Homer onwards.

These tend to give the impression of a man-made artificiality, since they are always well organized within boundaries and it is only a few Classical poets, especially Vergil, who show more of an appreciation of wild nature. By the time of Ovid, Statius and the Silver writers, the locus amoenus has become a totally artificial and enclosed environment rather like eighteenth century landscaping which expended vast amounts in order to make artificial lakes and groves look natural. (see Z. Pavlovskis, "Man in an Artificial Landscape" Mnem. Suppl. 25 (1973)). The typical features of the locus amoenus included: a gentle breeze, water, nymphs, herdsmen, gods or animals, a spring-like
Claudian has no great and lyrical love of nature, as Fargues points out (p. 309). He is strongly influenced by the Ovidian and Statian depictions of landscape, which are marked by the tendency to detach the scene from the context and subject it to "bravura rhetorical description" (Curtius p. 195f.), the neat organization of all the features into the landscape and the lavish colouring of the adjectives: like *rosicida* (104), *torrentes* (105), *pervius* (115), *liquido* (116), *perspicui* (117). There is a distinct lack of animation in Claudian's landscape. It is unpeopled by living creatures, the troupe of goddesses being described quite separately from it: there are no sheep or birds, bees, cicadas, fish or wild deer either, as there often are in Theocritean or Vergilian landscapes. Nor is there any "Bewegung" as Schönbeck classifies it (p. 38f.). The appeal is made to the eye alone: neither the spring nor the lake makes a sound of running water, no wind rustles in the leaves of the rhetorically organized catalogue of trees; there is no sound of chirping cicadas as at Theoc. 7.138ff., or the smell of the rich scents of the fertile vegetation. It totally lacks the Romantic wildness of Vergilian landscapes or the rich sensuousness of Theocritus - it is an exquisitely painted still-life rather than a living, breathing landscape; one captured in a static moment of perfection and unaffected by the realities of time and weather.

The season is presumably autumn-winter to judge by Venus' effusions at 3.223ff., but Sicily remains unaffected by the weather of the outside world and enjoys a magical fertility and sunniness that is the attribute of the ideal, not the real (see Zimmermann p. 16).
Claudian generally avoids fearful nature, storms and mountains, in favour of these walled gardens, as Fargues points out (p. 310) and cf. also R. Newbold's article "Space and Scenery in Quintus of Smyrna, Claudian and Nonnus", Ramus 10 (1981) esp. pp. 59-61 and Curtius ch. 10, pp.183ff.

101. **forma loci superat flores...** a compact and smooth transition from the varicoloured flowers to the beauty of their setting. It acts as a brief heading for the next paragraph. For **tumor** as a rounded swelling of the landscape, cf. Ov. **M.** 15.305.

102f. **planities:** largely a prosaic word though used by Vergil (**A.** 11.527).

The atmosphere of the gentle slope is recaptured from Theoc. 1.13 "τὸ κάταντας τοῦτο γεώλοφον", Verg. **E.** 9.7f. "qua se subducere colles/ incipiunt mollique iugum demittere clivo" and Luc. 4.11f. "colle tumet modico lenique excrevit in altum / pinge solum tumulo", cf. also Stat. **T.** 1.330, Cl. **cm.** 26.12. The atmosphere of a gentle hill-ock is typical of a locus amoenus, as opposed to the mountainous crags of a tragic setting (Schönbeck 47ff.). **edita** again is used mainly in prose, but is again used by Vergil (**G.** 2.188).

103. **vivo de pumice fontes:** springs are a necessary feature of the pastoral pleasance from the time of the fountains near Calypso's cave (**Od.** 5. 70f.). See Bömer's n. on **Met.** 3.31, Schönbeck pp. 19ff. "vivo de pumice" comes from a poetic expression of Vergil (**A.** 1.167 "vivoque sedilia saxo") and is particularly affected by Ovid to describe the interior of caves and spring surroundings, e.g. **F.** 2.315, and see Bömer ad loc. and Austin on **Aen.** 1.167 for further refs.

104. cf. the less picturesque description of Ovid (**M.** 3.411) "gramen erat circa, quod proximus umor alebat". Claudian has beautified the idea by the addition of the adjectives **roscida** and **mobilibus** and the delicate verb **lambebant**. **roscidus** is a poetic adjective for 'moist with spray'. For the phrase "**mobilibus... rivis**", cf. Hor. **Od.** 1.7.14
"uda / mobilibus pomaria rivis", although Claudian may have interpreted mobilis differently from Horace (see NH ad loc.). On the gentle nature of lambo, see 1.170n. It is not only used of fire, but also of the washing of water, cf. Hor. Od. 1.22.8 "quae loca fabulosus / lambit Hydaspes", Stat. T. 4.52.

105f. Again shade is a prerequisite of the locus amoenus, see Schönbeck pp. 20f. and e.g. Ov. M. 5.389f., Stat. S. 1.2.154f. Claudian strengthens the heat of the sun by the addition of torrentes, and the contrast between heat and shade with the juxtaposition of frigore and soles and the conceit about bruma and aestus. soles is a poetic plural for 'sun's rays, heat', see Bömer on Met. 1.435. vindicat has a legal flavour of asserting a title to property as one's own, which gives a touch of personification to silva.


On the feature of the grove or forest as part of the locus amoenus, see Curtius pp. 194f., Schönbeck p. 53. It is of course an ideal or mixed forest, usually for the sake of variety. Claudian
creates a short catalogue (107-111) with a highly organized structure: 107 has two components with a chiasmus of "apta fretis / bellis accommoda"; 108-9 contain a chiasmus of subjects and attributive phrases with the two sets of two trees framing the lines like book ends; 110-111 are formed on the framework of a tricolon with anaphora of hic.

107. apta fretis abies: the silver fir was to be used for the construction of ships, cf. Verg. G. 2.68, Stat. T. 6.104. Phrases about the alder, which was also used for this purpose, seem to have influenced Claudian here, cf. Luc. 3.441 "fluctibus aptior", Stat. T. 6.106 "amica fretis". bellis accommoda cornus: the cornel tree was used for spear and javelin shafts, cf. Verg. G. 2.447 "bona bello / cornus".

108. quercus amica Iowi: the oak is commonly referred to as "Iovis arbor" (Ov. M. 1.106), or "Chaonius arbor" (ib. 10.90) and is chiefly associated with Zeus because of his oracle at the oak of Dodona, see RE 5.2027, 55ff. and Bömer on Met. 1.106. tumulos tectura cupressos: the cypress is commonly connected with death or mourning and therefore consecrated to the god of the underworld (Hor. Od. 2.14.23) and used at funerals (Verg. A. 3.64, 6.216). See Bömer's note on Met. 10.106-42. In the tree catalogues, it is mournfully characterized as "non laeta cupressus" (Cul. 140), "non plebeios luctus testata cupressus" (Luc. 3.442), "ferale decus, maestas ad busta cupressos" (Sil. 10.534). The mythological explanation for this association, of Cyparissus turned into a tree for mourning over the pet deer he had accidentally killed, is told by Ovid (M. 10.106ff.) and see F. Lajard, "Recherches sur le culte du cypres pyramidal chez les peuples civilises de l'antiquité" (1854) pp. 293ff.

109. ilex plena favis: in the Golden Age, honey dripped freely from the oak, see Verg. E. 4.30 "durae quercus sudabunt roscida mella", Ov. M. 1.112 "flava de viridi stillabant ilice mella" and Bömer ad loc. for further refs.
venturi praescia laurus: the bay is sacred to Apollo, god of prophecy, and thus connected with his oracle at Delphi. The phrase "venturi praescia" is common in epic, but previously used of people, e.g. Verg. A. 6.66 (of the Sibyl), Ov. M. 6.157 (of Manto), 9.418 (of Themis), VF 5.53 (of the dead). praescius itself is first extant in Vergil (Norden on Aen. 6. S.142).

110. The swaying undulation of the boxtree is described by fluctuat, reinforced by crispata - also of the sea: see 33n. Vergil uses the same metaphor of boxtrees (G. 2.437) "undantem buxo... Cytorum". Boxtrees are notable in literature for their dense foliage, cf. Ov. AA 3.691 "densum foliis buxum".

111. hic hederae serpunt: the characteristic action of the ivy, cf. Verg. E. 8.13 "hederam tibi serpere".


112ff. cf. Ov. M. 5.385ff. "Haud procul Hennaeis lacus est a moenibus altae nomine Fergus, aquae... silva coronat aquas cingens latus omne suisque frondibus ut velo Phoebeos submovet ictus..."

On water as a prerequisite of the locus amoenus, for cooling freshness, healthy purity and picturesque scenery, especially with trees and shade, see Schönbeck pp. 19ff. With Claudian's description cf. Aus. Mos. 55ff.

(Pergum dixere Sicani): the name in parenthesis is a feature of the ecphrasis, typically Vergilian and "reflecting the Alexandrian manner and technique" - see Austin on Aen. 1.109, also 530.

Lake Pergus is about 12 km south of Henna and a long way from Aetna
(see Bömer's note on *Met.*, 5.386 for the lack of knowledge about it and on Claudian's not improbable geographical uncertainty, 1.122n.)

113. **panditur**: a verb of wide expansiveness — the eye has a long way to travel; used of plains (Stat. T. 10.5) or of the sea (Liv. 28.30.3).

113f. **nemorum frondoso margine cinctus**... "(and the lake) girt with a leafy marge of trees is pale with its nearby waters". Ovid uses the verb *cingo* also (112ffn.). The idea of enclosing in natural description is a particularly Ovidian concept, see Bömer ad loc. and on *Met.* 4. 301, also C.P. Segal, *Landscape in Ovid's Metamorphoses*, Hermes Einzelschriften 23 (1969) p. 17, n. 40. The phrase "vicinas... aquas" is also Ovidian (Tr. 3.12.36). And for the reflection of trees floating in the water, cf. Aus. *Mos.* 189ff. esp. "frondere videntur / flumineilatices, et palmite consitus amnis."

114ff. Elaboration of the single idea of the water's transparency, a small natural feature that catches the imagination of the poets, cf. their interest in reflections (1ffn.). Ovid expands with a great deal of evident pleasure on passages like Theoc. Id. 22.38ff. about pebbles in transparent water, e.g. M. 4.297ff:

"videt hic stagnum lucentis ad imum
usque solum lymphae...
perspicuus liquor est..."

M. 5.588f. "(aquas) perspicuas ad humum, per quas numerabilis altae
   calculus omnis erat..."

And Ausonius has a lengthy development of the ideas that the eye can penetrate the depths and the clear water is made to yield up its secrets in *Mos.* 55ff. esp. 59f: "sic demersa procul durante per intima
   visu
cernimus, arcanique patet penetrare
profundi."

Claudian's version is much more concise than Ausonius', and shows a great deal of his customary verbal precision: "late pervius", "liquido", "perspicui". The l, i, p, u sounds of the lines are particularly attractive in conveying the pellucid clarity of the water.
For the phrase "admittit... cernentes oculos", cf. Statius' mountain which "nullos admittit... visus" (T. 2.34) and Cl. cm. 26.34 (of water).

115f. *late pervius umor*: cf. *pervius* used of the clouds making way for Ceres' chariot (1.182). *ducit* and *inoffensos* are very active verbs, the latter emphasized by juxtaposition with *liquido*. *liquidus* is definitely 'clear' and not as Platnauer translates, 'oozy'; see 1.273n. For "secreta profundi", see 1.216n.

118. I would agree with Hall that the line in its present condition is spurious and interpolated from a cobbling together of a Vergilian reminiscence (A. 1.430) with an inartistic use of the word *cohors*, belonging properly with the military imagery of 124. The insertion of the line would be an attempt to connect together two passages which do not flow very smoothly, contrary to Claudian's usual practice. 117 is obviously the end of a paragraph because of the golden line closing the description (see Introduction p. xi) and 119 begins unusually abruptly, so it seems that there is a very small lacuna in the text which would have mentioned the arrival of the band near the area of flowers. This was accordingly supplied later on in order to connect the narrative together.

119. *hortatur Cytherea legant*: for the parataxis, a particularly Ovidian habit in epic poetry, see HSz p. 530 (*hortor*).

Picking flowers forms one of the traditional backdrops for a rape, particularly in the story of Proserpina, but also in that of other heroines like Europa (Mosch. Eur. 63ff., Ov. M. 2.861), Oreithya (Choer. Sam. frg. 5), Creusa (Eur. Ion 887ff.) and Helen (Eur. Hel. 243ff.). As Bühler points out (Mosch. Eur. S. 75), picking flowers was a typical way for a bevy of girls to amuse themselves - it also has the benefit of showing a girl's charms to their best advantage. Flower-picking is also symbolic of the activities of the young, care-
free and innocent maiden, rejoicing in the company of her contemporaries before the onerous responsibilities of marriage, and provides a striking emotional contrast with the disaster soon to befall her, (see Bühler Ss. 108-9). The loss of Proserpina's flowers is a symbol for the loss of her virginity (e.g. Ov. M. 5.398ff. and cf. Dis' chariot at DFP 3.238ff. which kills all the natural beauty and wilts all the flowers, blighting the landscape with the taint of death).

Plucking flowers is also symbolic of the sexual assault upon maidenhood cf. Milt. PL 4.268ff. "That fair field of Enna, where Proserpine gathering flowers, herself a fairer flower, by gloomy Dis was gather'd..."

cf. also Cat. 62.41ff.

sorores: Claudian is keeping an unobtrusive but insistent emphasis upon family relations to heighten the tragedy of Proserpina's fate: betrayed by her father into the power of her uncle in the absence of her mother but from the very arms of her sisters, cf. 10n. This theme becomes particularly strong at the rape itself (207, 234, 251ff., 267ff.)

120. praesudat solibus aer: praesudo literally means 'sweat with exertion in preparation', e.g. Stat. T. 6.4 (of games as a preparation for war). Here the verb involves a dramatic condensation of ideas: prae- is before the actual sunrise and sudo envisages dew flowing like sweat from the skies. The poets find sudare, contrary to English usage, an attractive verb to use of oozing moisture: of rocks in damp caves (Lucr. 6.943), honey dripping from oaks (Verg. E. 4.30). Claudian is piling on words for the dampness of dawn, cf. uiretat, roranti. On the fertilizing effect of dew, cf. 75. solibus = 'sun's rays' in the plural, cf. 105fn. The line is heavy, being almost wholly spondaic with coincidence of ictus and accent in the final three feet.
meus umectat flaventes Lucifer agros: Lucifer is the morning star which comes before the light, the same star as appears as Venus in the evening (Cic. **DND** 2.53) "stella Veneris quae ψωφός Graece, Lucifer Latine dicitur cum antegreditur solem". It is also Hesperus in wedding poetry, (see Tarrant on Sen. **Ag**. 819 and also NH **Hor.** **Od.** 2.9.10n., Lyne on **Ciris** 351-2). flaventes is the regular word for fields covered with golden grain; cf. Verg. G. 4.126 "qua niger umectat flaventia culta Galaeus", Cat. 64.354, Verg. A. 7.721, TLL 6.1, 886, 22ff. It is appropriate to Sicily with its extraordinary fertility in grain, cf. 1.188fn., 197ffn. For the early morning setting in general, in which Lucifer and dew are common motifs, see Verg. G. 3.324ff. Claudian is using Venus' speech to convey further scenic description.

roranti praevectus equo: Lucifer, like Aurora, commonly has one horse in the hierarchy of heavenly bodies, cf. 1.277n., and Ov. **M**. 15.189f. "cum... albo... equo", Stat. **T.** 2.139, 6.240. rorans is poetically applied to horses which are dripping with moisture, cf. Prop. 3.2.8, Stat. **A.** 1.243. For the phrase "praevectus equo", see Verg. **A.** 7.166. praevectus shows Lucifer in his common role as herald of the dawn, cf. "praevius Aurorae" (Ov. **Her.** 18.112).

doloris / carpit signa sui: Venus gives the signal for the general invasion of the fields by the flower-pickers with her plucking of the first token blossom, rather like the Queen planting a first tree or laying a foundation stone. The "doloris... signa sui" is the anemone into which she turned the blood of Adonis when he was mauled by a boar while hunting and she lamented his death: cf. the pathetic accounts of the story in Bion, **Epit. Ad.** (64ff. for the transformation of the blood and tears into flowers) and Ov. **M.** 10.710ff.

varios... saltus: Platnauer translates this as "various glades" but it is more likely to mean 'vari-coloured' i.e. dotted with vari-
coloured flowers, which the band is about to pluck.

124. invasere cohors: for the tone of the verb, see 1.220n. On military imagery in the DRP, see 1.32ffn. Once again, the narrative is fused with the coming simile by this thread of imagery running through both, cf. examina, raptura, castra movent, exercitus in the simile, which is itself commonly applied to soldiers on the move (Hom. Il. 2.87ff., A.R. 2.130-4, Verg. A. 12.587ff., Stat. T. 10.574ff., Sil. 2.217ff. and Fargues p. 323 n. 4). This is once again picked up in the narrative by spoliatur (128). The setting of the scenery in such violent terms foreshadows the violence of the rape to come.


Claudian is emphasizing the usual features in his simile: the number and order of the bees in the mass (examina, exercitus), their movement (fundii) and their noise (obstrepit). The simile is tailored to the particular situation with the mention of the kings leading the exodus (Proserpina and the goddesses) and of their intention to cull pollen from the flowers. Claudian ties up the military imagery in the simile with that in the narrative (see previous note), dovetailing with the general tendency to describe bees in terms of warring armies, cf. Verg. G. 4.67ff.

credas examina fundi: for the direct appeal to the reader's personal opinion, usually occurring in ecphraseis, see 1.256fn. Since examen is connected etymologically with agmen, it reinforces the fusion of the military and bee imagery. fundi is the Vergilian word for bees pouring forth into the meadows (A. 6.709), imitated from Apollonius'
"έχωΰμενον" (1.880) as a more vivid replacement of Homer's "τρομενάων" (Il. 2.83).

125. Hyblaeum... thymum: the phrase has something of a proverbial ring to it, cf. Verg. E. 7.37 "thymo mihi dulcior Hyblae". The choice of the learned name lies between Hymettos, the Athenian mountain famous for its honey (Ov. AA 3.687, Sil. 2.218) or Hybla, the Sicilian equivalent (79ff.): Claudian has chosen the latter to tally with his Sicilian scenery. Thyme is a favourite crop of bees because of its nectar: it adds fragrance to the honey and can be used in purifying the hive of vermin and healing sick bees (see Coleman's n. on Ecl. 7.37).

125f. cum cerea reges / castra movent: the queen bees change hives as a warring king moves his camp-site - a welding of the bee and military imagery. Vergil uses the same image of bees: "castris audebit vellere signa" (G. 4.108), and see 124ffn. The phrase "cerea castra" is also Vergilian (A. 12.589), cf. "cerea regna" (G. 4.202). What we know as 'queen bees' were always known by the Romans as reges by analogy with their own social customs, cf. Verg. G. 4.68, 75, 82ff., 88ff.

126. fagi... cava dimissus ab alvo: the fagus in Latin is generally identified as a beech tree with spreading foliage, e.g. Verg. E. 1.1, "a recurrent feature of Virgil's bucolic landscape" (Coleman ad loc.). In Greek it appears to be a species of oak (see Gow on Theoc. Id. 9. 20). The alvus is commonly used both as a beehive and as a hollow cavity in a tree in which bees may conveniently nest, cf. Verg. G. 2.452f. "apes examina condunt / corticibusque cavis vitiosaeque ilici alvo".

127. mellifer electis exercitus obstrepit herbis: cf. Stat. T. 11.247 "pulsis exercitus obstrepit armis". The ob- is not 'around' as Platnauer translates, but 'at, against' the grasses. obstrepit is onomatopoeic of the sound which the line itself conveys with the repetition of l, e, i sounds. herbae are not merely grasses, but

128. *pratorum spoliatur honos*: quoted by Corippus (Iust. 3.64), cf. Luc. 3.395 "spoliantur robore silvae" and for similar military imagery, see Ov. F. 4.433 where he describes the flowers as praeda. *honos* is commonly used by the poets to describe the abundant glory of nature, e.g. "hic tertius December... /... silvis honorem decuit" (Hor. Ep. 11.6), Verg. G. 2.404, Stat. T. 7.225, 10.788, Cl. cm. 30.7.

128ff. Claudian's flower catalogue has its origins in that of *Dem. 6ff.* (for which see Richardson's n. pp. 140ff.) and Mosch. Eur. 65ff. (see Bühler S. 110 for similar flower catalogues in Greek and Latin literature and Cerrato p. 275f.). Much of the wording and many ideas come from Verg. E. 2.45ff. and Ov. F. 4.435ff. From Vergil comes vocabulary such as *intexit*, *mollis*, *ligustra* (see nn. ad loc.) and the colour contrasts. From Ovid comes the impulse to liven up a mere catalogue by concentrating briefly on the activities of different nymphs with different flowers: "haec... haec... illa" etc. (F. 4. 435ff.), showing the flowers in action rather than just sitting in baskets (cf. Mosch. Eur. 65ff. "Μυκη... Βέλη...”). Claudian condenses this element, cf. his considerable expansion of another Ovidian motif - the apostrophe to the flowers (F. 4.439).

128f. *haec lilia fuscis / intexit violis*: lilies and violets are typical of the anthology, cf. *Dem. 6ff.* Ovid has Proserpina picking lilies herself (M. 5.392, F. 4.442), and violets have long featured in the catalogue (Dem. 6, Mosch. Eur. 66, and 93n.). "lilia fuscis" are juxtaposed for a striking white / black colour contrast: *fuscus* is a dark, sombre, dull shade, used by the poets in much the same way as *niger*, *ater* (André p. 125). For 'black' violets, see 93n., and for *intexit* of flowers, see Verg. E. 2.49.
mollis amaracus: mollis is again an adjective appropriate to these pastoral catalogues (e.g. "mollia vaccinia" Verg. E. 2.50, & 93n.). amaracus is fragrant red marjoram, Cat. 61.7 and Fordyce ad loc., Verg. A. 1.693 and Austin ad loc.

stellata rosis: a very beautiful compact phrase: 'starred with roses' (R.M. Pope), cf. M. Proust, A la Recherche du Temps Perdu (Folio ed.) Vol. 1, p. 92 (of a woman passing by in a coupé) "avec ses chevaux fleuris de roses au frontail."

alba ligustris: cf. "alba ligustra" (Verg. E_. 2.18). The ligustrum is the white-flowered privet.

At this point the tone rises with an apostrophe to Hyacinthus and continues with a lengthy passage of syncrisis. Apostrophe is a tool of poets to vary a straight catalogue, especially favoured by Lucan amongst the Silver poets (see Fordyce's n. on Cat. 64.69). Such too is the use of syncrisis, see 1.134ffn. There is an unusual contrast in the way Hyacinthus' immediacy is set against Narcissus' greater remoteness by the constant use of the pathetic direct address to the former: "te... tu... te... te...", but of the third person demonstrative for Narcissus. The separate elements of their story are also dealt with in parallel clauses, first giving their names, then two phrases contrasting their appearance (nunc, olim), then their birth (natus, genuit), then their fate ("te disci perculit error", "hunc fontis decepit amor") and finally the parallel description of their mourners with chiasmus of "fronte retusa" and "fracta harundine". The plucking of hyacinth and narcissus recall the snatching of the young by death, which has resonances with Proserpina's own rape. For their stories: Hyacinthus (Ov. M. 10.162-219), Narcissus (ib. 3.339-510).

te quoque: a Vergilian phrase, e.g. G. 1.215, 3.1, A. 1.71, 10.139, 740, 12.542, passed on to other poets.
flebilis maerens Hyacinthe figuris: This refers to the letters AIAI which Apollo is said to have inscribed upon the new flower at the death of Hyacinthus to imitate the sounds of his grief (Ov. M. 10. 206, 215f.) (It was also said to represent the name of Ajax when it sprang up at his suicide (Ov. M. 13.394ff.); see further Bömer Vol. X-XI. Ss. 70f.). "aiai" was first seen by the Hellenistic poets inscribed upon the hyacinth. Euphorion (frg. 40 Powell) is the earliest literary evidence, though Gow suspects there were earlier authorities, see his n. on Theoc. Id. 10.28 "ἀ' γραφή τὰ δακυλία". It is a pastoral and elegiac motif, cf. [Mosch.] Epit. Bion. 6f., Verg. E. 3.106.

On the unresolved identification of the flower 'hyacinthus', see Richardson Dem. 7n. and Gow Theoc. Id. 10.28n. Its general colouring is described as πόσφυρος, μέλας, κυκλοες, purpureus, rubens, ferrugin-eus, caeruleus: evidently a dark purple-black. See Bömer op. cit. Ss. 69f. It appears in the catalogues of Dem. 7, and Ov. F. 4.439.

For figura = 'written symbol or character', cf. Luc. 3.221 "rudibus vocem signare figuris".

132. Narcissumque metunt: the Narcissus is only mentioned here and at Dem. 8ff. where it has magic qualities about it that cause Dis to spring up out of the earth when Persephone plucks it. It stems from the Attic tradition of the myth (Fürster pp. 30-3), being very common in Attica and a favourite flower of Demeter and Persephone, cf. Soph. OC 682f. "ὁ καλλίδοτρυς νάρκισσος, μεγάλου θεαίν / ἄρκων στεφάνωμα", also Zimmermann p. 11 and refs. n.3. (In the Sicilian and Alexandrian sources Proserpina is more usually picking violets and lilies (see 93n., 128fn.)). Originally the narcissus was connected with funerals, the underworld and the god of Death, to favour whom Earth put forth the flower (Dem. 8, 428 and Richardson on 8). But by the time of Claudian it has lost its particular significance and merely becomes one amongst a number, none of which is special. The narcissus
is known for its sweet perfume; its colour is generally yellow and white (cf. Ov. M. 3.509f.). The Ciris calls it "suave rubens" (96), but Lyne thinks this is a misinterpretation of purpureus at Verg. E. 5.38.

metunt: is a variation on the standard legunt (119). It also gives the impression of a vast number of blooms to be 'harvested' and also has overtones of warriors being mown down in the battle line, (e.g. Verg. A. 10.513, Stat. T. 7.713, Sil. 4.462 and esp. Cat. 64.353ff.); or of a young man like a flower being mown down in his prime (Cat. 11. 22ff., Verg. A. 9.435ff.).

nunc incluta germina veris: inclutus has an archaic ring to it which bestows a formal grandeur on mere flowers. I prefer germina to gramina since the latter tends to be used of grasses or plants only, whereas germina includes budding plants like the blossoming hyacinth and narcissus.

133. tu natus Amyclis: Hyacinthus' birthplace was Amyclae, a town in Laconia near Sparta, where he was killed by Apollo with a discus and hereafter worshipped in the cult of Apollo here (see Roscher 1, 2761f., Bömer Met. Vol. X-XI Ss. 66f.). He is called "Amyclidean" by Ovid (M. 10.162) and Bömer ad loc. explains his genealogy as a son of Oebalius and descendant of Amyclas (tabulated in Roscher 1, 2760).

134. Helicon: Thespiai, the birthplace of the muses, stands at the foot of the Boeotian mountain, sacred to the muses (RE 16.2, 1721, 63ff. & 1723, 58ff.).

te disci perculit error: Hyacinthus rushed too eagerly upon the discus which Apollo had just thrown as it came to earth, and it bounced up and hit the youth full in the face by accident (Ov. M. 10.178ff.).

135. hunc fontis decepit amor: exactly parallel to the previous clause.

Narcissus is well-known for having fallen in love with his own reflection in a spring and pined away because of the impossibility of attain-
ing the object of his passion.

**fronte retusa**: a reference to the violence with which the forehead is beaten in grief; lit. = 'blunted, beaten flat'.

136. **Delius**: a common periphrasis for Apollo, born on Delos. Apollo mourned grievously over accidentally killing his favourite (131n.).

**fracta Cephisus harundine**: Narcissus was the son of the Boeotian river god Cephisus and the nymph Liriope (Ov. *M.* 3.342ff & *RE* 16.2, 1722, 1ff.) cf. Stat. *T.* 7.340ff:

"tu quoque praeclarum forma, Cephise, dedisses Narcissum, sed Thespiacis iam paller in agris trux puer; orbata floren, pater, adluis unda."


The tearing of one's wreath is a sign of mourning, cf. Africa breaking the corn garland on her head (Sid. 5.55) and for the phraseology also see Ov. *EP* 3.4.107 "squalidus inmissos fracta sub harundine crines / Rhenus... portet"; Stat. *T.* 5.582 "silvicolae fracta gemu­
istis harundine Fauni."

137ff. The focus passes from the bevy of nymphs to concentrate upon Proser­
pina and her goddess companions (Venus is excluded from their innocent enjoyment because of her scheming foreknowledge). Sometimes the mai­den is so eager to gather flowers that she becomes separated from her companions and Pluto seizes her (Zimmermann p. 13 n.21) or some­times she is with the goddesses or Nymphs alone (ib. p. 14 & nn.). Claudian stages her abduction in full view of all to make it the more dramatic. He also heightens her eagerness for flowerpicking into a seething frenzy of excitement, using aestuat, "avido fervore" and "nunc... nunc..." to give the impression of a diverse business, cf. Ovid's paler: "aequales certat superare legendo" (*M.* 5.394) and "car­pendi studio" (*F.* 4.443).

138. **frugiferae spes una deae**: the periphrasis emphasizes all the impor-
tant aspects of Proserpina's character with regard to the coming rape. It brings the absent Ceres once more to the reader's attention (cf. 4n. & 3.67ffn.) since her reaction to the rape is of prime importance to the plot. It mentions the corn, important to the theme of the destruction and restoration of the earth's fertility, and the phrase "spes una" echoes "proles unica" (1.122f.), "pignus... unum" (3.413) emphasizing the importance of the daughter to her mother (see 1.122ffn.)

138f. As ridens does not suit vimen as an epithet, it seems more prudent to opt for Hall's reading "vimine texto / ridentes calathos", taking the abl. as one of material with calathos. On the other hand, ridentes suits calathos since it usually refers to something making a showy display, e.g. Verg. E. 4.20 "(tellus) mixta... ridenti colocasia fun-det acantho", Ciris 103 "purpureis late ridentia litora conchis". Here it would refer to the gay aspect of the riot of flowers heaped into the baskets. The corresponding Greek word γελάω is used in the same way, originally meaning 'shine' (Richardson Dem. 14n., Lyne on Ciris 103). For the participle referring to the contents of the basket, cf. cm. 25.116f. "vere rubentes /... calathos". The vimen is a flexible branch used for weaving wickerwork baskets and the like. (see Verg. G. 4.34, A. 11.65, Ov. M. 2.554, F. 6.262 & especially F. 4.435 "(Proserpina) implet lento calathos e vimine textos"). calathus is the standard Greek word in these circumstances for flower-baskets, cf. Verg. E. 2.46, Ov. M. 5.393. spoliis again emphasizes the military imagery, depicting Proserpina as a general heaping up the booty of a successful campaign, cf. spoliatur (128) and 1.32n.

140f. It is like Claudian to make a portent even out of the simple girlish action of linking daisy chains together, by equating it with a bride decking herself out with a wedding garland. The bride in a Roman wedding traditionally wore under her flammeum vittae and a garland of flowers picked by herself, see Cat. 61.6 & Fordyce ad loc., and
Paul. Fest. 56L "corollam nova nupta de floribus, verbenis, herbisque a se lectis sub amiculo ferebat", and Cl. Epith. 202f., Blümmer p. 353. On Claudian's habit of loading on portents, see 1.138n. There is heavy irony in the ignara, which contains the same tone of better-informed pity as the Homeric νστᾶ. For fatale see 1.267n.

141ff. Pallas is the second of the trio innocently enjoying herself, again introduced by a periphrasis and described in an even longer passage than the heroine—probably because of the good opportunity she provides for the humanization of a deity in a fashion incongruous with her normal epic habits. In Homer and Vergil she is usually shown as a grim and powerful goddess of war, though Homer does also show her as Zeus' petted favourite daughter, e.g. II. 8.28ff. Claudian deliberately contrasts this martial picture with the incongruous one of a maid at play. Hence the resounding periphrasis setting her firmly in her expected field: "tubaram armorumque potens" and then the contrast of her warlike attributes being softened, relaxed and decked with garlands.

142f. potens: see 1.56n. dextram is the word used in a military context of a soldier's strong right arm, contrasting with "iam levibus laxat studiis", cf. Stat. A. 1.327f. "fortia laxat / bracchia". fortia and stabiles both give the impression of Pallas' normal strength when she chooses to exert it. She can thrown into confusion not just ordinary armies but strong ones, she can overthrow not just ordinary cities but well-founded ones and with great ease— the impression given similarly by the use of strong verbs: turbat and vellit.

144. hastam... reponit: the action of a warrior at ease.

145. insuetis... docet galeam mitescere sertis: juxtaposition for the contrasting effect of something grim mellowing, cf. "ferratus lascivit" which contains the same paradox of something iron hard and something pliantly lush and riotous; cf. 1.228 "ferrea lascivis mollescant cor-

147. *cristae pacato fulgure vernant*: cf. Stat. A. 1.300 "et exempta pacetur casside vultus". *pacato* is appropriate to the war imagery of the passage, and for *fulgur* as the gleam of armour, cf. Stat. T. 5.10. The glitter of a warrior's armour always denotes his capacity for harm (see 1.284n.). Here the sparkle of Pallas' helmet is appropriately subdued to fit her peaceful occupation. *vernant* has connections with spring flowers and youth.

148ff. The picture of Diana is similarly piquant: she and her nymphs are well-known for unbound hair (see 30f. and n. ad loc.). Just as Ovid has a literary laugh at Diana's expense over this habit with his mock-laboured precision in describing the necessity for tying it up to bathe (M. 3.168ff.), so Claudian points out that she does not mind bridling it with flowers.

148. The inspiration for the periphrasis comes from Verg. E. 10.57 "parthenios canibus circumdare saltus" and A. 4.132 "odora canum vis." "Parthenium... odorem" is aptly explained by Hall as 'the scent (of the game) on Mt. Parthenius.' This is a mountain in Arcadia and part of the general poetic scenery of the area where Diana hunted creatures (cf. 241), along with Maenalus (1.230) and Lycaeus (2.18) (see Coleman on Ecl. 10.57). *scrutatur* shows the dogs thoroughly ferreting out the scent of the game, cf. 1.175n.


150. *voluit tantum frenare*: the force of the *tantum* is that she has aband-
oned her desire to hunt and only wishes to bind up her hair, see Hall's note. *frenare* is a strong metaphor from horse-riding, cf. pr. 2.17.

152. *ecce repens mugire fragor*: the abrupt *ecce*, dislocated from the grammatical structure, points a finger at the sight before the reader's eyes, see 1.15n. The excitement is further built up by the following short clauses lacking co-ordination where the verbs leap into front positions. Historic or Descriptive infinitives usually appear in little clusters at points of high drama ("bei Hohepunkten der Erzählung, überhaupt im Lebenhaften Affekt") and often in conjunction with the lively historic present (*latet, gaudet*). See HSz p. 367f. 200c. It is a favourite with Vergil - see Austin's note on Aen. 4.422 - and Claudian often uses it (Birt's preface ccxii) and 320f. *verti* is particularly interesting since Austin states it is seldom found in passive forms.


*conflicgere turres*: increasing hyperbole: the towers (probably the tall parts of buildings) actually collide at the upheaval of the earth.

153. Extreme hyperbole: the volcanic activity caused by the god's progress is so great that towns actually fall down flat. *radicibus* is a word used metaphorically of the base of rocks, lands - usually of something less man-made than towns.


155. Venus of course knows what is going on. She is consistently portrayed in an unpleasantly conspiratorial light, see 1.223n., 2.11ff., 3.207ff. & 209ffn. The periphrasis "diva Paphi" is well-worn, Paphos being a centre of her cult in SW Cyprus; see Austin's n. on Aen. 1.415. For the mixture of joy and fear, cf. Proserpina's youthful emotions: "mixta... formidine votum" (1.132). *perterrita* is strengthened by the
intensifying per- and juxtaposed for contrast with gaudet.

156. The iam adds to the air of expectation. anfractus is often used of the windings of a valley or road or hillpass, and is appropriate to the tortuous exploratory route described in 167-9. For the collocation of "anfractus... opacos", cf. Luc. 4.159f. "colles tutae quos inter opaco / anfractu latuere viae". "animarum rector" is a dignified per-iphrasis for Dis; cf. "rector Averni" (Stat. T. 4.457) and "rector umbrarum" (Sen. Oed. 869).

157ff. gravibusque gementem... the g alliteration helps reinforce the heavy groaning sound made by the giant in pain and the actual weightiness of the divine horses on top of him. For Enceladus beneath Aetna and Sicily, see 1.155n. Claudian has a highly surrealist picture of Dis riding over the top of the prostrate giant, reminiscent of the Statian picture of Amphiarauts' chariot running over corpses (T. 7.760ff., cf. 10.479). Claudian is deliberately piling up a series of extremely painful words: gravibus, gementem, calcabat, findunt, pressa, laborat. The hint may stem from Pindar Pyth. 1.28f

"Ωτρωμανα δε χαράσσεσθαι ηπιουν νυτοι ποτηκεκλυμένου κεντετ".

158f. immania findunt / membra rotae: the phrase "immania membra" is commonplace; cf. Verg. A. 9.708, 734, Ov. M. 12.501. findunt means (hyperbolically) that he is actually furrowing the limbs with his wheels.

161. debilis: emphatically placed at the head of the line, occupying the first foot. It conveys the added impression of physical weakness and exhaustion (cf. fessis) on top of that of the pain. His serpent legs being part of him react in the same way. For the serpents instead of feet, cf. the adjs. anguipes (Ov. M. 1.184), serpentipes (Tr. 4.7.17), "stantes serpente gigantes" (Luc. 9.656), see also 3.341f.

impedit axem: cf. Stat. T. 10.479 who has the same phrase describing the blood and gore of the trampled bodies clogging the wheels.

162. For the heat of chariot wheels in action (fumida) see NH Hor. Od.
1.1.4n. The reference of "sulphureo dorso" is to the wound Enceladus sustained when struck by Jupiter's lightning in the Gigantomachy: cf. 1.156 "spirat inexhaustum flagranti vulnere sulphur" and 3.350. Hall makes out a good case for reading prolabitur instead of prae- or per- Dis is certainly passing over the giants' back, in which case prae- is the wrong prefix. per- ('along') involves changing the case of "sulphureo dorso" to the acc., so pro- in the sense of 'forward' appears to be the best alternative. The verb gives a different emphasis from the trampling, furrowing verbs in the previous lines, showing that in spite of obstacles the chariot slithers along, cf. 1.187 "cano rota pulvere labens".

163ff. This graphic military simile perhaps owes something to that of Ovid (M. 11.534ff.) (of Ceyx and his men in a seastorm):

"trepidant haud segnius omnes,
quam solet urbs aliis murum fodientibus extra
atque aliis murum trepidare tenentibus intus..."

cf. Stat. T. 2.418f: "ceu saepta novus iam moenia laxet / fossor..."

Claudian's simile is much more elaborate and well-tailored to the circumstances of the narrative. Dis corresponds to the "occultus miles" mining beneath the earth into enemy fortifications to take them by surprise like Martial's rabbit (13.60):

"gaudet in effossis habitare cuniculus antris:
monstravit tacitas hostibus ille vias."

Proserpina and her companions are the "securus hostis", wholly unaware of the attack. In general, it is a simple and successful, if over-dramatic, simile in harmony with the pervasive military imagery of the DRP, (see 1.32n.) and casting a suitably sinister light on Dis' actions. For the transgression of boundaries theme in the DRP, see 1.246ffn. Siege mines were fairly often employed in ancient warfare, by the Greeks e.g. at the siege of Platæa (Thuc. 2.76, Xen. Hell. 3.1.7) and by the Romans e.g. against Fidenae (Liv. 4.22.4), against the Veii (id. 5.19,10) and Ogilvie ad loc. See further RE 6, 2247, 8ff., DS 1,

163. occultus securum pergit in hostem: the juxtaposition of the two adjs. points up a strong contrast, cf. deceptas, victrix (166). The phrase "pergere in hostem" is Vergilian, in a military context (A. 11.521).

165. transilit elusos arcano limite muros: transilit is a pun: to overleap walls by mining underneath them; the best-known cast of "transiluisse muros" is the more literal one of Remus (Liv. 1.7.2). The main MS reading inclusos does not make good sense and Hall (p. 221) has a fair argument for his preference of Isengrin's marginal reading elusos. (It also balances deceptas (166) - repetition of the same idea under different guises being one of Claudian's habits - and the semi-personification in elusos is quite in his usual style, cf. Cos. Man. 107). Huxley's suggestion of inludere (CR 10 (1960) 8-9) has more the idea of ridiculing, mocking than of dodging.

167. terrigenas imitata viros: a concise and very picturesque description referring to the warriors who sprang fully-armed from the earth after Cadmus (or Jason) sowed the dragon's teeth; cf. the pictures at Eur. Phoen. 657ff., A.R. 3.1177ff., Sen. Oed. 738ff., Luc. 4.549ff. (see Müllner p. 142) and especially the vivid depiction of Ovid as they rise up like figures on a stage curtain (M. 3.111ff.). Ammianus (19. 8.11) has a picture of "terrigenas illos", referring to men who appear so suddenly, they look as though they have appeared straight out of the earth. The compound adj. terrigenae is frequent in similar contexts (e.g. Ov. M. 3.118, Luc. 4.553, Stat. T. 4.441, Cl. Bell. Goth. 31).

167f. tertius heres / Saturni: the circumlocution is a clever piece of learning, cf. Catullus' reference to a descendant as "Pelopis... tertius heres" (64.346). Both senses allude to the use as a legal technical term, cf. Hor. Sat. 2.5.48f. "secundus / heres", Tac. Ann. 1.8.1 (an
heir) "tertio gradu". For the story of the casting of lots for sky, sea and underworld, see 1.94ffn.

168f. latebrosa vagis rimatur habenis / devia: Claudian is using words to conjure up the idea of dark, secret passages and the consequent difficulty Pluto finds in breaking out into the open air, cf. "anfractus... opacos" and 156n., also vagis, rimatur and 170f. The difficulty befits the heroic nature of the task and emphasizes the superhuman effort necessary. For vagus, see pr. 1.11n. and for the vivid probing connotations of rimatur, cf. the similar scrutor (1.175).

169. fraternum... sub orbem: the brother is Jupiter, who holds sway over the heavens. Pluto is portrayed as a trespasser, cf. Pallas' cry (220) "fratris linque domos, alienam desere sortem"; see also 1.246ffn. and 2.222 and Sil. 14.244 "egit in illicitas currum per inania terras."

170. ianua nulla patet: this is a black joke in view of Verg. A. 6.127 "noctes atque dies patet atrui ianua Ditis"; and cf. Prop. 4.11.2 "panditur ad nullos ianua nigra preces", Stat. T. 1.96 "limen... inreemabile" (of Tartarus). The finality of Death is a commonplace e.g. Cat. 3.11f. "iter tenebricosum / illud, unde negant redire quemquam"; Shak. Ham. 3.1.77f. "death, / the undiscovered country from whose bourn no traveller returns..." On the association of gates with Hades, see Usener, Kleine Schriften, Teubner (1913) iv, 226-8; and on the irreversible nature of the entrance, West on Hes. Th. 741n.

170f. The god has no easy task: depicted by the repeated idea in prohibebant, oppositae and the solid nature of the rupes and solida coppages (see 168fn.). solidaque (Heinsius from solitaque of the Isengrin margin) seems the sensible conjecture to replace "siculaque" which makes no sense. See Hall p. 221 for a convincing argument, reinforced by Luc. 9.467 "solida Libye coppage et pondere duro" and Sen. NQ 7.9.4 "terrae solidae fortisque coppages."

172. non tulit ille moras: this is precisely the behaviour one is led to
expect from the initial picture of Pluto's character in 1.32ff. He is imperious, impatient and impetuous, and cannot brook being crossed in his will, but tends instantly to fly to extreme measures.

172f. *trabali / saxa ferit sceptro*: *trabalis* is a poetical hyperbole for *ingens*, used of spears or staffs, e.g. Enn. Ann. 601ff., Verg. A. 12.294, Stat. T. 4.6. In Ovid (M. 5.420ff.) Dis plunges his staff into Cyane's pool to open a way back into the underworld rather than a way out. It is a dramatic flourish which Claudian inserts here rather than at 307 where Pluto returns easily to the underworld. One can only assume that he felt the theatrical gesture more appropriate here to emphasize the violence of the god's character and intentions, but inconsonant with the atmosphere of pleasure and rejoicing that greets Pluto's home-coming (306ff.).

173. *Siculae sonuere cavernae*: cf. the effect of Verg. A. 2,53 (of the wooden horse struck by Laocoon's spear) "insonuere cavae gemitumque dedere cavernae".

173ff. For the pathetic fallacy of the earth responding sympathetically to the sound, see Williams on *Aen*. 3.672ff. and Fordyce on *Aen*. 7.514ff. It is particularly an Alexandrian technique to magnify the significance of a sound by having it ring round various lands producing far-flung echoes like ripples in a pool when a stone is flung into it. Homer begins the chain with undecorated examples such as Aias' cry when leaping from ship to ship: "\( \psi \omega \upsilon \' \delta \epsilon \; \omicron \; \alpha \nu \theta \varepsilon \varphi \; \iota \chi \alpha \nu \epsilon \)" (Il. 15.686) or the yell of the blinded Cyclops: "\( \pi \varepsilon \rho \; \delta \; \lambda \chi \epsilon \; \pi \varepsilon \zeta \gamma \)" (Od. 9.395) and the use of the pathetic fallacy by later poets perhaps has its origins in the description of Zeus' nod shaking the universe (see 3.66n.). The Alexandrians generally decorate with learned place-names to particularize the effect, e.g. Apollonius and the snake hiss (4.127ff.), Callimachus' clash of Ares' shield (H. 4.137ff.) or noise of the Cyclopes' workshop (H. 3.56ff.). Vergil uses it, e.g. of the Cyclops' cry (A. 3.
672ff.), or the sound of the Fury's trumpet (A. 7.514ff.) and the
Silver epic writers extend the outer reaches of the sound to fantastic
lengths to emphasize its superhuman magnitude, e.g. Luc. 7.475ff. (the
noise of battle), Stat. T. 1.114ff. (the Fury's snaky hair), VF 2.200ff
(Venus' cry), Sil. 12.657ff. (Jupiter's thunder), Q.S. 12.175ff. (the
battle cry of the gods).

Claudian extends his noise first around the area of Sicily to
Lipara and the forge of Vulcan, and then with increasing grandeur to
the Alps, the Tiber and the Po - effectively the whole of Italy. The
effect of the sound is magnified even further by the traditional treat­
ment first of areas disturbed by the sound and then by the particular­
ization of the people affected by it, showing it intruding on every­
day life. Claudian has a series of elaborate effects: the initial
verbs mount in violence from sonuere to turbatur to stupuit and "tre­
pidus deiecit." The effect of the resonance is stressed by the s
alliteration and the echo of the -ae termination in "Siculae sonuere
cavernae". The second tricolon is decorated by the intricate series of
relative clauses dependent on audiit and the three picturesque cameos
of Italian scenery are divided into two descriptions with an apostro­
phe of the Tiber and premonition of Roman glory to come in the middle.

174. Lipare: the largest of the seven islands of Aeolia, north-east of
Sicily, where was said to be the home of the Wind King. Vergil places
the forges of Vulcan not on Lipare itself, but on nearby Hiera or Vol­
cania (A. 8.416ff.). However Claudian is apparently following the
tradition of Callimachus (H. 3.47), Theocritus (2.133) and Silius (14.
56f.) - see Fordyce on Aen. 8.416ff.

175. Mulciber: a title of Vulcan used once only by Vergil (A. 8.724) but
frequently by Ovid, Statius and Claudian. It supposedly originates
from his province of metal-working i.e. "mulcere ferrum" (Macr. 6.5.2
and Bömer on Fast. 1.554) so Claudian is using it in its appropriate
context.

For Vulcan and the Cyclopes forging thunderbolts for Jupiter amongst other heavy industrial tasks for the gods, see Call. H. 3.46ff., Verg. A. 8.416ff. The tradition is current in Hesiod (Th. 141, 504f.) and Hephaistos is already shown at his forge in Il. 18.368ff.

trepidus: a paradox in view of the usual picture of the Cyclopes as fearless monsters themselves. It enhances the frightening effect of the sound if the terrible are themselves terrified by it.

176. audiit et... a phrase recurring from Verg. A. 7.225, 516, Stat. T. 1. 118 in similar contexts.

The three scenic shots are highly picturesque: three generalized images of ordinary people pursuing ordinary occupations. See above: 173ffn.

177f. For a similar apostrophe to the Alpheus, cf. Stat. T. 4.239f. "qui te, flave, natant terris, Alphee, Sicanis / advena..." praecingo is used by Ovid meaning 'surrounded with a crown' e.g. "Euphrates, praecinctus harundine frontem" (AA 1.223), also M. 1.699, 14.638, Her. 4.71, 5.

137. The image is of a river fringed with trophies as with reeds, cf. the houses fringeing the river (praevolo) at Cl. Stil. 2.189, and Verg. G. 3.15 "praetexit harundine ripas". The foreshadowing of Rome's future greatness is a courteous nod in the direction of Vergil's great theme in the Aeneid.

178. Thybri: Claudian follows Vergil's general preference for the Greek form Thybris over the Latin Tiber (see Williams on Aen. 3.500).


179ff. The opening of the chasm is illustrated by comparison with another impressive mythological phenomenon: the splitting apart of Ossa and Olympus so that the gathering of waters in the vale of Tempe could find outlet to the sea (PE II. 5a, 473, 54ff; also Hdt. 7.129). The
ancient authorities agree that an earthquake was the cause, which in mythology is most easily attributed to the action of the god Poseidon ἔνοσόγαυος, ἔνοσόχθων; so Herodotus, Philostratos (Imag. 2.14), Nonnos (D. 21.91ff.) (On the causes of earthquakes, see J.O. Thomson, History of Ancient Geography pp. 104f.). But there is a variant version whereby Hercules was the author of the deed, e.g. Sen. HF 283ff., Luc. 6.348, Diod. 4.18.6f. Claudian has similarities of vocabulary and thought with the Lucan passage (6.343ff.). On his treatment of land subsidence and earthquakes, see Fargues pp. 317f.

180. A number of rivers merged under the name of Peneus, the largest of the Thessalian rivers, which springs from Pindus and near the end of its course flows through the Vale of Tempe (for a description, see Ov. M. 1.568ff.). This merging of waters turned all Thessaly into a lake bounded by Pelion, Ossa, Olympus, Pindus and Othrys ("scopulis inclusa ... palus") until the rupture of the rock ring which let the waters flow out into the Aegean.

For negare = vetare, cf. Shackleton Bailey, Propertiana, pp. 82f. trifida... cuspide; Valerius calls Neptune's trident a "trifida hasta" (1.641). On the trident see RE 22.1, 478, 54ff. Its function is debated: whether it was used originally for fish-catching or as the equivalent of Jupiter's thunderbolt. It is wielded particularly by marine deities like Nereus, Triton and above all Poseidon, and is used as a staff or spear for ruling the waves, effecting changes in the structures of lands, islands, rocks and generally for overturning and destroying from the foundations.

181f. montes / impulit adversos: inpulit is used by Vergil of Aeolus striking the mountainside with his staff to free the winds (A. 1.82) and of Juno striking the gates of war (7.621). The two lines are bristling with t, p, d consonants to reinforce the blow.

182. forti saucius ictu: For saucius used of inanimate objects, cf. Hor.

183. dissiluit gelido... Olympo: dissilio is used of the consequences of the mighty earthquake at Stat. T. 8.19 & cf. Lucr. 6.123. Olympus is gelidus because it is always topped with snow, cf. "Ουλομπος νιφόεις" (Hom. Il. 18.616), and Hes. Th. 118, A.R. 1.504.

184. fractoque meatu: meatus as a passageway or channel is developed from the notion of meatus as a changing course or progressive pathway; cf. VF 3.403 "specus umbrarumque meatus." In this case, both fracto and facto make good sense, but fracto is the more striking word - the phrase is merely a dressing up of the idiom "rumpere viam".

185. A line of characteristic compression, see Introduction p. ii.

186. victa manu... Trinacria: a slight hint of the military imagery in the poem (see 1.32n.). On Trinacria, see 1.142fn.

187. immenso late discessit hiatu: the emphasis is on the massive size of the gulf: hiatus is a great gaping hole, cf. Verg. A. 6.237 "spelunca ... vasto... immanis hiatu", Sil. 14.239.

188. apparet subitus caelo timor: the break at the bucolic diaeresis pulls the line suddenly up with a jerk (subitus). The statement is remarkable for the paradoxical notion of an intangible emotion visibly revealed in the sky.

188ff. The shortness of the following clauses and the lack of co-ordination serves to emphasize the drama of one action hastening upon another, especially with the vividness of the verbs: vetito, proluit, praecipitat, horruit, palluit, obscurat, terruit etc. The upheaval of the cosmos at Pluto's emergence into the light is possibly developed from the hint in Stat. T. 11.580ff where:

"pigri sulcator Averni
exeat ad superos solemque et pallida turbet astra..."

But this extreme example of the pathetic fallacy is commonly used to stress a dramatic crisis, e.g. the turning back of the sun in horror.
at Thyestes' banquet (Sen. Thy. 776ff.), the disturbance in the sky when the Fury emerges from the underworld (Stat. T. 1.97ff.), or at the attack of the giants (Cl. Gig. 9ff.), the lowering of the sky and muttering thunder at the eating of the apple of the tree of knowledge (Milt. PL 9.1002f.).

189. mutavere fides: was used in military contexts to mean 'altering one's allegiance', e.g. Sall. Iug. 56.5, Liv. 31.28.6. fides also contains a hint of the Stoic vision of the world linked in harmonious relations by a foedus, cf. Manilius 2.60ff. and DRP 1.43 and note.

189f. cf Ov. M. 2.172 "et vetito frustra temptarunt aequore tingui"; Sen. Med. 758f. "vetitum mare / tetigistis, Ursae", Cl. cm. 40.16 "claraque se vetito proluet Ursa mari". It is a well-known motif that the constellation of the Bear or Waggon is close to the pole and does not dip below the horizon, thereby appearing never to bathe itself in ocean waters, cf. Hom. Il. 18.489 "οὖν δ' ἄμεμπτος ἐστι λοξέτων Ἄκτεανος" = Od. 5.275; also Verg. G. 1.246, Ov. M. 13.293, 727, Stat. T. 3.685, 7.8, etc. It is a Hellenistic motif developed by Ovid that Juno, in revenge for her rival's elevation to the stars, begged Tethys never to receive her in her waters (M. 2.508ff., F. 2. 191f.). See Bömer on Met. 2.171 and Nisbet's paper on "The Great and Lesser Bear" JRS 72 (1982) 49ff. proluere ('souse') is much stronger than tingere or tangere.

190. praecipitat pigrum formido Booten: For the correction of the final o of formido, see 1.106n., and for the phrase "piger Bootes", cf. Ov. F. 3.405, Juv. 5.23, & Cat. 66.67 "tardus". Bootes is near the Great Bear, sometimes also called Arctophylax, with its brightest star Arcturus. It is most noted for its slow setting, e.g. Hom. Od. 5.272 "ὁψε δύοντα Βοώτην", Mus. H&L 213, Cat. 66.68 "qui vix sero alto mergitur Oceano". Ovid plays on the same paradox:

"te quoque turbatum memorant fugisse, Boote, quamvis tardus eras et te tua plastra tenebant" (M. 2.176f.)
Claudian makes the idea more concise by juxtaposing praecipitat and pigrum in oxymoron, and Bootes' haste is reflected in the p alliteration.

191. horruit Orion: cf. Stat. T. 1.98f., of "arduus Atlas". Again this is a paradox. Orion is always shown as a bold and savage star who does the frightening himself: Stat. S. 1.1.44f. His epithets are magnus (Verg. A. 10.763), saevus (ib. 7.719), ὑστρωγός (Mus. H&L 214).

192f. rutilos obscurat anhelitus axes / discolor: rutilus is a word from the red family, but André points out (p. 86) that it is particularly found in connection with brightness and often contains elements of yellow (it is used of fire, the sun, red hair), so much so that the colour element is subordinated to the impression of the "éclat" (p. 88); it is even applied to certain stars like Virgo which are elsewhere qualified by adjectives of the colour 'white'. This is Claudian's stress here: the brightness of the morning sky is more apposite than its redness and contrasts strongly with the cloudy effect brought by the chariot: obscurat, discolor. cf. Aus. Mos. 16 "rutilam... aethram"; Lact. de Av. Ph. 74 "aera purpureum". On the cloud coming over the sky's brightness, cf. 3.235 "polum nox foeda rapit" and 243. anhelo is commonly used of the panting of horses due to the exertion of their pacing, e.g. Verg. A. 5.739, Stat. T. 6.688, 7.82, 473. It has connotations of heat, see 1.24n. For the noxious vapour exhaled by Pluto's horses, cf. 1.1-2n. discolor originally means 'differing in colour' 'a colour contrast', here placed against rutilos to mean dark and lustreless. For axis, see 1.116n.

193. longa solitos caligine pasci: cf. 1.280ff.

194. terruit orbis equos: for orbis = caelum, the vault of the sky, cf. Ciris 38.
Spirits of the underworld are often shown as fearful of the light reaching them: e.g. Hom. Il. 20.61ff., Verg. A. 8.246, Ov. M. 5.358, 7.411ff., Stat. T. 8.31ff., Sen. Ag. 862. Claudian is elaborating a motif of Ovid’s (F. 4.449f.):

"namque diurnum lumen inadsueti vix patiuntur equi"

cf. Sil. 14.246 (as the horses plunge back) "attonitos caeli visu lucemque paventes" and Cl. Gig. 46f. "lucemque timentes / insolitam mirantur equi".

lupatis: rough curbs for intractable horses and of extremely savage construction, cf. Verg. G. 3.208, Ov. Am. 1.2.15, Stat. T. 4.730, 6.303, Cl. cm. 47.2. See DS "frenum" pp. 1339f. for illustrations and further references. Servius (on Geo. 3.208) has an etymology: "dicta lupata a lupinis dentibus, qui inaequalis sunt, unde etiam eorum morsus vehementer obst."

195. attoniti meliore polo: cf. Sil. 14.246 "attonitos caeli visu" and Cor. Iust. 1.51 "fruitur meliore die".

196. obliquo certant temone reverti: for the phrase "obliquo... temone" see Ov. M. 10.447 - it indicates that the horses are veering or swerving in a zigzag. certant is a superior reading to temptant because of the sense of struggle involved in the verb. certo + inf. is used commonly since Ennius on analogy with verbs of desire (HSz p. 346).

198ff. For the cluster of comparisons, see 67ffn. The technique is particularly common with comparisons indicating speed, beginning with quite simple examples, e.g. Verg. A. 10.248 "ocior et iaculo et ventos aequante sagitta", Hor. Od. 2.16.23f. "ocior cervis et agente nimbos / oior Euro" and developing into quite elaborate works of art in their own right, e.g. Luc. 1.229f., Stat. T. 6.405ff., Sid. 23.342ff. (see Müllner pp. 135f., 143). Statius (loc. cit.) partic-
ularly influences Claudian: in subject-matter (Statius also uses weapons (406), a river in spate (407 & 409)), in vocabulary ("amnibus hibernis" 407), and in the variatio with which the comparisons are listed (firstly, two comparisons with comparative adverbs, then a tricolon with anaphora of non).

198f. torrentius amne / hiberno: the comparison is very close to that of Hor. Sat. 1.7.27, Sil. 15.569f. and Stat. T. 6.407, and probably stems from the Homeric picture of Diomedes raging around the battlefield like a river in spate (Il. 5.87ff.). torrentius is Claudian's own heightening of Statius' colourless minor.

199. tortaque ruunt pernicius hasta; "torquere hastam" is a common expression, e.g. Verg. A. 11.284, 578, Ov. M. 5.137, 8.28. The weapon was spun so that it would go straight. The spear is again commonly used in comparisons of speed, cf. Ov. M. 7.777, Cl. Eut. 2.174f.


non impetus Austri: the wind is a commonplace comparison (cf. Verg. A. 5.242, 12.334, Stat. T. 1.293, 6.310) but Claudian has chosen a different particularization than the usual Notus and Eurus.


202f. corrumpit spiritus auras / letifer... on the death-breath of the horses, see 192fn. and 1.1-2n. Claudian is piling up a series of
words: *corrumpit*, *letifer*, "*infectae spumis vitiantur*", to create the impression of disease and spoliation, cf. 3.238ff., 245ff.

203. *infectae spumis vitiantur harenæ*: cf. Ov. *M.* 3.76 (the snake's breath) "*vitiatas inficit auras*". I think it would be a mistake to use this as support for assuming the rape took place near Etna rather than Enna (see Hall p. 201) since the word need not precisely mean 'lava-dust'. It certainly indicates a thin, sandy soil, and is commonly used in Vergil as such, e.g. of the ground kicked up by a bull (*E*. 3.87) and especially when blood stains the ground in a sacrifice (e.g. *G*. 3.493), cf. this passage where the sand is dyed with froth from the horses. Lyne raises a brief query on the nature of *harena* at *Ciris* 442.

There is no need to postulate a lacuna here - Claudian is usually brief in his actual narration of events which he subordinates to descriptions and speeches (see 1.32ffn.) In the actual seizing of Proserpina, he seems to be trying to create an atmosphere of suddenness: she is here one moment and gone the next: "*lux redditur orbi./ Persephone nusquam*" (3.243ff.). The drama is reinforced by the language in 204: the way the verbs are emphatically placed at the front of the clause and left without co-ordination, cf. 152ff., 188ffn.

205. *inploratque deas*: usually Proserpina is given the opportunity for one brief reported cry for help: in *Dem.* 20f. to her father, but more commonly to her mother (Ov. *F*. 4.447ff.) or mother and comrades (Ov. *M*. 5.396ff.). Claudian expands this into an indirect plea for help to her sisters (to motivate their defensive stand) (see 228ffn.) and later more generally to a longer direct lament to her father and mother (250ff.). It is characteristic of the Romans that she makes a demonstration against her plight and doesn't take it lying down (cf. Lucretia after being raped by Tarquin).

180, **Tr. 4.7.11f.** Pallas has kept this overshaded with a fold of her robe out of deference to her companions (2.25f.). Its unveiling is symbolic for her assumption of her characteristic warlike pose.

206. **intento... Delia telo:** the verb is precise and *telum* = sagitta.

For *intendo* used of an arrow, see Verg. *A.* 9.590.

207. **nec patruo cedunt:** an Ovidian touch of mythological playfulness. Dis is Jupiter's brother and therefore the goddesses' paternal uncle, cf. 1.266 & 2.119n.

**stimulat... in arma:** again a hint of military imagery (1.32n.) and an overstatement for the girls' ineffectual stand. For their joint virginity, cf. the emphasis "utraque virgo" (2.20).

208. **crimenque feri raptoris acerbat:** for the verb usage, see Stat. T. 12. 75, Sil. 6.117, VF 6.655. It comes from Vergil (used by Turnus to Drances A. 11.407) "et formidine crimen acerbat". *crimen* has changed its meaning here from 'charge' to 'crime', cf. 254, 3.93. Pluto is seen here in his epic role of the *ferus raptor* (see 1.32ffn. and the approaching simile).

209ff. An extended epic simile that is often used in battle narrative to illustrate the mighty warrior attacking an unequal opponent, e.g. Hom. *II.* 5.161ff. (of Diomedes leaping upon Echemmon and Chromius like a lion breaking the necks of cattle), Verg. *A.* 9.339ff. (of Euryalus ravaging the ranks of sleeping soldiers in the night raid). The situation is prone to increasingly horrible details: so the Trojans are too frightened to attack Menelaos who has just killed Euphorbus like a lion slaying a prime heifer: (Hom. *II.* 17.61ff.):

"Τῆς δ' ἔξι αὐχέν' ἐδέξει λαβὼν κρατερὸσαν ὀδόσαν πρῶτον, ἐπείτα δὲ τ' αὐμα καὶ ἐγκατα ἐπάντα λαφύσει δὴν..." and the dogs and shepherds are afraid to retaliate; Odysseus stands among the corpses spattered with gore like a lion after slaying an ox (Hom. *Od.* 22.402ff.); Mezentius ravages the enemy like a lion catching a fleeing goat or deer (Verg. *A.* 10.723ff.).
"et haeret / visceribus super incumbens; lavit improba taeter / ora cruor".

The blood and gore reach their height in Statius, e.g. of Tydeus sated with bloodshed like a lion who has taken his fill of sheep:

"cervixque et tabe gravatae
consedere iubae, mediis in caedibus adstat
aeger, hians, victusque cibis..." (T. 2.675ff.)

cf. further Hes. Scut. 425ff., Sen. Thy. 732ff., Oed. 919ff., Sil. 11. 242ff., Cl. 3 Cos. Hon. 77ff. In all cases details are varied to fit the particular context. Here Pluto is the lion, which magnifies his stature immensely - Claudian has not chosen a wolf or a jackal, but a lion who is constantly used as a symbol for the best and bravest heroes: Aias, Agamemnon, Hector, Diomedes, Turnus, Odysseus, Tydeus...

He shows it as savage in its bloodthirsty killing, but not without a certain impressive and commanding aspect as it shakes its mane and disregards the attempts at retaliation by the herdsmen. Proserpina is the "stabuli decus armentique iuvenca" - the pride of the band and the cherished daughter and comrade, but defenceless against the attack of a far stronger animal. And Pallas and Diana are the outraged "pastores" wielding a puny strength against too great an adversary. The whole picture is posed and static - not a sequence of movements but captured like a photograph in a breathless moment of triumph. There is also a hint of sexual ambiguity in the "iuvenca" (used of young girls, 1. 127ff.) and "possedit", "nudata viscera" etc.

209. armenti... iuvencam: the other simile so far connected with Proserpina has also shown her as a heifer (1.127ff.). For her as her mother's pride and joy, see 1.122ff., 195f., 2.36f., 3.141ff., 407ff.

210. nudata... viscera: emphasizes the heifer's defencelessness - the language is strong.

211. rabiem totos exegit in armos: the lion has 'driven to the end, exhausted, completed' his savagery: the ex- combined with totos makes
it doubly emphatic. The *armos* probably refers to the heifer's body rather than his own forequarters. For the association of the lion with anger, see NH Hor. Od. 1.16.15n.

212. *stat crassa turpis sanie*: see the exx. at 209ffn., especially "αὐτῷ καὶ λόθρῳ πεταλομένου" (Hom. Od. 22.402), "cervix et tabe gravatae /... iubae" (Stat. T. 2.677f.), "pectora tabenti sanie gravis" (ib. 4.364). Each word is working hard to reinforce the idea of the ugly clotted gore.


213. *viles...despicit iras*: *viles* gives a concise but vivid picture of the lion's contemptuous attitude towards these minor irritants.

214ff. Pallas makes a short speech of indignation — for an analysis of the stylistic features, see 1.93ffn. This is a more concise, but equally vigorous, example containing the elevated address (214), indignant rhetorical questions (215-7), tricolon with anaphora (218f.) and concise highly-pointed juxtaposition ("viva sepultis" 221).

214. *ignavi domitor vulgi, deterrime fratrum*: the juxtaposition of "ignavi domitor" and the choice of "vulgus" emphasizes that Pluto's subjects are hardly difficult to subjugate and is thus a sneer at his position, cf. 1.20f. "innumerum vacui... Averni / vulgus iners". For "deterrime fratrum", cf. 1.93 "saevissime fratrum".

215f. The decisive point against reading *tua* in 216 is metrical: Claudian does not like a strong pause after a trochee in the third foot (see Hall's n. p. 223, L. Müllier, *De Re Metrica* p. 208). The reading
"quae... Eumenides... tuae?" would seem to be ungainly, but Shackleton Bailey does comment on a similar example (Propertiana p. 73): "In such cases the interrogative pronoun merely adds rhetorical force." Even so, quo would be an attractive alternative so that the sense would be "to what point have your own Furies driven you (that you dare to leave Hell)...?" But it has very little MSS support. Pallas is being heavily ironical in envisaging Dis' own creatures turning upon him, like dogs upon the hand that feeds them, and driving him into madness. The emphatic position of tuae at the end of the sentence reinforces te at the beginning.


216f. cf. Sil. 14.243 "ausus adire diem, maestoque Acheronte relicto".

Tartareis caelum: again the juxtaposition of two opposite words, cf. "sidera Taenario" (1.2) and "candida Tartareo" (1.217). incestare is a much more vigorous image of polluting the upper air, than infestare, cf. profanis (215) - see Stat. T. 11.119f. "illas ut summo vidit pater altus Olympo / incestare diem". For the quadrigae, see 1.284ffn.

218f. A tricolon with emphatic anaphora of sunt and scornful alliteration of "deformes Dirae" as Pallas offers Pluto a wide, but unpalatable, range of alternatives to Proserpina. "Dirae" and "Furiae" are usually different names for the Eumenides and one imagines Pallas is groping to make the selection sound more impressive. Vergil gives an account of these Dirae at A. 12.845ff.

220f. Again the idea that Pluto is trespassing on his brother's territory, cf. 169n. lingue, desere and abi are all unequivocal commands without the mitigating politeness of a subjunctive, catching Pallas' imperious
tone. **fratris** cf. **alienam** and **nostrum** (222), is dislocated for emphasis. For **alienam**... **sortem**, see 1.94ffn.


221f. **viva** is n.pl. befitting a gnomic generalization. And for a similar juxtaposition, cf. Luc. 2.152 "permixttaque viva sepultis / corpora".


223f. **avidos transire minaci / cornipedes umbone ferit**: avidus + epexegetic inf. is common in the poets and has a stronger sense of eagerness about it than cupidus (TLL 2, 1429, 13ff.), cf. Verg. A. 12.290, Ov. M. 5. 75, Luc. 6.167, 696, Stat. T. 5.415. In Vergil, cornipedes is still an adj: "cornipedes... equi" (A. 7.779); but in the Silver writers it is used as an ornate substantive for a horse, e.g. Sen. Phaed. 809, Luc. 8.3, Stat. T. 7.137. Striking the enemy with one's shield boss is a traditional method of blocking his advance, cf. the dislodgment of a Gaul (Liv. 5.47.4), and (with the use of the same phrase) "Ferire umbonibus" (Tac. Agr. 36.2). Pallas' stand before the horses is reminiscent of Venus' physical blocking of Mars' war chariot (Stat. T. 3.263ff.) in its drama and equal lack of success.

224. **Gorgoneis... adsibilat hydris**: an onomatopoeic s and i sounds for the hissing of the snakes. The verb is unusually transferred to Pallas herself. It is generally applied to the source of the sound, cf. (serpens) "implorantem animam dominis adsibilat aris" (Stat. T. 5. 578), Aus. Mos. 258 (of the wind), Cl. Epith. 68 (of a tree in the wind). It is presumably transferred to create a more frightening picture in the confusion. For the whereabouts of Pallas' Gorgon's head, see 25n.

226. **praetentaque operit crista**: emphasizes the stature of the divinity and
her threatening stance, with her nodding helmet plumes overshadowing the horses.

226f. libratur in ictum / fraxinus: on libro see 1.178n. fraxinus is poetical for an ash spear, cf. Ov. M. 5.143. Again the description is not one of action but of a static pose caught in the midst of the action.

227. nigros illuminat: juxtaposition for colour contrast: the brightness of the spear lights up the black horses and chariot. For this use of currus, see 1.1n.

228. missaque paene foret: Hall cites KS 2.1, 174, A. 2, cf. also HSz p. 327 b). It was idiomatic for paene, prope to take a subjunctive to emphasize the nearness of something that was almost an actuality. It is post-classical (with the exception of Cic. Epist. 8.4.1) and the subjunctive is usually pluperfect. Claudian wants to emphasize both that the spear was almost released and that its release was a somewhat remote possibility. On the sudden diversion of weapons as an epic motif, see NH Hor. Od. 2.17.28n.

228ff. This grand dramatic flourish in which Jupiter reveals his will is probably influenced by Zeus' disruption of the horses of Diomedes and Nestor (Hom. II. 8.133ff.) (cf. also Q.S. 12.93ff. where Philoctetes and Neoptolemus try to go against Zeus' will, and there occurs a sudden storm, earth tremors and a warning thunderbolt). But the main sources of the thunderbolt are the Orphic ones (see Fargues p. 269, Förster pp. 51ff.). On Jupiter's attitude to the rape, see 1.121n. Before Euripides' account, Zeus has only been indirectly responsible by allowing the rape to occur, but in Hel. his intervention has become more active (1308), as has also that of Athene and Artemis (1315ff):

"ν' μεν τόξους Ἀρτεμις, ὅ' ἔγκει τοῦχό τος πάνωπλος
οὐνεύκοντο..."

Dale at 1314-16 comments that this version, used by Claudian and hinted at in Dem. 424, must have been current therefore in the fifth cen-
tury BC. It is also referred to in the Orphic hymn on the Rape 38ff.
(Kern p. 120): "τὸν ὁδὸν ἄτανα
καὶ ἀστραπατὸς καὶ ὃς ἠταξονετῶν μελαύνας,
ἀλ τὸ δίδοντα ὃς νομαί Ἀρτεμίδος τοξεύει,
'Αθηνας..."

Richardson on p. 80 also quotes PMG 935, 9ff. but the context of this thunderbolt is unclear. Claudian has given his version great dignity by combining it with a Vergilian motif of the marriage of Dido and Aeneas (see 230ffn.).

229. pacificas rubri torsisset fulminis alas: the imposition of peace by violent means is quite a Roman sentiment, cf. pr. 2.10. The idea of brightness rather than redness is probably uppermost in "rubri...
fulminis", see 192n., as the thunderbolt is generally pictured as shining brightly, e.g. "clarus" (Enn. Ann. 542V), "micans" (Verg. A. 9.733). *torqueo* is the verb appropriate to the hurling of a spear, see 199n. "fulminis alas" is a common poetic periphrasis for the thunderbolt, originally Greek, e.g. Arist. *Av.* 576 "περέδεντα χερουνδόν" 1714, Eur. *Her.* 179; then in Latin, Verg. A. 5.319 "fulminis ocior alis", VF 2.97, Sil. 8.476. The thunderbolt, like the winds, was depicted with wings in art.

230. confessus socerum: a beautifully compact phrase, placed in a strikingly emphatic position for devastating emotional impact. As far as Pros­erpina is concerned, this is the most unkindest cut of all: to have her own father actually delivering her up to the enemy, cf. her impassioned complaint (250ff.). It is tantamount to legal consent to the marriage, see 1.121n. *confessus* is the word used for the revelation of a god's identity after disguise: so Venus to Aeneas "confessa deam" (Verg. A. 2.591). Austin has many examples ad loc; most strikingly analogous here is that of Laius "confessus avum" (Stat. T. 2.122) and of Achilles "generum confessus" (Drac. 10.330); also cf. (of Jesus) (passus) "hominem fateri" (Cl. cm. 32.6). The phrase is similar in
formation to that of "hominem gerere", "civem agere" (cf. Stat. T. 9.13, Cl. 4 Cos. Hon. 294 and Löfstedt, Syntactica 1, 244ff., KS 1, 93, HSz p. 751). See 3.104.

230ff. The great predecessor of Claudian's climactic moment is Verg. A. 4. 166f. the marriage of Dido and Aeneas. Earth, Fire and Air act as witnesses, Juno as pronuba and author of the storm and the climax is the celebration of the marriage rites, while nymphs sing the wedding chant. Claudian's is a rather abbreviated affair: "nimbis... hiulcis" are storm clouds (cf. "nox foeda" 3.235), the wedding hymn is rumbled by the thunder and the lightning symbolizes the torches and the witnesses, cf. the marriage hymn sung by the nymphs (A. 4.168) and the flashing heaven "consicius... conubiis" (ib. 167f.). Claudian is using the ritual marriage accompaniments of fire and water (see Austin and Servius ad loc.) but not so magnificently as Vergil, since he later celebrates the marriage more fully in the underworld (317ff.).

230f. "The wedding hymn thunders amid the gaping clouds". For hymenaeus as the subject, see Hall's n. p. 224. The focus has moved away from Jupiter altogether.

231. For the phraseology, cf. Cat. 62.27 "qui desponsa tua firmes conubia flamma...?" (of Hesperus). For the idea of witnesses in testes, cf. A. 4.167 and Austin on 166ff.

232. invitae cessere deae: their instant reaction is briefly dealt with. On Claudian's habit of swift narrative connecting his descriptions and set speeches, see 1.32ffn.

cconspescuit arcum: a strange word to use of lowering a bow, cf. Cerberus' bark (1.85). It is largely a post-classical development to use it of weapons: Sen. Phoen. 404 (tela), Sil. 9.16 (arma): see TLL 3, 2062, 74ff.

233ff. Diana's speech of valediction is to be paired with Pallas' speech of indignation, with Jupiter's intervention as the axis of symmetry.
Pallas is given a strong speech of scorn and threatening command, consonant with her character as the goddess of war; Diana, the goddess of the countryside and outdoor activities, has been chosen to deliver the valediction which has pastoral overtones, especially in the use of the pathetic fallacy (244f.). The speeches provide a suitable contrast in tone and mood: spirited chastisement as against forlorn acceptance of the inevitable.

The closest models for Diana's lamentation are the speeches delivered in lament for the dead or dying, e.g. Cat. 101 for his brother, Theoc. Id. 1.100ff. Daphnis for himself, the Epit. Bion, and Epit. Ad. also the lamentations for Hector (Hom. Il. 24.720ff.) and the odes of tragedy, e.g. the end of Aesch. Sept., and Electra's lamentation over the urn, Soph. El. 1126ff. Typical topoi are the plaintive farewell (234), the exclamations of grief ("heu" 238), pleasures not to occur again (238f.), the lament over fortune's cruelty (239f.), the loss of interest in the old pastimes (241f.) and the pathetic fallacy of lamenting nature (244f.). See notes below; also R. Lattimore, Themes in Greek and Latin Epitaphs, Illinois Studies in Lang. & Lit. Vol. 28 (1942), B. Lier, Topica Carminum Sepulchralium Latinorum, Tübingen (1902). Proserpina is not actually dying, but she is certainly seen by her friends as being carried off by Death (3.237ff.). The formal expression of mourning tinges her departure with a greater pathos than is felt for Europa or victims of her kind, since Proserpina is not merely losing her chastity but the light of life itself, cf. 260ff.

sis memor o longumque vale: a modification of the normal 'hail and farewell' motif of the lament, cf. Hom. Il. 23.19 (Achilles) "χολερ' μου, Ἐν Πάτροκλε, καὶ εἶν 'Αἰδεο δόμουσι", Cat. 101.10 "atque in perpetuum, frater, ave atque vale", also Verg. A. 11.97f., E. 3.79, Theoc. Id. 1.115ff., Cor. Iust. 3.36. The address is not merely a literary borrowing, but a relic of the ancient form of dialogue be-
tween the dead and the visitor to the tomb - see M. Alexiou, The Ritual Lament in Greek Tradition CUP (1974) pp. 138f.

Because of Proserpina's peculiar fate of a living death, Clau-
dian is able to intertwine this motif with the one that comes from parting with a living person, cf. Sappho 94.7 LP: "χαύρως' ἔρχεο κἀμεθαν μένοιλο...", Juv. 3.318 "ergo vale nostri memor", (see Court-
ney ad loc. for refs., plus Alcuin *carm.* 57.52 "sis memor et nostri semper ubique vale", Shak. Ham. 1.5.91 (the ghost of Hamlet's father) "adieu, adieu, remember me...", Milt. Epit. Dam. 123). On the neut. acc. used as adv. (longum), see 1.234n. and for the dislocation of ο, see 73n.


237. *in te coniurat genitor*: genitor is postponed to the end of the clause for shock effect. *coniuro* is a verb of very unpleasant connotations (1.39n.) and certainly not an act to be expected of a father, cf. "traderis". See 119n.

*populo... silenti*: a common euphemism for 'the dead', cf. Stat. T. 4. 528f., 8.35, VF 1.750 "pia turba silentum", Sen. Med. 740 "vulgus si-
luentum" and further refs. at Austin Aen. 6.432. There is a slight element of paradox in these examples (one usually imagines a crowd of people as noisy and bustling rather than silent), cf. Luc. 6.513 "coetus audire silentum".

238f. The 'no longer' motif, cf. Daphnis (Theoc. Id. 1.116f.):

"ὁ θουκόλος ὄμιλυ εἰρῆ δόμολυς οὖκέτ' ἄν' ὤλαν, οὖκέτ' ἄνα δρυμᾶς, οὐκ ἁλοεα..."

Ciris 307ff. "numquam ego te... / conspiciam nec te redeuntem amplexa
tenebo"; Bion will no longer make music to his herds, sitting under the oak trees ( Mosch. Epit. Bion. 20f.); and Lycidas' loss deprives
the willows and hazel copses green of music to which they fan their leaves (Milt. Lyc. 43ff.); also Gray's Elegy in a Country Churchyard, 17ff.


239f. The language is reminiscent of Cat. 101.5 "quandoquidem fortuna mihi tete abstulit ipsum."

240. tanto damnavit sidera luctu: personification of Fortune as a kind of judge meting out a conviction to the upper world. It is a hyperbolic expression of the general sentiment of how greatly the departed will be missed by all. For sidera as 'the upper world', cf. 1.2.

241f. The theme: 'I will live wretchedly hereafter' is a common motif, cf. Aphrodite to Adonis "ἀ δὲ τάλανα / ὑψώ καὶ θεός ἐμμι κοι ὧν δύναιμαι σε δεύσεω" (Ep. Ad. 52f.), Admetos to Alcestis on all the pleasures he will easily forego: "οὐ γὰρ μου τέρψων ἐξείλου βίου"; cf. also Andromache to Hector (Il. 6.410ff.) and the main theme of her lament (ib. 24.725ff.), Milt. Ep. Dam. 91f:

"nil me blanditia, nil me solantia verba, nil me, si quis adest, movet, aut spes ullia futuri."

It is traditional to have brief glimpses back to pleasant pastimes, now alas no more: e.g. Milt. Lyc. 25ff. "But o the heavy change, now thou art gone..." (37), Epit. Dam. 37ff., Gray's Elegy, 17ff.


243. spumæ is the typical word for a boar foaming at the mouth (cf. Verg. A. 1.324) as fremant is for the roar of lions (Verg. A. 9.341 & TLL 6.1, 1282, 2ff.). impune reinforces securus for a double emphasis on their absolute freedom from harrassment.
The pathetic fallacy is common in elegiac sentiments - of Nature herself lamenting the loss of the dead or dying, e.g. Theoc. Id. 1.71ff., Epit. Bion. passim, Epit. Ad. 31ff., Verg. G. 4.46f., Sannazaro, Ecl. 11. The rhythmic repetition suits a lament: e.g. Theoc. Id. 1.71f:

"τινος μάν δῖξες, τινος λύκου ὄρυσαντο
τινος χώκ δρυμοῦ λέων ἔκλαυε θάνοντα..."

Verg. E. 10.13ff:

"illum etiam lauri, etiam flevere myricae,
pinifer illum etiam sola sub rupe iacentem
Maenalus et gelidi fleverunt saxa Lycaeii."

Vergil transfers the motif to his catalogue of warriors with an apostrophe to increase the pathos (A. 7.759f.):

"te nemus Angitiae, vitrea te Fucinus unda,
te liquidi flevere locus..."

cf. Ovid of Orpheus (M. 11.44-6) and it is particularly frequent in Statius with various permutations of the original form, e.g. T. 5.334, 579ff., 6.515ff., 7.685ff., 9.347ff., 768ff., 10.503ff. This kind of repetition transfers less easily into English, but Milton tries it a little (Lyc. 39ff.):

"Thee, shepherd, thee the woods, and desert caves,
with wild thyme and the gadding vine o'ergrown,
and all their echoes mourn..."

Claudian uses the standard tricolon with roughly lengthening cola, and varies his apostrophe artfully: postponing the second te like Vergil at A. 7.759 above to prevent perfect anaphora, altering the verb tense which is usually perfect, to future (cf. Stat. T. 6.515ff: imperfect subjunctives, or 10.503ff: future) and varying the final colon with Proserpina as subject rather than object, cf. T. 10.503ff:

"te nemus Oebalium, te lubrica ripa Lacaenae
virginis et falsa gurges cantatus olori
flebit, Amyclaeis Triviae lugebere Nymphis..."

iuga Taygeti: the mountain range separating Laconia from Messenia and a traditional haunt of Diana and her nymphs (RE II. 9, 94, 48ff.), cf. Hom. Od. 6.103 where Artemis hunts "κατὰ Τηγητον περιμήκετον
Maenala: see 1.230n.


By Claudian's time, the Delphic oracle had fallen into perpetual silence. Nero showed some interest in it and there was a period of imperial patronage under Hadrian, but the wider acceptance of Christianity eventually put an end to its utterances altogether, even before Constantine's official acceptance of the religion, see Parke and Wormell, History of the Delphic Oracle, Oxford (1956) 1. pp. 288ff., Plut. περὶ τῶν ἐκλείουσιν χρονικ. 414 A-C, Prudentius, Apotheosis, 438. Also Milton, On the Morning of Christ's Nativity 173ff:

"The oracles are dumb,  
No voice or hideous hum  
Runs through the arched roof in words deceiving.  
Apollo from his shrine  
Can no more divine,  
With hollow shriek the steep of Delphos leaving.  
No nightly trance or breathed spell  
Inspires the pale-eyed priest from the prophetic cell."

Claudian retains his allegiances with the ancients by speaking of this institution as though it still survives, e.g. Ruf. 2. pr. 5ff., 4 Cos. Hon. 144, 6 Cos. Hon. 25ff.

247ff. It could not have been easy to deliver such elegant speeches from a fleeing chariot, but Claudian exults in a bravura display. (On his method of composition, see 1.32ffn.). The picture is once again a wholly static moment captured with the speed of a photograph amidst breathless action. Proserpina with her hair streaming out behind
her is caught in a moment for eternity, like the depiction of Europa on the bull's back (Mosch. Eur. 125ff., Ov. M. 2.874ff.) or Venus on the Triton's back (Cl. Epith. 149ff.); cf. Keats' Ode on a Grecian Urn.

247. volucris... curru: cf. Verg. A. 10.440, also Ov. Tr. 3.8.15, Stat. S. 3.4.36, and "volucer axis" (Stat. T. 2.724, 6.285.). The difference between this meaning of volucer = 'swift as a bird' and the "winged chariot" of Horace and Andrew Marvell is discussed at NH Hor. Od. 1. 34.8 (cf. 3.431).

248. caesariem diffusa Noto: caesaries denotes a luxuriant abundance of flowing hair, cf. Verg. G. 4.337, Hor. Od. 1.15.14; see Austin on Aen. 1.590. As usual, Claudian particularizes the wind; cf. pr. 1. 8, 1.242, 3.3.

248f. planctuque lacertos / verberat: cf. Silvia at the death of her deer (Verg. A. 7.503) "palmis percussa lacertos." Fordyce comments here that these are the only two occurrences of this gesture, but on the contrary, it is a frequent expression of female grief in the Latin poets, e.g. Ov. M. 4.138 "percutit indignos claro plangore lacertos", 9.637, and Bömer on Met. 3.497f. for further refs; also Luc. 2.37, Stat. T. 7.475f. (Jocasta) "bracchia planctu / nigra ferens", 12. 110, Sid. 5.141.

249. questus ad nubila rumpit inanes: rumpit is definitely to be preferred to fundit, which is a pallid and inartistic repetition of diffusa in the line above. The transitive use of rumpere is Vergilian on analogy with the Greek "ἔφη πτωκον" (Hdt. 1.85) - see Austin on Aen. 2.129 for examples with vocem, questus and gemitum. questus is particularly frequent, cf. Dido Verg. A. 4.553, VF 1.508. inanes is postponed to the end of the line for pathetic effect and also to underline the inevitability of what has happened.

250ff. Proserpina has always made some kind of an outcry (see Zimmermann
p. 16 & Cerrato p. 277). In Dem. the emphasis is placed more on De-
meter's quest than on the rape itself, but Persephone's lament is
briefly reported (20f., 35ff.). Ovid only marginally expands at M. 5.
396ff. but gives her a bit of direct speech at F. 4.447f. In no case
is Pluto given a reply although his attitude is clear at least in
Ov. M. 5.402ff. where he is shown urging on his chariot like the bold
piratical type making off with the heroine on his horse in a Western
and exulting in his misdoings with a flashing smile beneath his black
moustache (cf. Pluto's smile at 312ff. & n.). The comforting reply
of the ravisher stems from other stories of abducted beauties, cf.
Europa stretching out her hands to her friends and lamenting (Mosch.
Eur. 111ff,) followed by the consolation of Zeus (135ff.). Further
on the heroine's lament, cf. Cat. 64.132ff., and Lyne on Ciris 404-58.

Claudian's lengthy speeches are in keeping with the expansion
necessary for epic and also widen the lens aperture through which we
see these two major characters. On Pluto's character, see 1.32ffn. and
and 273ffn. On Proserpina (to date seen chiefly in relation to her
mother) 1.122ffn. and 1.130ffn. - also her weaving of a gift for her
mother's return (1.246f.) and her blush (1.272ff.).

This is the first speech Claudian gives her - her only other one
in the extant epic is at 3.97ff. when her ghost appears in a dream to
her mother - and while it displays a certain amount of spirit and
rhetorical vigour, little marks her off as more than a puppet retailing
the commonplaces Claudian sees fit to put in her mouth. The pair of
speeches form a complaint and reply in the manner of a court-hearing
rather than a constructive exchange of passionate feeling; in the
manner of Venus and Juno at Verg. A. 10.18ff. or Ajax and Odysseus in
Ov. M. 13.5ff., rather than of the exchanges of Agamemnon, Achilles
and Nestor in Hom. Il. 1. Claudian uses this as an opportunity to
display one of his chief talents: taking two opposed and
working them up into set pieces, full of rhetorical devices for emphasis: Proserpina's of indignation and pathos, Pluto's of comfort and majesty.

For the features of Pluto's speech, see 277ffn. Proserpina is given a well-organized tour de force, beginning with a passionate outburst into rhetorical questions expressing her bewilderment at the betrayal by her father, laying great emphasis on his default in relationship to her by addressing him at once as "pater" (251), mentioning also "pietas", "paternae mentis". Then she moves to protestations of her better deserts since she has done nothing wrong, like those others who have met the fate of going beneath the earth alive (255-9), deals with the comparatively fortunate lot of other rape victims who are still on earth (260-4), has a couple of lines of lamentation on the theme of her own folly (265-6) and concludes with a rousing cry of help to her mother (267-72). The speech is full of pathos, e.g. the references to "pater", her innocence, and her deprivation of both chastity and light; of anaphora, e.g. "sic" (251-2) and "nulla...nullum" (253); of hyperbaton for emphasis of words like tantas (254), alii (260); of alliterative clusters, e.g. "cuius conscia culpae" (258) "servitum Stygio" (264), rhetorical exclamations (260, 265f.), and rounds off with a direct cry for help: "io" (267) and three urgent imperatives: succurre, conpesce, conprime....

250f. Hughes translates: "Why didst thou not discharge thy forky fire And rattling bolts against me, cruel sire?" (1)

manibus fabricata Cyclopetum... tela; is a direct quotation from Ov. M. 1.259. On torqueo, see 199n. And on the Cyclopes forging Jupiter's weapons, see 175n. Proserpina is begging for a fate reminiscent of the Giants or Phaethon. The collocation of "in nos tela, pater" makes for pathos, emphasizing the unnaturalness of a father who would use weapons against his own daughter. The cry to her father appears only at Dem. 21. "crudelibus umbris" is laying on the pathos thickly,
cf. "toto... depellere mundo".

253f. nullumque paternae / mentis: although nullum = nihil + gen. is not common (NW 2, 526), it occurs in poets since the Augustans and in post-classical prose (HSz p. 205). It seems pointless to abandon the strong MS reading, which produces an emphatic anaphora with "nulla... pietas" for a very ill-supported reading (nihilum), which is not prevalent in poetry anyway.

255. non ego... commonly used for an assertion of innocence; cf. Dido (Verg. A. 4.425) and Pease ad loc. for further refs.

Phlegra: the mythological battlefield of giants and gods where Jupiter overcame with his lightning bolts. It was first located generally in the north (Thrace) and later localized as the western-most peninsula of Chalkidike, Pallene (Hdt. 7.123, RE 20.1, 264f.). Claudian often deals with gigantomachies and has cause to mention Phlegra, cf. 3.201, 337, the grove of battle trophies (see 1.43ffn.). Again there is military imagery ("signa deis adversatuli"), see 1.32n.

257. An elaborately arranged line framed by the two proper names, and with two chilly adjs. in chiastic order around the main verb. For this feat of the giants Otus and Ephialtes who piled Pelion, Ossa and Olympus together in order to scale the heights of heaven, see Hom. Od. 11.313ff., Verg. G. 1.28ff. and Lyne's n. on Ciris 32-4. The performers of the feat and the order in which the mountains were piled has become confused by the time of Silver Epic; cf. Lyne's n. on Ciris 33-4 and Tarrant on Sen. Ag. 345.

259. exul: is placed in a strong position in the line for her bitter fate, reinforced by the powerful verb detrudor, the passive emphasizing her total helplessness to intervene on her own behalf. "ad immanes Erebi ... hiatus" is reminiscent of Verg. A. 6.237 "spelunca... vasto... immanis hiatus" - an immense gaping maw of darkness.

260. The acc. of exclamation is common with o expressing an emotion such
as wonderment, reluctance, pain (KS 2.1, 272, 5), cf. Cic. de Or. 3.7
"o fallacem hominum spem", Lucr. 2.14 "o miseris hominum mentes, o
pectora caeca", Verg. G. 2.458f. "o fortunatos nimium, sua si bona
norint, / agricolas."

all is in hyperbaton for emphasis. Proserpina is here thinking of
the long line of ravished maidens such as Europa - and with character-
istic pathos claiming her plight to be worst of all, since they at
least were allowed to remain in the realms of light, which are a
general privilege. The idea of not only her chastity, but also her
light being taken from her at one stroke is repeated twice in reverse
order: "virginitas... caelumque" "cum luce pudor".

264. servitum Stygio ducor captiva tyranno: for the supine of purpose

servitum, see 1.217n. This particular verb has good poetic precedent
from Verg. A. 2.786 "(non ego) Graiis servitum matribus ibo." On the
unusual use of a passive of duco with a supine of purpose, see Hall's
n. p. 264. "captiva tyranno" are juxtaposed at the end of the line
for contrast. Proserpina is pathetically envisaging herself as a
poor prisoner of war being led off in chains to serve a cruel master -
the reality Pluto reveals to be somewhat less severe (294ff.). Again
military imagery.

265f. The common theme of repentance of one's foolish actions when it is
too late. On Ceres' injunctions to Proserpina not to stir from the
house, see 2.4n.

266. Veneris... artes: so far in the poem, these have shown more in inten-
tion than in evidence. Jupiter enjoined her to trick Proserpina out
into the open fields (1.221) and this duly happens "fraude Dionae"n
(2.5). Her actual action in persuading Proserpina to ignore her
mother's instructions is not reported until 3.208ff.

Claudian is not telling a tale straight through, as is the ten-
dency in epic; he is playing more with his narrative and his audience
- making a choice of what he will tell in the first instance and filling the picture out later with information appropriate to that point in the story. This often changes the whole slant of what has happened something most extensively noticeable in the two versions of the Rape - one given by the narrator from the view-point of the main characters Pluto and Proserpina, and the second given as a direct series of impressions from a participant in the scene (see further 3.202ffn. and Introduction pp. v - vi.).

267. mater, io! "a more or less ritual exclamation uttered under the stress of strong emotion and invoking a god or divine power" (OLD) - ironically appropriate to Proserpina whose mother is a goddess. The call upon her mother for help is Ovidian (M. 5.397) and particularly F. 4.447 "io, carissima mater, / auferor".

267ff. The rest of the speech is put in the form of a prayer for help to an absent deity, with the vocative address, the alternative locations of the goddess: "seu... seu...", the repeated "te... tu...", and the rousing imperatives desiring her instant attendance.

For Ceres' journey to Ida to visit her mother, see 1.180ff.


horrida: is creating the same atmosphere of vague terror and religious awe as religiosa (1.203), terribiles (1.206), torva (3.49).

269. sanguineis... Gallis: The Galli were devotes of Cybele, self-mutilated in imitation of Attis, hence sanguineis. They belonged first to the cult of Attis and came to stand alongside Cybele's own Corybantes when the cults merged. See Bailey on Lucr. 2.614, and Vermaseren pp. 96ff.
ululantia Dindyma: cf. VF 3.232. The word ululo is particularly appropriate to the eerie shrieks of Cybele's devotees, cf. "ululatibus Ida / bacchatur" (1.207) and "ulularunt... Galli" (Luc. 1.567). Dindymon is the other mountain in Phrygia which, together with Ida, formed the main centres of Cybele's cult - see Fordyce Cat. p. 261 and "dea, domina Dindymi" (Cat. 63.91), also Verg. A. 10.252, Ov. F. 4.249.

270. incolis: appropriate to a deity residing in a cult centre, e.g. Cic. Ver. 2.4.107 "ut haec insula ab ea (Cerere) non solum diligi, sed etiam incoli custodirique videatur" and Stat. S. 1.5.23f. "quae Latium sept- enaque culmina, nymphae, incolitis", TLL 7.1, 977, 25ff.

strictos Curetum... enses: the Curetes are similar to the Corybantes (see 1.210n.). Bailey suggests they were a band armed with shields and swords accompanying the Galli and Corybantes who performed a "rhythmical dance, cutting themselves with knives" in commemoration of their guarding of Zeus as a baby on Ida (see Bailey on Lucr. 2. 629-43 and 629-31, RE 11.2.2204, 57ff.). Roscher has some lively illustrations in the article (2.1, 1587ff.).

271f. A mounting tricolon of exhortation. ferales has similar layers of meaning to fatalis (1.267, 2.141) - both suggestive of the underworld but also of bringing death and destruction.

272. torvi praedonis: a compressed phrase conveying fear and yet also scorn. torvus is an epithet in character with the usual portrayal of the grim god of the dead - somewhat ironical in view of the approaching speech of the "torvus praedo", which is overflowing with tenderness and consideration (see nn. on Pluto's character at 1.32ff. and 2.273ff.). praedonis is to the point for a raptor - but contains a certain amount of scorn, cf. "Phrygius praedo" (Verg. A. 11.484); "neque Persephone digna est praedone marito" (Ov. F. 4.591).

273ff. ille ferox... again the adjective appropriate to the Ovidian portrayal of Dis as a bold abductor - ironic in view of his swift submission to
the power of love in the next line and his tender, paternal gesture of wiping the tears from her eyes with his cloak. On the strong contrast Claudian draws between the expected portrayal and his own humanization of the god, see 1.32ffn. This passage and the following speech reinforce this characterization. Instead of being the rather stereotyped and characterless villain of the piece, Pluto is given actions and a speech that show him to be in essence a kindly soul - as was seen from his longing for wife and children at 1.33ff. Choleric and rash he may be, but his heart is capable of being moved by the distress of the young girl to the point of feeling affection for her and even sympathy with her plight. He speaks with the generosity of a paternal, older man with a frightened young bride, comforting her "placida... voce" (276). He seems concerned about her state of mind and anxious to reassure her that, far from being a slave in the underworld, he will endow her with all his kingly majesty so that she will in effect have control of fate. His tone is one of maturity and conciliation as he lists all the attractions of the underworld and her future place in it with justifiable pride. He addresses her with a great deal of kindliness when he calls her by her name (277) and emphasizes the second person pronouns through the second half of the speech. There is a great deal of dignity and self-possession in its rolling phrases (esp. 280ff., 294ff.), and a measured and worldly-wise patience in his advocation that she should cease from fruitless lamentation and look on the bright side of things. But it is all tempered by a conscious humour from the fact that it is Pluto behaving in such a manner. For further notes on the manner of the speech, see 277ffn.

The portrayal of Dis' feeling towards Proserpina is consonant with a general tendency in Silver Epic poetry to display a more open affection and intimacy between man and wife. No-one could doubt the
love Hector and Andromache have for each other in the Iliad, but it is not played up. Private relations are much more to the fore from the Alexandrians on and lead to depictions such as that of the marriage of Pompey and Cornelia in Lucan or of Polyneices and Argia in Statius' Thebaid. Pompey is shown taking great care to place his wife in safety (5.722ff.), paying attentions to her when she faints (8.66ff.) and both couples reveal their private thoughts to each other in their bedrooms (Luc. 5.734ff., Stat. 2.332ff.). This is consonant with the general loosening of formality, and humanization in Latin epic observable from Vergil onwards, where much more stress is laid on sympathetic depiction of children, of sex and pregnancy, and of family relations.

273. *fletu... decoro*: it is part of the Ovidian pose of "magister amoris" to comment on the becoming nature of disarray, especially with the word *decere*: so of Daphne in flight with disordered tresses and bared limbs: "tum quoque visa decens" (Ov. M. 1.527). Even a blush can be becoming (ib. 4.330). But particularly tears and grief can add attraction to a modest face - so of Procris (ib. 7.733) "quam sic dolor ipse decebat"; of Lucretia (F. 2.757) "hoc ipsam decuit: lacrimae decuere pudicam" and *AA* 3.431f. "ire solutis / crinibus et fletus non tenuisse decet", cf. Stat. T. 6.623 "accessit lacrimarum gratia formae".

274. *vincitur*: the paradox of the conqueror conquered; military imagery and elegiac love imagery rolled into one. *suspiria* are particularly the sighs of longing after a beloved.

275. *ferrugineo lacrimas detergit amicu*: these are undoubtedly Proserpina's tears, cf. the action of Cupid wiping away Psyche's tears with locks of hair (Apul. Met. 5.13). The semi-comic humanization is heightened by the fact that the only article he has to hand is his cloak. It seems better not to wonder how he managed this act while keeping a firm hand on the reins of his four spirited horses and another on his
reluctant bride. _ferrugineo_ is a colour appropriate to the raiment of the dark god of the underworld, see 93n.

276. _placida maestum_: a strong contrast of their separate attitudes. _placida_ shows a singular transformation from the _ferox_ of 273. The whole picture contrasts strongly with the actions of Ovid's Pluto who maintains his fierce violence in whipping up his horses and with the Hades of _Dem._ who at this point is not shown as either speaking or acting.

277ff. Pluto's speech has a wholly different tone from Proserpina's impassioned lamentation and call for help and effects a successful transition from the mood of panic and disruption at the scene of the rape to the rejoicing of the marriage celebrations at the end of the book. The speech is full of measured cadences and is a deliberate enumeration of all the advantages Proserpina can look forward to in the future. Clarke calls it a "pattern of address for a wooer" (Proc. Camb. Phil. Soc. 181 (N.S.1) (1950-1) "Claudian's Methods of Borrowing in _De Raptu Proserpinae_" p. 6), and comments on the general plan being modelled on Polyphemus' address to Galatea (Ov. _M._ 1.210-20) where he tries to attract her by telling her of his possessions and her future pleasures amongst them. She is correct in pointing out the similarities in lay-out between the two, but Ovid is not Claudian's sole source. Rather, he draws on elements from the genre of wooing speeches (cf. Verg. _E._ 2. and Theoc. _Id._ 11) but also on elements from the speech of consolation commonly made by a god to the maiden he has just carried off, e.g. Poseidon to Tyro (Hom. _Od._ 11.248ff.), Zeus to Europa (Mosch. _Eur._ 153ff._bf._ Aphrodite to Anchises (Hom. _H._ _Aphrod._ 192ff.), Hor. _Od._ 3.27.69ff. Claudian is also very probably influenced by Pluto's speech in _Dem._ from a later context where he is trying to make Hell pleasant to Persephone (360ff.). Claudian's speech is much more elaborate but it does include both the other
Pluto's main points: that he is not such a bad match, and that Persephone will have great honour and power as his queen (see 278fn., 294ffn.). See further, Richardson p. 72, Cerrato p. 278, Bühlcr's n. on Mosch. Eur. 191f.

Proserpina's agitated rhetorical questions and explanations are replaced by much smoother, rolling sentences and a calm orderliness of phrasing. The hyperbaton is simple and emphatic, e.g. "maiora dabuntur sceptrn" (278), "nec indigni tadas patiere mariti" (279), "immensum tendit per inane potestas" (281). The speech has gentle alliterative phrases, e.g. "vano vexare" (278), "magis mirabere" (284), "venient vestigia" (300), and rhythmic anaphora of sunt (282f.), quidquid (294f.), quod (296) and parts of tu (300ff.). It is dignified and impressive, and closely corresponds to Proserpina's speech as an ordered argument replying to the points she has raised: "ille ego..." (280), cf. "non ego..." (255); "amissum ne crede diem" (288ff.) contrasts with her fear of the loss of light with her chastity (261ff.); his claim that she will be a queen in the underworld with the Fates as her slaves (297, 300ff.) contrasts with her fear of being a slave to a tyrant king (264).

277f. Pluto opens with the wise counsel of the older to the young not to get so upset about things that are going to turn out better than they expect, kindly addressing her by her name (see 273ffn.). "funestis curis": Proserpina's cares are not just vaguely 'gloomy' or 'destructive' but really concerned with 'death'. The phrase "vano... metu" is Ovidian (M. 9.248f., Her. 16.344, EP 2.7.14).

278ff. He announces clearly and succinctly the fact that she will become a ruling power and that his intentions are honorable, his purpose marriage - speedy alleviation of two of her worries. "indigni... mariti" corresponds to "ἀεικής... ἀκούτης" in Dem. 363 "ὅ του ἐν ἄθανάτους ἀεικής ἔσσομ' ἀκούτης", and the proud phrases announcing his good
birth and extensive sway in the world's affairs are present in embryo in Dem. 364 where he announces he is "αὐτοκαταγωγητὸς πατρὸς Δίων".


The circumlocution also announces his pride in his faultless lineage.

*machina rerum*: a vague but elevated phrase for the fabric of the universe, cf. Lucr. 5.96 "moles et machina mundi", Cl. Stil. 1.145, 4 Cos. Hon. 68 "machina... poli". See Lachesis' recitation of his powers at 1.55ff.

281. *immensum tendit per inane potestas*: again the paradoxical idea that Pluto has great power over emptiness, cf. 1.20ff., 2.156.


282ff. The first of several references to Aen. 6 in Pluto's speech (640ff.):

"largior hic campos aether et lumine vestit purpureo, solemque suum, sua sidera norunt".

On the perpetual sunshine of the blessed, see Austin ad loc. who quotes Pind. O. 2.61f. - and on these 'other stars' cf. Ov. M. 5.503 "desueta... sidera", Sen. Oed. 1017 "in alia versus sidera ac solem avium". The language is perfectly balanced and varied: sunt balancing sunt, "altera sidera" varied with "orbes alii", videbis balancing mirabere, and "lumen... purius" framing one verb while "Elysium... solem" frames the other.

284. *purius*: the vox propria of a sky that is clear and cloudless, see 2n.

285. *cultores... pios*: pius is the Greek "εὐερετικός" and commonly used of the inhabitants of Elysium, e.g. Verg. A. 6.662, Sil. 13.552 "turba piorum".

*pretiosior aetas*: a provocative way of referring to the Golden Age, as 'pricier', cf. 290n.

and _semel_ are emphatically placed at beginning and end of clause. The Golden Age no longer exists upon earth, as Jupiter makes clear at 3.19ff.

287. _derunt:_ I prefer this reading, as does Hall. The change to _desunt_ is easy letterwise and natural with the surrounding present tenses, but the sense makes the future tense better. Just as Claudian has "sunt.. sidera, sunt orbes..." but "lumen videbis" "mirabere solem", so he says "halant perpetui flores... est arbor..." but "nec... _derunt / prata tibi_" when he mentions Proserpina's future connection with them. "mollia prata" is a Vergilian phrase, see _E_. 10.42.

288. _Zephyris illic melioribus halant:_ halo is more usually used of places breathing with flowers: it is a later development to have _halo_ used with flowers as subject, e.g. Stat. _S_. 5.3.41 "Sicanii non mitius halat aura croci", _TLL_ 6.2-3, 2519, 37ff. On the Zephyr connected with the fertilization of flowers, see 71ff, 73n., 85n., Call. _E_ 2. 82, Cat. 62.4, 64.282.

289. _tua protulit Aetna:_ tua indicates a nice personalizing touch, cf._

288 _tibi, and videbis_ (283), _mirabere_ (284) - encouragingly emphasizing everything in relation to Proserpina. For the reading _Aetna_, see 1.122n.

290ff. A bow to the master himself - Claudian shows Pluto lavishly bestowing upon his young bride as a wedding gift the tree from which comes Vergil's golden bough, which is Aeneas' passport over the Styx (_A_. 6.405-10) and is left at the palace in Elysium (628-36). On the symbolism of the golden bough in Vergil much has been written (see Norden pp. 163ff., Austin on _Aen_. 6.138fn., and Camps pp. 93f. with p. 157n. 6 for summaries thereof). _Ov_. _M_. 14.113ff. is a respectful echo: "Silver Epic made no attempt to steal the Golden Bough" as Austin comments on _Aen_. 6.144. Steal it, Claudian may not have, but he certainly has made an effort to increase the spectacle by presenting a whole tree,
instead of merely a branch, perhaps influenced by the Biblical Tree of Life of Daniel 4.7f. (see Averil Cameron's n. on Cor. Just. (Pan. Anast. 7f.) for further references).

These passages provide a good opportunity to examine the techniques of Vergil and Claudian on a similar subject. Claudian's vocabulary is reminiscent of Vergil's and his effects similar. He imitates Vergil's colour contrast of a gleaming object in dark and shady woods (A. 6.136ff.), and the hard consonants Vergil uses to convey the impression of tinkling golden foliage: "sic leni crepitabat brattea vento" (A. 6.209) and "curvata metallo" (DRP 2.291). Also he points up the same significance of the branch as sacred to Proserpina: "haec tibi sacra datur" (DRP 2.292), cf. "Iunoni infernae dictus sacer" (A. 6.138), "hoc sibi pulchra suum ferri Proserpina munus / instituit" (ib. 142f.).

With these largely technical points, the resemblance ends. Claudian enlarges Vergil's single branch into the parent tree with gleaming apples added, presumably thinking of the Golden Apples of the Hesperides (Ov. M. 4.637f., 10.648; Luc. 9.364ff.). He has created a beautiful artificial gift such as a king might bestow on his bride in a fairy-tale or a court masque. The colour contrasts are appealing to the eye, the outlines are sharp and crisp, the atmosphere charmingly magical. There are none of the Vergilian over- and under-tones, nothing of the mystery and symbolism that has led so many scholars to ponder the meaning of this branch. The whole contrast appears even in the first word: Claudian uses "est" (290), the traditional opening of an ecphrasis; Vergil uses "latet" (136), which endows the branch with a strange animation, cf. the way it reacts when Aeneas plucks it (A. 6.146, 210f.). It has mysterious emotions and powers, the whole forest seems to cluster protectively around to shield its preciousness (138f.), it is the passport to the sacred realms of Prosp-
erpina and it regenerates with a mysterious and divine promptitude (143f.).

It is not proper to criticize Claudian for choosing to portray a similar object in a totally different light. It is not a meaningful symbol in his poetry - it is a little like a sparkling toy offered to make a child feel better - and the picture he gives of it is appealing in its context. But it is interesting to compare the two poets on the same object and differentiate the whole atmosphere of their work: Claudian concise, vivid, pretty with strong visual precision; Vergil a great deal more hazy, delicate and mysterious. Claudian is what is on the page in front of you; with Vergil the word is only the beginning.

290. lucis arbor praedives opacis: praedives is an emphatic word: the tree is not just 'wealthy' but outstandingly so - an overtrumping of Vergil's dives (A. 6.195). The monetary assessment is witty, cf. pretiosior referring to the Golden Age (285) and ditabere (293). Pluto is sailing dangerously near bribery and corruption, if he wasn't so generously enthusiastic about it. opacis is definitely the word needed here. Claudian is going after Vergil's effect of "arbore opaca / aur-eus" (A. 6.136), "dives opacat / ramus humum" (195f.), "auri frondentis opaca / ilice" (208f.) - gleaming branches in shady groves: cf. "fulgentes viridi" (291). On Claudian's eye for bright objects standing out against shadows, see Introduction p. iv.

291. fulgentes viridi ramos curvata metallo: cf. Luc. 9,364 "rutilo curvata metallo". The periphrasis "fulvum, rutilum metallum" is popular with Seneca and later poets, see Tarrant Sen. Ag. 857fn. The colour viridis must here be a greenish-yellow of gold. viridis covers a multitude of shades from the dark green of groves or the sea, to the very light green that has shades of yellow, like galbinus, χλωρός (André p. 186).

293. autumnum: produce of the autumn harvest, cf. Ov. M. 9.91f."totumque tu-
praedivite cornu / autumnum". Vergil's branch is specifically sterile and reproduces mysteriously (see 290ffn.).

fulvis... pomis: apples are traditionally love gifts, see Gow on Theoc. Id. 5.88 and Bömer on Met. 10.674ff. fulvus is commonly used of gold, e.g. Tib. 1.1.1, Ov. M. 10.648, Sen. Ag. 857f. and 21n.

294. parva loquor: this and similar phrases are "used in such a case, where the speaker passes from a lighter to a weightier matter": Housman, The Classical Papers of A.E. Housman, ed. Diggle and Goodyear, Vol. 2, p. 593 (on "parva queror"); cf. Luc. 9.783, Ov. M. 2.214, AA 2.631, Ciris 441, Sid. 5.198.

294ff. The subject-matter is very like Dem. 365ff. "δεισόσωσες κάντων δόσα ζώτι τε καὶ ζήτησι". Hades offers her very great honours amongst the immortals, and vengeance on those who have not propitiated her with sacrifices, rather than the more all-encompassing power of moral censorship that Claudian's Pluto offers. Silius has a less ornate relevant passage on the same subject (13.527-30):

"huc, quicquid terrae, quicquid freta et igneus aer
nutrivit primo mundi genitalis ab aevo,
Mors communis agit: descendunt cuncta, capitque
campus iners, quantum interiit restatque futurum."

And for the all-encompassing dominion of Hades, also see 1.57ff.

For the anaphora of quidquid, see 81ffn. The lines are very elegantly arranged with three quidquid and two quod clauses, two sets of chiasmus of verb and subject in 295f. where alit balances nutrivere and vertunt balances volvunt.

liquidus conplectitur aer: liquidus is a common Vergilian adjective to describe bright, clear air - see Austin on Aen. 6.202 with examples and 1.273n.

quidquid maris aequora vertunt: "maris aequora" is a stock locution of dignity, e.g. Hor. Od. 4.5.10, Verg. A. 2.780. Hall's reading verrunt is commonly used of things sweeping over the sea, e.g. Cat.
64.7, Verg. G. 3.201, Luc. 3.542, not of the sea sweeping things with it. *vertunt* = 'swirl' makes perfectly good sense; cf. Prop. 2.15.44 "nec nostra Actiacum verteret ossa mare".

296. *quod fluvii volvunt*: cf. Verg. A. 1.100f:

"ubi tot Simois correpta sub undis scuta virum galeasque et fortia corpora volvit."

297ff. An explanation of these lines is provided by Semple (CQ 31 (1937)), p. 163: "Pluto will grant Proserpina full sovereignty over all that lies within the sphere (globus) of the moon, which as the seventh (septimus) of the planetary spheres encloses the terrestrial atmosphere (auras ambit) and therefore is the frontier between the eternal and the mortal." It is a "Pythagorean" idea that the moon separates the world of corruption and mortality from the ethereal regions of everlasting harmony; Cic. Rep. 6.17 "infra autem iam nihil est nisi mortale et caducum praeter animos munere deorum hominum generi datos, supra lunam sunt aeterna omnia", Macr. Somn. Scip. 1.11.6.

297. *cuncta tuis*: emphatic juxtaposition of the major ideas.

298. *lunari... globo*: cf. "globum lunae" (Cl. 3 Cos. Hon. 164) which Theodosius enters on the path to apotheosis, and Luc. 9.5ff. where he relates that the souls of the virtuous ascend to the moon's sphere, at which dark air ends and bright aether begins. Semple points out that *globus* refers to the celestial sphere of the moon (p. 161). He gives a lucid account of the "Pythagorean" and thence Ciceronian system which Claudian adopts (p. 161). See also Cic. Rep. 6.17 and Mart. Cap. 1.169, drawn from Plato Rep. 10.616B-617C, Timaeus 36, 38. *septimus*: the moon is the seventh and closest planet to the earth. the others being, in ascending order, Mercury, Venus, the Sun, Mars Jupiter, Saturn.

natura permutationis pariter incipiunt, et sicut aetheris et aeris
ita divinorum et caducorum luna confinia est", Luc. 9.5ff.

299. aeternis mortalibus: again juxtaposed for contrast.

300. sub tua purpurei venient vestigia reges... there is an element of
proskynesis and Byzantine prostration here, which was always associated
with the Persian and oriental monarchs and has become much more overt
by the time of Corippus, cf. Iust. pr. 1f. "deus omnia regna / sub
pedibus dedit esse tuus" and 1.63 "regnaque sub vestris venient for-
tissima plantis". See Averil Cameron's notes on pr. 2, and also 1.
157-8 on proskynesis, adoratio and the importance of the imperial pur-
ple; also Mem. Am. Acad. Rome, 17 (1940) 66ff. Proserpina's rank is
further exalted by the fact of her not only having the rabble, but
kings themselves at her feet. tua, cf. tu (302), tu, te (303), forms
the backbone of the sentence with a hymnic anaphora. vestigia is the
virtual equivalent of pedes by this time and common in Claudian, cf.
Sen. Oed. 812 "forata ferro gesseras vestigia" and Hall s n. p. 225
for more examples. Kings are called purpurei from the royal colour
of their clothing, cf. Ov. M_. 7.103, Hor. Od. 1.35.12. See OLD 1 (b),
Bömer on Met. 7.102-3 and NH on Hor. Od. 1.35.12.

302. omnia mors aequat: a piece of sententious and trite moralizing, common
in Horace, e.g. Od. 1.4.13f: "pallida Mors aequo pulsat pede pauperum
tabernas / regumque turres..."; cf. 2.18.32ff., 3.1.14f.
Also James Shirley, Ajax and Ulysses sc. iii:

"The glories of our blood and state,
Are shadows, not substantial things;
There is no armour against Fate;
Death lays his icy hand on kings:
Sceptre and Crown
Must tumble down
And in the dust be equal made
With the poor crooked scythe and spade."

See NH on Hor. Od. 1.4.13f. on the idea of rich and poor alike being
summoned by death, and on 1.28.16 for the impartiality of death to all.
Persephone is seen in the Odyssey as managing the shades (11.213ff., 226, 385f. also Dem. 367ff.), but Minos as giving formal judgement (Od. 11.568ff.). The punishment of the guilty and reward of the pious in Hades are already sufficiently clear in Aen. 6 and ideas and vocabulary can be seen resurfacing from 566ff:

"Cnosius haec Rhadamanthus habet durissima regna castigatque auditque dolos, subigitque fateri quae quis apud superos furto laetatus inani distulit in seram commissa piacula mortem."

For the comprehensive power of the deity over polar opposites ("nocentes... piis") see H.S. Versnel Mnem. 27 (1974) 380ff. and NH on Hor. Od. 2.19.27. For the piii as inhabitants of Elysium, see 285n.


305. famulas: a complete reversal of Proserpina's expectations at 264. Pluto is offering her slaves, and most impressive ones at that: the River of Forgetfulness past which all souls were channelled before they returned to the upper air (Verg. A. 6.703ff.), and the Fates who can normally not even be controlled by Jupiter himself. For the idea of famulare, see 1.20.

306. sit fatum quodcumque voles: a tremendous epigrammatic punch to the speech's climax: fatum is much more impressive than the much duller reading factum.

Proserpina makes no reply. Cameron points out (p. 267) that there is little interchange of ideas between characters in Claudian, merely superb set speeches - and this is one place where the lack tells significantly. There are traces of a tradition in which Proserpina does not wish to return to the upper world, e.g. Verg. G. 1.39f. and Servius ad loc., Luc. 6.699f., 739ff., Col. 10.272ff. and see Förster p. 61, Zimmermann pp. 16,24. But one presumes Claudian would have followed the usual tradition, from her unhappy appearance to her mother and her harsh chiding in 3.80ff. Here she is completely dumb: she is
given no reply and is hustled off by the matrons of the underworld into her wedding finery without one indication of a reaction (her "timores" (323) and "hollicitum pudorem" (325) are the stock attributes of the blushing bride so cannot be used as evidence in this case). Since Pluto's feelings are portrayed so finely, especially his smile when he alights at the palace door (312ff.), one can only assume, not that Claudian cannot characterize, but that he is not interested in Pros-ERPINA beyond what is necessary for plot mechanism (see n. on her character 1.130ffn.).

306f. ovantes / exhortatur equos; ovo has connotations of a wild and exultant pleasure, cf. "quo nunc Turnus ovat spolio gaudetque potitus" (Verg. A. 10.500). The word heralds the change of mood to abundant joy at the marriage ceremony which ends the book. For a moment one suspects a glimpse of the Ovidian depiction of the bold brigand (M. 5.402ff.): "raptor agit currus et nomine quemque vocando exhortatur equos, quorum per colla iubasque excutit obscura tinctas ferrugine habenas..."

307. Tartara mitior intrat;... but mitior modifies the whole Ovidian picture and reflects the altered and considerate nature of Pluto under the power of love. It is quite different from the dramatic opposition of Cyane and Pluto forcing his way back into the underworld (M. 5.420ff.) Such violence would be out of place at this joyous return home.

308ff. conveniunt animae... the basis of this picture is Verg. G. 4.471ff., A. 6.305ff. but the emphasis is considerably altered. Vergil's pictures are pathetic and full of a fleetingly beautiful sadness in the face of life's harshness: the crowds are matrons, dead heroes, boys, unmarried maids, and children dead before their parents. The similes of falling autumn leaves or birds migrating before the cold give an impression not only of numbers, but of the terrible, transitory state of humanity, the inevitability of its extinction and the routine carelessness of Nature in the face of each individual tragedy.
The Silver poets take the mere comparison of the numbers of the dead and combine it with the more frivolous associations of other comparisons of large crowds, e.g. Hom. Od. 9.51, Pind. Pyth. 9.46ff., A.R. 4.214ff.; cf. the number of Catullus' kisses (7.3ff.) or of marital pleasures (61.199ff.). So Ovid of the number of dreams around Sleep:

(M. 11.614f.): "totidem, quot messis aristas, silva gerit frondes, ejectas litus harenas."

(also Tr. 4.1.55ff., 5.1.31ff., 5.6.39ff.) and Statius of things committed to one person's hands (S. 3.3.96ff.):

"quae Boreas quaque Eurus atrox, quae nubilus Auster, invehit; hibernos citius numeraveris imbres silvarumque comas..."

The result is a passage like Sen. Oed. 598ff. of the spirits of the dead gathering like clouds, leaves, flowers, waves, birds... each image beautifully crafted but quite lacking in Vergilian significance.

Claudian's spirits are a great deal more substantial than Vergil's - they act just like courtiers on the return of their sovereign from a royal progress: they are activated by a human curiosity to see the new bride (312) and one can imagine them bustling, whispering and pointing with a lively interest. The similes have become a mere Ovidian decoration, as in Seneca; much more prolific and less penetratingly appropriate and detailed than Vergil's two. They have lost all their pathos - unsuitable under the circumstances - and relate merely to numbers. On Claudian's habit of using clusters of images, see 67ffn. His improvement of Seneca is that of brevity and greater unity by using the wind as the subject of all the verbs.

308f. The first comparison is close to Vergil's (A. 6.309ff.):

"quam multa in silvis autumni frigore primo lapsa cadunt folia..."

On the generations of men being as prolific and fragile as the generations of leaves (Horn. II. 6.146ff.):

"οὖν περ φύλλων γενεῆ, τούτω δὲ καὶ ἄνδρῶν
"φύλλα τα μέν τ' ἀνεμος χαμάδες χέει..."

Also Od. 9.51, Pind. Pyth. 9.46, A.R. 4.216ff., Bacc. Epin. 5.65ff.,
3.112f. (see Müllner p. 170, Austin on Aen. 6.309ff., 310 and Bümer
on Met. 11.615-6).

Claudian at least has the grace not to totally destroy the path-
etic connotations of the original, like Ovid describing the speed
with which Pentheus is torn apart (M. 3.729f.). He has as usual par-
ticularized the wind "Auster" (cf. Stat. S. 3.3.96) and added a range
of vigorous words: violenter, decutit, cf. frangit, torquet (310).

308. quantas violentior Auster: on quantas = quot, see 1.28n. violentus
is a destructive word commonly applied to natural forces like winds;

309. decutit arboribus frondes: cf. Varro Atacinus (frg. 6, Morrel) "frigi-
dus et silvis aquilo decussit honorem", Verg. G. 2.404 "et silvis Aqui-
lo decussit honorem", Hor. Epod. 11.5f. "hic tertius December... /...
silvis honorem decutit."

309f. aut nubibus imbres / colligit: cf. the line ending of Verg. G. 4.312
nubibus = abl. of place where. For colligo of rain, cf. Cic. Top. 38,
Hor. Ep. 1.15.15. For rains as a motif, cf.Stat. S. 3.3.97 "hibernos
citius numeraveris imbres..."

310. aut frangit flunctus: cf. Lucr. 6.694f. "mare montis ad eius / radices
frangit flunctus"; and for waves in such a comparison, see Sen. Oed.
603 "flunctus non tot frangit Ionium mare", Pind. Ol. 2.98, Pyth. 9.46f.,
Sil. 8.426f., and further refs. at Müllner p. 182f.

aut torquet harenas: the innumerable sands are a poetic commonplace,
cf. Hom. Il. 2.800, 9.385, Call. H. 3.253, Cat. 7.3ff "quam magnus
254, Verg. G. 2.106, Cl. Eut. 1.32; even A. Trollope, The Last Chroni-
cle of Barset, ch. 31: the Crawleys' troubles "were as numerous as the sands on the sea-shore, and as unsusceptible of any fixed and permanent arrangement". See Müllner p. 172 for further refs.

311. stipantur saecula cursu: for stipor used of crowds thronging a major figure, cf. 56 and with saecula, cf. Homer's "φιλλαν γενει... καὶ ἀνδρῶν" (Il. 6.145).

312. insignem visura nurum: nurus is a curious word, literally a 'daughter-in-law', but applied by the poets loosely to any young (married) woman e.g. Verg. A. 2.501 "vidi Hecubam centumque nurus", Ov. M. 3.529 "mixtae... viris matresque nurusque", Cl. Gild. 185, Ruf. 2.64, Eut. 2. pr. 28 and most closely to this example cm. 25.124, 3 Cos. Hon. 156 = 'bride-to-be'. See Austin on Aen. 2.501 and Löfstedt, Syn. 1. p. 69.

312ff. There is something rather touching in this glimpse of the terrible King of Hades radiantly happy and proud in his possession of a bride. He is usually portrayed as ὁμελόντος (AP 7.439.3) or glaring fiercely from under dark brows (Eur. Alc. 261f.), so that his arrival with unclouded forehead and actually smiling is unexpected and striking, cf. Hades smiling at Hermes' speech requesting Persephone's return (Dem. 357f.), which Richardson thinks may have influenced Claudian (n. ad loc.).

312. serenus: the adj. has long been transferred from its original context of weather to facial expression, but retains connotations of clear, untroubled calmness. It becomes one of the frequent words to indicate the calm official aspect of the Byzantine emperor, see Cor. Just. 3.309 and Averil Cameron's n.

313. ingreditur facili passus mollescere risu: there is wit in the fact that Pluto consciously allows something normally spontaneous and natural to happen. The theme again of something that is harsh being made to soften and bend, cf. 1.32ffn.
314. *dissimilisque sui:* further paradox on the same point, cf. Ceyx in mourning (Ov. M. 11.273) and Bömer ad loc. Also cf. Mars "oblitus... sui" (Cl. Ruf. 2. pr. 19).

*dominis intrantibus:* appropriate to the real world of the court: Corippus uses it of the entrance of Justin and Sophia (Just. 1.203).

315. *adsurgit Phlegethon:* *adsurgere* is the word used for rising as a mark of respect for a superior, e.g. Verg. E. 6.66 "viro Phoebi chorus assurrexerit omnis," Stat. T. 2.60f., Ach. Tat. 8.17.5, Cl. Stil. 3.3, Cor. Just. 2.297, Sid. 6.31, 7.120. See further TLL 2.938, 3ff.

There may also be a play on the more literal meaning of a river rising with flood waters. On the river of fire, see 1.88n.

315f. Claudian is working hard on the paradoxical notion of fire and water mingled: see 1.172n: "flagrantibus rivis... madet" and "fluent incendia." *hispidus* is a highly picturesque word denoting shaggy hair, cf. VF 1.613 "crinem... procellis / hispidus... Eurus".

317ff. Claudian dwells further on the busy court scene of Pluto's reception: the servants running up, equerries dealing with the horses and chariot, others busily making preparations for the wedding, decorating the palace with hangings and festive branches while the matrons seize upon the trembling bride and go about the womanly kindness of tidying her up and giving her good advice. There is strict attention to position and social class, and the impression is one of order, speed and efficiency in the despatch of ceremonial business - Pluto has only to arrive to have everyone spring into action like a well-oiled mechanism. Rather the same atmosphere as would have prevailed, one imagines, at the marriage of Honorius and Maria, yet influenced by epic topoi of arriving visitors (Hom. Od. 4.37ff. Telemachus at Menelaus' palace, Verg. G. 4.376ff., Stat. T. 1.515ff.), or other wedding preparations (ib. 2.213ff.).

317. *occurrunt propere lecti de plebe ministri:* *occurrunt* is the right
reading as the servants are hurrying up to meet their returning master.

propere gives a lively sense of their speed and efficiency, cf. Cor. Iust. 2.86ff. "accelerant fidi... ministri" to give Justin his ceremonial robes. Hall's choice of reading is correct: plebs must denote the general serving staff of the palace, some of whom have been assigned special functions, cf. Ov. M. 9.306 "una ministrarum, media de plebe."


revocat means fetching the chariot team back to their original stables (OLD 5). Claudian more usually prefers the singular verb with pars (Birt's preface ccxxiv).

319. emeritos: a vivid metaphor to use of the horses who, like old soldiers, have served in the requisite number of campaigns and are now discharged from the army, cf. Juv. 6.498, Stat. T. 1.336, 3.591. The picture completes that begun with their harnessing in 1.279ff. They now return to the "pascua... Cocyti".

320. aulaea; "hangings and draperies on doorways, windows and along walls were a standard form of decoration for any splendid occasion" - see A. Cameron on Cor. Iust. 3.204ff.

320f. alii praetexere ramis / limina: the bridal custom of decorating the doors with flowers, green branches of myrtle and laurel, and ribbons, cf. Juv. 6.228 "adhuc virides in limine ramos", Luc. 2.354f., Stat. S. 1.2.231, T. 2.248, and Blümner p. 354 & n.1. Claudian would be well-used to seeing these ceremonies at court and even celebrated the most famous of them himself, in the Epithalamia for Honorius and Maria, and Palladius and Celerina (on this point see Epith. 208f., cm. 29.28f.). For the historical infinitives, see 2.152n.

321. et in thalamum cultas extollere vestes: this is the decoration of the marriage bed with a canopy of rich jewels and precious stuffs, cf.
Epith. 213ff. "alii thalamum docto componite textu; stamine gemmato picturatisque columnis aedificetur apex..." (cf. cm. 29.30)

The idea sounds like that of the παστάς of the epithalamium. Without reference to a marriage bed, this seems to be a portico or pillared corridor (e.g. Hdt. 2.148, 169), but is used loosely as an equivalent to a bridal chamber, e.g. Soph. Ant. 1207, Eur. Or. 1317, Theoc. 24. 46. Jebb has a good discussion in the appendix of his edition of Antigone, p. 264f. and concludes "Possibly it was some arrangement of pillars specially associated with the interior of the θάλαμος - whether in a recess containing the bed, or otherwise" with which Russell and Wilson (Menander Rhetor, p. 310) agree.

322. reginam casto cinxerunt aegmine matres: Proserpina has been instantly accepted into her new status, cf. nurum (312), "dominis intrantibus" (314). The line displays a welding of military imagery, as of troops surrounding a city under siege, with the human habit of older matrons of hemming the bride round with a last demonstration of motherliness before the new responsibilities of marriage, cf. Stat. T. 2.227f:

"casta matrem cinxere corona
Argolides: pars virginibus circum undique fusae foedera conciliant nova solanturque timorem".

It was a Roman custom for univirae matronae to prepare the bride as pronubae, see Fest. 283L, Serv. ad Aen. 4.166 & Cat. 61.179ff.

323. teneroque levant sermone timores: an archetypal wedding gesture of the older married ladies soothing the young bride's nerves. Claudian's "tenero... sermone" greatly heightens Statius' impression of the tender concern of the matrons and their gentle, comforting chat. Young girls are always depicted as being reluctant to leave their mothers and afraid of their husbands: cf. Cl. cm. 25.124f:

"adgreditur Cytherea nurum, flentemque pudico
detraxit matris gremio..."

& 138 "quem nunc horrescis, amabis..."
see also Cat. 62.21ff., 61.80f., 66.15ff., Luc. 2.360, Sid. 10.7f. The strict modesty of young brides is demonstrated by the fact that Ismene is only allowed to go to her intended in the crisis of death at Stat. T. 8.644ff.

324. sparsos religant crines: cf. "caesariem diffusa Noto" (248); and Thetis tidying up Achilles, Stat. A. 1.348 "sparsosque tumet componere crines" religare is used of braiding up hair, e.g. "cui flavam religas comam..?" (Hor. Od. 1.5.4), but probably the reference here is to the special arrangement of the bride's hair into 'sex crines' with the 'hasta caelibaris', a relic of the ancient days of marriage by capture, see Cl. Epith. 284 and Blümner p. 352f.

324f. vultibus addunt / flammea: the flammeum is the special bridal veil. It was apparently big enough to cover the head and a large part of the face (as well as falling partly down the back) so that a husband would be the first to see his bride's face. It was made of wool (Rossbach, Untersuchungen über die römische Ehe, Stuttgart (1853), p. 280) and it was a yellow-red or flame colour rather than blood-red, as it is mostly referred to as luteus, cf. Luc. 2.361, Plin. NH 21.46, Ciris 317. See further Blümner p. 351f., Rossbach pp. 273-93.

325. sollicitumpraevelatura pudorem: great play is made on the bride's inexperience of men and virginal simplicity to touch the audience's sympathy, cf. Mart. Cap. 9.903 "flammea... obnubere sueta pudorem", Cl. Fesc. 4.3f. "iam nuptae trepidat sollicitus pudor, / iam produnt lacrimas flammea simplices", Cat. 61.79, Luc. 2.360, Stat. T. 2.233f. and see 322n. Nock makes the point (Essays on Religion in the Ancient World, ed. Stewart (1972) p. 480 n. 72)that most of these brides were totally unprepared and conjugal initiation was often brutal, resulting in repugnance or frigidity.

326ff. A description of the underworld was prescribed in the highest epic (cf. A.B. Lord in Wace and Stubbings, A Companion to Homer, London
Claudian's account is constructed mainly on the basis of clever paradoxes such as "pallida laetatur", "gentes sepultae" and the general incongruity of the Manes celebrating, the grimness relaxing, the darkness becoming bright, the usual punishments ceasing for a short time to rest the sinners, the Furies carousing and the processes of death being suspended. It is all fairly standard stuff with a few bright turns of phraseology and imagery; the main heightening of Ovid is the distinct positive emphasis on festivity and joy: laetatur, luxuriant, genialibus, convivia, cantus etc.  

326. pallida laetatur regio: a startling collocation of words. pallor is a characteristic of the underworld because of its sunlessness and therefore joylessness, cf. (regna) pallida (Verg. A. 8.245, Luc. 1.456), "pallentis umbras" (Verg. A. 4.26), Stat. T. 8.1, 18. For the word to be applied to anything as concrete as a regio is something of a shock, but for that to be in a state of laetitia is a gross reversal of the norm.  

327. luxuriant: cf. laetatur, a most un-underworldly occupation: it has connotations of voluptuous extravagance and running riot, see 2.55n. For the picture of the spirits banqueting, cf. the activities of those in Elysium at Verg. A. 6.656ff. "epulis... genialibus" = 'the wedding
feast'. *genialis* pertains to the *genius* of a clan and hence is connected with marriage, e.g. "lectus genialis" is the wedding bed (*TLL* 6.2-3, 1806, 73ff.), but it has added connotations of festive jollity (1807, 39ff.).


332. **urna nec incertas versat Minoia sortes**: on the epic habit of replacing a genitive by an adjective, see Austin's n. on Aen. 6.14 "Minoia regna" and on Aen. 2.543. **versat** is the vox propria for the drawing of lots (Hor. Od. 2.3.26, Stat. T. 4.530, Sen. Ag. 24). Minos was king of Crete, son of Jupiter and Europa, and captor of Daedalus. He was renowned for his wealth, seapower and reputation as a law-giver and judge (Roscher 2.2, 2996, 40ff.). Homer pictures him holding a golden sceptre and giving judgement to the dead (Od. 11.568-71), but Vergil's description in terms of a Roman judge stuck (A. 6.432f.): "quaesitor Minos urnam movet...", cf. Prop. 4.11.19f. and Camps' n. ad loc. Tarrant in his n. on Sen. Ag. 24 discusses the use of the urn and lots - Claudian takes the lots as having to do with the apportionment of sentences to the guilty.

333. **verbera nulla sonant**: cf. Luc. 6.78 "classica nulla sonant". The lashings are those of the Fury Tisiphone chastising wrong-doers (Verg. A. 6.557ff., 570ff.).

333f. **fremientia** is a low, growling rumble, cf. 1.10n. **respirant** = 'have a breathing space, respite, intermission' (OLD 2 b & c), cf. ἀναπνεύω (Hom. Il. 11.382, 15.235 etc.).

335. Lists of sinners in the underworld consistently mention Ixion, Sisyphos, Tityos, Tantalus or a selection thereof; see Tarrant on Sen. Ag. 15ff. Claudian's account draws particularly on Vergil, Ovid and Statius. Ixion is not mentioned by Homer or Hesiod, the earliest reference being Pind. Pyth. 2.21ff. He is the Lapith king who is said to have tried to ravish Hera, which Zeus prevented by substituting a cloud-shape of which the Centaurs were born. His punishment was to be whirled on a fiery wheel to which he was fastened by snakes. See Bömer on Met. 4.461 and Roscher 2.1, 766ff.

336. Tantalus, king of Lydia, son of Zeus and father of Pelops and Niobe, committed an offence against the gods of which there are various ver-
sions: that he was an unwise speaker, guilty of betraying the secrets of the gods, e.g. Ov. M. 6.213, Am. 2.2.44; that he stole divine nectar and ambrosia for mortals (Pind. Ol. 1.96), or killed his son Pelops and served him up to the gods at a feast (Pind. Ol. 1.72). See Roscher 5, 78, 49ff. The methods of his punishment are also various: the main traditions being either that he had a stone always hanging above his head (e.g. Lucr. 3.980ff.) or that he stood in water which receded from him when he tried to drink it, under the boughs of fruit trees that kept the fruit just out of his reach. This is the version of Homer (Od. 11.582ff.) and of most of the Roman poets (Roscher 5, 79, 31ff., Tarrant on Sen. Ag. 19ff.).

337. This line cannot stand in a text which includes 335f. The longer version is in Claudian's style so this is probably an interpolation from the margin.

338ff. Tityos is a giant who attempted to abduct Leto on Hera's orders (Roscher 5, 1036, 5ff.). His punishment was to lie on the ground, over which he stretched for nine acres, and have his liver ceaselessly torn at by two vultures (Hom. Od. 11.576ff., Stat. T. 11.14) or one (Verg. A. 6.597ff.). See Roscher 5, 1037, 58ff., Tarrant on Sen. Ag. 18.

spatiosos: the limbs are not just 'large' but actually cover a broad area of space.

339. squalentis... novem... iugera campi: squaleo is commonly used of land that is waste or barren from neglect, dried up, cf. "squalent abductis arva colonis" and further 1.260n. Nine acres is the usual figure cited, cf. Hom. Od. 11.577, Lucr. 3.988, Verg. A. 6.596, Ov. M. 4. 457f.

340. lateris... piger sulcator opaci: an immensely vivid description of the unhurried vulture who takes his time because his prey is not going anywhere. The phrase is culled from far different topics, Lucan of BAGRADA (4.588) "lentus... siccae sulcator harenae", Statius of Charon:


342. Tityos' entrails are usually described as regenerating eternally to provide more pain, cf. Lucr. 3.985ff., Verg. A. 6.597ff., and further references at Roscher 5, 1038, 58ff. *dolet* points up the paradox strongly. The pain is usually that of Tityos, but with the reversal of normality, it is now that of his punisher. The phrase "crescere fibras" comes from Stat. T. 11.15.

343. A four word line of great sonority with *formidatique* spanning the third to fifth feet. Again the paradoxical contrast of what Furies are normally concerned with (hounding sinners like Orestes to madness) and their present festive behaviour.

344. *Eumenides*: the appropriate title to choose for them under these genial circumstances.

344ff. For the somewhat bizarre picture of the Furies giving their snakes a drink of wine too, cf. Stat. T. 1.91, where Tisiphone allows her snakes to lap the sulphurous waves of Cocytos, or ib. 4.54f. where the Furies plunge their faces and snakes into Elisson. "feroci crine" is an abl. of instrument, as Clarke points out in *Proc. Class. Assoc.* 27 (1930) p. 40. Snakes apparently love wine; see Courtney on Juv. 6.431.

345. *flexis... minis*: an elaborate play on *flectere* = 'bend, twist' and = (metaphorically) 'divert.' The next two lines are merely a repetition of the idea of 344-5 in different words.

*iarn lene canentes*: cf. the more usual picture of the grisly revel-rout of Furies besieging the house "ξυμφαγγός, οὖκ εὖφαγός", singing the song of destruction (*Aesch. Ag.* 1187).
cerastes: the asp or 'cerastes cornutus' is so called because of the set of horns on its forehead. It is small but deadly, and its dusty colour camouflages it in the sand or ruts of the road so it is easily trodden on unwittingly; see Nic. Th. 258ff., Diod. 3.50, Ael. NA 1. 57, Luc. 9.716. Statius has already particularized these snakes on the Furies' heads (T. 1.103, 11.65).

Again paradoxical. The Furies usually wield the torches of revenge and destruction. When they do carry marriage torches, in normal circumstances it is as good as saying the marriage will be disastrous, e.g. that of Tereus and Procne (Ov. M. 6.430ff.), of Jason and Medea (Sen. Med. 13ff.), of Jocasta (Stat. T. 11.491), of Oedipus and Thyestes (Cl. Ruf. 1.83f.).

It is a poetic tradition that Avernus, a lake near Puteoli and the reputed entrance to the underworld, gave off poisonous exhalations which killed the birds passing over it (Verg. A. 6.239ff., Lucr. 6. 740ff., Sil. 12.122f.). Austin comments (on Aen. 6.239ff.) that there is no reason to suppose Avernus was itself mephitic, but that there were poisonous exhalations from springs nearby.

flatumque repressit / Amsantus: a valley and lake in Samnium also regarded as an entrance to the underworld with sulphurous waters that gave off an evil odour (flatum has connotations of noxious breath, cf. afflata 1.1 and n. ad loc.). For a description, see Verg. A. 7.563ff:

"hic specus horrendum et saevi spiracula Ditis monstrantur, ruptoque ingens Acheronte vorago pestiferas aperit fauces..." and Serv. ad loc.

For the derivation of the name (from "undique sancti") see Serv. on Aen. 7.125, and in general Pease's n. on Cic. Div. 1.79.

Rivers or fountains running with milk, wine and honey instead of water is a fairytale and Golden Age motif (cf. 3.25f.). It is a common Dionysiac miracle, e.g. Eur. Bac. 142f. and 706ff. with Dodds' n. ad loc., Non. D. 22.16ff. It is a feature of the Golden Age (e.g. Verg.
G. 1.131f., 3.310. Tib. 1.3.45. Ov. M. 1.111 and Bömer ad loc.); of the promised land (Exod. 3.8); of travellers' tales (e.g. Aeetes' courtyard has four fountains, of which two run with milk and wine (A.R. 3.223f.) and Lucian uses it of springs around a fabulous city (VH 1.7, 2.13)); and of very special wedding festivities, e.g. those of Bacchus and Ariadne (Sen. Oed. 491ff.), Peleus and Thetis (Cl. Epith. pr. 7f.). In general see NH on Hor. Od. 2.19.9ff., and Usener, Kleine Schriften, Vol. 4, 398ff.

352. tumuisse ferunt: cf. undasse (353) which keeps up the water imagery. tumeo is often used of swelling billows or high-running water, e.g. Verg. A. 8.86 "Thybris ea fluvium... nocte tumentem / leniit" & OLD 2. ferunt, cf. perhibent, claims the story as traditionally accepted and adds a further distancing to the fairytale effect (see NH Hor. Od. 1.7.23n.).

hederisque virentem: cf. Hor. Od. 1.25.17 "hedera virenti". Cocytos is personified as a reveller with an ivy garland on his head.

353. dulci... Lyaeo: an Horatian periphrasis for 'sweet wine' (Epod. 9.38). See Pease on Aen. 4.58.

354ff. Claudian progresses to the idea that no deaths occur while the underworld is rejoicing and rings changes on the theme in the next lines.

354. stamina nee rumpit Lachesis: a singling out of one of the Parcae to do duty for all three: Atropos more usually breaks the thread, a familiar symbol for ending a man's life, cf. Stat. T. 8.13 "tune demum rumpebant stamina Parcae". On the Parcae, see 1.48n.

mors nulla vagatur: imitation of the bold personification of Lucr. 5.
221 "quare Mors immatura vagatur?"; also [Sen.] Oct. 322, Luc. 2.100.
A good example of vagor meaning 'range, stalk' - much more purposeful
than 'wander, stray', cf. 1. pr.11fn.

For death personified, see 3.237fn.  p alliteration catches the per­
cussive sound of lamentation. On the most piteous death of children
before their parents, see Verg. A. 6.308 "impositique rogis iuvenes
ante ora parentum" and Austin's n. on Aen. 1.95.

pollent immunia leti: pollent = valent, 'have strength, be powerful'.
The cities are pictured as free of the taxation of death, cf. 1.225.
123.

Charon is always pictured by the poets as a figure of "terribili squal-
ore... cui plurima mento / canities inculta iacet..." (Verg. A. 6.
299ff.), "cultu et aspectu horridus..." (Sen. HF 764ff.) and see
Austin's n. on Aen. 6.298ff. impexus here refers to the tangled hair
on his forehead, cf. "canitiem impexam" (Stat. T. 3.138) and of beards
see Verg. G. 3.366, Sen. HF 766. Like the river deities, he has a
festal crown made of the reeds that fringe his lake.

portitor: a catchword frequently used of Charon, e.g. Verg. G. 4.502,
559, Sil. 9.251. It actually means a 'harbour-master' or 'customs-
officer', and its change in meaning to 'ferryman or carrier' is traced
by O. Todd, "Charon the Portitor" CP 4 (1945) 243-7.

vacuos egit cum carmine remos: vacuus = carefree, on holiday. Post-
gate (CQ 4 (1910) 202) wishes to read legit = 'gathered up' since he
says the picture of Charon plying his unburdened boat to and fro is
ridiculous, but I think that he is applying too much commonsense to
poetry, since singing is a much better accompaniment to the rhythmical
plash of the oars, and the whole point of the picture is that his
usual function has temporarily ceased to be necessary.

361ff. A return to the realism of 317-25 where Pluto and Proserpina are being treated like a royal couple celebrating a very Roman marriage at court. After carousing and feasting, evening draws on and it is time for the bride to be taken to her chamber and the epithalamium sung to celebrate their happiness and future fertility. The situation and themes are those of the wedding song, a literary tradition going back to Sappho. Most of the early wedding hymns seem to have been intended for performance at the wedding, but particularly after Statius (e.g. Stat. S. 1.3, Cl. Epith., cm. 25, Fesc., Sid. 10-11, 14-15 and Corippus) they develop a formal celebratory air as commemorative poetry, rather than being hymenaioi. They are quite frequently included as part of a larger literary work, e.g. Arist. Pax, 1332ff., Eur. Tro. 308ff., Sen. Med. 56-115, and here at 367ff. There are ancient accounts of the epithalamium and related speeches by Menander Rhetor, Treatise II. 6 (Russell and Wilson pp. 135ff.) and Ps.- Dionysius 261ff., 270ff. (ib. pp. 365ff., 370ff.). See also Fordyce on Catullus pp. 235ff., Maas in RE 9.1.130ff., E. Mangelsdorff, Das lyrische Hochzeitsgedicht bei den Griechen und Römern, Hamburg (1913), C. Morelli, Stud. Ital. 18 (1910) 319ff., R. Muth, "'Hymenaios' und 'Epithalamium'" WS 67 (1954) 5-45, A.L. Wheeler, "Tradition in the Epithalamium" AJP 51 (1930) 205ff., Z. Pavlovskis, "Statius and the Late Latin Epithalamium" CP 60 (1965) 164ff.

361. suus refers back to the idea of the underworld having its own set of sun and stars (282ffn.). processerat has well-worn connotations of majesty and formal grandeur, and is commonly used of the rising of a star or constellation (OLD 5b), e.g. "invito processit Vesper Olympo" (Verg. E. 6.86). Hesperos is the Greek name of the evening star, which was the traditional signal for the company to rise from the bridal feast in her father's house to lead her to her marriage bed.
in her new home, cf. Cat. 62,1f., Cl. Fesc. 4.1f., see Wheeler p. 216, Blümner p. 358 & n. 1. And on Hesperos as a fitting star to close the day as a triumph for Venus, see 121n.

The whole movement of the book is nicely encompassed within the framework of a day - it begins with the first glimmerings of dawn upon the sea, reaches its climax at midday and ends with the coming of the wedding night. This satisfactory structure also reflects back on the end of Bk 1 (see 1.276ff., 279ffn.). The contrast is drawn strongly between the atmosphere of threatening tension and the sinister joy of the coming task there, and the joyous relaxation here of the task fulfilled and pleasant festivity.

ducitūr in thalamum virgo: the deductio, when the bride was led from her father's home to her husband's with procession, torches and music, is colourfully depicted in Cat. 61.76ff. See Blümner pp. 358f. Proserpina's situation is slightly eccentric because of lack of parental participation, but all ceremonies are observed in form at least. The bride is always referred to as a virgo at this point in the ceremony to emphasize her purity (Cat. 62.4, 61.77).

stat pronuba iuxta: the pronubae have been earlier mentioned as the matrons who dressed the bride (322ff.), but this particular senior lady was in charge of the wedding ceremony on the bride's side and conducted her to her wedding bed (Cat. 61.179ff., Austin on Aen. 4. 166). Servius says ad loc: "Varro pronubam dicit quae ante nupsit et quae uni tantum nupta est; ideoque auspices deliguntur ad nuptias". See further Pease on Aen. 4.166 and Lyne on Ciris 439.

Since Proserpina has none of her own family near her, Claudian substitutes a pretty personification of Night, appropriate because of the time of day. Deities quite often act as pronubae, cf. Juno at the wedding of Dido and Aeneas (Aen. 4.166), Bellona for Lavinia (Aen. 7. 319), Natura for Mars and Venus (Cl. cm. 29.38), their presence having
symbolic overtones. So Night here also symbolizes the primaeval darkness of the underworld.

363. stellantes Nox picta sinus: the personification is pretty rather than momentously significant. Again Claudian's eye is caught by the bright stars spangled on the dark bosom of Night (he must have had much the same mental vision as Byron of Mrs. Wilmot when he wrote: "She walks in beauty, like the night / of cloudless climes and starry skies..."). picta is the vox propria for splashes of colour on a background, see 184n.

363f. Touching the marriage bed is the same gesture as touching altars in sacred reverence during prayer (Sittl p. 192). It was the ancient Roman custom to deliver up prayers at the "lectus genialis" to the gods of a bride's new home (Blümner p. 361).


365ff. exultant cum voce pii: exsulto is a verb of extravagant and unrestrained rejoicing. pii are the good in Elysium (see 285n.). Claudian has a fuller picture of the night-long celebrations at court: the music, light jesting, and general carousing at Fesc. 4.30ff. aula explicitly equals Dis' abode with the court of a prince (cf. 317ffn.).

366. sumunt exordia: exordium is literally the warp set up on the loom before weaving commences, and hence comes to mean the 'beginning' of battle, speech, song. To 'make a beginning' is idiomatically 'exordia sumere, capere', e.g. Verg. A. 4.284, Lucr. 1.149, Cl. 3 Cos. Hon. 1.

367ff. The book ends appropriately with a wedding hymn proper as a formal celebration of the marriage. Many of the epithalamium motifs have already been woven into the narrative and this is a culmination of the present joyful atmosphere, calling down mutual concord upon the marriage for the future and praying for children to bless the happy couple.
A hint of the topos of praise: of the bride's beauty, the groom's
good looks and their respective personal accomplishments and lineage
(see Wheeler p. 212). Claudian's periphrases are flattering: Proserpina is equated with the most high-ranking of the female gods (on the
phrase 'Juno of the Underworld' see 1.2fn.) and Pluto is emphasized in
his double kinship to Jupiter. The mention of Jupiter, and of Ceres
at 372, helps to balance the family portrait.

Unanimi consortia... somni: as Wheeler says (p. 214): "Harmonious
love (concordia, ὑμόνωτα) was an important topic of the epithalamium."
So Odysseus prays that the gods may give Nausikaa a husband, a home
and ὑμορροσόνθη... "οὐ μὲν γὰρ τότε γε κρατοῦν καὶ ἀρετοῦν
ἡ δὲ ὑμορροσώτερε νόμωσαν οὐκ οὖν ἔχητον
ἀνήρ ἢ δὲ γυνὴ..." (HOM. OD. 6.180ff.)
cf. Cl. cm. 25.130 "vivite concordes et nostrum discite munus", Sid.
11.131f. somni, cf. lacertis, is a slight hint of the traditional
sexual coarseness of popular epithalamia and Fescennine verses (see
Cl. Fesc. 4). By Claudian's time, this has been decorously absorbed
into the higher form of epithalamium, cf. cm. 25.131f:
"oscula mille sonent; livescant bracchia nexu;
labra ligent animas..."

This is the topos of uniting in love (Wheeler pp. 214f.) and consuma-
tion of the marriage, cf. Cat. 64.333ff., 372, 61.104-5 (implicabitur);
Theoc. ID. 18.54f. The golden line here creates a pleasant word pic-
ture of prayers and arms intertwined.

The culmination of the wedding hymn is often the prayer for children
(e.g. Cat. 61.204ff., 64.338ff., Theoc. ID. 18.50f., Sid. 11.132f.)
since marriage is chiefly for the procreation of legitimate offspring
to inherit the family fortunes and carry on the family name. Claudian's
prayer is for rather more important children than usual - the child-
ren of Dis and Proserpina are to be gods and therefore immortal addi-
tions to the order of the cosmos. He lays heavy stress on the plea-
sure at their birth: "felix proles", "optatos nepotes" and "laeta
Natura" eagerly awaits their arrival. He also stresses the momentous consequences of their birth for the natural order: "futuros... deos", "nova numina rebus". But he skilfully manages to intertwine the lofty idea that these will be gods, with the human realism of their position as the babies of a beloved daughter in the last sentence.

The marriage of Dis and Proserpina is usually seen as sterile, but there are various obscure traditions of offspring (see Zimmermann p. 25). And on the personification of Natura, see 1.250n.

LIBER TERTIUS:

1ff. At this point, the action takes a rather more serious turn with the council of the gods and the widening of the subject to include Jupiter's revelation of his intentions for humanity: that the rape of Proserpina is all part of his great plan to improve men's moral character. Despite the apparent harshness of his actions, he has men's good at heart and though they may complain through their short-sightedness, they will reap the benefits in the end. Thus Jupiter's council serves as a platform for the poem's more serious message, and also as an important plot development. Jupiter specifically forbids the gods to reveal Proserpina's whereabouts to her mother, threatening dire enough punishments to prevent them from opening their mouths in response to the most pathetic maternal pleas, and thus his action motivates Ceres' wanderings.

A council of the gods is already hinted at in the tradition (Dem. 325f., Cerrato p. 279), and it is de rigeur in the highest epic. Homer frequently and Vergil once use the device to get a book off to stirring start and give the plot a fresh impetus from the decisions of the immortals. Claudian's main influences on the framework of this council come from Homer: ll. 8.1ff. where Zeus addresses the assembled
gods and forbids any of them under pain of severe punishment to help the Greeks or Trojans, and Il. 20.1ff. which describes the summoning of the deities by Themis at Zeus' command. The general colouring, however, (the flight of Iris, the description of the deities and the arrangement of the council) owes more to Vergil (A. 10.1ff.), Ovid (M. 1.163ff.) and Statius (T. 1.197ff.), modified by the influence of contemporary politics (see further on 19ff.). See also Mason Hammond, "'Concilia Deorum' from Homer through Milton", Studies in Philology, 30 (1933) 1-16, who goes chronologically through classical refs. pp. 3-6, and post-classical pp. 7-10.

The flight of Iris draws on the summoning of the deities by Themis at Il. 20.4ff:

"Zeus δὲ θέμιστα κέλευσε θεοὺς ἀγορηνείς καλέσας κρατός ἀ' οὐλόμπου πολυτύχου ἣ δ' ἀρα πάντη φωτιθισά κέλευσε Δώδ' ἀνδρὶ δέως δόμια νέεσθαι."

Iris is more usually in the Roman poets the messenger of Juno (e.g. Verg. A. 4.693ff., 5.606ff., 9.1ff., Ov. M. 4.480, 11.585ff., 14.838ff., (he calls her "nuntia Iunonis" at M. 1.270) and Statius, T. 10.80ff.

See Williams' note further on Aen. 5.606). However in earlier literature, she performs messages from Zeus equally readily, e.g. Il. 8.397ff. Hes. Th. 780ff; she is Zeus' messenger in Dem. and even sometimes in later poets, e.g. Verg. A. 9.803, Sil. 9.471, 551, Non. D. 13.1f.

By Claudian's time, her association with the rainbow is well-established. In Homer she is merely called ἀελλονός, ποδήνως, ὃκεά, τοχεία (though ἄξως = rainbow at Il. 11.27, 17.547). But Ovid and Statius vie to outclass each other in their over-trumping of Vergil's pictures of her many-coloured pathway through the sky (A. 4.700ff., 5.609, 9.14ff.): see Ov. M. 1.270, 11.589ff., 14.838; Stat. T. 10.118ff.

1. cinctam Thaumantida nimbis; cf. Sil. 9.471 "succinctam nubibus". Iris' cloudy costume is a poetic picture derived from the usual ancient association of the rainbow with the beginning of a storm when it sucks
up water from the sea to supply to the clouds (DRP 2.98fn.). Hence Statius' grandiose appellation of her as "nimborum fulva creatrix" (T. 10.125). Silius and Claudian are transforming the ancient scientific 'fact' into a baroque personification, using Vergilian vocabulary: "tanti cinxerunt aethera nimbi" (A. 5.13).

To Iris is commonly attached the patronym "Thaumantis". Thaumas was the son of Ge and Pontos and father of Iris (Hes. Th. 265f., 780). Hence it becomes a learned Callimachean reference (H. 4.67, 232) adopted by Vergil, Ovid and Statius (For refs. see Bömer on Met. 4.480).

2. totoque deos arcessere mundo: Hall states (p. 227) "Either arcessere or accersere is possible:... the word occurs only here in Claudian, so there is no means of deciding which form he preferred." For the abl. cf. "silvis accersere Pana Lycaeis" (Stat. T. 1.3.78). Claudian heightens Homer's "πάντα" by expansion into "toto... mundo", which stresses the exhaustive search and complete attendance achieved by Iris' efforts, and the important nature of the meeting.

3. colorato Zephyros inlapsa volatu: Vergil gives a clear visual picture of Iris' flight: "croceis... pennis / mille trahens varios adverso sole colores" (A. 4.700f.), "viam celerans per mille coloribus arcum" (ib. 5.609). Ovid depicts her clad in colours like a garment (M. 1. 270, 11.589), marking the sky with an arch (ib. 11.590) or sliding down the rainbow (ib. 14.838), as does Statius (T. 10.83) with great stress on her radiance (118ff.). Claudian eschews lengthy over-trumping and instead has a concise picture, combining the motifs for which she is famous: her rainbow flight and her wind-swift speed (on her connection with the winds, see Roscher 2.1, 322ff.).

The winds are particularized as usual as the swift Zephyrs. labor is the vox propria for a deity's effortless descent to earth, cf. Ov. M. 14.838, Stat. T. 9.678, TLL 7.2, 781, 68ff. Clarke points out Claudian's tendency (observable in "colorato... volatu") to combine
abstract and concrete in a single phrase (Proc. Class. Assoc. 27. (1930) pp. 40f.). Zephyros is the more strongly supported MS reading and Birt has what seems to be the closest parallel passage from Statius (T. 7.6): "i medium rapido Borean inlabere saltu." All the examples Hall gives (p. 227) of Claudian's usage of the dative with illabor are of something gliding to a place. Our passage here does not mean "gliding to the West", but "gliding upon the Western breezes".

4f. Claudian further elaborates the plain Homeric "κέλευσε" with a series of baroque pictures of Iris' activity; cf. her summoning of the rivers, pools and Manes at Gig. 42f. which is in the same vein but less elaborate. The first element of the tricolon: "numina conclamat pelagi" is a rousing shout to gather round, cf. Silvia calling her fellow countrymen for aid (Verg. A. 7.504; and Ov. M. 13.73). The second element has the human picture of her chivvying the dawdling nymphs (cf. Verg. A. 10. 830f: "increpat ultro / cunctantis socios" and G. 4.138 "aestatemincrepitans seram Zephyrosque morantis" and Corippus' imitation at Iust. 1.300ff.). The third element has the ornate picture of the rivers half-personified in their damp caves, an Ovidian or Statian baroqueness. Ovid personifies Inachus "imo... reconditus antro" (M. 1.583) and Statius use umentia of the cave of Sleep (T. 10.106).

6ff. The note of human realism is extended further in the following lines. Claudian again shows a semi-comic appreciation of court ritual and, with a touch of Ovidian mockery, imports the customs of his own time back into that of mythology (see 2.308ffn., 317ffn.). Iris is portrayed as a court messenger summoning a meeting of the senate or emperor's council, who arrive in breathless anticipation of great tidings. Claudian lays a great deal of stress on the official order of seating: "ordine sedes prima datur", "tractum proceres tenuere secundum", "series
extrema... accipit...", "senibus concessa sedendi gloria", "plebeio stat cetera more iuventus"; cf. Stat. T. 2.223ff., the nobles standing in order at the wedding; Sid. 7.38ff., an imitation of this passage. The ancient world is becoming increasingly hierarchical, particularly meetings of the senate and the emperor's consistorium (see J. Crook, Consilium Principis, New York (1975) p. 102). The magistrates and higher dignitaries had fixed seats in the senate, while the rest of the senators fitted themselves in as best as possible. On Claudian's grand ability to capture the slight essence of a social situation, see 1.136fn.

The same humanization of the divine council is hinted at by Vergil and Statius, but Claudian's treatment is closest to Ovid's comparison of the council of Jupiter with an Augustan summons to the Roman Palatine (M. 1.167ff.). Ovid's vein of irony is a good deal closer to the surface (especially at 175f.), whereas Claudian's treatment has rather more majesty about it. He builds up the dramatic reaction to Iris' summons (6f.), not so much to mock the triviality of the call, as Juvenal does of Domitian's councillors, summoned headlong merely to be consulted about the fate of a huge fish (4.144ff.); but to create a quite genuine, if over-enthusiastic, impression that something momentous is about to occur. T.S. Duncan employs the felicitous comparison of Claudian's static posing of his council with a photographer arranging his subjects (Cameron p. 270). Static pose it may be, but one must at least concede Claudian's superlative skill as a photographer. His descriptions of the deities are full of charming cameos (see further 11ffn.).

6f. Claudian has a typically dramatic over-reaction to Iris' summons - all the words are working hard, especially accipites, trepidi, ruunt, agitanda, "tanto... tumultu"; cf. Juv. 4.145f. "quos... dux magnus... traxerat attonitos et festinare coactos," and Cor. Iust. 1.307ff. the
hurried assembly of nobles to choose a new ruler.

8. ut patuit stellata domus: cf. Verg. A. 10.1ff:

"panditur interea domus omnipotentis Olympi
conciliumque vocat (Iuppiter)...
sideream in sedem..."

Both versions give the idea of the expansive receptiveness of the divine palace: Vergil's version has a great deal of majesty and atmosphere about it, while Claudian's is a sharp visual depiction, particularly stellata, cf. Homer (Il. 18.370) "éseθραντα" of Hephaisos' house, and Statius T. 1.203 "stellanti... solio".

9f. For the strict order of precedence, see 6ffn. The heavenly deities are the highest ranking (for the phraseology, cf. Stat. T. 2.225 "stant ordine primi") and the marine deities are the lower dignitaries (tractum = region, place, part OLD 7.).

11ff. The basis of the following description is Hom. Il. 20.7ff:

"οὔτε τις οὖν τοταμῶν ἀπένεν, νόσφ' ἅμενοντο,
οὔτ' ἄρα νυμφάδαν, αὖ τ' ἀλάμα καλὰ νύμφανα
καὶ πηγὰς τοταμῶν καὶ πλοία σκολήνα..."

But Claudian has turned the Homeric negatives to positives and added a neoteric colour that would not be out of place in Cat. 64, is used by Vergil in his more baroque moments (A. 10. 198ff., 5.239ff., 822ff.) and abounds in Ovid and Statius (e.g. Ov. M. 2.8ff., Stat. A. 1.51ff.). Also see Sidonius' imitation (7.20ff.), Spenser FQ 4.11.11ff., Milt. Comus 867ff., and William's note on Aen. 5.823f.

placidus Nereus: a pun on the two senses of "Nereus", as a marine deity and as a representation of the sea itself. **placidus** is commonly used of a calm sea, e.g. Verg. E. 2.26, [Tib.] 4.1.58, Stat. A. 1.57. ("placidum per Nerea" ([Tib.] 4.1.58) is brought to a full personification here). The adj. is also conventionally used of a ruler, old man (see Austin on Aen. 1.127).

11f. et lucida Phorci / canities; this type of periphrasis is common in Latin and Greek, e.g. "ὁν Ἡρακλησίν" (Hom. Il. 2.658), "Crispi
iucunda senectus" (Juv. 4.81). The two main readings are both appropriate. "Reverenda canities" is a stock locution (TLL 3, 260, 70) and seems consistent with the general run of epithets for Phorcys: "χαλύς γέρων" (Hom. Od. 13.96, 345), "ἀγήωρ" (Hes. Th. 237), ingens (Sil. 10. 173), pater (VF 3.726). But lucida contrasts picturesquely with the dull hoary grey of canities and suggests the gleaming crests of the waves (for the type of collocation, see Apul. Met. 5.16.2 "candenti canitie") and keeps the double reference to the sea and to the sea-deity, as in "placidus Nereus".

Phorcys is an old man of the sea little characterized in poetry, but lending his name to these types of Hellenistic catalogues, cf. Verg. A. 5.240, 824. He is the father of Medusa and second to Neptune in the marine hierarchy (Luc. 9.645f.).

12. Glaucum... biformem: Glaucus was a fisherman who ate magic grass and turned into a sea-god, according to Ovid, who has a first-person account of the story in M. 13.904ff; see Bömer's n. ad loc. and Plato Rep. 10.611d. He remained more or less human in form above the waist (though with long hair and sea-blue colouring), but his legs became a fish tail (hence biformem). He is another frequent member of these catalogues, cf. Verg. G. 1.437, A. 5.823.

13. certo mansurum Protea vultu: Proteus is another Greek sea god, who frequents the Carpathian Sea. He had the gift of truth-telling and prophecy, if only he could be forcibly overcome and bound by his petitioner, despite all the strange shapes into which he would change to regain his liberty (cf. Verg. G. 4.407ff.). Menelaus caught him after a fairly severe sojourn under smelly seal-skins (Hom. Od. 4.382ff.); Aristaeus' mother Cyrene placed her son less rigorously in a nearby cave to learn of his offence against Orpheus (G. 4.387ff.). He is usually called ambiguus (Ov. M. 2.9, VF 2.318), and Claudian is making a little joke on his inclination to change shape, imitated by Sidonius
The last two lines particularly have the air of a photographer posing his subjects, in the careful positioning of the Nymphs in recumbent posture and the Fauns on the outskirts, as being the least important of the assembled deities. liquidis and again udae point up Claudian's habit of merging the personification with the attributes of the natural phenomenon, cf. "placidus Nereus" (lln.). It is a fairly common poetic device; in this case, cf. Calp. Ecl. 2.14 "pede Naides ude", Sid. 7.26 "umentes Nymphas" and Stat. T. 4.697f. where the deities dry up because their springs do. On the Greek scansion of Naides, see 2.56n.

17. taciti mirantur sidera Fauni: the collocation "tacitus mirabar" occurs similarly at Ov. F. 5.275. Fauns are usually a lively, noisy bunch, but taciti admirably captures their abashment in face of the grandeur of the throng of celestial deities about them, like junior government officers.

18. The phraseology introducing the speech is reminiscent of Verg. A. 2.2 "pater Aeneas sic orsus ab alto". ordior is one of the standard Latin epic formulae for commencing a speech, archaic and Ennian (see Norden on Aen. 6.125n. and Austin on 2.2). gravis is an example of Claudian's ability to set the whole mood and tone of an episode with a single well-chosen word. This captures the stern earnestness and august majesty of his appearance amongst his inferiors, reinforced by "ex alto... Olympo", cf. Stat. T. 1.212f. "grave et immutabile sanctis / pondus adest verbis", 284.

19ff. Jupiter commonly makes the opening speech in a divine assembly, and quite often provokes a reply from Juno / Hera or Athene in opposition,
complaint or at least in response to his questions. In fact the normal arrangement of a council is an opening speech, a remark on the divided opinions and a further speech (Hammond p. 11). The situation here is quite different. One has very much the sensation of Claudian's Jupiter as an absolute autocrat - he makes a long, orderly and well-reasoned speech telling his council of his intentions, calmly threatens them with terrible punishment should anyone dare to disobey - and that is that. Claudian records no reaction to his speech because there can be none: Jupiter has not so much called a council to ask for advice or resolve a situation in consultation with other authorities, as to make a public statement of his already formulated intentions.

The portrayals of these concilia are undoubtedly influenced by contemporary politics. Thus Homer's councils tend to much more disruptive democracy under the nominal chairmanship of a Zeus who is "primus inter pares"; Vergil and Ovid give the impression of a Jupiter who has greater authority but is still dealing with an harassing committee meeting and a mixed response from the floor; as the emperor becomes a more despotic figure at the end of the first century AD, Statius depicts a Jupiter of whom his subjects are in awe and at whose entrance they rise, like the senate with Domitian. His Jupiter is confronted by Juno, but hers is the sole voice of protest and swiftly quelled. By Claudian's time the senate had ceased to have any authority and the consistorium was the effective organ of government, a collection of the emperor's amici, comites and heads of the civil service, fluctuating in influence according to the strength of the emperor's closest ministers (see Crook, pp. 101ff., A.H.M. Jones, The Later Roman Empire, Oxford (1973) pp. 333ff. and J.B. Bury, History of the Later Roman Empire, Vol. 1, London (1923) pp. 23-4). Its proceedings "took place in an atmosphere of hieratic solemnity" (Crook p. 102) and it became "a formal mouthpiece for the pronouncements of undisguised
autocracy" (ib. p. 103). Hence the atmosphere of Claudian's consilium which tends so strongly to autocracy and authoritarianism.

For Jupiter's character as depicted by Claudian, see 1.121n.

The tone of the speech itself is not overpoweringly grand and there is little use of rhetorical tropes. It is clearly and calmly structured, rather along the lines of a prime minister making a public broadcast to the nation at this critical moment of our history. There is an orderly progression of ideas: the opening statement as to why he has summoned this extraordinary meeting, the justification of his apparently harsh actions, the complaints that he has been meeting with as regards his present policy from other members of the government, the far-reaching consequences which he in his wisdom will now make plain to the less clear-sighted amongst us, culminating in the calmly delivered but utterly brutal threat of punishment to anyone who intervenes. Claudian has very cleverly caught the politician's tone and framed a good speech which would serve as a model for any such situation - especially the final coup where the iron fist shows fleetingly but effectively from inside the velvet glove. It is a fitting climax and cannot be answered or opposed because of its assumption of total power to compel any dissenting voice to obey. At this point, any clever director would see that now was the time to cut the scene and Claudian's competence in this field is not to be impugned (see further 67ffn.).

19. The close parallel with Luc. 7.311 "Di, quorum curas abduxit ab aethere tellus" leads me to accept the reading abduxere (also cf. ib. 2.5 "sollicitis visum mortalibus addere curam"). The weighty verb is placed at the beginning of the speech to give it a striking and impressive opening.

20ff. The idea that Saturn's reign was a Golden Age when food was gloriously plentiful and everything sprang up by itself for man's sustenance is commonplace (see 1.197ffn.). Claudian is here closely following Ver-
gil's explication of Jupiter's destruction of the old easy life and the active steps he took to make the world less pleasant to live in at G. 1.121ff. Vergil's own ideas seem to come from a combination of Hesiod's picture of the golden age as a paradise of idleness (WD 109-26); Lucretius' passages on man's inventiveness in dealing with his surroundings (5.206ff., 1361ff.); and Aratus' concept of Zeus as a benevolent providence in his prologue (Phaen. 5ff.). Wilkinson thinks that he may have been influenced also by Stoic views on Providence (see his discussion of the passage in The Georgics of Virgil (1969) pp. 134-41).

Claudian makes little modification, if a certain amount of elaboration, of the Vergilian thesis of an essentially benevolent deity who has given man hard work to bring out his ingenuity and skill. His version is more emotively coloured because of the personal bias of the speaker. Vergil gives a slightly derogatory overtone to Hesiodic idleness (G. 1.121-4):

"pater ipse colendi
haud facilem esse viam voluit primusque per artem
movit agros, curis acuens mortalia corda
neec torpere gravi passus sua regna veterno."

Claudian's Jupiter lays it on more thickly: "otia et ignavi senium...
aevi", "sopitosque diu populos torpore paterno", which gives a greater sense of Jupiter's disapproval of the sloth and sleepy inactivity of his father's reign, thereby justifying himself further in removing it.

20f. Saturnia... otia: cf. Verg.  E. 4.6 "Saturnia regna", A. 8.324f. otia is not in itself a word of bad connotations, but does gain them from association with "ignavi senium... aevi" (senium usually implies not only age but the decay and debility that go with it: OLD 2, cf. 259).

23. sollicitae... vitae: cf. Prop. 3.7.1, Luc. 2.5.

24. On the springing up of the crops sponte (a favourite Golden Age word), see 1.197ffn., 199n. incultis may be derived from "incultis... senti-
bus" (Verg. E. 4.29). grandesceret is a common word of crops, e.g. Lucr. 2.1160 "pabula... / quae nunc vix nostro grandescunt aucta labore" & TLL 6.2, 2177, 35ff.

25. undaret neu silva favis: oak trees in the Golden Age dripped with honey, e.g. Verg. G.1.131, E. 4.30, Ov. M. 1.112 and further refs. Bömer ad loc. undaret is a heightening of the liquid imagery of sudabunt, stillabant in Vergil and Ovid; it is equivalent to "pet" of Eur. Bac. 142. See NH Hor. Od. 2.19.10n.

25f. On the Golden Age motif of streams running with wine, milk and honey, see 2.351ffn. On the verb tumere in this context, see 2.352n. Sidonius imitates his hyperbole much less grandly at 7.42 "(Eridane) in pocula fracte". For the sense of ripae = rivi, see 1.88n.

Hall has a note (p. 228) on the punctuation of this passage. Claudian is giving the impression of a public oration in which the sentence structure is periodic and moves with flowing continuity, but the component parts are short and clearly defined for easier comprehension.

27f. This is a highly moral attitude for an epic god to take, after the parade of human pettinesses that the Homeric, Apollonian, Ovidian and even Vergilian gods have to justify their hurtful actions. It is an Epicurean belief that the gods are not subject to envy (K.A. 1, Lucr. 1.49). Cameron comments on this passage at pp. 211ff., though I think he is going a little too far in surmising that Claudian himself believed that God is just and beneficent. The reason that Claudian’s religious beliefs are impossible to pin down is that the man was an opportunist and not likely to allow his personal convictions to stand in the way of advancing his career or affecting a passage where he can make dramatic capital out of a particular literary stance.

27. haud equidem invideo: cf. Verg. E. 1.11 "non equidem invideo, miror magis..."
livescere fas est: livescere is a late Latin usage and quite rare.
Claudian uses it in the transferred meaning once elsewhere (Stil. 3. 40) and other refs. are late and rare (TLL 7.2, 1544, 78ff.). On the very rare double monosyllabic ending, see 253n. Birt has a list of those in Claudian's works at preface ccxv.


29. oblimat: a striking metaphor = 'dulls', from the idea of filling with mud or silting up ground and fields. Vergil uses the concept as a metaphor (G. 3.135f.): "hoc faciunt, nimo ne luxu obtunsior usus sit genitalli arvo et silicos oblimet inertis."

But it soon comes to be used without the modifying trappings, cf. "rem patris oblimare" (Hor. Sat. 1.2.62).

30ff. On necessity as the mother of invention, see Lucr. 5.1452f. "usus et impigrae simul experientia mentis / paulatim docuit pedetemptim progressistentes"; Verg. G. 1.133f. "ut varias usus meditando extunderet artis / paulatim..." & 145f. "tum variae venere artes. labor omnia vicit / improbus et duris urgens in rebus egestas"; Man. 1.73 "neclum etiam doctas sollertia fecerat artes..." & 79ff:

"sed cum longa dies acuit mortalitatis corda et labor ingenium miseris dedit et sua quemque advigilare sibi iussit fortuna premendo seducta in varias certarunt pectora curas et quodcumque sagax temptando repperit usus..."

Claudian has given the personification of 'Egestas' (Verg. G. 1.146, Luc. 1.173, 3.132) greater impetus by adding the adjective ingeniosa and such strongly metaphorical ideas as provocet and "rerumque remotas vias... exploret" which give the striking images of Necessity as a challenger and a gradual explorer of new pathways. The last line is unified by its concise, epigrammatic nature and the continuity of the imagery of birth and rearing. With the phrase "artes pariat sollertia", cf. Juv. 15.145.

33ff. On the theme of mortals blaming the gods for their misfortunes, see Hom. Od. 1.32f: "οδόν τε φόρεσαν θεοί, αίτιώντας, κακ' ἔμεναι..."
On the personification of Natura in Claudian, see 1.250n.

Querellis: for this spelling, see Hall's n. pp. 228f. Also see Lachmann on Lucr. 3.1015.


Durumque tyrannum: By this time the word has acquired its present-day bad connotations, cf. 1.84.

36. Parcumque Iovem se divite clamat: a chiastically ordered contrast is pointed up between the accusative object and the ablative absolute between "parcum... divite" and "Iovem se".

37f. The vocabulary has a Vergilian feel to it, cf. G. 1.151f. "Segnisque horreret in arvis / carduus; intereunt segetes, subit aspera silva..." A. 8.348 "Olim silvestribus horrira dumis"; A. 9.381 "Silva fuit late dumis atque ilice nigra / horrira". Horrire is an expressive word describing the rough, uncultivated ground with its spiky, shaggy weeds and brambles.

38. Exornem fructibus annum: Exorno has the same connotations as 'deck out' with fine clothing and jewellery.

39f. The cruelty of the step-mother as opposed to the kindness of the natural mother was proverbial in Classical times as in our own folklore of Cinderella or Hansel and Gretel; so Euripides' Alcestis entreats her husband not to marry again and let a stepmother wreck her daughter's chances of marriage (Alc. 309ff.), and Tacitus plays up the idea with Livia's machinations against Julia's children (Ann. 1.3.3). Stepmothers are always iniusta, saeva, dira, and the word noverca itself eventually comes to signify this alone (see W. Thackeray, Henry Esmond, pt. 1, ch. 3 of Mrs. Pastoureau "the noverca, or unjust step-mother, who had neglected him for her own two children...". See Courtney on
Juv. 6.627 and West on Hes. WD 825; also A. Otto, Die Sprichwörter und Sprichwörtlichen Redensarten der Römer, Leipzig (1890) under nov-erca (pp. 245f.).

The contrast of Nature and mother / step-mother had been long current in prose-writers by Claudian's time: cf. Plin. NH 7.1.1. "(natura) parens melior homini an tristior noverca fuerit", Quint. 12.1.2 "rerum ipsa natura... non parens sed noverca...".

41ff. For the dramatic complaint of an abstract concept, see that of Ovid's Tellus in M. 2.272ff., or of Rome in Cl. Gild. 17ff. Claudian has a habit of placing one direct speech within another for greater immediacy (cf. 1.93ff.). The vocabulary is strongly influenced by Lucretius and Ovid, and the flavour is somewhat rhetorical, with the anaphora of quid and repetition of si in plaintive questions - also the oratorical haecine?


43. frangunt communia pabula glandes: pabulum is the vox propria for 'fod-der' of animals, and frangere for their munching of acorns, cf. Verg. G. 2.72 "glandemque sus fregere sub ulmis".

47. Chaonio... victu: an elaborate periphrasis for 'acorns', see 1.30 & 31n.
cf. Verg. G. 1.8 "Chaoniam... glandem" and Servius ad loc.

48. atque ideo: Hall is justified in his choice of ideo (p. 229). The connection needed is 'therefore' which is never the meaning of adeo. ignara malorum: cf. "ignara mali" (Verg. A. 1.630).

49. Silver poets emphasize the ecstatic frenzy of participants in their portrayal of these cults, cf. 1.206ff., 2.267ff. "torva cum matre" is a play on Cybele as the "Magna Mater" and as Ceres' own mother. On Cybele's lions, see 1.211fn.

50. per mare, per terras avido discurrere luctu: a concise description of Ceres' insatiable grief and frantic search, the one emphasized by the strong adjective avidus, the other by the sonorous anaphora of per and the dis- of discurrere.

51. decretum: has much emphatic weight from its initial position in the line, its composition of heavy syllables and the pause after it.

51f. natae... repertae / indicio: Claudian did not finish enough of the epic to reveal exactly what indicium of Proserpina's discovery Ceres is given, but the future course of the story, from the evidence of these lines and 1.26ff., seems to lie along Ovidian lines: the wanderings of Ceres and the final reconciliation with the gift of corn to mankind. See further 1.12n., 30fn.

52ff. For a colourful picture of Ceres' serpent chariot in the clouds, see 1.181ff.

54. caerulei... dracones: is a phrase of Ovid (M. 12.13). On the colour of Ceres' serpents, see 1.184fn. Actaeae = 'connected with Attica' (Plin. NH 4.23 says that "Ακτη was an old name for Attice). Before Ovid, it is used by Vergil (at E. 2.24) and the Hellenistic poets (see Bömer on Met. 2.554). Claudian means that Ceres flew to Eleusis where was the home of Triptolemus, son of Celeus king of Eleusis, to whom she gave her chariot to bring the art of agriculture to man (see Ov. M. 5.645ff., and DRP 1.12n.).
55ff. The general tone of the threats is highly reminiscent of Zeus' speech at Hom. Il. 8.5ff., where he threatens any deity disobeying his order to refrain from helping either Trojans or Danaans with a thunderbolt or a thrust down to Tartarus. It is the voice of an autocrat asserting his supreme power, but its tyrannical tone is modified by the semi-comic picture of his relenting soon after and smiling upon Athene (38). Claudian's Jupiter is unmarked by any relenting, and in fact he specifies Pallas his favourite daughter as being equally liable to punishment along with the rest (59). The tone is elevated and sonorous: "imperii molem pacemque profundam / obtestor rerum..." "natus licet ille... se licet illa..." "sentiet iratam procul aegida, sentiet ictum / fulminis". It rises to a climax in the last line and is emphasized by the nod in ratification of his oath. Pope parodies the theme of punishment for immortals when Ariel threatens Belinda's sprites with dire retribution if they leave her petticoats or earrings unattended (Rape of the Lock 2.123ff.).

56f. *imperii molem pacemque profundam / rerum*: these sound like the political slogans of a large and ordered Roman empire, cf. Vell. Pat. 2.131 "hanc Romani imperii molem". It forms a correspondence with Pluto's intention to disturb the natural order of the universe (1.42ff.).

57f. Zeus does not specify beyond any male or female deity opposing him (Hom. Il. 8.7), but Claudian's elaboration gains resonance from all the family quarrels that have gone on over the years in heaven: the bad relations with Ares in the *Iliad*, whom Zeus makes it quite clear he can't abide (5.888ff.); the constant bickering with Hera / Juno in the *Iliad* and the *Aeneid* over which side is going to win the war; and the pressures brought to bear on him by his self-willed daughters like Venus in *Aen*. 10.

*natarumve agminis una*: forms a line-ending similar to Verg. A. 1.329 "an Nympharum sanguinis una?"
59. The line must refer to Pallas who sprang fully armed from Zeus' head and is consistently portrayed in Homer as his favourite daughter (e.g. Il. 8.38ff.) (see Hall's n. p. 229). This makes the sequence climactic: 'be it my son, my sister or wife or one of my troop of daughters, or even my very favourite daughter of all.'

60. Again Hall seems to me right in adopting "iratam procul aegida" so as to give a direct balance with "ictum fulminis" (p. 229n.). The aegis is particularly Zeus' traditional possession (cf. the Homeric aγυρχος), though he lends it sometimes to Athene (Il. 5.738ff.) or Apollo (Il. 15.229). It is particularly terrifying in its creation of frightening storms (Il. 17.593ff.). See Roscher 1, 149-50. Homer shows it either as a hurricane brandished as a weapon to frighten men (e.g. Il. 4.167ff., 15.229ff.) or as a goatskin with tassels and a Gorgon's head emblazoned on it (Il. 5.738ff.). Vergil takes over both images (Fordyce on Aen. 8.354). Claudian slows it being shaken in a storm (Eut. 2.161) or as a weapon forged by the Cyclopes (3 Cos. Hon. 193). cf. 336.

The rhythmic anaphora of sentiet indicates the tone is rising.

61f. The idea of an immortal paradoxically desiring to die is an epic exaggeration to indicate the extreme degree of punishment. Homer glances at the paradox, without any apparent play intended, when Dione tells her wounded daughter the story of how Ares was chained in a bronze cauldron by the Aloidai for a year and wished he was dead (Il. 5.385ff.)

Later writers develop it in two separate ways, turning it into a tragedy or a witticism. Vergil plays up all the tragic irony of immortality when Juturna realizes that she is condemned to live forever while the thing she loves most is doomed to die (Verg. A. 12.879ff.); and Tithonus likewise, when Aurora has procured him immortality but not agelessness, gazes enviously upon:

"happy men that have the power to die"
and grassy barrows of the happier dead". (Tennyson, *Tithonus* 70ff).

Ovid on the other hand typically overbalances the pathos into witticism in describing the state of Inachus:

"nec finire licet tantos mihi morte dolores; 
sed nocet esse deum" (M. 1.661f.)

(also Apollo over Hyacinthus, ib. 10.202ff.).

Claudian, also typically, aims his shaft midway between the witty paradox of the one and the tragic irony of the other to obtain a rather impressively threatening tone.


vulnere saucius: this does not seem undesirably tautologous, as Vergil uses the same phrase in the African lion simile ("saucius... gravi... vulnere" A. 12.5). Hall's reason for preferring the less common MS reading languidus "as being slightly less obvious" is not a strong enough criterion for going against a perfectly acceptable paradosis.

63. genero: Jupiter quietly slips in his unassailable trump card: that he has consented to the marriage explicitly (2.228ff.) and it has already taken place, so that Pluto is indisputably "germane Tonantis / et gener" (2.367f.).

64. propriae consipirent Tartara causae: propriae = "regis sui", as P2 comments, quoted by Hall (p. 230) "sciet an Tartara consentiant causae regis sui"


65. mansura fluant: pointed contrast between stillness and movement.

66. nutu: Hall's preference seems to me correct. Although motu is the stronger reading, he observes rightly that there is no indication in the preceding verb of the idea of nodding, which tends to be present in the parallels for nutu (p. 230n.).

Jupiter's nod is an old Homeric convention (see Tarrant's n. on Sen.
Ag. 402f.). Its significance is explained by Zeus to Thetis (II. 1. 524ff.): "ες ὣ ἄγε τοι κεφαλη κατανεύουσαι, δερα πετούν•ς τοῦτο γάρ ές ἐμεθέν γε μετ' ἄφαντοςι μεγαστον τέκμωρ• οὐ γάρ ἐμδον παλναγρετον οὐδ' ἀπαγιλν ὀουδ' ἀπελευστην ὃ τί κεν κεφαλη κατανεύουσαι."

The use of the pathetic fallacy tends to become more and more elaborate and violent as each successive poet retouches it for his own use. In Homer Zeus nods: "μέγαν ὅ ἐλέλεξεν "Ολυμπον" (II. 1.530), and Vergil takes it up as "et totum nutu tremefecit Olympum" (A. 9.105, 10.115). Claudian, like Vergil, omits reference to Zeus' hair (II. 1.528ff., Ov. M. 1.179f.) and instead dwells briefly upon the effect on the stars, for which Catullus seems originally responsible (64.204-6):

"adnuit invicto caelestum numine rector
quo motu tellus atque horrida contremuerunt
aequora concussitque micantia sidera mundus."

It also appears at Ov. M. 1.180, Stat. T. 7.3f., See Bömer on Met. 2. 849 for other references, and Milt. PL 2.351ff. Once again Claudian is using a type of epic shorthand, sure that his effect is resonant with all the efforts of his predecessors.

67ff. On the dramatic effect of a change in scene at this climactic point, see end of 19ffn. The contrast between the crowded heavenly consilium with its brilliant gathering of deities and Jupiter's confident and masterful speech; and Ceres' mental misgivings and nocturnal dreams makes an effective change of atmosphere and mood. It is also an important peg for the plot to motivate Ceres' return and discovery of the loss.

This is Ceres' first reappearance in the action since 1.213 when she was left on Ida. Proserpina has taken over the limelight from her mother a little in the second book, but even in the epic as it stands in its unfinished state, Ceres is a much more important figure than her daughter.

It is she who is mentioned first in 1.122 (their first appearance)
"Aetnaeae Ceres proles optata", while Proserpina is subsidiary and unnamed, and the important emphasis in the introduction is on the mother-daughter relationship and the mother's action to protect her child. Although Ceres is, after the elaborate picture of her departure to Ida (179-213) physically absent until this point, she has been kept in the audience's mind by constant references: Proserpina is referred to obliquely as "Ceriris prolem" (1.221, 2.36), the house belongs to her mother (1.237), she is weaving a present for her mother's return (1.247), has been warned to stay in the house by her mother (2.4, 265f.), calls to her for help in the rape scene (2.267ff.). Ceres' re-entrance is well-prepared at the end of Bk. 2 (372) when she is mentioned in the epithalamium, and Jupiter completes her re-introduction by fitting her into his scheme of things in the crucial rôle (3.48ff.). Proserpina is only being used as a pawn because her mother is the goddess of agriculture. So although physically absent, like Julius Caesar in Shakespeare's play, Ceres' shadow has been cast across the action and kept the idea of her in the foreground.

Proserpina is an innocent catalyst to the action, but people react to her rather than the other way round: Ceres put her in 'safety' on Sicily, Venus led her out into the fields, Pluto raped her away. Her speeches are of distress (2.250ff.) and of reproach as a ghost (3.97ff.), but she has no real entity. Ceres on the other hand has an active part in the plot in Bk. 1, and Bk. 3 is largely devoted to exploring her maternal feelings in the crisis and her actions in seeking her daughter, and is full of lengthy speeches (see 114ffn.).

Portents and dreams for good and evil have always been an important part of epic machinery (as well as that of drama) to enable the poet to create special atmospheric effects. Homer's portents tend to be straight-forward and only briefly emotion-stirring, e.g. the snake devouring fledglings and mother bird to predict the years of the war
or Athene leaping down into battle like a rainbow (ib. 17.547ff.). Nausikaa has a portentous dream (Od. 6.20ff.) but does not seem particularly emotionally disturbed by it nor spends time pondering on her subsequent actions - but goes out and simply does as she is told. It is Vergil who has seized upon the atmospheric usage made by the Greek dramatists of dreams like that of Atossa (Aesch. Pers. 176ff.) or Clytemnestra (Aesch. Cho. 523ff.) in portrayals of Dido's state of mind after her desertion by Aeneas (A. 4.450ff. and Pease's n. ad loc.) or the host of strange prodigies on the arrival of Aeneas and his men in Latium (ib. 7.58ff.). Seneca reinfuses the Roman literary scene with a fresh taste of dramatic portents, and thereafter the Silver Epic poets pile on as much prophetic forboding as their audiences can be expected to stand. As the interest in minute dissection of human emotions increases, so too does the mental worry stemming from bad dreams (e.g. Cornelia's presaging dreams over Pharsalia (Luc. 8.43ff.), Hypsipyle's (Stat. T. 5.620ff.), those of Ismene over her bridegroom (ib. 8.623ff.) or Medea's dreams before meeting Jason (VF 5.333ff.), and later Hecabe's visions of Polyxena's death (Q.S. 14.272ff.)). See further Dodds, pp. 102ff.

Claudian has been influenced by Vergil, particularly in the portrayal of the laurel tree (see further nn. on 74ff.); by Statius' depiction of Atalanta's dreams of disaster (T. 9.570ff.) and of Thetis' lying speech to Chiron (A. 1.129ff.).

67. armisoni... antri: a rare epic adj., occurring first in Vergil (Trump p. 40). He uses it as an epithet for Pallas (A. 3.544), and Silius transfers it to a procella (15.39). Claudian is referring to the cave of Cybele's cult full of the clashing weapons of the Curetes and Corybantes.

68. securam placidamque: Ceres' state of mind is so heavily emphasized to draw a stronger ironic contrast with what is about to befall her.
The same technique is used at the end of the sequence when she wakes up out of her bad dream: "gaudet non vera fuise" (111). Claudian has a great eye to the complicity of his audience who have all witnessed the rape in the previous book.

71. adversis invadi viscera telis: cf. "induat adversis contraria pectora telis / miles..." (Ov. Am. 2.10.31); "vestra quid effoditis subjectis viscera telis?" (ib. 2.14.27) and the idea of Stat. A. 1.131 "namque modo infensos utero mihi contuor enses..." The imagery suggests rape, see 1.32ffn. and cf. the mother's dream at Ach. Tat. 2.23.5.


73. steriles mediis frondere penatibus ornos; cf. "steriles saxosis montibus ornii" (Verg. G. 2.111). A symbol for the barren virginity of Proserpina fertilized by marriage. Latinus' bay also stood "tecti medio in penetralibus altis" (Verg. A. 7.59); see Fordyce's n. on the plan of the house envisaged here.

74ff. The bay tree apparently stands at Proserpina's bedroom window at home in Sicily and Ceres sees it despoiled in her nightly visions. Vergil uses the bay also as a symbol of Lavinia's eligible virginity (A. 7. 59ff.): it has long had connotations of virginity from the story of the resolutely chaste Daphne. Artemidorus says that a dream of a laurel commonly signifies a wife who is well-to-do because it is always green, and pretty because it is graceful (2.25.3). On the hewing of a tree as a symbol of disaster, cf. the oak tree on which Atalanta hung her spoils to Diana which she dreams is cut down (Stat. T. 9. 585ff.). stabat is a traditional opening for an ecphrasis, see 1.142fn.

74. luco dilectior omni: dilectus is often used for something dear to a

75. fronde pudica: the vocabulary for the tree and the girl is welded into a unity, cf. "incomptos... pulvere ramos". Proserpina's virginal modesty is like that of Daphne; cf. "pudica / fronde" (Stat. T. 1.554ff.), "fronde verecunda" (S. 1.5.14).

76. hanc imo stipite caesam: the vocabulary is similar to that used of Latinus' staff (Verg. A. 12.207ff.):

"numquam fronde levi fundet virgulta nec umbras, cum semel in silvis imo de stirpe recisum matre caret posuitque comas et bracchia ferro..."

77. incomptos foedari pulvere ramos: incomptos has special reference to the dishevelled hair of a person, here as a sign of mourning when the hair is torn and befouled with dust: cf. Aegeus fearing Theseus' failure (Cat. 64.224), Priam at Hector's death (Hom. Il. 24.164).


79. A heavy and portentous line to round off the paragraph. It has only four words, one of which is the huge verb stretching from the third to the fifth foot. On the form of the infinitive, see Hall's n. p. 230 and on the line ending, see Glover p. 233 n.1. Again the military imagery crops up (see 1.32n.).

80ff. The appearance of the dead in a dream is also a very common piece of epic machinery to create a foreboding atmosphere and give an active spur to the main character, e.g. Hom. Il. 23.65ff. where Patroclus appears to Achilles begging him for burial; Verg. A. 2.268ff. where Hector counsels Aeneas to flee Troy. These proliferate as one would expect in Silver Age poetry, e.g. Ov. M. 11.654ff. Ceyx to Alcyone; Sen. Tro. 438ff. Hector to Andromache; Luc. 3.9ff. Julia to Pompey; Stat. T. 2.89ff. Laius to Eteocles; 11.142ff. Argia to Polynices; Sil. 8.166ff. Dido to Anna; 15.180ff. Scipio to his son.
There are close parallels between Claudian's scene and Vergil's dream of Hector, as Clarke points out (Proc. Camb. Phil. Soc. 181 (N.S.1) (1950) p. 6). The patterning of the incidents is similar: the appearance of the ghost, the disturbed address by the sleeper inquiring as to the reason for the visitation, the informative reply by the ghost and some last significant action obscuring its actual disappearance.

Verbal parallels also crop up in similar places:

<table>
<thead>
<tr>
<th>Claudian</th>
<th>Vergil</th>
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<tbody>
<tr>
<td>&quot;videbatur&quot; (82)</td>
<td>&quot;visus&quot; (271)</td>
</tr>
<tr>
<td>&quot;non qualem... nec qualem..&quot; (84f)</td>
<td>&quot;qualis erat, quantum mutatus&quot; (274)</td>
</tr>
<tr>
<td>&quot;pallet rubor ille&quot; (88)</td>
<td>&quot;vulneraque illa gerens&quot; (278)</td>
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<tr>
<td>&quot;rigidi cur vincula ferri..&quot; (94)</td>
<td>&quot;cur haec vulnera cerno?&quot; (286)</td>
</tr>
<tr>
<td>&quot;heu... heu...&quot; (97f)</td>
<td>&quot;heu...&quot; (289)</td>
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In the details however, Claudian is strongly influenced by Silver writers: in the graphic description of Proserpina's appearance, and her speech of rhetorical indignation.

81. *materno... ingesta sopori*: cf. Luc. 7.785 "ingestaque Tartara somnis", Macr. Somn. Scip. 1.1.2. *ingesta* is a strong word and has connotations of a persistent obtrusion, so that the recipient cannot help but take heed.

82ff. The visitant in an epic dream comes to appear in increasingly ghastly wise, though with enough of the old, familiar features to render him recognizable to the sleeper. The poets go to all lengths to evoke horror and pathos: Hector is black with dust, bloody, muddy and wounded, his feet pierced by the thongs of Achilles' maltreatment of his corpse (Verg. A. 2.272ff.), Julia appears as a threatening Fury to Pompey (Luc. 3.11-35) and Laius is described in great and ghastly detail (Stat. T. 2.95ff.).

Claudian goes out of his way to depict Proserpina in the most pitiable light possible - not only is she burdened down with chains, which are the symbol of her imprisonment in the underworld against her
will and in which she is compelled to clank about Marley-wise, but she has also lost all her good looks and wasted away to a shadow.

This is all in strong contrast to the last picture we had of her in Bk. 2, taking part, albeit unwillingly, in a joyous marriage ceremony, a beloved wife and accepted queen. But Claudian never shows hesitation in re-casting his viewpoint according to the circumstances. There Proserpina was necessary as a nervous bride, here she is necessary as a miserable spectre. She has no existence as a character except in the series of poses in which the poet sees her as harmonizing with circumstances, a general fault in Claudian's characterization: that his circumstances create his characters, rather than the other way round. This is a fault of Silver Epic in general and not to be laid solely to his charge (cf. nn. on Proserpina's character at 67ff. & 1.130ff.).

Claudian takes over Vergil's pathetic device of 'then' as contrasted with 'now', and by drawing it out to greater lengths, effectively loses much of the real emotional pathos in favour of a set of rhetorical contrasts. Proserpina, as she was only recently, is depicted in literally glowing terms, playing in the "roseis... convallibus Aetnae", with golden hair, bright eyes, fresh rosy cheeks and gleaming white skin - all the perfect attributes of the model heroine (see 86ffn.). The words are bright or warm: auro, ignes, rubor, flammaeus, pruinis, the colour contrasts are vivid gold, red and white, and the impression is of a being full of youth, beauty and vigour - warm with life. Proserpina now is depicted as wholly the opposite: her surroundings are a gloomy prison, her hair is unkempt, her eyes dulled, her healthy complexion wasted to ashes of roses, her limbs without their glistening whiteness. The words now are ugly or cold: squalebat, nox, infecerat, exhaustus gelu, informis macies, the colour contrasts are depressing black, ashen and pallid and the impression is of a wraith
wasted with the darkness, dirt and chill of the grave.

82f. **tenebroso obtecta recessu / carceris**: the typical atmospheric description of a dungeon, cf. Luc. 2.79 "tenebroso in carcere".

83. **saevis... vincta catenis**: again a stereotyped phrase, cf. Ov. **M**. 15. 601 "gravibus vincite catenis".

84. **Siculis olim mandaverat arvis**: for the phrase "Sicula arva", cf. Verg. **A**. 5.702, Ov. **M**. 8.283. And for the deposit imagery constantly used of Proserpina, see 1.139-41n.

85. **roseis... convallibus Aetnae**: roseus refers to the fact that the vales are full of roses, cf. "roseo... cornu" (Cl. Stil. 2.463), "roseis... ripis" (cm. 30.72).

86ff. Claudian is playing on the devastation of the typical features of beauty in the Roman poets. The ideal beauty of boy or girl was golden hair, shining eyes, white skin and a rosy complexion, cf. Claudian's description of Maria in Epith. 265ff., Statius' of Achilles (A. 1.161ff.) and see further notes down.

86f. **squalebat pulchrior auro / caesaries**: squaleo is used of ugly, rough, unkempt hair, cf. "squalentem barbam" (Verg. **A**. 2.227) and the "incompitos... ramos" of the bay tree at 77 and n. ad loc. (as a sign of mourning). Golden hair is the ideal colour for a beauty, cf. Dido (Verg. **A**. 4.698), the young Achilles ("fulvoque nitet coma gratior auro" Stat. **A**. 1.162), Parthenopaeus (id. **T**. 4.262, **6.607**), Ach. Tat. 1.4.3, 5.13.1-2, Cl. **cm.** 25.127 (Müller p. 172). On the luxuriance of caesaries, see 2.248n.

87. **nox oculorum infecerat ignes**: nox recalls the darkness of death coming over the eyes on the battlefield, increasing the pathos of Proserpina's plight, cf. "ἀμφὶ δὲ ὄφει κελαμνὴ νῦς ἐκάλυψεν" (Hom. **Il**. 5.310, 11. 356). inficio has connotations of dyeing with colour rather than covering with a veil. Claudian has previously used it in a more pleasant context (1.272), but it is commonly used also in ugly contexts of
darkness discolouring light, e.g. Ov. M. 13.60f. "nigri... volumina fumi / infecere diem", Tr. 4.2.4 "tura... in igne sonent inficientque diem".

For the fire of the eyes, cf. Prop. 2.3.14 "oculi geminae... faces", Stat. A. 1.164 "tranquillae... faces oculis", Cl. cm. 25.41, Epith. 266, Cor. Iust. 2.76 and Müllner p. 186 n.1.

88. exhaustusque gelu pallet rubor ille... "exhaustus... gelu" = 'drained by frost' - a perfectly adequate MS reading (see Hall p. 230). Heins- ius' exustus makes a paradox with gelu (cf. Ov. F. 4.918 "nee sic marmoreo pallet adusta gelu"), but exhaustus suits rubor better (see Hall's parallels). pallet rubor: the two words are juxtaposed for the white / red colour contrast, cf. Ov. M. 13.581f., Sid. 11.83f. The colour contrast is standard in erotic descriptions, e.g. Tib. 3.4.29f., (Apollo's "candor... et color in niveo corpore purpureus..."), Hor. Od. 1.13.2f. (Telephus' "cervicem roseam,... cerea... bracchia..."), Vergil imports it into epic to describe the blush mounting in Lavinia's cheeks (A. 12.65ff.), but particularly Ovid uses it in e.g. his descriptions of Narcissus at M. 3.420ff., 481ff. and Bömer has further refs. at 3.423n. Hence it is particularly applied by Martial and Statius to "pueri delicati" and young men (Stat. A. 1.161f. of the young Achilles "niveau natat ignis in ore / purpureus"), by the Greek novelists to their heroines (Ach. Tat. 5.13.1-2 Melitte has a complex- ion of milk and roses); by Nonnos to his erotic descriptions of young men (e.g. D. 10.175ff., 11.369ff.) or women (e.g. D. 15.224ff., 16. 77ff.); and by panegyrists more delicately to their brides (e.g. Cl. Epith. 265, cm. 25.126, Sid. 11.83f.). See further notes on Proser- pina's blush at 1.272ff.

88f. superbi / flammeus oris honos: the brightness of the face is again standard, cf. "lumen... iuventae / purpureum" of Aeneas on his first appearance to Dido (Verg. A. 1.588ff.), "natat ignis in ore" of Achil-
les (Stat. A. 1.161), "fulgura" (Sid. 11.85). *flammeus* is used by Silius in the same sort of context (12.727) "superum vultus et flammea membra", and Pliny uses the expression "honor... oris" (Pan. 4.7), also cf. Ciris 496. For honor of beauty, see 2.38n.

89. non cessura pruinis: on the politeness of these verbs of comparison like cedo, see 2.79fn. The more usual comparisons of whiteness are lilies, milk and snow (see NH Hor. Od. 1.13.2n. and Rohde Roman p. 163) but the extension from snow to hoar frost is easy enough (cf. Ovid's picture of Narcissus M. 3.488, Claudian's comparison of Maria's white neck, Epith. 265).

90. picei caligine regni: for the phrase "picea caligine" cf. Verg. G. 2.309, Ov. M. 1.265, 2.233. *caligo* is a murky obscurity, often used of the underworld, e.g. Verg. A. 6.267, Ov. M. 4.455. Claudian is heaping up the dark, sinister atmosphere with a double emphasis on blackness.

91. dubio vix tandem agnoscere visu: a skilful portrayal of the mother's shock at the sight of her daughter: the placement of the words indicates the successive waves of emotion: doubt, difficulty, finally... recognition.

92ff. The tone of Ceres' speech is modelled on that of Aeneas to Hector (Verg. A. 2.281ff.), but is more exclusively composed of a violent hail of questions indicating the speaker's bewilderment. Vergil varies the tempo with the insertion of a rhetorical exclamation (283-5), which Claudian neglects, trying to achieve a greater sense of breathless urgency and only making the speech more monotonous (see 149ffn. on lack of variation in tone). However the speech does have a certain amount of maternal realism in it: mothers commonly tell you you look dreadful and have got thin from not eating properly when they have not seen you for a while. The emotions of shock and horror are well-conveyed by the jerky and uneven sentence lengths, which place the pauses in different positions in the line; the variety of interroga-
tives, the hysterical repetition of *tu* (96) and the omission of *esse* in most sentences.

92. *criminis*: see 2.208n.


94f. Again the rhetorical contrast of hard bonds and soft flesh, cf. 1.228n.

96. *tu mea tu proles?* a common kind of repetition for emphasis, cf. Cat. 64.24 "vos ego saepe, meo vos carmine compellabo", VF 2.180 "mene ille novis, me destinat amens / servitiis" and 3.189.

97ff. After the same introductory *heu* as Hector in *Aen.* 2.289, the two speeches part company in tone. Hector is resigned, sympathetic, commanding and dignified: Proserpina is rhetorically anguished, harshly reproachful and pathetically demanding. The tradition of reproach follows the same lines as Patroclus to Achilles (Hom. II. 16.33ff.), Catullus' Ariadne (Cat. 64.132ff.), Dido ranting against Aeneas (Verg. A. 4. 305ff.), Ovid's complaints of a false friend (Tr. 1.8), of Ariadne (F. 3.471ff., Her. 10).

Every appropriate mood is portrayed in its extremity: thus there is a shower of rhetorical exclamations and questions, given rhythm by the repetition of "heu... heu...", "tanta... tantum..."; a pointed contrast between "Proserpina" and "tu"; the pathetic repetition of "si... si..." (104f.) followed by rousing imperatives: "defende... veni...". There is also the usual heaping up of emotive words and phrases: "dura parens", "natae peremptae", "tanta... oblivia" "tali... hiatus" etc.

97. *dura parens*: paradoxical, as the one quality not expected in a mother is harshness, cf. Ismenis to her father (Stat. T. 9.390).
97f. nataeque peremptae / immemor: the chiastic order after the previous phrase draws attention to the rhetorical contrast and the emotional horror of a mother who can be harsh to a daughter when she is dead. immemor: is a typical reproach of such a victim of neglect, cf. Ariadne to Theseus (Cat. 64.135).

98. fulvas animo transgressa leaenas: on the traditional cruelty of lionesses and tigresses, see 105n. fulvus is the traditional epithet for a tawny lion, e.g. Lucr. 5.901, Verg. A. 2.722, see André p. 133.

99. The indignant and percussive alliteration of t in this line is also noticeable in the predecessors: Ov. Tr. 1.8.11 "tantane te, fallax, cepere oblivia nostri", Stat. T. 5.625 "tantane me tantae tenuere oblivia curae?"

100. On the emotional effect of unica (at the same emphatic place in the line) cf. 1.123 & n.

100f. Proserpina nomen / dulce tibi: for the pathos, cf. VF 4.161: "nomen ... / praedulce mihi".

101f. The very mannered word order, with the interweaving of the two phrases "hiatu... inclusa" and "suppliciis... teror", is not common in Claudian.

102f. tu saeva choreis / indulges: a particularly slothful and self-indulgent activity, as is made clear by the context of Ascanius' words at Aen. 9.615 "iuvat indulgere choreis". Hence the paradox with saeva.

103. Hall is right to remark (p. 231) that "it is probably impossible to determine conclusively" which of the various combinations of readings of this line Claudian actually wrote. There seems no need to alter the verb from interstrepis, the reading of the paradosis, since Vergil also uses it with an accusative at E. 9.36. It seems ungainly to repeat nunc after 101, so "etiam num" seems the more stylish of the alternatives, and "Phrygiasque" naturally follows this. The double elision in a single line in one of the earlier books would have given one greater pause for thought, but elisions are much more frequent in
Bk. 3 (see Introduction p.xii.).

104. *peopulisti pectore matrem*: 'expelled the mother from your breast', cf. Stat. T. 9.584 (Atalanta) "totoque erexit pectore matrem" and 2. 230n. on "confessus socerum".

105. The paradoxos "si tu nota" is meaningless, and Hall's reading "si tua nata" reads at first glance as an alternative subject of *edidit* until excused by special pleading. However "si tu nostra" is a more attractive reading, since *mater* is easily understood after the end of 104.

105f. The motif has its origins in Patroclus' complaint to Achilles that he must have been born of the grey sea and the wave-beaten rocks (Hom. Il. 16.33ff.). The motif of the harsh rocks is combined with that of the savage lioness of Eur. Bac. 989 to produce passages which are a favourite in speeches of harsh reproach, e.g. Theoc. 3.15, Cat. 64. 154, Verg. A. 4.366f. (where the lioness becomes a tigress), Stat. T. 3.693f. For further refs., see Müllner p. 154 and Pease's notes on Aen. 4.365, 366. 367. For the particularization as a Caspian tigress, see Pease on Aen. 4.367: "the region about the Caspian... was considered particularly barbarous, and its jungles and forests were full of dangerous beasts"; cf. Luc. 1.327ff., Stat. T. 10.288f.

106. See Hall's n. on the difficulty of *defende* = 'rescue'. Rather it should be seen as meaning *vindica* = 'to free from captivity' (TLL 5.1, 304, 13-19).

108. *vel tantum visura veni*: the demanding tone of the previous exhortation is relaxed into a tremulous pathos at the very end of the speech: "at least come just to see me" (Hall's translation p. 231). This effects the transition between the militantly indignant Proserpina of the rest of the speech and the pathetic last gesture of the ghost, so that she vanishes leaving a sorrowful rather than a harsh impression behind her.

108f. *trementes / tendere conatur palmas*: "tendere palmas" is a Vergilian
expression, adopted by Ovid, e.g. Verg. G. 4.498, A. 1.93, 2.688, 5.256 etc. and Ov. M. 6.583, 8.849, 13.411. The pathos in treraentes and conatur threatens to descend into bathetic collapse with the addition of the last detail about the chains. The situation is similar to ill-balanced pathos used in the scene of Scylla tied to the ship's prow, Ciris, 402f.

110. motae somnum solvere catenae: it is a familiar experience of ordinary life that some loud sound of a dream awakens the sleeper, cf. Medea (VF 5.340) whose tears have the same effect. solvere is commonly used of release from sleep, e.g. Cic. Rep. 6.29 "ego somno solutus sum", Ov. M. 3.630f.

111f. Again Ceres' successive reactions and emotions are conveyed sparingly but vividly, cf. 91n. Claudian is good at portraying general human psychology, albeit in somewhat loud colours. In the three short, disconnected phrases, one can easily trace the processes of the maternal mind: shock on first awakening, joy in thinking 'at least that's not true', followed by the desire to hug her daughter just to make sure.

111. obriguit: an extremely vivid verb to convey that first rigidity of waking up in sudden shock, cf. deriguit, Stat. T. 9.36. Silver Latin has an increasing tendency to lack clarity in conveying change of subject, but the situation makes it clear that we are now seeing Ceres' reactions.

gaudet non vera fuisse: Claudian enjoys playing up the irony with his audience's complicity (see 68n.).

112f. penetralibus amens / prosilit: Ceres' reaction is typically instantaneous and extreme: amens is literally 'insane' or at least 'frantically excited', and prosilit implies vigorous springing to a course of action, cf. Ismenis at her son's death: "exsiluit furibunda" (Stat. T. 9.35)

114ff. This is the first of Ceres' long speeches in Bk. 3 - the others are 270-90; 295-329; 407-437 (she also has smaller ones at 92-6; 180-92) - in total about a quarter of the book, most of the rest of which is taken up with her activities so that Bk. 3 concentrates very heavily upon her figure (see 67ffn.). This speech is in a much lower key than the others which build to a greater climax as the book goes on. As a rhetorical set piece, it is lacking in verve as compared to the later speeches where Claudian discharges all his big guns. It is a series of short, matter-of-fact statements building up to exclamations, with a final burst of rhythmic stylization in the repeated quotiens (126f.), si (130f.), tympana (131), ah (132f.). In general its function is to further the atmosphere of vague foreboding, and to this end it contains much dramatic irony (see 68n.). It contributes little further to the character of Ceres as it has already been delineated earlier in the poem, laying heavy re-emphasis on her almost pathic maternal passion for her daughter (see 1. 122ffn.). It is again an example of writing from a stance rather than a character's mind, as has happened before, particularly with the pair of speeches by Proserpina and Pluto (see 2.250ffn.). Its extreme manner of expression merely succeeds in giving the impression of Ceres as a paranoid alarmist who instantly jumps to the worst conclusions.

115. sancta parens: Ceres is Cybele's daughter by Saturn (271f.). sanctus has a double thrust, being applied to deities and also by poets to the elderly to indicate reverence for their seniority, cf. Sid. 2.516, 7.51.

116. cunctis obiecti fraudibus anni: = 'years exposed to all deceits', cf. "teneris heu lubrica moribus aetas!" (227). anni may have a tinge of the Sophoclean ἀνή (NH Hor. Od. 2.5.14n.) and point towards the contemporary situation of princesses like Maria who were kept under strict
custody and married at an early age. The irony here is that Ceres is chiefly thinking of suitors (1.130ff.), not Venus' guiles which have recently been so disastrously effective.

117. Cyclopum quamvis extracta caminis: cf. the picture of its metal-bound security at 1.237ff. where it sounds as though it could withstand the siege of an army. There is extreme dramatic irony in the fact that Ceres should place such trust in a fortress and guards - only to have the prize slip through her fingers by cunning rather than sheer force, as was the case in the Danaë legend. For the phraseology, cf. Verg. A. 6.630 "Cyclopum educta caminis/moenia", Ov. F. 4.473 "antraque Cyclopum positis exusta caminis".

118ff. On the frequency of the vocabulary of concealment, and the view of Proserpina as a deposit entrusted to Sicily, see 1.139-41n.

121. nobilitas: is used in its root meaning of 'renown, celebrity' e.g. Acc. trag. 643R "famae nam nobilitas late ex stirpe praecIara evagat", Liv. 22.50.1.

122f. gemitu flammisque propinquis / Enceladi: On Enceladus, see 1.155n., 2.157ff, 3.186f. Ceres' house is certainly located near Aetna (1.122n.) and 3.186f.

123. umbracula nostra: = 'our shelter, shady retreat'. A diminutive is not common in elevated poetry since it has the inexact savour of familiar speech and is more frequently used in Catullus' lighter poems, Horace's letters and satires. Thus Vergil considered them appropriate for the Eclogues, but not Georgics or Aeneid. The Silver poets in general avoid them, but they reappear abundantly in Juvenal and Martial and late Latin poets like Prudentius and Ausonius. See HSz 774f., Axelson 38ff., A.S.F. Gow, CQ 26 (1932) 150ff.

Claudian is generally careful in preserving the habits of Silver poets rather than succumbing to the influence of his own time. But here he may have been influenced by the use of umbracula at Verg. E.


126ff. The list of further portents is designed to increase the atmospheric tension, but is rather overdone after the varied "simulacra mali" of Ceres' dreams. On Claudian's love of portents, see 1.138n. After the relatively prose-like and subdued rhythms of the preceding part of the speech, the rhythmic repetitions create an almost chanting effect and indicate a rise in the speaker's emotions into rhetorical exclamations which are cut off very abruptly in the middle of 133.

126f. Ceres is commonly depicted in art and poetry as wearing a wreath of yellow corn ears on her head as a symbol of her connection with the earth's fertility - see Roscher 1, 863, 53 and illustrations on 859ff. *auspicia caduca* are signs of ill-fortune: often they are statues or parts thereof falling for no reason, e.g. the statue of Natta (Cic. Div. 1.19) or of Victory at Camulodunum (Tac. Ann. 14.32.1), but can be other things, e.g. Byblis' tablets fall from her hand (Ov. M. 9.571f.), the flamen's cap from Q. Sulpicius' head (Plut. Marc. 5.4), the fillet from Syphax's head (Sil. 16.268f.), thighs of offerings (O.S. 17.505f.), Cybele's crown falls off as a portent of invasion (Cl. Eut. 2.282ff.). See Pease's note on Cic. Div. 1.19 and Bömer on Met. 9.571. Here it does not happen once, but many times (*quotiens*), overcharging the atmosphere of ill-omen.

127. Again the description is typically overblown, with the repetition of *quotiens* and the use of *exundat* - the blood does not just trickle, it wells out. It is common in epic and tragedy that when a child is threatened or a disaster occurs connected with it, the mother dreams
or experiences a disorder connected with the breasts which suckled it. Clytemnestra dreams she gave birth to a serpent and it sucked blood from her breast (Aesch. Cho. 527ff. and Devereux, Dreams in Greek Tragedy, Oxford (1976) 181ff.). Thetis says she dreamt "modo in ubera saevas / ire feras" (Stat. A. 1.132f.), and Hecabe dreams she stood on Achilles' tomb and blood dripped from her breasts onto it, symbolizing Polyxena's death (Q.S. 14.278f.).

128. cf. Aeneas (Verg. A. 1.465) "largo... umectat flumine vultum". The line indicates both the copious floods of tears ("larga flumina") and their unexpected violence (cf. Medea VF 5.340 "lumina rumpere fletu"). A similarly unmotivated fit of weeping arose on her departure from Sicily (1.192ff.).

129. The reading mirantia seems appropriate in view of the equally lively invito and iniussae, given Claudian's penchant for semi-personifying inanimate objects, even at the cost of over-intellectualized conceits. maerentia is quite inapposite to Ceres' state of ignorance.

130. For the phrase "buxas inflare" cf. "calamos inflare" (Verg. E. 5.2). On the boxwood flute as a ceremonial instrument in Cybele's worship, see 1.209n. gemisco is a late Latin usage, cf. Eut. 1.178 "campique gemiscunt / Aethiopum". The pathetic fallacy is again applied this time to musical instruments participating in the revels, "gemiscunt", "planctus... reddunt" (131), cf. the scenery at 1.202ff.

131. For the phrase "quatio tympana" cf. Ov. Ib. 454. And on tympana, see 1.209n.

132f. Ceres' speech culminates in rhythmically stylized wails, which contain great dramatic irony. See 126ffn.

133ff. Cybele's speech is a gem of maternal reassurance to an excitable progeny. She is an old woman: superstitious, confidently hoping for the best but understanding a mother's intuitive worries. The dramatic irony is being ladled on heavily, since the omens are all true, Jupiter
is indulging in no segnities indeed, but has despatched the thunderbolt
bolt contra rather than pro pignore, and Ceres is going to be "maximo
turbata casu" when she gets home.

133f. procul inrita venti / dicta ferant: a commonplace wish for the turn-
ing away of an evil omen, as we would touch wood, cf. Alkinos' apolo-

ogy to Odysseus (Hom. Od. 8.408):

"Εξος δ' εἰ περ τι βεβακται
delvetn, ἄφαρ τὸ φέροιεν ἀναρείσαν ἄξλαι." 

It is modified to fit many contexts of letting bygones be bygones,

and considering words not important enough to worry about. For fur-

ther exx. see Fordyce Cat. 30.9n., Bömer Fast. 5.686n., Met. 8.134n.

irrita is a cliché, cf. Cat. 30.10, 64.142, Verg. A. 9.313.

134. subicit: common for 'add, interpose' with direct speech, cf. Verg. A.


A. 1.545.

137. Haec ubi: for the omission of the verb of speaking, see 2. pr. 49n.

137f. sat nulla ruenti / mobilitas: the MS paradoxis "sed nulla ruenti /

mobilitas" is patent nonsense and Hall adopts the right course in
accepting Heinsius' conjecture sat, which is an easy corruption

from set (p. 232) and gives a picture of Ceres' impatience cohering

with the rest of the description: everything moves too slowly for

someone who is anxious to be home. Claudian shows his usual skilful
delicacy in delineating small psychological details, which are appli-
cable not just to the individual character, but to all human beings in

a particular situation.

138. tardos queritur non ire iugales: a perfect detail to describe a jour-

ney that one wishes to have done rather than be doing, with tardos

and non ire coming straight from Ceres' thoughts. For her winged

serpents, see 1.181ff and nn.

139. inmeritas... pinnas: the personification has a slight tone of detach-
ed authorial mockery, see NH Hor. Od. 1.17.28n.
cum necdum absconderit Iden: ascenderit is nonsense, whereas absconderit would mean 'lose from view', supported by Verg. A. 3.291 "protinus aërias Phaeacum abscondimus arces". Williams cites "ἀπὸ τὸν τέλος γῆν" as a Greek ex. and several other Latin exx. in his n. ad loc. Call. Epig. 2 (Pfeiffer), 3 "μίλην ἐν λέσχῃ κατεύθυς" is along the same lines.

cuncta pavet speratque nihil: a neat, epigrammatic Chiasmus and contrast of cuncta / nihil, pavet / sperat.

The touching picture of a mother bird's devoted care for her young nestlings has a long poetic history, beginning with Homer where the serpent consumes the young of a sparrow while the mother flutters helplessly above (Il. 2.308ff.). Elsewhere, Achilles uses the comparison briefly for its pathos, of himself sacrificingly enduring the evils of warfare for the sake of others like a bird bringing scraps for its nestlings (Il. 9.323ff.). The motifs of the spoiling of the nest and the feeding of the young are adopted and adapted in various ways, e.g. Aesch. Sept. 291ff., Mosch. Meg. 21ff., Hor. Epod. 1.19ff., Verg. A. 12.473ff., Stat. T. 5.599ff., Æ. 1.1212ff., Sil. 12.55ff., Q.S. 7.330ff., 12.489ff. and refs. on Fargues, p. 323 n.6.

Claudian has perhaps had his simile inspired by Dem. 43 "στόρα τι  ὑπ' ὀλυμπικὴς...". He tailors the broad outlines of the simile well to context: Ceres is in a fever of anxiety (aestuat) over her young daughter (teneros fetus) whom she has left at home (crœo) and imagines the stealing of her treasure from her ravaged house, a portent of what has indeed happened.

aestuat: a verb of violent emotional upset which strengthens the timeo of Horace (Epod. 1.20) and Statius (A. 1.213). The idea of fearing here obviously influences the construction of the ne clauses after cogitat (see Hall's n. p. 232). It is a salient example of the flexibility of language, which works in accordance with the
ideas of the mind rather than strict grammatical rules.

142. For "teneros... fetus" cf. Ov. Am. 2.14.5. tener is a word particularly applicable to the tender years of Proserpina, cf. 1.131, 246; 2.52, 323; 3.227.

"humili orno" is an original detail of Claudian's, and seems inappropriate in view of Homer's "δοξει ἀληθεύεως" (Il. 2.312) and the fact that Ceres' stronghold could reasonably be supposed a safe retreat. Either the detail is being elaborated for its own sake and the lowliness of the ash is emphasized as being particularly susceptible to danger, or else it is not impossible that humili may be a corruption of summae. commiserit chimes in well with the general tendency to talk about Proserpina as a deposit, see 1.139-41n.

143. allatura cibos: again a somewhat extraneous detail since Ceres has gone to see her mother, but it is commonly an excuse for the mother bird's absence (Hom. Il. 9.323f. "χροφέρσαιν / μῦτακ" and Verg. A. 12.475 "pabula parva legens").

et plurima cogitabat absens: the idea of fears in absence comes from Hor. Epod. 1.18, when he describes fear "qui maior absentes habet", cf. also Ov. Her. 19.110. But the verb cogitat may be suggested by Stat. A. 1.214 "hic anxia cogitat angues". On the ne clauses, see 141n.

144f. The tricolon of fears is based on Stat. A. 1.213f. "providet hic ventos, hic anxia cogitat angues, / hic homines..." Claudian characteristically adds his own details: gracilem of the flimsy nest made of fragile, interwoven twigs (see Hall's comment p. 232), decusserit of the violence of the wind dashing the nest from the tree, cf. 2.308. furtum and praeda keep up the military imagery.
pateant is a more applicable word than iaceant, since people and snakes would climb the tree to steal the nest to be a danger, rather than pick it up after it had been shaken down by the wind.
146ff. The excessive desolation of Ceres' house is a good example of the habit of description into which Silver Epic has degenerated - of telling rather than showing the reader the scene; instructing him directly how to feel instead of giving him more subtle indications. In this case, emotions of horror, despair and desolation are evoked by the number of words, especially adjectives, of neglect or confusion: incustodita, remotis, resupinati, neclecto, flebilis, tacitae, vacuas, desolata, semirutas, confuso, interceptas... crowned by the dramatic image of the architect of fairytale neglect, the spider, spinning his web on Proserpina's deserted loom (see below 154ffn.). The scene would not be out of place in "Sleeping Beauty" after the desolation of a hundred years' sleep, but is extreme for the lapse of time between the flower-picking expedition and Ceres' return.

146. **excubiis incustodita remotis**: we are not shown Ceres setting these guards at her departure, but the detail is built in to emphasize the extreme care of Ceres, and the fruitlessness of all her efforts in the face of destiny and Jupiter's will. The same irony is pointed up by Horace of Danaë's imprisonment with stout doors to her bronze tower and watchdogs (Od. 3.16.1ff.). In Orphic poetry, the guards are the Curetes and Corybantes (Zimmermann p. 8 n. 14, Förster p. 40 n.2, 42 n.2). In Nonnos they are Demeter's snakes (D. 6.136f.) - but Claudian gives us no indication of who they were nor how they were removed. For this mode of narrative, see 2.266n.

147. **resupinati... postes**: resupinare indicates a fair amount of force applied to fling the doors back against the wall, cf. Prop. 4.8.51 "totas resupinat Cynthia valvas" and Camps ad loc. How they reached this condition, in view of the orderly progress to the fields in the beginning of Bk. 2, remains an unsolved mystery. It is a habit of Silver Epic to add an unexpected detail to a context simply because it suits a certain moment (see G. Williams, C & D p. 216) -
part of the lack of interest in the coherence of the whole in favour
of the effect of the part (ib. 215, 246f.).

Claudian progresses through the details as Ceres would have
seen them in the manner of a camera closing in: from the lack of
guards outside the door, to the doors themselves, to the scene of
desolation within, in a tricolon of increasing horror with a complete
verb only in the last limb (apparuit).

148. The desolate quiet is also picked out by Statius in the body of his
bird simile (T. 5.601f.).

149. expectato respectu: the play on words, which we might consider taste­
less at such a point, would not disturb Claudian.

149ff. cladis: clearly indicates Ceres' thoughts, through whose emotions
the whole description is filtered. Her reaction is only what we
have come to expect of her (and Claudian) by now. She rends her
cloak, tears her hair as signs of mourning and is subject to a range
of physical sensations attendant upon extreme grief, before she has
even found out exactly what is wrong: cf. Pluto's outburst of wrath
at 1.32ff., or Ceres' reaction to her bad dreams at 3.11Iff. Extreme
emotions are part of the overtrumping in which Silver Epic constantly
indulges - ultimately to the detriment of the emotional impact of
the writing, since extremes without an interval of slackened tension
become just as monotonous to the audience as slackened tension without
extremes.

The physical manifestations of internal passion have always been a
topic of interest to writers as an aid to expressing the intensity of
the emotion, whether the writer be Sappho describing the fast beating
of her heart, inability to speak, cleaving of her tongue to her
palate, flush of her skin, inability to see, buzzing in her ears,
sweating, trembling and pallor (frg. 31 LP); or Emily Brontë describ­
ing one of the memorable tantrums of Catherine Linton as she lay
dashing her head against the sofa and grinding her teeth, then stretched herself out "stiff, and turned up her eyes, while her cheeks, at once blanched and livid, assumed the aspect of death..." and then finally provoked "started up - her hair flying over her shoulders, her eyes flashing, the muscles of her neck and arms standing out preternaturally..." (Wuthering Heights ch. 11). Homer has simple examples of this, as when he describes Andromache's reactions to the disaster of Hector's death (I. 22.448, 461, 466f.), but it is a feature that is massively and endlessly expanded by later poets, especially Silver writers.

On the physical manifestations of emotion, see NH Hor. Od. 1.13.5n., A. Turyn, Eos Suppl. 6 (1929) 43ff., E. Evans, Physiognomies in the Ancient World (TAPhS N.S. 59 pt. 5, 1969).

Claudian's depiction of Ceres' shock is life-like: "haeserunt lacrimae" conveys exactly the choking sensation of the first shock that is beyond tears, and "titubant" is a good word to describe the tottering of legs from which a great emotional blow has temporarily drained the power. On gestures of grief, torn clothes, hair etc. cf. Marcia, Sil. 6.405, Sittl pp.65ff.

150. et fractas cum crine avellit aristas: cf. 2.136 "hunc fracta Cephisos harundine luget". On Ceres' corn wreath, see 126fn.


303. Inability to speak in an emotional crisis is common: love (Sapp. frg. 31.7f., Cat. 51.9), fear, shock (Verg. A. 2.774, Lucr. 3.154ff.,

152. *atque imis vibrat tremor ossa medullis*: the thrill of terror running through one's frame is familiar from Verg. A. 2.120f. "gelidusque per ima cucurrit / ossa tremor", 6.54f., 12.447f. Claudian has strengthened the motif by the use of *vibrat* for *cucurrit*; and the double emphasis of *ossa, medullis*.

153. *succidui titubant gressus*: the ancients recognized that the lack of nervous control experienced by the intoxicated was much like that of extreme grief (Ach. Tat. 7.4.1). *succidus* or *titubo* are used of knees giving way in both circumstances, Lucr. 3.156, Ov. M. 10.458, 15.331, Stat. T. 4.663. The idea is combined with Vergil's "vestigia foribusque reclusis; a common expression, cf. Lucr. 3.360, Verg. A. 7.617, Ov. M. 7.647 (OLD 1).

154ff. The narration is reaching a climax of desolation. At 1.271f. Proserpina seems merely to have left her weaving unfinished, but by this time it sounds as though centuries of neglect have taken their toll on the remains: *semirutas* is a very strong word which applies more literally to half-ruined buildings or cities (Sall. Hist. 2.64, Luc. 1.24, 4.585), *confuso* has similar connotations of disorder and jumble and *perit* of wastage. The coping stone of the artistic disarray is the conceit of the "audax aranea", placed with an artist's eye in the remains of the loom. The spider is for the ancients also the symbol of neglect, e.g. Bacc. frg. 4.31ff., Theoc. 16.96f., Cat. 65.49f. and Gow on Theoc. 16.96 for further refs.

Claudian's conceit is undoubtedly clever in that it creates a vivid visual image, and recalls the story of the bold Arachne who challenged Minerva herself in weaving and was turned into a spider for her temerity (see Ov. M. 6.1ff.). Thus "audax" and "sacrilege" turn on a double meaning: referring to the original story and also
to create indignation over the destruction wrought on Proserpina's work. The paragraph too is fittingly rounded off in a climax with a golden line and is an artistic tour de force. But it is a salutary example of the way that Silver Epic, while striving for point and linguistic perfection in the manner of the English Augustans, often produces a sentiment that is so artificial as to be not only incredible but laughable.

156. *interceptas*: has probably lost much of its original force and merely means 'cut off' or 'interrupted', but may still retain some connotations of a more literal capture of a wild beast, missile or town.

157. *divinus*: an apposite word since the task is being woven by a goddess and is on the subject of the gods and creation of the world (1.248ff.).

159ff. The following description is notable for its indulgent sentimentality cf. the picture of Deidameia mourning the loss of Neoptolemus (QS 7.336ff.), as she casts herself on his bed, clasps his childhood toys and kisses a javelin he has left behind. Claudian gives a detailed anatomy of Ceres' grief for pathetic effect, but shows some skill in the manner in which he directs his audience's emotions (cf. 146ffn.). Instead of larding his nouns with straightforward emotion words, he chooses phrases of more subtle effect. So the shuttles are "adtritos manu", which gives the mother's perceptions of the worn wood where her daughter's hand had rested; the wool is *proiecta* and the playthings *sparsa* - just as Proserpina left them scattered about with a carelessness which makes mothers furious at the mess while their offspring are still at home, but is remembered with a sentimental fondness after they have flown the nest. "virgineo... ludo" recalls Proserpina's innocent amusements in her girlhood, tenderly ironical now that she is a *virgo* no longer; and "ceu natam" is pathetic in the extreme. The picture is true to life and shows Claudian, as always, perceptive of the tiniest details of human psychology (see 111fn.).
It is also a reminder of the youthfulness of brides in antiquity, when they dedicated their dolls on marriage (Marquardt, Das Privatleben der Römer, Leipzig (1886) p. 43 and M.K. Hopkins, "The Age of Roman Girls at Marriage", Population Studies 18 (1905) 309-27).

159. nec deflet plangitve malum... the negative statement contributes to the pathos, since the inanimate can make no response; cf. Stat. T. 5.594 "non lacrimas habet: ingeminat misera oscula tantum" and 12. 319. Both these sentimental scenes are drawn from Vergil's less explicit and more noble picture of Dido bending to press her lips on her abandoned marriage bed before committing suicide (A. 4.659).

159f. oscula telae / figit: the idiom "oscula figere" is Vergilian (A. 1. 687) and would appear to have originally been a phrase from love poetry, cf. Lucr. 4.1179 "exclusus amator... foribus miser oscula figt".

160. abrumpit mutas in fila querellas: on the spelling of querellas, see 33n. Hall is right to interpret this phrase as 'she stifles her complaints in the cloth before they find utterance' (p. 232n.), cf. Luc. 8.87 "tales gemitu rumpente querellas".


164. desertosque toros: the feeling of emptiness on looking at the places where a loved one last was is a common human sentiment, cf. Aesch. Ag. 410ff. where Helen has deserted Menelaos "ἳν λέχος καὶ στόμον ψιλόν ρέωτος."

165ff. Similes of wild beasts attacking domestic cattle are legion in epic, cf. 2.209ff. and notes ad loc. Claudian has particularly imitated Statius' simile at T. 3.45ff. - both in vocabulary (pastor, cuius
pecus, inopinus, stabuli, ciet in Statius) and in the situation of a shepherd whose flock has been savagely slain by wild beasts and who in his grief vainly calls to them.

Claudian has adapted his simile to different circumstances - his shepherd is attonitus (cf. Statius' orbus), a good description of Ceres' stunned condition, and his fold is inani. There is a greater concentration on the enemy, the first alternative recalling the former Pluto simile where he was compared to a mighty lion exercising his rabiem (2.211); and inopina culled from Statius is given special point with reference to the rape. serus is given emphasis by its prominent place in the line and pathetically underscores Ceres' return "too late" to the fold, while the "vastata pascua lustrans" picks up all the adjectives of desolation in the passage (146ffn.) and perlegit (165) where the simile commences. The pathetic "non responsuros" is again emphatic by its prominent position in the line. Proserpina is once again seen in a cattle image, cf. 1.127, 2.209 & nn. ad loc.

166. Poenorum... leonum: Vergil also sometimes localizes his lions as 'Carthaginian', cf. E. 5.27, A. 12.4. Here merely an ornamental and learned epithet.

167. Heavy four word line with long spondaic verb stretching from third to fifth foot, cf. 79. "Populatrices... catervae" keeps up the military imagery.

170. iacentem: an extreme, but archetypal, position of mourning, cf. Priam rolling in the dung of the courtyard in mourning for Hector (Hom. Il. 24.162ff.), Lucan's matrons (2.28ff.). She has also torn her hair and covered it with dust (177f.), cf. the bay tree at 77 and n. ad loc.

171. conspicit Electram: a smooth entrance for a character who features in neither of Ovid's accounts, nor any of the earlier sources (Nonnos has a nurse later called Kalligeneia, D. 6.140). She performs the
tragic function of the messenger speech, though recounting an event we have witnessed earlier ourselves (see 196ffn.). Her origins are in the ἀποστήμονας figure of Greek tragedy, used extensively by Seneca in his plays and transferred into epic with Dido's nurse in the Aeneid, Acaste in the Thebaid, Medea's nurse Henioche in Valerius Flaccus' Argonautica.

Her advantages as a character are that she has long been almost a mother to Proserpina, has been her wet-nurse originally and then her constant guardian, companion and confidante, so her account will be sufficiently full of pathos and intimate details (there is a good cameo of this sort of relationship at 6 Cos. Hon. 564ff.).

Her name and lineage are drawn from Dem. 418 where she is mentioned along with many others in the catalogue of Oceanids who accompanied Persephone out to the fields. See Richardson 418n. and West on Hes. Th. 349 & 404-52.

sedula matrix: an Ovidian phrase (M. 10. 438, Her. 21.95) indicating a fussy business, cf. Cl. cm. 31.39.

172. The line has an Ovidian ring to it, cf. M. 1.690f. "inter hamadryadas celeberrima Nonacrinas / naias una fuit..." and ib. 5.412 "inter Sicelidas Cyane celeberrima nymphas." priscas means 'old, ancient'.

173ff. This humanizing touch is practised most by Ovid and the Hellenistic writers. The origins are in Homer, when he shows the child Astyanax frightened by the nodding plumes of his father's war helmet (ll. 6.466ff.) or Achilles dribbling wine down Phoenix' tunic (ib. 9.486ff.) But it is played up much more by the Hellenistic writers with their greater interest in the very old and the very young, to produce humanization like that of Eros into a naughty little boy who has to be bribed into doing what his Mummy tells him (A.R. 3.112ff.). It is present to a limited extent in Vergil, where Cupid is cuddled on Dido's knee (A. 1.684ff.) or Andromache drags along the dawdling
Astyanax to see his grandparents (A. 2.455ff.). But it really blossoms into significance with Ovid, in depictions such as Latona's new babies (M. 6.335ff.), Amphissos (9.338ff.) and is extensively used by the Silver Epic poets for pathos, e.g. the picture of Argeo carrying the baby Thessandros to his grandfather (Stat. T. 3.682ff.), or Archemorus (ib. 4.778ff.), of little Achilles playing with his father's war gear (VF 1.255ff.), of Marcia's children (Sil. 6.403ff.) - see further 2.273ffn.

Claudian is fond of family touches (see 2.119n.), and has used a similar humanization of the infant Sol and Luna (2.44ff.); cf. also the picture of Eucherius crawling and being lifted onto his grandfather's knee (Stil. 3.176ff.). The purpose of this cameo is to show Electra as long intimate with her charge and to portray the old days and the happy family scene, so as to bring out the full force of the pathetic irony that the father upon whose knees the nurse put baby Proserpina to gurgle and play has now betrayed her innocent trust and delivered her up to the underworld.

173f. dulci... sinu: cf. "κηπώδες... κόλπυ" (Hom. Il. 6.483).

174. summoque Iovi deducere parvam; Claudian is playing up the contrast between the heroic and the human by pointing up summo and parvam.


On the historic infinitive, see 2.152n.

177f. The phrase "effusa comas" is standard, cf. Verg. G. 4.337, A. 4.509. Although canos might be added for the pathetic picture of aged locks fouled with dust, an accusative of respect is not so good with sor-dida in view of the word order. "pulvere cano" seems a better read-
ing, and for grey dust, cf. 1.187. For the abasement of mourning, 
cf. Priam rolling in the dung at Hector's death (Hom. Il. 24.162ff.); 
Pompey after defeat "atro squalentes pulvere vestes" (Luc. 8.57) & 
Jocasta "sordentibus obsita canis" (Stat. T. 7.474).

178. sordida sidereae: a lovely alliterative contrast between the lowly 
filth of the old nurse and the starry beauty of her young charge, 
cf. Bell. Goth. 357f. The origins of the phrase are in similes such 
as the picture of Astyanax "ἄλυγκλον ἀστέρι καλῇ" (Hom. Il. 6.401), 
cf. "siderei vultus" of Archemorus (Stat. T. 5.613). sidereus is 
especially used of the gods (Stat. T. 1.577, Cl. cm. 25.3, OLD 2); 
and Claudian also uses it of Serena (Epith. 252, cm. 30.218), cf. 
candida 1.217n. and the bright words used for Proserpina's complexion 
(3.86ff.).

179. suspiria: see 2.274n. "suspiria... laxavit frenosque" is a hendi-
adyss, as Hall rightly comments (p. 233n.), where he also quotes 6 Cos. 
Hom. 265f. "ergo ubi praeclusae voci laxata remisit / frena dolor"; 
cf. also Verg. A. 11.151, Stat. S. 2.6.13. The metaphor from horse-
riding ("frena laxare") is a commonplace used of any wild outburst of 
passion, e.g. Verg. A. 1.63, Luc. 7.124f., Milt. Samson Agonistes, 
1578 "Yet ere I give the reins to grief..." The plural in epic is 
usually frena rather than frenos (Welzel p. 76).

180ff. This small speech, the main function of which is to lead into Elect-
ra's account of the rape at 196ff., displays a similar lack in vari-
ation of tone to 92ff. Once again there is a violent barrage of 
short questions (Romano comments: "La interminabile serie di interro-
azioni retoriche che sostanza il discorso di Cerere... dà un'impre-
sione di freddezza e di monotonia" p. 40), indignant alliteration of 
t (181-5), ellipsis of esse and rhythmical repetitions of the inter-
rogatives -ne, an, ubi, quo. The monotony of the questions is some-
what relieved by their differing registers: some are genuinely alarm-
ed requests for information (What is going on? Where is everyone?)
but others are rhetorical expressions of amazement and incredulity
in the face of such a disaster and the final pair contains a sting-
ingly scornful reproach (Is this how you all look after things in
my absence?).

181. 
cui praeda feror: again a hint of the military imagery. Despite
Hall's special pleading (p. 233n.), there seems no doubt, from the
proximity of praeda, that feror must be understood in its full sense
as 'carried off, plundered', with dramatic irony since she has not
yet heard of the rape. The awkwardness of the phrase attributed to
Ceres can only be excused on the supposition that 'praeda ferri' has
come to mean more loosely 'become the victim of' (Platnauer's trans-
lation).

regnatne maritus: irony again in view of Jupiter's activities, cf.
"vivo... Tonante" (182f.) and 133ffn. maritus reinforces the family
picture of 173ff.

182ff. Again the recurrent theme of chaos and the battles of Titans and
Giants against the Gods as the ultimate disaster to the civilised
world, see 1.43ffn. Claudian gives a longer list of examples than
usual to magnify the importance of the imagined disaster. The list
also has a climactic effect, since each place is getting nearer home:
(a) Ischia (island off the coast of Campania)
(b) Tyrrhenian Sea
(c) Aetna
(d) The very house.
Also note the violent verbs: rupit, tracta, guassatis, cf. 1.142ffn.

182. For the retention of Greek scansion in Titanēs, see Introduction p. xii.

183f. rupitne Typhoea cervix / Inarime: Inarime, now Ischia, is generally
agreed amongst the poets to be the volcanic island beneath which
Typhoeus was placed by Jupiter after his victory over the giants,
Verg. A. 9.716, Luc. 5.100f., Sil. 8.540f. He and Enceladus are sometimes confused as the giant under Aetna, see 1.155n.

184f. Alcyoneus, son of Uranos and Ge, was one of the most powerful giants: "οὐρεύων" Pindar calls him (Isthm. 6.32). He played a great part in the battle of Phlegra and was only conquered by Herakles, with the aid of Athene, who dragged him outside the land of his birth (he was immortal as long as he fought within it), see Apollod. 1.6.1. He is said to have been imprisoned under Vesuvius.

185. To the Tyrrhenian Sea, lying between the west of Italy and Sicily, has before been attributed rabies (1.152). It adds to Ceres' rhetorically incredulous tone that it has now become flat (stagna). It also adds to the fearsome stature of the giant that he can wade through a sea that only comes breast high, like Gulliver, or the Cyclops (Verg. A. 3.664f.).

187. penates: the repeated idea of a god having household gods, see 1.135fn. The tone of forte is very scathing.

188. For Briareos, see 1.43ffn.

189. heu ubi nunc, ubi nata mihi? For the very rare hiatus, see Introduction p. xii, and cf. Ov. Her. 4.150 "heu! ubi nunc fastus..." For the repetition of ubi indicating emotional disturbance, see 96n. quo mille ministrae? a large and indefinite number like the thousand ships which sailed against Troy - these ministre are the Naiads who accompanied Proserpina out to the fields at 2.55ff., cf. "famulae... nymphae" (230).

190. Cyane: the chief amongst them, see 2.61n. This prepares for her cameo rôle in Electra's speech (246ff.). On Alexandrian metamorphosis poetry, see Förster p. 95. volucresgue... Sirenès: On the retention of the Greek scansion, see Introduction p.xii. They have not been mentioned in the narrative before, but again it is a preparation for the later references to
them by Electra at 205, 254ff.

The Sirens seem originally to have been death spirits like Harpies and Κρυπτώς, and remained in popular religion birds with women's heads, connected with the souls of the dead and the underworld (see Roscher 4, 601ff. where there are many good illustrations.). They are first portrayed in literature as the sweet singers of destruction who lure sailors to their deaths (Hom. Od. 12.39-54, 166-200; A.R. 4. 891ff.). The occurrence of the Sirens as playmates of Persephone is perhaps suggested by Eur. Hel. 175f., and they appeared in Epicharmus (Pörster p. 66) and Apollonios Rhodios (4.896-9). The Alexandrians located them on the island of Sirenusae (Galli) near Capri (see Williams on Aen. 5.864-5). Ovid follows the Hellenistic writers, and includes their metamorphosis (M. 5.551-63) (see also Bömer on Met. 5. Ss. 367f.). Claudian's Sirens are volucre before the rape (cf. 254) whereas in Ovid and Hyginus (fab. 141) it only happens afterwards, as consolation or punishment.

haecine vestra fides: the tone is indignant and scathing, cf. "haec mea magna fides?" (Verg. A. 11.55), "haecne marita fides?" (Prop. 4. 3.11); also Luc. 5.767f., Stat. T. 2.462, 5.627.

maerque pudori / cedit: the present tense of the paradosis consorts better with velit and moratur than cessit. On ced, see 2.Ron.

The same grammatical structure, with infinitive phrase as a noun in apposition to emptum, appears at Sil. 5.601f:

"seroque emptum volet impia Roma
non violasse mei corpus mucrone Sychaei."

See also Verg. A. 10.503f., Stat. T. 1.163f., Sil. 7.620f. and the idea in Horace of laurel "morte venalem" (Od. 3.14.2). The exaggeration of preferring death to dishonour is dramatic and appealing therefore to Claudian, but the whole position of a nutrix did depend on her trustworthiness.
195. A concise chiasmus, gaining by the contrast and juxtaposition of
dubium and certum, as Hughes translates:

"Silent she stood, unwilling to reveal
Th'uncertain miscreant and the certain ill."

For expromere = 'to disclose, reveal (something secret)', see TLL 5.2, 1804, 69ff. It is used by the comedians and has a sprinkling
of occurrences in poetry and imperial writers, but has more particu-
larly the flavour of the law courts or historical writing: Cicero,
Livy and Tacitus use it, cf. DRP 1.3 "audaci promere cantu."

196. vix tamen haec: for the common omission of the verb of speaking, see 2. pr. 49n.

196ff. Electra's long speech functions in the manner of a messenger speech
in tragedy: a well-paced, dramatic narrative, relieved now and then
by personal comment on the scene. It conveys what has gone on out
of the other's sight with the object of arousing such emotions as
might have been experienced in first-hand participation - so must be
direct and exciting.

However, as is not the case with a messenger speech in tragedy,
the audience here (unlike Ceres, the character for whose benefit the
speech is purportedly given) has already witnessed the action at first-
hand from the narrator in Bk. 2. This speech is in fact the best
single piece of evidence that Claudian's epic is not basically struc-
tured as a chronological narration, but plays with facts that are
already well-known to amuse a highly literate and sophisticated audi-
ence. The speech proves that Claudian is perfectly capable of writing
a gripping narrative when he wishes to, but that such is not his main
aim (see further 1.32ffn.).

In other works dealing with the rape in a smaller compass, such
as Ovid's two accounts, no replay of the rape occurs, although Claudian
perhaps drew the idea for the double exposition from Dem., where Per-
sephone retells the story to her mother (414ff.). He has expanded the account, as is consonant with the epic proportions of his tale. The speech also does have a secure function within the plot in that it motivates Ceres' next action of speeding up to heaven to complain of her maltreatment: without Electra's narrative, she would have been utterly ignorant of where to begin looking for those responsible. Hence Electra lays emphasis on the responsibility of the gods (not of Jupiter, because she is unaware of his connivance, but of the three divine sisters, particularly Venus): so the theme of her introduction (196-201): "Phlegra nobis infensior aether", and the detailed account of Venus' guiles (207-14, 220-7).

The speech also adds considerably to the information given in the first account of the rape. Enough details are the same to make the new details credible (e.g. Proserpina is seen weaving (204), the goddesses appear suddenly (207-9), the nymphs flock to the fields under the auspices of Venus to pick flowers at dawn (220ff.), the abductor appears in a chariot (235ff.)). But the places of emphasis are the gaps left in the previous narration (e.g. Proserpina's activities in the house after her mother's departure, cf. the emphasis on Ceres in Bk. 1; the details of Venus' visit and how she persuaded Proserpina out into the fields, cf. the gap at 1.275 and 276ffn.; what was going on during the rape outside the small circle of main actors; and what happened after the rape to those left behind). Thus in details, the overlap of material is very small.

The structure of the speech is clear and well-organized. It is basically chronological, after a small introduction (196-201). This begins on a point raised by the opposition, like all good rhetorical speeches: here the theme of the Battles of Giants and Titans raised by Ceres (181-8). It is modified to support Electra's point of view: 'you might think that was the worst thing you can imagine happening,
but this event is worse than the worst', a good rhetorical capping of the opposition's point. The paragraph is rounded off on a pointed paradox that unites the initial reference to the giants and the development of the point about the heaven-dwellers and Proserpina's own relations: "Phlegra nobis infensior aether" - the last word postponed for striking effect.

At 202 the narration proper begins, a brief sketch of the tranquil situation as it was, the practice of all good stories to make the contrast with the approaching disaster greater. At 207, with an inverted cum-clause, enter the villain of the piece from whom stems the catastrophe, related in an orderly fashion until the exciting narrative is brought to a close with the metamorphosis of Cyane, and the Sirens and the situation of the present: "sola domi luctus senium tractura relinquor" (259).

The tone is fairly indistinguishable from the authorial voice, as in most epic speech, but there are details that make one aware that the speaker is other than the narrator: the addition of homely touches about Proserpina and her nurse talking and sleeping together (205f.) or her trying out of her sisters' clothes and ornaments (216-9); the evident bias of Electra's attitude towards Venus (209ffn.); the occasional piece of trite moralizing suitable to an older character ("levius communia tangunt" 197, "teneris heu lubrica moribus aetas" 227); the note of self-defence at 227ff; and the inevitable slant given to the narrative by the fact that Electra is an eye-witness without any knowledge of the background to these events. Thus her ignorance of the part played by Diana and Pallas leads her to accuse them along with Venus, whom we know to be the only guilty one; her ignorance of the abductor himself, while necessary to the plot because Ceres must not yet find out where to direct her search, leads to speculations upon his identity that create an atmosphere of mystery
and awe ("seu mortifer ille / seu mors ipsa fuit" 237f.); and her position as an eye-witness paradoxically leads her to see less of what happened to Proserpina, but to give more of an impression of what the event looked like from outside - again an addition to the atmosphere.

197. dederit: for the unusual tense of the subjunctive, see Hall's n. and KS 1, 182-3.

198ff. divae: Electra is hammering home the point that Proserpina was betrayed by the heaven-dwellers and her own relatives, cf. sorores, insidias superum, "cognatae vulnera... invidiae", "Phlegra nobis infensior aether" - all variations on a similar theme.

multoque minus quod rere: cf. Verg. A. 6.97 "quod minime reris..."

199. (nimium!): single word parentheses, such as infandum, nefas, expressing shock or surprise are very common in epic speeches.

coniuravere: is a word of most unpleasant connotations, cf. 1.39n.

202. Florebat tranquilla domus: for the tone, see 196ffn. Statius uses the verb in just the same sort of context: before the death of Priscilla (S. 5.1.142), or the crime of the Lemnian women (T. 5.54).

202f. On the gradual building up of the impression that Ceres instructed her daughter to stay inside, see 2.4n. It is a fairytale motif to have a warning against doing something disobeyed and subsequent disaster, e.g. Snow White warned three times by the Seven Dwarfs not to let anyone through the door or take any presents, or Red Riding Hood told by her mother not to speak to strangers on the path to her grandmother's, or Cupid warning Psyche against her sisters and against ever looking at him.

The virides... saltus are mentioned significantly in view of later events. audebat and obstricta are strong words emphasizing the strictness of Ceres' injunctions, cf. cauti (206).

virides: a spring-like green, and a hint of the magic to come at
223ff. where Sicily's fertility is revealed as miraculous, since it remains summer there even though it should in the true course of seasons, be winter.

204. *telae labor illi*: a line ending in a double disyllable, of which there are six in Claudian altogether, though in the case of the other five, the double disyllables are preceded by a monosyllable, following the usual practice (see Birt's preface ccxv). See further Fordyce on Aen. 8.382. Proserpina is weaving a present for her mother's return (1.246ff.).


205f. The rhythmical repetition of *mecum* has a sing-song effect of calmness in these homely little scenes, appropriate to the intimacy of the relationship of nurse and charge. The nurse appears to sleep with, or at least within close call of, her young lady, *Ciris* 220ff., Ov. *M*. 10.382f.

207. *cum subito*: the cum inversum clause abruptly changes the peaceful mood of the narration and introduces tension with the arrival of the villain. The moment of suspense is artfully prolonged by the parenthesis.

*dubium quonam monstrante*. . . irony again, since the betrayer was Proserpina's father (1.220ff.). The addition of Diana and Pallas was commanded by Jupiter (1.229ff.), presumably so that Venus' intentions would not be suspected, since they are ignorant of the plot, cf. their stand against their uncle at 2.205ff. The language is similar to the description at 2.10 "comites gressum iunxere sorores".

209ff. Electra makes her attitude to Venus clear - she rightly considers her chiefly responsible for beguiling Proserpina out of obedience to her mother's instructions by a skilful combination of feigned sisterly affection and flattery. Claudian gives a very convincing
picture of Venus' behaviour through the old nurse's eyes: she is not deceived in hindsight about her motives for bringing her two sisters ("suspecta... nobis ne foret"), and consistently views her as full of deceit and malice: "laetam se fingere" (210), "maligno... adfatu" (220-1), "callida" (221), "velut inscia" (222), all in accord with the previous impression of her character, see 1.223n. Claudian catches particularly well the tone of her speech - the timeless picture of the effusive, insincere court lady making a great fuss of an innocent young girl in order to manipulate her actions: laughing and kissing her repeatedly, playing up their close relationship, telling her what a nasty mother she has to keep such a gem away from fashionable life with the rest of them... then harping on about the fields and flowers, innocently posing as ignorant of the special magic of Sicilian fertility, saying she would never have believed it was true that things bloomed in the wintertime, marvelling, absolutely burning to go out and have a look for her self....and disappearing out of range of all repercussions the instant she has what she wants ("voto... peracto" 244).

210. effuso risu: has connotations of lavish merriment. On the historic infinitives, see 2.152n.


213. vetitam + abl., an acceptable though rare construction, as Hall points out (p. 234) citing Stat. T. 12.558 "quos vetat igne Creon".

214. amandaverit: again see Hall's n. p. 234. amandaverit also suits the deposit imagery consistently used of Proserpina better than absent-averit (1.139-41n.).

215. nostra rudis gaudere malis: "nostra rudis" is a familiar observation linking mother and nurse in their relationship to their charge. Statius uses the word rudis similarly of Parthenopaeus (T. 4.247) and Antigone (ib. 7.253). The same paradox and authorial irony of "gau-
dere malis" is used by Ovid of Midas (M. 11.106) "gaudet... malo".

215f. **nectare largo / instaurare dapes**: nectar is offered by a goddess to deities instead of the usual wine. "instaurare dapes" means 'to resume a feast' (after it has been broken off) cf. Verg. A. 7.146, Tac. Ann. 6.50, and Stat. T. 1.514f. makes it quite clear: "epulasque recentes / instaurare iubet"; also see Fordyce, Aen. 7.146-7n. Proserpina has presumably dined, but with hospitality typical of Homeric epic feeds her guests on their arrival, cf. Nestor (Od. 3.34ff.), and Menelaos (ib. 4.52ff.) to Telemachus.

216ff. The humanization is typical of Claudian, drawing a contrast between the normally fearful attributes of these powerful goddesses and the playful girlishness with which Proserpina tries them on, like a young child getting into her grown-up sisters' make-up and ball dresses, while they look on in amused indulgence ("laudante Minerva" 218). It is very much like the picture of the baby Achilles playing with Hercules' lion-skin (VF 1.263), of the infant Honorius hung with Diana's bow and quiver and playing with Minerva's aegis (Cl. 4 Cos. Hon. 160ff.), or young Anthemius climbing over his father's armour and kissing him (Sid. 2.134ff.). See further on 173ffn. It is intended, as with the picture of Proserpina as a baby being put to play on her father's knee, to emphasize her sweet innocence and trusting nature, which make her vulnerable to the ploys of those older and more worldly-wise than herself. It shows just why and how easily she falls victim to Venus, superior in craft, and makes the audience feel the pathos of her fate, betrayed by those who pretend to love her most.

There is a piquant realism in the details that her fingers are molles, the verb attemptat implying a little difficulty in strain­ing the divine bow. The shield is ingens so that she has to strug­gle to lift it (laborat). The features of the goddesses' attire
mentioned are the distinctive ones in which they appear at 2.18ff.

218f. crinita iubis galeam... / implet: cf. Turnus, Verg. A. 7.785f:
   "cui triplici crinita iuba galea alta Chimaeram sustinet..."

221. ingerit: the verb develops from its primary meaning of forcing or
   thrusting to mean 'din into a person's ears, say repeatedly' (TLL 7.
   1, 1551, 68ff.) and implies persistence to the point of tedium, e.g.
   Cic. ad Att. 11.6.3, Petr. Sat. 36. 7, Apul. Met. 5.6 "ingerens verba
   mulcentia."

222. ingeminat: has much the same meaning: the literal sense of 'repeat
   for a second time' has degenerated into 'repeat' by Vergil's time
   (e.g. G. 1.411 and TLL 7.1, 1517, 52ff.). It is quite common to have
   the words spoken as the object of the verb for greater vividness, cf.

meritumque loci: for "meritum loci", cf. Mart. 8.65.7.

223. nec credit quod... for the quod clause after a verb of speaking,
   feeling, see 1.99n.

The season of the year when Proserpina disappears is disputed (Dem.
has her rising in the spring 401ff.). See the discussion by W. Bur-
kert, Structure and History in Greek Mythology and Ritual, California,
(1979) p. 138 & n.3.

The hint of Sicily's miraculous fertility even by Golden Age standards
(1.197ff.) is developed into a touch of magic: it manages to preserve
its ideal landscape even in winter (the motif is re-worked three ways).
The presence of roses and lilies in winter is a luxury motif, (NH
Hor. Od. 1.38.4n.) and one of the Golden Age (Sid. 2.110f., 410ff.).

224. gelidi rubeant... menses: cf. Ov. Tr. 1.11.3 "gelidi rubeant" are
   juxtaposed for the cold / hot contrast of chill winter and the flush
   of fertile blossoming, cf. Cl. Fesc. 2.10 "rubeant pruinas" (with
   roses), though the colour contrast is uppermost here. For rubeo of
spring, cf. 2.90n.

225. Bootes is a winter constellation. *iratum* and *timeant* both have a hint of personification.

226. *studio dum flagrat eundi: flagro* is a strong verb, cf. *aestuat* (2. 137). It is an unbalancing, and therefore un-Roman and undesirable, emotion, cf. Cic. *Or.1.14*, Cl. 6 *Cos. Hon. 604*. It catches well the note of exaggeration in Venus' voice (see 209ffn.).


228f. The fairytale motif of the older and wiser mentor giving last-minute warnings which are not heeded by the charge - to their later regret. Electra is making a great effort to dissuade Proserpina, but her language shows that it is clearly against overwhelming odds, with the rhythmic repetition of "quos... quas...", the double repetition of helplessness: *(nequiquam, inrita)*, and the strong verb *fudi*, cf. Verg. *A. 5.234 "fudissetque preces".*

229f. The picture expanded at the beginning of Bk. 2. *ruit* has the feel of a reckless and headlong race for disaster.


*famulae longo post ordine Nymphae*: for the tone of *famulae*, cf. 1. 20fn. and for "longo... ordine" cf. Verq. *A. 6.482*.

231. *itur*: an archaic, majestic sounding impersonal verb, laying emphasis on the action rather than the agent, cf. Verg. *A. 6.179 "itur in antiquam silvam..."*, Austin's nn. on *Aen. 1.272, 2.634* and Fraenkel, *Horace* p. 115 n.1. For the evergreen nature of Sicily's fertility ("*aeterno... gramine*"), see 223ffn. For the clothing metaphor used of grass, cf. *Ov. F. 1.402*. Claudian has already used it at 1.190
(see n. ad loc.).

233. alget ager: I can see nothing objectionable in following the paradosis where the fields are 'chill' rather than 'white' with dew (see Hall's n. p. 234). In addition to his examples, see Mart. 5.71.2 "et viridis ... alget ager", and Statius mentions the "algentes... pruinias" of dawn (T. 3.409). albet, however, makes a good colour contrast with the green of the field and the purple of violets. Claudian is showing his talent for brief, highly evocative natural description: of the quiet fields, chill of dawn and dewy flowers (cf. his description of dawn at 2.1ff.). The peace contrasts all the better with the coming turbulence of the rape.

bibunt violaria sucos: imitated from Verg. G. 4.32 "bibant violaria fontem." For violets, see 2.93n.

234. No indication of the time was given in the earlier account of the rape (2.151). Noon is obviously a good time for Claudian to choose, so as to form a more mysterious contrast with the dark cloud that Pluto's chariot brings with it, and to allow a play on the paradox of night in full day light. Strange mists regularly appear in epic at climactic moments, e.g. over the body of Patroclus (Il. 17.368) and Sarpedon (ib. 16.567); Lemnos alone is under a pall of mist before the women murder their husbands (Stat. T. 5.183ff.); a sudden storm-cloud bursts over the Argo (ib. 5.362ff.), a mist veils the sky over Troy on a clear night before it is sacked (Q.S. 12.514ff.).

Noon is also traditionally a resting time in Mediterranean countries when dangerous powers are about: see Gow's n. and refs. on Theoc. Id. 1.15ff. Simichidas meets Lycidas on the road at noon (Id. 7.21). The idea is appropriated by the Roman poets, see Ov. F. 4.762, Luc. 3.423, Stat. T. 4.439.

institit: implies that the sun 'took its stand' with a somewhat military belligerence in mid-heaven.
ecce polum nox foeda rapit: on the dramatic vividness, see 1.15n.

rapit prefigures the rape about to take place.

For the attempt to convey the drumming of the horses' hooves upon the ground, cf. Verg. A. 8.596 "quadripedante putrem sonitu quatit ungula campum", and ib. 11.875, a development of Enn. Ann. 277V & 439V. See Fordyce's n. on Aen. 8.596.

The imitation is not so much in the words but in the c, p, t alliteration which picks out the hoof beats, and in the dactylic movements of the lines which conveys the rhythmic pounding. Claudian has the whole island trembling in a cosmic shaking, in contrast to Vergil's mere fields, with typical Silver Age hyperbole. The vocabulary is perhaps influenced by VF 6.168ff:

"ipse rotis genit ictus ager tremibundaque pulsu nutat humus, quatit ut saevo cum fulmine Phlegram Iuppiter..."

cornipes is a Golden Age adjective for horses, e.g. Verg. A. 7.779, and becomes in the Silver Age a substantive, cf. Luc. 8.3, Stat. T. 7.

137. It is a particularly appropriate word to use in a reference to the beat of their hooves. "pulsu strepituque" is the right order - the first referring to the pounding of the hooves and the second to the creaking and rattling of the chariot wheels, with a chiastic effect of genitives and ablatives (see Hall p. 234).

The picture is utterly chilling in its simplicity, and the mysterious terror is heightened by the lack of knowledge about the abductor (see 196ffn.). It is ironic that Electra's guess comes closer to the truth than she knows.

Mors is a fairly frequent Roman personification of the Greek figure of folklore, Thanatos, who makes so striking an appearance in Euripides' Alcestis. Mors has even now many of the ghastly attributes of figure of Death in mediaeval drama. Horace calls it pallida (Od. 1. 4.13) and shows it flitting about with black wings (Sat. 2.1.58);

238. livor: a very unhealthy blue-black, see 1.22n.

238ff. The utter upheaval of Nature and the ideal landscape as Death passes by - all is discoloured, blighted and withered by the mysterious corrupting taint of his presence. As is frequent with Claudina's effective action, the clauses become very short and punchy, without co-ordination. The lines have irregular pauses in sense in the middle and the verbs leap to the forefront. Emotive words for discoloration and corruption are piled on; livor, squalent rubigine, pallere, expirare, cf. those used of Cyane at 247, 250ff.

239. squalent rubigine: cf. Cat. 64.42 "squalida desertis rubigo infertur aratris". rubigo is the technical term for rust or blight on corn, vines etc. e.g. Var. LL 6.16 (OLD 2).

240. et nihil adflatum vivit: cf. "corrumpit spiritus auras / letifer" (2.202f.). For the unpleasant breath denoted by adflatum, see 1.1n. pallere ligustra: although Columella does mention "nigro... ligustro" (10.300), in the poetic tradition the privet is generally white-flowered, cf. Verg. E. 2.18, Ov. M. 13.789. Since Claudian has already mentioned them as white (2.130), he is presumably indulging in a literary joke: that white as they were already, they turned still whiter at the presence of death. There is perhaps a series of puns on the image of fainting ladies in pallere, expirare, decrescere.

241. decrescere lilias vidi: Hall points out the rareness of decrescere applied to plants (p. 235), but it is merely the opposite of crescere used of springing plants. It is the third variation on the theme evanescere, languere (TLL 5.1, 220, 22ff.). The climax of this tricolon of increasing tension is Electra's assertion that she personally witnessed it all, the adaptation of the presence of the
the Greek tragic messenger at the scene he is describing, cf. Aeneas to Dido (Verg. A. 2.5f.) and Austin ad loc.

242. The roughness of handling is indicated in the r alliteration. For the verb, cf. Verg. A. 12.373, Stat. T. 3.261, 9.7 - the energy involved is considerable as the horses are very fiery (1.284ff., 2.194ff.).

243. The line points up the contrast between nox and lux by lack of co-ordination. prosequitur gives the idea of an escort or accompanying train.

244. Persephone nusquam: the dramatic narrative continues with short, un-co-ordinated sentences and here complete ellipsis of the verb. It conveys the quick succession of events and Electra's breathless amazement at the suddenness of it all: one moment Proserpina was there, the next moment gone, and the goddesses also vanish in a flash. Proserpina is frequently called by her Greek name amongst the Latin poets, e.g. Tib. 3.5.5, Prop. 2.28.47, Ov. E. 4.591, Her. 21.46, M. 5.470, 10.15, Stat. T. 4.478, 12.276f.

245ff. For Cyane's fate, see Ovid M. 5.409ff. She has been previously mentioned in preparation for this scene at 2.61 and 3.190 (see notes ad loc.). She is the nymph of the Sicilian spring into which Pluto drove his horses, striking the ground with his staff to open the way back to Tartarus. She recognized Proserpina and tried to stop the rape but failed, and from grief at Proserpina's fate and the insult to her spring's sacrosanctity, melted away in tears. Thereafter Ceres, in her search for her daughter, came to the spring but Cyane could not speak, so instead floated Proserpina's girdle on her surface, providing incontrovertible proof of her disappearance. Immersion sacrifices were long practised at this spring into which Kore vanished (Burkert op. cit. 223n. p. 139).

Claudian relies on the audience's knowledge of Ovid's story to provide a reason for her nearness to the action ("propior cladi")
However he rejects the drama of Pluto driving his horses into her spring and instead substitutes her affliction by the taint of Death, so that she melts away into water, unable to afford any information with her dying breath (a good murder-mystery technique to increase suspense). Claudian's brief metamorphosis is very effective in context: he is interested in creating atmosphere; his narrative is swift, smooth and incisive, with sense breaks at various positions mid-line and ellipsis of verbs to give the impression of the breathless haste of the questioners and quick succession of the actions - event piling on top of event too rapidly for one to be finished before the next occurs. He nods in the direction of Ovid with two lines of metamorphosis (251f.), but is not chiefly interested in the event itself, but its contribution to the atmosphere.


248. *subito = 'at short notice, quickly, within a short space of time, in no time at all' (OLD 2), a meaning that has colloquial and prosaic overtones, cf. Cic. Fam. 3.7.1 "haec scripsi subito..." and Hall also cites Cl. Eut. 2. 356, cm. 27.49 (p. 235). *eriles:* the adjective is grander than a mere genitive, see Läfstedt, Syntactica 12, 107ff.

249. The addition of a parenthesis gives the air of an impromptu speech.
The phrases in direct quotation without any introduction portray the confusion and desperation.

qui vultus equorum? Animals do not usually possess a 'mien, visage'

of. Cic. de leg. 1.27. The phrase is grand - and sinister.

250ff. The brief metamorphosis is full of words conveying a mysterious blight and poisoning (tacito, laesa, veneno, subrepens), which are absent from Ovid's account (M. 5.425ff.). He concentrates mainly on the contrast between the solidity of the body and the liquidity of the water, the greatness of the nymph's former power and the weakness of the thin liquid. But both accounts follow the same pattern: initial summary, salient features of the transformation, and ending with a clear spring of water, Claudian naturally at much shorter length. At the end, however, Ovid is still playing on the contrast between the nymph alive and corporeal and the spring watery and in-substantial; Claudian presents in a single line one of his concise and lovely natural descriptions conveying the beauty of an artificially natural spring, and the surprised reaction of the onlookers (253n.).


251f. In the MS tradition liquitur is certainly out of place, as Hall points out (p. 235). The description is so brief, a line is unlikely to have fallen out. The only solution seems to be to adapt subrepit / subrepsit into a present participle as Hall suggests, on the analogy of Verg. G. 1.43f., and translate as "oozing moisture trickles in her hair". This makes the second limb sound: "her feet and arms flow into dew."

253. lambit vestigia: on the gentle washing nature of lambere, cf. 2.104n., and on vestigia = feet, cf. 2.300n.

perspicuus fons: Claudian conveys the surprise effect upon the eyewitnesses by the unusual metrical form of the line.

The monosyllabic line ending is an Homeric phenomenon (see Mueller,
De Re Metrica p. 253 for some examples) imitated chiefly by Ennius and the satirists (Raven p. 99) and later by Vergil and, less frequently, his successors (see Williams on Aen. 5.481 for some figures). Winbolt (p. 143 106) comments that a monosyllable preceded by a word other than a monosyllable is a real monosyllabic ending (as opposed to double monosyllables which cause less of a rupture to the rhythm - see 3.27 "fas est", 3.295 "si quid"). The ending Claudian has chosen here: "perspicuus fons", has a notable clash of ictus and accent at the line end. However this example does fall into one of the recognized categories cited by Marouzeau (Traité de Stylistique Latine p. 314) because the monosyllable is preceded by a quadrisyllable, though it is unusual in that the word given the "place de choix" at the end of the line is not one of the small group of frequently recurring examples (Marouzeau p. 315). As Winbolt comments: "It is plain that the poets on one hand deliberately restricted themselves in the invention of monosyllabic endings, and on the other generally adopted two or three of those in use among their eminent predecessors by way of compliment" - thus Vergil imitates Ennius' res / rem, rex, dis; Horace Vergil's mus, Ovid Vergil's sus. Fons stands out in this company.

Winbolt has the best account of the expressive nature of these monosyllabic endings (p. 144): "Obviously the monosyllabic ending is quite exceptional. It is therefore fitly used to call the attention of the reader to something out of the ordinary, either on the serious or humorous side..." and gives three categories:

(1) to add dignity or seriousness

(2) for humour

(3) when the poet aims at being vivid, descriptive, picturesque or is laying special emphasis on a particular word.

The phenomenon is rare in Claudian, following good Silver prac-
tice: there are four in his entire corpus (Glover p. 233 n.1, Birt preface ccxv).

For treatments of this subject, see Austin's n. on Aen. 4.132, Norden on Aen. 6. Ss. 438f., 440f., 448f.; Raven pp. 99ff.; Winbolt pp. 143ff; Marouzeau pp. 313-16; L. Mueller pp. 252-3, 278; Crusius Rubenbauer, Römische Metrik 37d & 58, and W.H.D. Rouse has a treatment of Vergil's usage in CR (1919) 138-40.

254ff. Ovid's metamorphosis of the Sirens is inserted in his account of the rape almost totally without connection to the story (M. 5.551-63). Claudian's Sirens are in fact already volucres (3.190) so he omits the idea of metamorphosis and concentrates on an Odyssey-like recollection of their future occupation of revenging themselves upon sailors for the mean trick played on Proserpina. For their place as companions of Proserpina, see 190n., and on the different treatments of their role, see Zimmermann p. 26.

254. Acheloidēs: for the retention of the Greek scansion, see Introduction p.xii. The patronym which Apollonius (4.893) and Ovid (M. 5.552) use, cf. Hyg. fab. 141 "Sirenes Acheloi fluminis et Melpomenes Musae filiae". See Bömer on Met. 5. 551-63 and Roscher 4, 604f.

254f. rapidis... alis / sublatae: Lyne comments (at Ciris 487): "This type of locution seems to be Virgilian in origin.... Generally its use was prompted (so we can infer) by contexts more special than ordinary birds rising..." and cites exx. of Iris, Allecto and Mercury.

255. Siculi... Pelori: a traditional phrase, e.g. Ov. M. 15.706, Luc. 2. 438, Sen. Med. 350, Cl. 6 Cos. Hon. 287. On Pelorus, one of the three capes of Sicily, see DRP 1.152 and 148n. Pelorus is the suitable part of the Messenian straits for them to be positioned in to catch passing ships.

256. accensaeque malo: cf. Ovid's reasons at M. 5.556ff.

256ff. For the classic pictures of this occupation of the Sirens, see 190n.
The brief diversion from the main story-line creates a momentary
fairytale atmosphere and helps slow the narrative down to an artistic
close (cf. the pacing at the end of Horace's Regulus Ode 3.5). After
the upheavals of the story and the crisp, snappy narrative technique
suitable to the action, from "discedunt aliae...", one can feel the
whole tight framework running down like a clockwork spring, removing
all the actors from the stage group by group, giving a penultimate
Odyssean glimpse of the Sirens attracting passing ships to destruction
and finally ending on a single low-key, self-contained line of loneliness, old age and desolation. Electra - last of all the actors on
the stage - gives an artistic sense of the continuity of the narrator,
still there after the passing of all the actions and emotions that
have kept the situation changing from one moment to another in the
body of the speech: "The wheel has come full circle, I am here."

257. in pestem vertere lyras: for the phrase "in pestem vertere", cf. Sall. Iug. 70.5; and Sen. Med. 355f. "cum... dirae pestes (Sirenes) / voce canora mare mulcercnt." Neither Homer nor Apollonius mention the Sirens' lyræ, but it is an understandable metonym for 'music' as singers were generally accompanied thus.

vox blanda: blandus is the vox propria for the caressingly seductive
tones of the Sirens, promising endless pleasures but really manipulat­
ing for more selfish purposes, cf. Cupid beguiling Dido "blandis...
vocibus" (Verg. A. 1.670f.), and Cynthia lying on the beach listening
to the "blandos... susurrôs" of another man (Prop. 1.11.13).

259. On the dramatic propriety of ending with this line, see 256ffn. It
is an excellent example of the way a lapidary language can build up
the impression word by well-chosen word, here to create a sense of
one cause of wretchedness after another.

First we learn she is alone (the pathetic plea of the deserted like
Dido (Verg. A. 4.330) or Ariadne (Cat. 64.200)); at home (the only
place left for her at her time of life); in grief; old and without anything to live for in the future (on senium, see 21n., and tractura has the same connotations of futile compulsion as our "dragging out old age"); abandoned by everyone (relinquor in its strong sense, the passive being more pathetic). The line is highly emotionally charged with echoes from centuries of Classical literature, treating of the unenviable situation of old parents and retainers who have lost the sole support of their declining years; cf. the pathos of Priam's plea before Hector's death (Hom. II. 22.59ff.) and Achilles' rueful pity for Peleus deprived of his protection (ib. 24.540ff.), also Priam's plea (ib. 24.486ff.) and Griffin pp. 123ff.

260ff. The picture of Ceres' suffering throughout the speech is blunted by Platnauer. The words for her state are strong: haeret, suspensa, demens, timet; she is on the edge of her seat with emotional sympathy, so deeply is she involved with the events of the narration.

In particular, "haeret adhuc suspensa Ceres" does not mean "Ceres is still a prey to anxiety", but "up till this point Ceres is glued to Electra's words on tenterhooks of suspense" (adhuc contrasting with mox 261).

261. lumina torquens; a favourite Vergilian phrase for those in a state of extreme emotional frenzy bordering upon madness, cf. G. 3.433, A. 7. 399, 448f. This coheres with demens (260) and furiato (262) to show Ceres as maddened by rage and grief.

262. On balance I would read ultro = 'on natural impulse' as does Hall. Vultu in the paradosis is impossible with furiato pectore, and multun is weak. See Hall p. 235.

Furiato pectore: cf. "furiata mente" (Verg. A. 407), and "furiata... pectora" (Cor. Iust. 2.40). It is a poetic and particularly epic expression, see Austin on Aen. 2.407. Fertur implies movement, not merely Platnauer's "inveighs against".
The simile appears to be inspired by Stat. T. 4.315f. describing Atalanta's distress when her son goes off to the wars:

"raptis velut aspera natis
praedatoris equi sequitur vestigia tigris".

But Claudian elaborates the situation extensively. He adds to the exotic eastern colour by precise locations (Hyrcana, Niphates, Achaemenio), adds a reason for the stealing of the cubs ("Achaemenio regi ludibria"), emotions to the horseman (tremebundus) and a much more detailed picture of the anger of the tigress.

The relation of some of the details of the simile to the narrative is rather tenuous. The tigress is an apt animal to choose for a fond mother like Ceres since it was said to be so faithful to its offspring that it would track them when stolen even into the hunter's nets (Opp. Cyn. 3.362f.). But "Achaemenio regi ludibria" and the horseman are less appropriate references to Pluto. Especially in the elaboration of the chase, the simile is being expanded for its own sake. Ceres is not just about to seize the culprit in her teeth, but the delaying tactic of the mirror does point to the blankness of the heaven-dwellers in the face of her pleas (291ff.). Robert Bridges adapts the tigress simile in his masque (Dem. 353ff.).

263. arduus... Niphates: the adjective shows that Claudian has got his geography correct (on his general geographical accuracy, despite the fact that it is derived from literature rather than personal experience in the main, see Cameron pp. 345ff.). Niphates in the simile corresponds to lofty Olympus in the narrative (269). It was part of the Taurian range in Armenia but often confused by the Silver poets as a river, perhaps misunderstanding Verg. G. 3.30, Hor. Od. 2.9.20. Claudian's accuracy on this fact varies strangely: it is correct here and probably at Eut. 1.16, but is wrong at 3 Cos. Hon. 72 (see NH on Hor. Od. 2.9.20).
Hyrcana... matre: the periphrasis is clear because of the clichéd nature of Hyrcanian lions and tigers—see Pease on Aen. 4.367 and NH Hor. Od. 1.22.7n. for refs. Hyrcania is on the SE shore of the Caspian sea, an area noted for its wild beasts, cf. 105n. On the tiger, see O. Keller, Die Antike Tierwelt, repr. Hildesheim (1963) 1. 61f.; J.M.C. Toynbee, Animals in Roman Life and Art, London (1973) pp. 69ff.


264. Achaemenio regi ludibria natos: The Persian King is the typical example to choose of wealth and extravagant carelessness implied in ludibria. Its juxtaposition with natos brings out the emotional pathos of the fact that the cubs, which are important to the mother, are mere playthings to a bored, idle, wealthy King of Persia. For the adjective Achaemenius, see Luc. 8.224, Stat. T. 8.286, Sid. 2.51.

265. avexit tremebundus eques: I agree with Hall's reading of avexit here, accepting the reading of Heinsius and the reasoning of A. Ker, CQ N.S. 7 (1957) p. 158, whom Hall cites (P. 235): "all that the huntsman has done so far is to carry the cubs away from their mother; he has not yet succeeded in conveying them to his king." The single word tremebundus captures the whole emotional state of the horseman.

premit: again I agree with Hall's printing of Heinsius' conjecture here, since an indication of speed is necessary with mobilior (see his n. pp. 235-6). Platnauer prints fremit and translates 'rushes'.

265f. marito / mobilior Zephyro: the animal more commonly considered by the ancients to be impregnated by the wind is the mare; cf. Achilles' horses born of the West Wind and the Harpy Podarge (Il. 16.150), and Erichthonius' horses begotten by Boreas (ib. 20.223); also Ver-
gil's semi-scientific account (G. 3.266ff.) especially:

"illae
dore omnes versae in Zephyrum stant rupibus altis,
exceptantque leves auras, et saepe sine ullis
coniugiis vento gravidae..." (272-5).

See also Arist. Hist. An. 6.18; Col. 6.27.4ff.; Var. RR 2.1.19; Plin. NH 8.166; Aug. Civ. Dei 21.5. It is especially the West Wind which is responsible, referring to the wind-swift speed of the horses. That of the tigress too was notorious (e.g. Luc. 5.405, Sil. 12.458ff., Cl. Ruf. 1. 90, Opp. Cyn. 3.353). Oppian (ad loc.) also treats of the myth that the West Wind is its sire, cf. ib. 1.323 and Mair's note. Pliny says:

"animal velocitatis tremendae, et maxime cum cognitae dum capitur
totus eius fetus" (NH 8.66).

266f. Hall translates: "diffuses all her anger from her dark stripes." He is right on the meaning of "virentibus... maculis" (p. 236n.), although it is not so much a case of extension of the colour spectrum, but I suspect a range of shades denoted by the colour viridis, virens that had long existed. André points out (p. 185) that at least from Vergil's time, dark green trees such as the holm oak or cypress were indiscriminately either viridis and virens or ater and niger. Claudian uses the same word for leopards' spots: "virides pardos" (Stil. 3. 345) - perhaps envisaging the brighter colours of mosaics and wall paintings than of real life. Hall also gives examples of maculae being used by metonymy for "pellis maculosa".


hausura is Claudian's effort to overtrump the Golden Age writers -
their pursuers are about to 'catch hold of' their prey, Claudian's tigress is about to 'swallow' hers. Hence the understandable tremendumus and the addition of profundus to describe the yawning cavern of her mouth.

268. *ore virum*: cf. Statius' tigress (T. 2.132) "spirantem fert ore virum". vitreae tardatur imagine formae: Pliny speaks of the custom of stealing the cubs while the tigress is not present, having a relay of horses to carry them and casting back one of the cubs to delay the pursuing tigress, until the horseman reaches the ship and leaves the tigress fuming on the shore (NH 8.66). This version alone is mentioned by DS 5, 689, RE 11.1, 603, 27ff.; but Ambrose, Bishop of Milan, (Hexameron Dies 6, 4.21 pp. 217f. in C. Schenkl, Corp. Vind. 32 pt. 1) speaks of a "sphaeram de vitro" cast down in front of the the tigress to lure her from the chase. This glass ball becomes a flat mirror in mediaeval bestiaries, see Clarke's references on Geoffrey of Vitry's commentary on the DRP p. 114 n.4, and the convex mirror in "The Great Hunt" mosaic of the Piazza Armerina (Toynbee, op. cit. pp. 72f. and illustration fig 24).

269. *bacchatur*: a straight transliteration of the Greek βακχάω = 'to be in a frenzy, rave'. It is popular with Vergil (A. 4.301):

(Dido)"saevit inops animi totamque incensa per urber. bacchatur..."

ib. 4.666, 6.78, 10.41, and Statius (T. 7.466, 10.666). Also 1.208n. 270-91. The first movement of what is really one long speech (270-329) divided into three main sections (see further notes on 295ff., 31ff.) and interspersed with stage directions.

This movement is a good example of rhetorical indignation, see 1.93ffn. It therefore contains features such as: violent, but somewhat gratuitous, abuse of the opposition (274ff. of Venus' scandalous lovelife), indignant questions (272f., 276ff., 283ff.) and exclam-
ations (274f., 282f., 285f.). It also uses a high-handed and contemp­
tuous tone to shore up a less than watertight argument, which often
degenerates into a random scolding and wild accusations. Other rhet­
orical features are strongly in evidence: rhythms like the opening
tricolon: non... non... and a positive statement (see n. down); an-
aphora of quo (272f.), tantum (279f.), aut (285f.), an (287); the scorn-
ful use of en (274) and scilicet (285) and the accompanying heavy-
handed Ciceronian irony; o (282) and an overdone exclamation of
moral disillusionment; speculation about the opposition's motives pre­
icted in a most condemnatory light ("forte..." 287f.), and the final
self-righteous gnomic utterance proving nothing but making the audi-
ence feel she is safely resting her case in their hands in the know-
ledge of her rightness.

Also derived from the rhetorical tradition is the general out-
line of the speech: the division of the opposition into two parts
and separate dealing with each: annihilation of Venus' wifely chast-
ity (274-8), assassination of Pallas' and Diana's moral characters
(279-83); followed by a spirited defence of Proserpina (283-9). The
introduction is a general complaint at the unfitting nature of her
treatment, and the conclusion is a sweeping generalization, with
which nobody in their right mind could disagree.

Claudian also manages to capture well the emotional gambits
of the feminine mind, notably the claim to be well-born and therefore
not to deserve such treatment (270ff.), the personal abuse of Venus' 
morals (273ff. "I don't know how she's got the gall to show her face
here after the way she sleeps around, and me a clean-living matron
who doesn't get any reward for it...") and the pathetic defence of
Proserpina (283ff. "What did you do that to her for, poor little
thing? how did she ever hurt you two by one word? she never came
and played with your toys; in fact she kept well out of your way
so she wasn't any bother..."; cf. the promise of anything (even half-intending not to keep it) to be sure of her daughter's whereabouts (298ff.), the appeal to Latona's common motherhood (305ff.), the resolution to find her daughter at any cost (316ff.) and the hint of self-pity at how others will regard her sufferings (326ff.).

vociferans: not a lady-like action; Ceres is yelling vigorously, cf. Pallas (2.223).

270ff. Ceres' protestation of her lofty genealogy has a certain comic pathos to it. A few salient examples of the importance of genealogy in the ancient world are provided by Glaukos and Diomedes on the field of battle (Hom. Il. 6.119ff.), the tendency of the Greek communities to trace their lineal origins back to a god or hero, and the eagerness of Julius Caesar and Augustus to admit young Iulus, and thereby Aeneas and Venus, into the family. Pulling rank avails Ceres little here. Her vocabulary is emotionally coloured: vagus, plebe on the one side and the proud rhythms of the third positive statement on the other: "turrita Cybele" and "me quoque". The scornful non clauses have the same sort of ring as Parthenopaeus' taunts about genealogy (Stat. T. 9.792ff.).

270. vagus is a common epithet for rivers, especially in spate; see NH Hor. Od. 1.2.18n., 1.34.9n; and also of the roving male (e.g. "concubitum... vago" Hor. AP 398 & OLD 8b). "Dryadum de plebe", cf. Stat. T. 9.578.

271. turrita Cybele: see 1.18In. Ceres is claiming equal parentage ("me quoque") with Jupiter and Juno themselves, see 1.180n.

273. For the use of cecidere = 'declined', see Hall's exx. cited p. 236.

273f. quid vivere recte / proderit? an argument that would never have occurred to an Homeric or Vergilian character. "vivere recte" is philosophical terminology, e.g. Cic. Ver. 3.2, Mil. 96, Tusc. 5.12, Hor. Ep. 1.6.29, 2.1.130, & NH Hor. Od. 2.10.1n.
noti pudoris: a genitive of characteristic. Ceres is using extreme irony with all the contemptuous words emphatically pointed up:

bonus (276), castum (276), pudici (277); also scornful alliteration of v: "vincula vultus" (275) and of c: "castum cubile" (276). She makes Venus sound like a very unsavoury adventuress in the Becky Sharp line, with whom ladies in good society would not see fit to associate.

Lemnia vincula: a common periphrasis, cf. Stat. S. 1.2.60, T. 3.274 ("Lemniaceae... catenae"); Sid. 11.33, 23.289f. It refers to chains made by Vulcan who in some accounts had a forge on Lemnos; e.g. Cic. DND 3.55, and Bömer's n. on Fast. 4.287. Hephaistos is commonly associated with Lemnos, where he fell when Zeus cast him out of heaven (Hom. Il. 1.590ff.) and which became his common resort (Od. 8.283). On his cult on Lemnos, see RE 12.2, (1929) 38ff. He is often called "pater Lemnius" or similar phrases (e.g. Verg. A. 8.454; Ov. M. 4.185, 2.757).

The story of the illicit affair of Ares and Aphrodite is best known from the song of Demodokos (Od. 8.266ff.), cf. Plato (Rep. 3.390c), Ovid (M. 4.171 - 89). 'Hephaistean bonds' has the position of a pro-verb, e.g. QS 14.47ff., and Bömer's n. on Met. 4.167-273.

For the abbreviation with the preposition post, see 1.105fn.

BONUS ILLE SOPOR: = 'that virtuous slumber (well-known to you all)'

see 274n. castumque cubile: see also 163n.

turpe... ducit: for the phrase, see Cic. Pis. 11, Quint. 1.2.22.

vos expertes thalami: she now turns her attack upon Diana and Pallas, a greater betrayal since nothing better could have been expected of that hussy Venus. They might at least have had some sympathy for Proserpina, being virgins themselves. The phrasing is Vergilian, cf. A. 4.550 "thalami expertem sine crimine vitam" and Stat. T. 10.62
"expers conubii". expers usually takes the abl. (TLL 5.2, 1683, 55ff.)

280. virginitatis honos... there is a greater irony here than Ceres knows, since the two goddesses did make an active stand against the rape (2.205ff.). Vergil and Claudian usually prefer the older honos to honor (Welzel p. 76).

For the lacuna in the 8 class MS tradition of 280-360, see Hall p. 43 and p. 237.

281. Veneri iunctae sociis raptoribus itis: the charge has two components: firstly their association with Venus, and secondly (in chiastic order) their keeping company with ravishers. Venus is not to be included in this ravishing, as Hall seems to think (p. 237), but is merely indicted on grounds of moral turpitude as an unfit association for young persons. The plural raptoribus is a wild generalization for 'people in the class of ravishers'. The phrase is merely a broad abl. abs.

282f. o templis Scythiae...! Scythia is the large area N of the Black Sea including the Taurian Chersonnese, well-known amongst the poets for the nomadic existence of its tribes, the coldness of its weather and the barbarity of its customs: "Scythica feritas" is proverbial (Ov. EP 2.2.110, Sid. 5.329). Also see Hdt. 4.59ff. for a hair-raising selection of atrocities; Cl. Ruf. 1.323-31; Amm. Marc. 31.2.1-11; Sid. 2.239ff.

In particular Claudian is thinking of the cult of the Tauric maiden goddess to whom the natives sacrifice shipwrecked men and prisoners (Hdt. 4.103), used by Euripides, in his play (at IT 30ff. Iphigenia describes the barbarity of the land and its unlovely forms of human sacrifice). The cult was assimilated to that of Artemis and then to that of the Italian wood nymph Diana, cf. Ov. M. 14.331, Luc. 1.446, 3.86, Sil. 4.769, Ach. Tat. 8.2.3. Human sacrifice being regarded as one of the lowest forms of barbarity, Ceres is condemning them in no uncertain terms and far beyond their deserts.
hominem sitientibus aris: an extension of "sanguinem sittens" - for sitio + acc. or gen., see Hall p. 237 for exx. Also 2. pr. 19 "siti-entes carmina rupes."

283. *tanti quae causa furoris?* has echoes of both Vergil and Lucan to whom furor is an important concept for the irrationality of civil war, cf. Verg. G. 4.495, A. 5.788, Luc. 1.8.

284. The piteous maternal tone is emphasized by *mea* (= 'my little girl'). *vel tenui dicto:* = 'even by a slight word'; *tenuis* = 'trivial, unim- portant' (OLD 9, Ter. Ph. 5, Juv. 4.110.).

285f. Proserpina did not interfere in either of their special provenances: Diana's hunting in the woods or Pallas' task of war goddess. *Delia* is a common periphrasis for Diana, born on Delos, cf. 2.206 and for Tritonia, see 2.21n.

287f. Ceres defends her daughter as a mother might against two spiteful older sisters. *gravis* = 'a nuisance, pain, pest' OLD 10a; cf. the tone of *importuna* ('ill-timed') and *oneri* *eloquium* may glance slight- ly at Minerva's capacity of patron goddess of wisdom and learning; and *choros* refers to Diana dancing with her nymphs over the hills (Verg. A. 1.499).

288f. The choice of words (*longe, deserta*) highlights the unfairness of Proserpina's elder sisters and Proserpina's own innocence from re- proach. On Trinacria, see 1.142n.

290. *latuisse:* again the hiding idea, see 1.139-41n. She ends on a gnomic utterance with a sniff of superiority and emphatic alliteration: "potest placare".

292. *prohibet sententia patris:* cf. 55ff. The motif of the reticence of the gods in telling also appears in *Dem.* 45f.

295. *inque humiles delapsa preces:* both *delapsa* = 'slip down, sink into' or *demissa* = 'debase o.s. to, sink to' seem quite acceptable of Ceres descending into a lower key, since the best attested reading *dilapsa*
gives quite the wrong image of dissolving or collapsing. For delabcr, see Ov. Ep 4.15.33, Cic. Part. 12, Amic. 76; for demittor, cf. Sen. Contr. 1.7.14 "nec se demissit in preces", Quint. Inst. 1.pr.5. However Hall's argument of the inelegance involved in reduplicating -mitto quite so soon, supported by the fact that delapsa is closer in spelling to dilapsa probably carries the case for this reading.

295-312 The tone is altered to convey a humble, begging attitude and therefore makes use of the devices of petition and persuasion, while the arguments consistently follow the motions of Ceres' mind. The tone is gentler and the sentences more orderly, full of short clauses, as of one straining to think clearly in a crisis. Ceres employs much pathos, especially her play on parenthood (302) and her appeal to the common motherhood of Latona (306ff.), and she ends on a quiet and utterly heart-rending question (312). There is a little gentle repetition: "si quid" (295f.), "liceat" (298f.), "sic" (309f.), "dignum" (312); and a pathetic tricolon (307f.), also a little gentle alliteration of f (301).

295ff. The tone of Ceres' apology is one of rather exaggerated humility. She still manages to convey her opinion of their hard-heartedness by applying a favourable term like pietas to herself, by admitting only so much as "si quid" rather than "quod", by using the comparative flagrantius, and by abdicating personal responsibility in making an abstract noun and a vague neuter the subject of the si clauses.

295. si quid: for the double monosyllables ending the line, cf. 3.27, and see Birt's preface ccxv and 3.253n.

296. intumuit pietas: intumesco indicates a swelling of proud anger, cf. Ov. M. 2.508, Sen. dial. 3.1.4. This creates a hint of paradox when juxtaposed with a favourable quality like pietas.

flagrantius: to be over-flush with anger is not consistent with Roman virtues of temperantia and modestia. The word has overtones of dis-
approval; it is also used of vices and excessive love, both of which are bad, cf. 2.26n. and 2.137n.

297. deiectaque: seems a rather better choice than miseranda which repeats much the same idea as miseros earlier in the line; it also fits in with the physical position of "advolvor genibus"; the typical attitude of the suppliant, cf. the Parcae at 1.49ff. and 50n.

299. hoc tantum: a pathetic phrase used by those who are in such straits that they can only ask for the smallest of mercies, cf. Verg. A. 2. 690, Stat. T. 11.192.

300. scire peto: see 1.63n. on the prolate infinitive.

303. quaesita manu securus habeto: has a legal ring to it with the use of the neut. pl., the verb quaesita (cf. Ulp. dig. 17.2.53 "quod... ex furto vel ex alio maleficio quaesitum est" & OLD 7), the imperative habeto (see Williams on Aen. 5.310), and adfirmo (304).

304. praedam: again the thread of military imagery of Proserpina as soldier's booty, cf. 1.288.

306ff. The humanization of the daughter confessing her secrets to her mother is typical of Claudian.

307. The appeal to Latona's experience of childbirth is not idle: she had notoriously one of the most difficult births in the long history of child-bearing. She was shut out from delivery anywhere in the world by Hera's wrath at Zeus' infidelity, until the kindly floating island of Asteria offered its services, see Call. Del. 55ff., Ov. M. 6.332ff.

308f. partus... geminos: cf. "partus enixa gemellos" (Ov. M. 6.712). Latona is conspicuous for the mother-hood of the divine twins Diana and Apollo, cf. Ov. M. 6.315 where she is called "gemellipara diva".

309. haec una mihi: Ceres is constantly mentioned as only having one child, cf. 1.122ff., 123nn. The phrase contrasts in chiasmus with "tu geminos" and makes Ceres' position seem even more pathetic.
309f. sic crine fruaris / semper Apollineo: for sic in a wish, see NH: Hor. Od. 1.3.1n. Apollo's long, flowing locks are the significant symbol of his youthful bloom: he has epithets such as crinitus (Verc. A. 9.638) and intonsus (Hor. Od. 1.21.2 and NH ad loc.). They will remain ever unshorn and he will be eternally young, cf. Hor. Epod. 15. 9 "(dum) intonsos... agitaret Apollinis aura capillos" (i.e. forever), Ov. M. 1.564.

311. I take this line to be part of Ceres' speech and not a parenthesis by the poet, as does Hall, and for the same reasons (p. 238). These are: that it is too abrupt standing without a linkage to either the part of the speech before or that after, and it has no point outside the speech. But within the speech it makes complete sense, as Hall translates: "copious tears now wet your cheeks, Latona; but what is it that so merits tears and silence?" It makes the action more immediate to see it through the eyes of the bewildered speaker without having to interrupt the speech for stage directions, as is also happening with "Hei mihi, discedunt omnes".

largis nunc imbribus ora madescunt: Permutations of this phrase are common in poetry, cf. Ov. M. 11.418 "lacrimis... genae maduere profusis", Cat. 68.56, Stat. T. 5.728, 7.359, 11.475. For 'rain, dew' used of tears, see Lyne, Ciris 253n. Claudian is squeezing out the drama to the utmost by having the heaven-dwellers so uncontrollably affected by the pathos of Ceres' appeal that they cannot bear to look at her and yet not be able to help her. So all depart.

312. The paragraph ends on a pathetically bewildered question. The phraseology has a plaintive chiming note to it with the rhythmic repetition of dignum, the heavy spondaic beat, and the end rhymes: fieri / taceri.

313-19 At this point the speech turns to its third phase and becomes a soliloquy, the mood changing again to strains of self-pity and grim resolution. The tone becomes more elevated as she expresses her plan to
search for her daughter with resounding negative clauses (317f., 321f.).

Accumulation of negative clauses is a common rhetorical device, e.g. Ov. M. 11.600, Sen. Ag. 208ff., and Tarrant ad loc. The atmosphere also becomes extremely exotic with the mention of these distant places.

314. **be11a;** strong imagery, not merely hostility but outright warfare, a hint of the giants and Titans theme again and the military imagery in the DRP.

315. cf. Stat. A. 1.37 "iam pelago terrisque meus quaeretur Achilles".

316. **accingar lustrare diem:** prolate infinitive on analogy with verbs of beginning, preparing to do; cf. Verg. G. 3.46, Tac. Ann. 15.51.5.

There is a play on words, *lustrare* meaning both 'scan, survey, scour' and 'spread light over'.

**per devia rerum:** for the poetic periphrasis, see 1.216n. This phrase is much like Luc. 6.330f. "terræ... devia", Stat. T. 10.389 "per avia campi"; and is repeated at Cl. Bell. Goth. 174.

318. **pignus ademptum:** on Proserpina's recurrence as a *pignus*, see 1.139-41n. *ademptum* has resonances with Catullus' dead brother: "indigne frater adempte mihi" (101.6 cf. 68.20, 92f.). On Proserpina's being abducted by death, see 2.233ffn.

319ff. The motif is expanded from Stat. A. 1.540-2:

"licet ille sonantibus antris
Tethyos aversae gremioque prematur aquosi
Nereos; invenies..."

Claudian heightens the part he takes over by compressing Statius' two similar ideas into one and replacing *prematur* with the more graphic *mergatur*, as well as adding *iaceat*. Then he launches into an orgy of exotic place-names, displaying his own poetical *doctrina*, but also organizing them carefully in groups to emphasize the wide geographical sweep of Ceres' planned search and hence the extent of her affection and resolution. The colouring is influenced by such intrepid journeys as Cat. 11.2ff., Verg. E. 1.64ff., Hor. Od. 1.22.5ff., 2.6.1ff.,
and see NH on the former passage. First Claudian elaborates Statius’
two baroquely decorative personifications of the sea in general into
two distinct seas: the Atlantic in the NW and the Arabian SE. Then
he deals with a tricolon crescendo of places by virtue of their cli­
mate: the ice of the northern Rhine and the cold of the extremely
remote NE Riphaean mountains contrasting with the heat of the southern
Syrtes (for this kind of rhetorical contrast, cf. Luc. 1.15ff., 367ff.).
This is followed by a double pairing of South and North, indicated by
the winds, and famous landmarks of the far west (Atlas) and the far
east (Hydaspes). Ceres is planning to cover a lot of ground.

319f. gremio... Hiberae / Tethyos: the lap of the sea is a poetic common­
place, see 1.103fn. The personification is probably not striking by
this time, though the phraseology is very neoteric. For the Atlantic
= Hiberian Sea, cf. Verg. A. 11.913 "gurgite... Hibero".

320. et rubro iaceat vallata profundo: see Hall’s n. p. 238 for the disjunc­
tive usages of et and -que. "mare rubrum" is a general name for the
seas around Arabia (see NH Hor. Od. 1.35.32n. and Plin. NH 6.143), and
here cf. "rubri stagna profundi" (Luc. 8.853). The image is of Pro­
serpina helplessly hemmed in by the pallisaded rampart of the sea, cf.
Cl. Bell. Goth. 188 "vallata mari Scironia rupes", imitated by Sidon­
ius (of Constantinople 2.63). Earlier poets used it in similar méta­
phorical ways, e.g. Luc. 6.185 (Scaeva) "vallatus bello", Stat. T.
12.182 "innuptis vallata cohortibus". It has a touch of military
imagery about it, 1.32n. iaceo has a sense of helpless exposure after
falling to the enemy (cf. Stat. T. 5.536 "hoste iaces", Sen. EF 1186
"cui praeda iacui?").

321f. Riphaea... frigora: the verb may have overtones of being held by
frost (tenebunt). The Riphaean mountains are those of Scythia and
77 "Riphaeae torpentina frigora brumae". See Hall’s n. p. 239 on
transliteration from the Greek ἡπειρα, which may retain an association with the Greek ἁπιρ = a blast (of wind).

322. dubio Syrtis... aestu: the Syrtes are the sand banks and shoals off the coast of Africa between Carthage and Cyrene. The name often includes the hot desert area nearby, but here refers to the boiling tides of the flats, dangerous to shipping, cf. Hor. Od. 1.22.5, 2.6. 3f., Sen. Thy. 292. See Luc. 9.303ff., NH on Hor. Od. 1.22.5.

323. stat fines penetrare Noti: stat + inf. is used frequently by the poets, e.g. Verg. A. 2.750, 12.678, Ov. Her. 2.143, F. 4.602, Stat. T. 11.131, Sil. 2.235f. On fines = 'regionem' rather than finem = 'terminum'; see Hall's n. p. 239. Claudian notably varies the idea "I will go to..." with a selection of strong, effective verbs: penetrare, vestigare (= 'track in the snow' of a beast to its den), calcabitur, lucebit.

324. Atlas: a high mountain in NW Africa, identified with the Titan who supported the world on his shoulders: see Vergil's powerful description (A. 4.246ff.). Atlas was regarded as the limit of the setting sun, cf. Sil. 16.658ff. calcabitur emphasizes Ceres' contempt for anything that stands in her way, even be it mountain heights which are not usually trampled.

325. facibusque meis lucebit Hydaspes: a neatly slipped-in preparation for the next scene 331ff. Hydaspes is the typical ex. of an eastern river, the Jhelum tributary of the Indus in India, associated with Alexander's far-eastern journey; see NH on Hor. Od. 1.22.8.

326f. inpius... Iuppiter: the line-long postponement of the name makes the shock greater. It is exactly the right word under the circumstances: Jupiter is lacking in duty towards members of his family to allow the gods to treat them with contempt and indignity. Self-pity is now foremost in Ceres' mind as she envisages herself wandering over the earth, an object of joy to her rival Juno and of scorn to the trium-
phant gods. The phraseology is like Stat. S. 3.5.7f. "quattuor emer-

327. extincta satietur paelice Juno: Juno's wrath and jealousy in the face of her husband's numerous infidelities is an old chestnut. Zeus gives an impressive list of his conquests at Hom. II. 14.312ff. (cf. Ov. M. 6.103ff.) which is still incomplete. Hera's jealousy early appears as a motif in the account of Herakles' birth (II. 19.95ff.), but it particularly comes to the fore in the Alexandrians, e.g. Call. H. 4. (see 307n.) and Hellenistic erotic poetry, and then Ovid's Metamorphos-
es. On the term paelex, see Bömer on Fast. 3.468. It is a word of love poetry, particularly used by Ovid (see Bömer at Met. 3.258f.) and especially of Juno's rivals, e.g. M. 1.622, 726, 2.469, 508, 530, 3.258 etc. cf. Prop. 3.22.35, Ov. F. 6.35, Sen. HF 5, Stat. T. 10. 67. The language is appropriately strong for one bitterly imagining her rival's triumph: extincta is not just 'killed' but totally annihi-
ilated and blotted out; satietur has unpleasant connotations of gloating; and paelice is frank, every-day terminology.

The addition of Juno as triumphant spectator perhaps comes from a desire to invest Ceres' wanderings with the weight and dignity of the theme of her wrath in earlier epic, e.g. against Troy in the Iliad, and against Aeneas in the Aeneid.

328f. Ceres ends on two lines of bitter self-pity and in fact utter fantasy, since the gods by their distress have shown themselves in sympathy with her, not triumphing over her misery. But it is rhetorically effective to make oneself out to be the victim of a cabal of proud tyrants (superbia is a particularly tyrannical quality). Silver epic has a penchant for describing the "individual, isolated in a hostile world" (Williams, C & D p. 177). And Ceres' taunts against the gods amount to a mild case of the "contemptor divum", frequent in this period. The model is Mezentius, the Etruscan tyrant (Verg. A.
7.648, 8.7) and he is developed into such characters as Lucan's Caesar taking upon himself the sacrilege of cutting down the sacred grove (3.432ff.) or taunting the storm (5.653ff.); Seneca's Ajax taunting Pallas (Ag. 528ff.), Statius' Capaneus (T. 3.602, 9.550) who finally goes too far and is destroyed by a thunderbolt (10.827ff.). It is a subsection of the general interest shown in individuals "wrestling with Fate" (C & D pp. 171ff.).

329. The line is consonant in its imagery with the near megalomaniac vision of Venus at 2.13f:

"iam Dite subacto
ingenti famulas Manes ductura triumpho."

Again military imagery (1.32n.). praeclarum has a tinge of mocking irony that triumph would certainly be 'glorious' which was celebrated over a single girl.

330. notaeeque iugis inlabitur Aetnae; Aetna is familiar to Ceres because it is the vicinity of her home, cf. 1.122, 2.8, 72, 289, 3.85, 122f. inlabitur is appropriate to the passage of a deity and regularly takes a dative of direction (3n.).

331. A four word line with the lengthy informatura and a spondaic rhythm to emphasize the importance of the action. noctivagae is the Greek "νυκτιλάγχωτα" (Aesch. Ag. 12, 330, Cho. 524, 751) - compound in the style of Lucretius (4.582, 5.1191), used by Vergil and Statius. The whole of the following sequence is inspired by brief mentions in the literary sources of Ceres kindling torches, Dem. 42, Ov. F. 4.493, M. 5.441f., Diod. 5.4.3, Stat. T. 12.270f. and further refs. at Zimmermann p. 29 n. 7, Förster p. 91, Bömer on Fast. 4.493.

Torches played an important part in many of the ceremonies of the Eleusinian Mysteries and in art representations of Demeter (see Richardson Dem. 48n.), and in the Sicilian version of the myth were unfailingly kindled from Aetna: see Ov. M. 5.442, Cíc. Ver. 4.106ff.,
Diod. 5.4.3, Stat. T. 12.270.

The episode is prolonged with the inflation of material necessary for expansion into epic proportions, and appears somewhat infelicitous and incongruous because of the force that is applied to squeeze it into a context where it does not altogether fit. It has the air of an episode elaborated for its own sake rather than integral to the story, and indeed it is in no extant source. Claudian's motives for inserting it must be to reinforce the theme of the anarchic forces threatening civilized order in the poem: the Titans and Giants against Jupiter (see 1.43ffn.). It should perhaps serve as a warning to Ceres not to oppose Jupiter's desires, when she has the evidence of his immense power around her; but it also leads to a more dynamic portrayal of Ceres than usual: she is so daring that she is ready to take on all heaven (see 328fn.). Certainly she comes off very inelegantly as a kind of muscular Amazonian woodcutter: "vibratque infesta securim" (358), "certo pertemptat bracchia nisu" (362), "cincta sinus, exerta manus, armata bipenni" (377), "totisque obnixa ... viribus" (378) and 381ff.; and she is the victim of two unimpressive similes (363-9, 386-91), making the whole passage one of the least successful parts of the poem.

332ff. On the ecphrasis, see 1.142ffn. For the ecphrasis of the grove, Claudian makes extensive use of Lucan's sequence at 3.399-452, when Caesar, besieging Massilia, causes all the woods in the region to be hewn down for fortification timber, including a very old grove sacred to mysterious pagan gods (see O. Phillips "Lucan's Grove" C Ph. 63 (1968) 296-300.). And indeed there are quite a few "studied reminiscences", as they are termed by A.K. Clarke (Proc. Camb. Phil. Soc. 181 (N.S. 1) (1950-1) pp. 5f.) where she gives a detailed list:
Lucan

400. obscurum cingens conexis aera ramis

429f. motique verenda / maies-
tate loci

433f. librar* bipennem / au-
sus

443. tum primum posuere comas

Claudian

334. densus et innexis Aetnaea

358. cacumina ramis

358. religione loci

358. vibratque infesta securir.

(* librar is the main MS reading, but there is a variant
vibrare accepted by Hosius from ZM: see Housman's apparatus
criticus.)

But Claudian's sequence is not wholly "based on" Lucan's description,
as she says in Proc. Class. Assoc. 27 (1930) p. 39. Claudian is a
much more sophisticated writer than to use one source slavishly.
Rather he and Lucan are both writing in a tradition of grove ecphras-
is - which is not to deny that Claudian contains echoes of Lucan, but
he has welded them together with many other literary echoes to produce
his own description.

The grove is a stock set-piece description (see Persius' com-
ment "ponere lucum", Sat. 1.70, included in Bramble, p. 120 n. 1).
Sometimes the trees form part of an ecphrasis, e.g. the wood about
Calypso's cave (Hom. Od. 5.63ff.), the poplars and elms in Theocritus'
harvest ecphrasis (Id. 7.135f.), the "lucus iners" of the cave of
Sleep (Stat. T. 10.86). Sometimes there are brief mentions of them
as settings for events, e.g. Nausikaa appoints Athene's grove as a
waiting place for Odysseus (Hom. Od. 6.291ff.), Cybele's grove (Verg.
A. 9.86f.), Statius' description as a background to Teiresias' Stygian
rites (T. 4.419ff.). The more important the event, the longer should
be spent preparing the scenery for it; so the well-balanced descrip-
tion by Vergil of the grove where the Trojans are camped, as a back-
ground to Aeneas' reception of the divine armour brought to him by
his mother (Aen. 8.597-602). But the later poets develop the scenes
into huge set-pieces, relentlessly piling on atmosphere and regardless
of the importance of the event to which it acts as a backdrop:
what G. Williams calls the tendency towards "gross disproportion between the energy of the utterance and the weight of the ideas" (C & D p. 269) or embellishment of the episode to the detriment of the whole (ib. p. 251).

Water is a common motif of the grove ecphrasis - often a spring (e.g. Ov. F. 3.298, Liv. 1.21.3, Luc. 3.411f.) or a river (Caeris in the Vergilian passage, Acis here in Claudian). Again, the kinds of trees in the grove are often enumerated: so the wood around Calypso's cave is of alder, poplar and cypress, that of Cybele on Ida is of spruce and maple (Verg. A. 9.87), that on the Aventine is of holm oaks (Ov. F. 3.295). The Silver poets, in their search for ingenuity and their passion for learned catalogues, devise cunning methods of accumulating tree species in their sequences. Thus Lucan mentions only yew trees (well-known for their noxiousness) in the body of his description (419), but combines this topos with that of the catalogue of trees hewn down for special occasions (e.g. for funeral pyres, Verg. A. 6.179ff., Stat. T. 6.98ff., Sil. 10.529ff.) (see 2.107ffn.). Caesar attacks the first oak (434) and there fall in succession ashes, holm oaks, alders and cypresses (440ff.). Claudian has already had a straight catalogue of trees at 2.107ff., so he scatters his throughout the sequence. He inserts abies (349) and quercus (352) into the description of the giant spoils, stuffs pinus (359) and cedros (360) into the action as Ceres looks round appraisingly; but then deviously crams a few into the similes: fagos, alnos (365), taxos (386) and settles upon the "geminae... cupressi" (370) for more extended treatment.

The density, shade and blackness of the trees is another favourite topos that becomes more exaggerated, the more sinister the atmosphere sought. It can be done gently, e.g. Verg. A. 8.598ff., 9.87, Ov. F. 3.295, Am. 3.13.7; but the later writers take the conceit to
extremes: Lucan's grove is dark, chill and sunless (400f.), the cul-
mination being "propulsaque robore denso / sustinuit se silva cadens" (444f.); Statius' groves are imperviable by any sunlight (T. 1.362f., 4.420f.) cf. Nonn. D. 21.328ff. Claudian dwells fairly lightly on this topos and is content to comment on the thickness of the trees with their interwoven branches, making a bow to Lucan (334f.).

Age and sanctity are further atmospheric topoi. Since Roman religion is much less anthropomorphic than Greek, the numen is an important concept - and on the wood and grove in Roman religion, see Bömer on Fast. 2.439ff., & esp. Sen. Ep. 41.3. Groves are frequently dedicated to some woodland god, even unknown ones, or at least are the haunt of nymphs and satyrs: so Vergil's grove is "religione patrum late sacer" and sacred to Silvanus (A. 8.598ff.), the woods on the Capitol are the haunt of an unknown god, perhaps Jupiter (A. 8.349ff.), Statius' Theban grove is a resort of Diana (T. 4.425ff.) and his Lemnian one of the Stygian deities (ib. 5.155ff.), cf. Tac. Germ. 39, 43.3. Lucan plays up this side of the grove hard: "longo numquam violatus ab aevo" (399) and has a long account of the old pagan gods worshipped by human sacrifice (402-425). Claudian mentions the grove's age (353) but replaces the battered images and supernatural sightings with the bloody spoils of Jupiter's victory to create awesome atmosphere. And again he deals with the topos of fear inspired in humans and animals in the area (353ff., cf. Luc. 3.407f., 422ff., Stat. T. 2.519ff., 4.441f.).

Groves are commonly pictured as places for the hanging of spoils and battle trophies: in some cases a special tree, like Tydeus' oak commemorating the night rout (Stat. T. 2.707ff.) or the oak hung with Diana's spoils (ib. 9.585ff.), or sacred groves hung with spoils (e.g. Sen. Thy. 650ff., Sil. 13.65), on analogy with temples and sacred halls where dedications were made (e.g. Verg. A. 7.183ff., Sil. 1.617ff.).
On the hanging up of dedications, see F. Cairns, Phil. 126 (1982) 227ff. And Claudian has combined this motif with that of the blood and gore that becomes increasingly popular in imperial literature, stemming from scenes like Homer's and Vergil's descriptions of the Cyclops' episode (Hom. Od. 9.287ff., 371ff., Verg. A. 3.618ff.), Cacus' cave (A. 8.195ff.) and developed extensively into such scenes as Statius' sphinx' cave (T. 2.505ff.) or Amycus' cave (VF 4.177ff.).

Lucus erat prope flumen Acin: for the opening of an ecphrasis "lucus erat..." see 1.142fn.; cf. Liv. 1.21.3, Ov. F. 6.411, Luc. 3.399, and esp. Verg. A. 8.597 "est ingens... lucus prope Caeritis amnem." Despite Hall's cogent reasons for reading flavum (p. 239), I would still prefer flumen, on analogy with Vergil's amnem. flumen is the MS paradigm and the only objection to it is the scansion of Acin as an iamb. Birt points out in his preface that Claudian is normally careful about his quantities (ccxi), but even he finds two other "errors", Geryon and Aethiops. Since the name is not frequent in Classical Latin, and there is evidence to suggest that the a had grown short by Claudian's time (Anth. Lat. 151.2 (Riese)), Claudian may well have been influenced by contemporary usage. If flavum was a particularly telling adj. one might be forced to consider it more seriously, but on purely literary grounds, flumen is the better choice. It points up the contrast between flumen and mari; and also the main point of "pulchro... natus-tu" is that Galatea looks pretty swimming in a translucent river, not a sandy flood like the Tiber.

candida: a standard epithet for Galatea, cf. Theoc. Id. 11.19f., Verg. E. 7.3, Ov. M. 13.789. On its use to denote shining, youthful beauty, see 1.217n. The atmosphere of the opening lines is very neoteric and Ovidian (cf. the mention of Polyphemus (355f.) and the Fauns and Dryads (381)). Galatea was a Nereid who loved the young Acis, son of Faunus and a Symaethian nymph; but the jealous Cyclops threw a
rock at Acis, who was miraculously transformed into a river god - see Ov. M. 13.750ff. and Sil. 14.223-6. For Galatea's preference of the river to the sea, cf. Sil. 14.221f. "per Aetnaeos Acis petit aequora fines / et dulci gratam Nereida perluit unda".

333. *secat*: gives the impression of very clean, straight, precise strokes, cf. Verg. A. 9.103 "qualis Nereia Doto / et Galatea secant spumantem pectore pontum", also A. 8.674, 10.147, Ov. M. 1.370, 7.1, and VF 2.2. For ploughing imagery used of progress through water, 1. pr. 1n.

334f. The grove is so thick it blocks out the view of Aetna, the biggest land-mark of the area (see 332ffn.).

335. *illīc*: the resumptive word after a digression in an ecphrasis, see 1.142fn.

336. For Jupiter's aegis, see 60n. "captivam... post proelia praedam", again the military imagery of booty and spoil - p alliteration for emphasis.


337f. Again the proud military theme and emphatic alliteration of *s,v.*. On the battle of the giants on the Phlegraean plain, see 2.265n., and on the recurrence of the theme in the DRP, see 1.43ffn. superbit semi-personifies the wood; the word has connotations of the pride taken in gorgeous plumage, cf. Prop. 4.5.22, Mart. 12. 2 (3).13. The clothing metaphor is dominant in the following line "victoria vestit", a striking combination of abstract and concrete. vestio is a frequent metaphor for covering trees with foliage and land with vegetation, see 1.190n.

339ff. The key-note of the following description is a tasteless goriness (see 332ffn.). The scene is vaguely cannibalistic in its depiction of heads, hides and serpent bones. Silver Epic indulges in the gruesome
and macabre as modern adventure films include head-hunting natives or blood-sacrifice cults, for an extra frisson of horror in the audience. As with all Claudian's descriptions, all the words - especially adjectives and verbs, are working hard to strain out the maximum effect.

339. *patuli rictus* = 'gaping maws', cf. Ov. M. 6.378 "ipsaque dilatant patulos convicia rictus" (of frogs). A *rictus* is an open mouth belonging to an animal, usually predatory (Sil. 2.548, Sen. Cl. 1.25.1) and is transferred to humans in grotesque images of unsightly laughter or astonishment. For *patulus* used of a wide-open mouth, cf. Ov. Her. 15.56, Sil. 2.685.

339f. *prodigiosa... tergora*: the adj. comes into favour in Silver Latin to mean anything monstrous or unnatural. Ovid uses it more in its primary sense of 'causing wonderment', but by Claudian's time it has connotations of amazing size, cf. Mart. 5.34.4 "ora... Tartarei prodigiosa canis".

341f. *immaniaque ossa serpentum...* cf. Verg. A. 12,36 "campi... ingentes ossibus albent." Heroes and monsters are always larger than life and so therefore are their bones, cf. the bones ploughed up by the farmer at Verg. G. 1.497, Silius of the Gauls (5.113), and Claudian on the bones of the barbarians (Stil. 1.136f.): "qualia rastris / ossa peremptorum resonent immania regum." The snakes serve the giants instead of legs (2.161n.). The idea of size and number is heavily emphasized (*immania, passim, cumulis*) and of bleached whiteness (*exarciviso, albent*).

344ff. The short catalogue of giants is remarkable for the variety of ways in which virtually the same information is repeated, and the ingenuity of imagining the giants' spoils to be so heavy, the trees can hardly support them: "curvata... vix levat", "onerat", "caderetque gravata pondere", "lassam fulciret..."
345. *centumgeminus strictos Aegaeonis enses:* on Aegaeon, see 1.43ffn. In Hesiod's day, the ἐκατογχελος fought with volleys of rocks (Th. 675) but, with the advance in technology since then, the rocks have become drawn swords. For the ultimate depiction of what a battle against such a monster could be like, see Nonn. D. 2.384ff., where Typhon hurls forests of trees and mountains of rock at Zeus. *centumgeminus* is Vergilian, see A. 6.287 "centumgeminus Briareus" and VF 6.118.

346. *curvata vix fronde levat:* cf. "frondibus incurvis" (Stat. T. 2.709). *liventibus* perhaps means "charred" by the thunderbolt, or perhaps it is the mould of decay - at any rate, it is an ugly colour, see 1.22n.

347. Coeus is properly a Titan, son of Uranos and Gaia, who was married to Phoebe and begot Leto and Asteria (Hes. Th. 134, 404ff.). He is only really known as father of Leto (West on 134, A.R. 2.710, Ov. M. 6. 185). See Roscher 2.1, 1265, 62ff., RE 11 (1922) 1058ff. Mimas is a giant, "Telluris alumnus" (Sil. 4.275f.) who fought on the field of Phlegra (A.R. 3.1227). He fell either by Ares' hand (A.R. loc. cit. and Cl. Gig. 87f.) as he was attempting to avenge the killing of his brother Pelorus; or against Athene (Hor. Od. 3.4.53). Silius locates him beneath the island of Prochyta near Inarime (12. 147). See Roscher 2.2, 2975, 3ff.

348. *exutus Ophion:* an AUC construction. Ophion is another obscure giant of whom schol. ad Horn. Il. 8.479 has heard. Mayer thinks he may have stemmed from a confusion with Ophion, one of the oldest Titans, of Orphic mythology, married to Eurynome. See Roscher 3.1, 925 and RE 28.1, 645, 67ff.

349ff. The greatest space and detail is devoted to the spoils of Enceladus, the chief of the giants in Claudian's account. Fittingly he is provided with the tallest and most shady tree, the crowning point of the grove ("altior... cunctis") and the richest spoils ("opima").
On Enceladus, see 1.155n., 2.157ff., 3.122f., 186f. There is no other indication that Enceladus was thought of as being in any sense 'king' of the giants, but Claudian may have elevated him to this rank because of his prominence in the DRP. It coheres with the portrayal of the Goths as Giants and Titans (see 1.43ffn.).

350. fumantia... opima: fumantia is used elsewhere of something that has been struck by the thunderbolt, cf. Stat. T. 12.414 (Phaethon), T. 10.936 (Capaneus), on which see the note by H. Huxley, C. Ph. 56 (1961) 253f. where he suggests Claudian is deliberately echoing Capaneus' fate, that of a "superum contemptor". (His other example caderet is less convincing). "spolia opima" is the technical term for the captured spoil of the opposing chieftain, killed in single combat by the victorious general, cf. Verg. A. 6.855, Sil. 1.133 and Ogilvie on Livy 1.10 (p. 71).

351. summi terrigenum regis: for the compound terrigenae, see 2.167n. There it is applied to the soldiers sprung up from the dragons' teeth, here to the Giants who were born from the earth, cf. Luc. 3. 316 "terrigenae... gigantes."

351f. The tree is truly laborans, cf. Sid. 2.398f. "quercus tropaeis / curva tremit", 5.33 "quercum pondere curvat". The weight is heavily emphasized, ending on the conceit of the next-door oak propping up the weary fir to stop the trophies falling to the ground.

352. lassam: Hall's reasoning here is correct (pp. 239f.). The paradosis lapsam is nonsense in view of caderet, and the semi-personification in lassam is typical of Claudian. cm. 27.31f. cited by Heinsius of a storm-beaten pine is less striking since it is a simile, as opposed to the metaphor here.

353ff. For the topoi of sanctity and age, see 332ffn. It serves to emphasize Ceres' daring when even the Cyclops, the most savage species of creature on Sicily who is afraid of nothing, not only refrains from injur-
ing the trees, but actually runs away from the grove (fugit), cf. 357ffn.

355f. The associations with which Claudian expects us to endow Polyphemus here are not those of the Hellenistic Cyclops of Theocritus and Ovid, moping around the seashore for love of the disdainful Galatea. Rather it is with that of Homer's account in Od. 9, Vergil's (A. 3.613ff.) and Ovid's other portrayal (M.4.167ff., hinted at in the end of Met. 13 where Polyphemus crushes Acis under a rock) - of a Cyclops of vast strength, and terrifying ferocity, who consumes human flesh and despises the power of the gods.

357ff. Again the "contemptor divum" theme (see 328fn.). Ceres' extreme recklessness is emphasized by the fact that not only does she not even pause to reflect on what she is doing, but is actually further emboldened ("accenditur ultro") by the sacrosanctity of the grove.

358. religione loci: cf. Luc. 3.430, Verg. A. 8.598. For the tone of this passage, cf. Stil. 1.229ff.:

"Lucosque vetusta
religione truces et robur numinis instar
barbarici nostrae feriant impune bipennes."


359. ipsum etiam feritura ioven: the height of audacity. Given Claudian's penchant for future participles and the citations in the MSS of some future participle, Hall's printing of Scaliger's "petit ira" should be discarded. This reading also introduces an uncomfortable change of subject, which Hall is reduced to enclosing within a parenthesis and lessens the effect of Ceres' sacrilegiousness by having an abstract noun as subject. To the strongest MS readings feritura and petitura
Hall objects on account of the wrong quantity in a poet who is careful of his prosody; peritura is nonsense and laesura, nocitura and fractura all look like marginal glosses.

I incline towards feritura, chiefly because it has the right meaning and is the verb Claudian associates with axes at Stil. 1.231 (358n.). Feritura is not a form that occurs regularly in Classical poetry, and since vowel quantities had become looser by the end of the fourth century (L. Mueller, DRM p. 365), Claudian may have followed contemporary usage by shortening the i (cf. Birt's citation of Maxim. Eleg. 5.7 and Hall's of Drac. De Laud. Dei 3.106) – see Hall's n. p. 240.

359. succidere pinus: the vox propria for cutting down trees and crops, e.g. Ov. M. 8.752.

360. Hall (and Parrhasius) are creating unnecessary complications when they take "magis enodes" as meaning "the less knotted kinds of cedar". It is much easier to take "magis" in its normal meaning: "she hesitates (whether to do the one thing) or rather (the other)". dubitat has taken an infinitive on analogy with verbs of will since Plautus (HSz 347). prosternere indicates the immense size of the trees.

361f. The portrayal of Ceres as a grim warrior about to strike at 358 is hardly consonant with her then turning around and making a close inspection at laborious length like an expert woodsman.

362. et certo praetemptat brachia nisu: the picture is of one who knows what she is looking for and competently examining before she buys. Courtney has a good comment on the verb at BICS 29 (1982) p. 54 where he points out that the simile is of picking out timber which favours praetemptat over pertemptat. Ceres is certainly being thorough, but more to the point is the fact that she is checking the quality with an expert hand ("certo... nisu") before she commits herself.

363ff. The simile in itself is not a bad one and one could think of contexts
in which it might be appropriate - this is not one of them. Here it merely serves to prolong an already tedious detail, magnifying an event of small importance with grandiloquent language. At the beginning, it is vaguely relevant: Ceres, like the merchant, is about to embark upon a long and perhaps perilous journey over seas, and wishes to make sure while still on familiar territory that her expeditionary kit is going to last. "fagos mētītur et alnos" (= 'appraises the measurements of' not 'hews down' (Platnauer)) coincides well enough with her activities in the narrative (361f.), but thereafter simile and narrative part company wildly, since Ceres is only looking for two torches whereas the merchant is choosing different trees for different parts of the ship. On sailing imagery in the DRP see Müller pp. 140ff; and on Claudian's similes taken from human activities, see Fargues p. 322.

363. vecturus longinqua per aequora merces: cf. Verg. A. 1.376 "diversa per aequora vectos". longinqua emphasizes the distance Ceres will have to travel, and aequora contrasts sharply with tellure in the next line.

364f. vitamque procellis / obiectare parat: "vitam obiectare", cf. "obiecatāre animam" (Verg. A. 12.230). The frequentative implies that the life is exposed to danger not once, but over and over again. The ancients did not care much for sea travel; as NH comment on Hor. Od. Vol. 1, p. 41: "Journeys in the ancient world were a serious occasion. Absences were long, communications uncertain and the sea strange and unpredictable..." and see refs. p. 43. This stresses the difficulties and dangers of Ceres' self-imposed task.


367. quae longa est: a rare example of aphaeresis in Claudian; rare because
of his tendency to avoid using \textit{esse}. There are eleven in his whole
corpus, see Welzel p. 14 and Birt's preface ccxxiv.

\textit{tumidis... velis:} the usual phrase for sails bellying in the wind, cf.
Hor. \textit{Ep.} 2.2.201, \textit{Ciris} 145. \textit{cornua} is the technical term for the
ends of the yard arm, cf. Verg. \textit{A.} 5.832 and Williams ad loc. There
is a variety of words all expressing the same idea in the catalogue:
\textit{praebebit, potior, favebit, aptanda.}

370ff. A further ecphrasis to concentrate attention on the victims upon whom
her choice finally falls. The trees are aggrandized by the addition
of exotic eastern place names with rhythmical anaphora of "quales
non..." Claudian is transferring to his narrative material from the
epic similes of two stalwart soldiers defending the gates (Hom. \textit{Il.}
12.132ff. Polypoites and Leontes "\textit{πολεμών ος τοι τε δρυες ουρους}
geminae quercus intonsaque caelo / attollunt capita et sublimi vertice
mutant}"), cf. Corippus' imitation of oak trees "\textit{aetate pares}", "\textit{in-
tonsaque laetae / attollunt capita}" (Iust. 3.175ff.). Conversely,
Claudian imports the epic context of the siblings being trees into a
kind of simile in his description: "\textit{germanas adeo credas}" (374).

Claudian improves on Vergil's \textit{intonsa} with the stronger \textit{inviol-
lata}. He chooses cypresses, as opposed to the pines in both Ovidian
accounts (Ov. \textit{F.} 4.493, \textit{N.} 5.442) perhaps because they are associat-
ed with mourning (see 2.108n.), and perhaps because they are the last
and most imposing items of Lucan's catalogue (3.442). He has already
mentioned pines at 359.

371ff. Mt. Ida in the Troad was heavily wooded, cf. "\textit{횉년소년}" (Il. 21.449),
"\textit{Ἰαντ οἶκα συλένα}" (h. Ap. 34), RE 9.1, 862, 68; also QS 12.122ff.
where timber is cut there to build the wooden horse. Cypresses are
particularly associated with Mt. Ida in Crete (Verg. \textit{G.} 2.84, Plin.
\textit{NH} 16.141ff.) and Claudian may have confused the location since he
sets his Ida firmly in the Troad with the colouring of the river Simois. For the wonderment of the landscape, see 1.200n.

372f. The Orontes, the main river of Syria, was notable for the fertility of land around it, in grazing for sheep and for flourishing trees (RE 18.1, 1160, 68ff.), cf. Cl. 3 Cos. Hon. 70 (gentes) "quas ditat Orontes". In view of the following lambit, ripa may best be taken as referring to the water between the banks that produces this fertility (see 1.88n.). For the delicacy of lambit, see 1.170n., 2.104n. The reference is to Daphne, the famous grove of Apollo outside Antioch; see RE 4, 2136f., and G. Downey, A History of Antioch in Syria, Princeton (1961) p. 68.

374ff. Claudian lays a heavy stress on the exact similarity of the two trees, both in their appearance and their fate: germanas, frontibus aeguis, socio vertice, utramque, alternas, pariter, pariter, ambas. He welds the imagery for people into the context of trees (cf. 75n.): germanas, socio and despectant are words more suitable for human beings, and words like extant, vertice, and later trementes (378), recumbunt (380), complectitur (381) also have human overtones.

adeo credas: adeo marks a climax, similar to Verg. E. 4.11 "teque adeo decus hoc aevi, te consule, inibit." For the direct appeal to the reader, see 1.256fn.

375. despectant vertice lucum: cf. Capaneus (Stat. T. 4.165) "pedes et toto despectans vertice bellum".

376. pernix invadit: Ceres sounds like a swift, well-organized invasion-force bearing down on the enemy. Military imagery again.

377. A tricolon crescendo: the actions are applicable to men or women who are behaving like men, engaged in masculine occupations. A girt-up tunic reminds one of Diana the huntress (2.33n.); bare arms of Diana also ("exsertaque bracchia", Stat. A. 1.346) or an Amazon ("unum exerta latus" Verg. A. 11.649) (it is otherwise a common phrase: cf. Stat. T.
or worse, Clytemnestra. The atmosphere of heroic endeavour is not suitable for a dignified matronly figure like Ceres. For the retained accusatives, see 1.155n.

378f. These lines create the impression of the immense effort Ceres makes "totisque obnixa... viribus". The stout resistance of the mighty trees is conveyed by the spondaic rhythms: alternas, totisque obnixa impellit.

379. traxere ruinam: a Vergilian phrase (A. 8.192), recalling the simile of Troy as a falling mountain ash (A. 2.631); also ib. 2.465f., 9.712f.

380. pariter posuere comas... cf. Verg. A. 12.209, Luc. 3.443. "campoque recumbunt" is a brief reminder of all the epic similes where the fallen warrior is compared to a fallen tree.

381. Faunorum Dryadumque dolor: again neoteric colouring, cf. 332n. Dryads are chosen advisedly as being the spirits of trees.

382f. retroque solutis / crinibus: Ceres is dishevelled from her exertions, but perhaps it also has a slight undertone of the religious custom of women unbinding their hair in grief or supplication: (grief) e.g. Sil. 12.598f., Cat. 64.350, Liv. 1.26.2, Verg. A. 11.35, Ov. Fr. 4.854; (supplication) Pet. Sat. 44.18, Verg. A. 1.480, Liv. 1.131.

383. montis anheli: 'panting' is a good description for an active volcano. It has connotations of heat, see 1.24n.

384. exuperatque aestus: cf. Verg. A. 2.759 "exsuperant flammeae, furit aestus ad auras". Superhuman courage and endurance are emphasized in all these details, especially "nulli pervia saxa", "indignantes vestigia calcat harenas".

385. calcat: emphasizes Ceres' lawless determination. harenas here distinctly refers to the lava-dust of Aetna, cf. 2.203n. and Hall on 2.203, 1.122.

386ff. The purpose of the simile is to render Ceres a more awesome figure
and the lighting of the torches a more significant image. It underlines her grim determination in the face of superhuman hardships and the purposefulness of her search. But the comparison with the Fury Megaera, and the loading on of baneful atmosphere (pestiferas, torva, saevire, ferratis) jars with the caring maternal figure. The problem with the depiction of Ceres' character is acute, since she is not conceived as a person, but as a series of extreme emotions, not all of which are consonant with one another.

For the picture of the Fury, cf. that of Megaera at Ruf. 1.119-21 lighting a pine torch in the river Phlegethon. The vocabulary is quite different, but the dramatic vision is the same.

386. pestiferas... taxos: the yew is poisonous, cf. "taxi... nocentes"

387f. torva Megaera: a Statian phrase (T. 1.712, 4.636). Claudian describes Megaera's characteristics himself at Ruf. 1.74ff. She presided over the incestuous marriages of Oedipus to Jocasta and Thyestes to his own daughter (Ruf. 1.83f.) and the cities are two of the Furies' chief haunts because of the family atrocities there, cf. Stat.T. 4.56f: "seu Thracum vertere domos, seu tecta Mycenes impia Cadmeumve larem."

388. properet saevire: is again the extended use of the infinitive after a verb of motion, see 386n. And for the phrase "Thyesteis... Mycenis" cf. Luc. 1.544.

389f. **plantisque resultant / Tartara ferratis**: cf. *calcat* (385). *ferratis* is not literally 'iron-clad' but has connotations of cruel harshness and inflexibility, analogous to *durus* or *ferreus* used in their metaphorical sense.

390. **Phlegethontis ad undam**: see 2.315n. Paradox of fire and water, also in the next line "lampade fluctus" & 1.172n.

391. **constitit**: (cf. 234n. *institit*) has a military ring to it. *plenos* = 'full, brimming', cf. Prop. 1.20.43f. "flumina... /... plena" (Hall p. 241); and *lampade* is an abl. of instrument.

392ff. We follow the firing of the torches moment by painful moment. Like the original account of the volcano at 1.160ff., the description is full of words that are working hard to produce impressions of heat, sight and sound: "flagrantis", "faucibus", "undantem flammarum... hiatum", "compresso... igne tonat", "laborat", "micuere", "stridunt".

392. **scopuli flagrantis-orae**: for *ora* used for the crater of a volcano, cf. Lucr. 6.702 "crateres... nos quod fauces perhibemus et ora"; cf. *fauces* 394.

393. **aversa fronte**: It seems to be a normal human experience that when thrusting something into the fire, you turn your face away to avoid being burned by the sudden upsurge of the flames; so Hall's reading of *ad versa* is unnecessary.

394. The image is of spitting a savage animal in the jaws with a stick.

395. **texit... et obstruxit**: emphasizes the size of these enormous trees, carried off branches, leaves and all (382). "undantem flammarum" is a genitive on analogy with *plenus*. (See also Hall p. 241). Again the contrast of fire and water, cf. 390n. *hiatus* is a good word to use of the gaping crater mouth.

396f. **compresso... igne**: is the idea of putting a lid on a cauldron. For
"mons... tonat" see Stat. T. 3.596. The idea of this clause is repeated in a decorative mythological picture in the next: of the Fire god chafing at his prison. For Mulciber, see 2.175n. and cf. "Vulcanius amnis" 1.172.

397. obducti: an unpleasant smothering effect, cf. Luc. 3.573 "obducti concreto sanguine fluctus".

399. stridunt admisso sulphure rami: the alliteration catches the hissing crackle of the branches kindling. For stridunt, see 1.12n. Roman matches were sulphur-tipped (see P. Howell on Martial 1.41.4), so Ceres is using Aetna as a large match.

401. inocciduos insopitosque: inocciduos is applied initially to heavenly bodies that never set, e.g. Germ. Arat. 64, Luc. 8.175, Cl. Gig. 11. insopitus is also rare, usually applied to a guardian snake, cf. Ov. M. 7.36, Luc. 9.357, Cl. Bell. Goth. 22.

402. The touch of magic adds an aura of mystery and awe to the scene. Ceres lays on the juice with a heavy hand (perfudit) as do Phaethon and Luna (inrorat).

arcano... suco: the mysterious drug has certain affinities with ambrosia which preserves corpses (e.g. that of Hector 11. 23.186f.; cf. Stat. T. 12.137ff. esp. "arcanis roribus... / ambrosiaeque... sucis"); or gives people immortality or great strength (see Bömer on Met. 2. 122f., Richardson on Dem. 237). For its particular fire-proofing effect, cf. Apollo's touching of Phaethon's face with a drug to enable him to withstand the heat of the Sun (Met. 2. 122f.) and the medicament smeared on the feet of fire-walkers, a Varro frg. cited by Serv. ad Aen. 11.787.

403. This Phaethon is Homer's "Ἡλίων φαεθών", the Sun God, cf. Verg. A. 5.105 and Williams ad loc., VF 3.213, Sil. 6.3. On the horses of the Sun, see Ov. M. 2.118f., 153ff.

In Classical times, the moon is seen as driving a biga yoked with
horses; see Ov. F. 5.16, Stat. T. 8.160. In later antiquity, she becomes more closely associated with the cow shape, with horns on her forehead (2.54n.), "ταύροφυσις, κερόεσσα" (Nonn. D. 23.309). She rides upon a steer or in a chariot drawn by two steers, Nonn. D. 1.222, 7.247, Cl. cm. 27.60 "nitidos... iuvencos", Roscher 2.2.3136f.

404f. "And now night silence unfolded the succeeding turn of sleep upon the earth" (lit. "sleep-bringing changes"), an elaborate periphrasis for "night falls". Smooth gliding in the s, i, a, r sounds. Soporifera is a commonplace of night, cf. Sil. 7.287, and so is silence, cf. Lucr. 4.460, Verg. A. 2.255, 6.265, Ciris 210 "nocturna silentia."

405. Vices: are an orderly process of successive changes, more commonly of the seasons of the year, e.g. Hor. Od. 4.7.3, Prop. 1.15.30, Man. 3.524, VF 1.506, but also of night after day, Cl Ruf. 1.6 "lucis noctisque vices."

Laniato pectore: Laniio is the vox propria for tearing one's clothes, hair, cheeks or breast as a sign of mourning, cf. Ov. M. 6.248, 11.681, 13.493. With this picture of Ceres, cf. that of Ide at Stat. T. 3.135ff. with dishevelled hair and nail rents in her cheeks, who makes a speech of mourning with similar features to Ceres', see 415n.

Longas: for pathetic effect, and also to emphasize Ceres' heroism, cf. "tantis erroribus" (400).


407ff. Ceres' final speech commences on a very low-key note of dignity that at some moments attains tragedy as opposed to mere pathos, as she reflects upon the marriage she would have wished for her daughter and her former pride in her child. The quiet tones and measured speech rhythms follow Ceres through her changes of mood: from regret and resignation, to recollections of her former pride, where the tone heightens a little with rhetorical exclamations (412f.), hymnic repetitions (414f.), and the rising tricolon of 416. At this
point the speech, begun promisingly, degenerates into an orgy of self-reproach and self-chastisement. Her desperation as to where to search for her daughter is expressed in an overkill of rhetorical questions (428ff.) - Claudian appears to be striving for height by increasing the length, which never works. After this the speech goes to pieces: Ceres' resolution does not attain the dignity of that at 316ff., and everything fades rapidly after that into the hopeless silence of uncertainty.

The speech invites comparison with such as that of the dying Dido at Aen. 4.651ff. (see also the tone of Hypsipyle's speech at Stat. T. 5.668ff. with its fond recall of happier days and self-reproach). The actual verbal echoes of Vergil are minimal (see 432fn.), but the succession of emotions is comparable: the casting of the longing, lingering look behind to happier days, the resignation to fate, present unhappiness, and the resolution before setting out on a great and fearful undertaking. But Claudian fails to maintain Vergil's extreme verbal and ideological simplicity, the only way to achieve the highest pitch of emotion, as neither Claudian nor the Silver writers understood. In some aspects the speech also takes the part of a lamentation over the dead - it contains various funeral motifs (see 407ffn., 412ff.) and is accompanied by the carrying of torches, also a funeral motif (cf. Diana's valediction at 2.222ff. & n.).

407ff. The phraseology can be paralleled from funeral speeches over one who has died young, e.g. Aeneas over Pallas (Verg. A. 11.45f. "non haec Evandro de te promissa parenti / discedens dederam...", 152 "non haec, o Palla, dederas promissa parenti.."); or Eurydice over Arch-emorus (Stat. T. 6.138ff.):

"non hoc Argolidum coetu circumdata matrum speravi te, nate, sequi, nec talia demens fingebam votis annorum elementa tuorum..."
The paradox of marriage preparations turning into funeral celebrations is a commonplace in Greek sepulchral epigrams of young people who have died on or before their wedding nights to create special pathos: the bridal song becomes the funeral hymn (e.g. AP 7.182.6 and the marriage torches are lit by Hades not Hymenaios (e.g. AP 7 188, 367). See also Antigone's lament (Soph. Ant. 806ff.), Capule speech over the body of Juliet (Shak. R&J 4.5.84ff.) and that of Charicles' father at Ach. Tat. 1.13.5.

On the torches in particular being used to light a funeral pyre, see Sil. 13.547 "versasque ad funera taedas", AP 7.182.7f., 712.5f. And on the motif of the torches not being those expected by the loving parent, see AP 7.185.5f:

"πῦρ ἔτερον σπεύδουσα· τὸ δ' ἐφάσεν οὐδὲ κατ' εὐχὴν ἡμετέραν ἤψεν λαμπάδα Περσεφόνη." 

Also Ach. Tat. 1.13.6 "Ἄλλο σοι, τέκνο, προσεδόκων πῦρ ἀνάψειν" αὐτῷ οὐχὶ λαμπάδα γαμήλιον, ἄλλα πῦρ ἐπιτάφιον.

Claudian fits the well-worn sentiment well into its new context with the new purpose of the torches: to help Ceres' search in the darkness. It rises above merely being a clever conceit because the audience is left to understand what "non tales" means and also because of the wider knowledge of the characters involved, transformed into a personal statement of tragedy such as Gertrude's casting flowers over the corpse of Ophelia (Shak. Ham. 5.1.236ff.):

"I thought thy bride-bed to have deck'd, sweet maid, and not have strewed thy grave."

409f. All Ceres' natural maternal wishes for her daughter are made more tragic by the irony of the end of Bk. 2, where there were thalami, festae faces and hymenaeus. But the point is made in caelo and
the dictates of fate, as Homer shows when Zeus can only meditate on
the desire he has to alter the fates of Sarpedon (Il. 16.431ff.) or
Hector (ib. 22.167ff.) but must in the end submit to necessity like
everyone else. The metaphor in volvimur is of a river carrying

411. The second clause is a repetition in different words of the previous
idea. The savagery of Lachesis, who takes no account of rank or
extenuating circumstances, is commonplace (1.48n.). For "nullo...
discrimine" = 'with no distinction', cf. Verg. A. 1.574.

412ff. The hearking back to former days, so as to make the contrast with
present miseries more striking, creates pathos. There is a recall
of the Niobe theme, ingeniously capped. Niobe was proud of the num-
bers of her children (see the story of Ov. M. 6.146ff.), but Ceres
was even prouder of her single child. Niobe boasted that she was
luckier than Latona; Ceres considered herself inferior not even
to Juno, before whom even Latona gives place (Ov. M. 6.207).

412f. quantisque procorum / cingebar studiis: cf. the picture at 1.133ff.
where only Mars and Phoebus are singled out. But the implication
that there were dozens of suitors serves to heighten the young Proser-
pina's attractiveness and the pathos of the present. For the phra-
turba petant studiis". Claudian's penchant for combining concrete
and abstract leads him to the more striking expression: 'girt with
the eagerness of suitors' rather than 'girt with eager suitors'.
And for the use of former eligibility to wooers in similar contexts,

413. pignus ob unum: a combination of the pledge imagery used of Proser-
pina (1.139-41n.) and the pathetic fact that she is an only child
(1.123n.).

414. numerosa parens? an echo of Niobe. The expression is more usually
"numerosa progenies", but cf. OLD 4, = 'prolific' (usually of animals and plants) e.g. Plin. NH 10.176 (animalia) "numerosiora in fetu". Courtney (BICS 29 (1982) p. 54) rightly advocates punctuation here of a mark of interrogation, not of exclamation.

414ff. Ceres' emotions carry her into an almost religious ecstasy, as she addresses Proserpina in hymnic formulae: the repeated "tu... tu... per te...", "prima... postrema", f alliteration in "fecunda ferebar", the rising tricolon with anaphora of o followed by the double qua clauses (see 1.55ffn. and the echoes in 2.267ff.). The tone is rising.

414f. prima.../ postrema: cf. Stat. T. 7.363 "o mihi sollicitum decus ac suprema voluptas". On the use of polar opposites in hymns to gods see Versnel Mnem. 27 (1974) 383 and 1.57n. voluptas is used in comedy as a term of endearment, e.g. Pl. Mil. 1346, Mos. 294; and passes by way of Lucretius (1.1, 6.94) into epic, especially Verg. A. 8.581 "te, care puer, mea sola et sera voluptas", Stat. T. 7.775.

415. fecunda ferebar: Ceres was unable to have a second child (1.123f.). There is a small cluster of words here that seem jointly to point towards Ceres' connection with the soil: fecunda, florente, squalida, cf. sulci (486). ferebar = "I was reported(to be)" seems more likely than the MS paradosis videbar. It is innately more forceful with the f alliteration and may be derived from Stat. T. 9.384 (see 416n.1). The motif also appears at ib. 3.155f. "vos uteri fortuna mihi, qua tangere divos / rebar et Ogygias titulis anteire parentes."

416. decus: is a commonplace apostrophe of pride, e.g. Hor. Od. 1.1.2, as is requies, e.g. Lucr. 6.94, Verg. A. 9.482. Again the lines echo Statius (T. 9.382ff.):

"tu nobile quondam
undarum nemorumque decus, quo sospite maior
diva et Nympharum longe regina ferebar."

417. Intricate interlacing word order, not very common in Claudian, "qua... florente" is the abl. abs. and "gessi... deam" the main clause. On
"gerere deam" = 'to play, act the part of a goddess', cf. "agere civem" and 2.230n.

420ff. The sentiments of these lines reflect the indulgent self-reproach and self-pity of Hypsipyle (Stat. T. 5.622ff.):

"quos arguo divos?
ipsa ego te - quid enim timeam moritura fateri? -
exposui fatis."

There is a similar juxtaposition of "ego te" emphasizing the important words. "te... instantibus... hostibus exposui" is again battle imagery (1.32n.). Ceres piles on emotive words of self-reproach: crudelis ademi, deserui, solam, ultro.


422. secura: an ironic echo of Ceres' former state (68).

423. thiasis: cf. 1.206n.


For the ringing weapons of the Curetes and Corybantes, see 1.210, 2.270, 3.67.

424. Phrygios... leones: cf. 1.211fn., 3.49.

425. accipe quas merui poenas: "accipere poenas" usually means 'to suffer punishments', but here means more 'hear, take note of my self-punishments'. cf. Cornelia (Luc. 8.97f.) "nunc accipe poenas, / sed quas sponte luam."

fatiscunt: a vivid, ugly word of gaping, splitting open, usually applied to fissuring of the earth or a ship splitting open at the seams. For strong expressions of tearing one's face in mourning, cf. Luc. 2.37 "scissa genas", Stat. T. 10.817f. "eruta mucho / ungue genas".


427. immemor... uterus: the c, t alliteration of the line imitates the
percussive sound of the blows. The punishment of the womb of the mother because of its intimate connection with the life of the offspring is a dramatic gesture, cf. Agrippina's last words at Tac. Ann. 14.8, and Atalanta's hope that her womb may be pierced with arrows (Stat. T. 9.633ff.). The personification is striking.

428ff. Ceres lapses into an excessive hail of rhetorical questions to express her bewilderment and despair, see 407ffn. and 92ff. For the phraseology, see Luc. 9.873: "qua te parte poli, qua te tellure reliqui" and Stat. T. 1.30. cardo = 'region, area' is a Silver extension, cf. VF 1.827 "cardine sub nostro...", Sil. 4.779.

429. monstrator: rare, but used by the poets = 'guide', cf. Verg. G. 1.19, Luc. 9.979. The reference to vestigia may contain an echo of Ovid's Fasti version where Ceres sees her daughter's footprints (4.463ff.).

430. For the almost frenetic pace of the series of short, sharp questions and ellipsis of esse, see 249f. and 245ffn. Significantly and dramatically, Ceres only thinks of the ravisher as an inhabitant of earth or sea, not of the "tertia sors".

431. volucrum... rotarum; volucere of a chariot is commonplace, cf. 2.247n. rotarum is much more precise and apposite than the vague viarum, which may have come from 440.

432ff. A complete change of tone as the pace slows dramatically and Ceres passes into the phase of resolution. The repetition of ibo and quocumque has the effect of drawing the line out and slowing it down: that of ibo is like the repeated sic at Verg. A. 4.660 "sic, sic iuvat ire sub umbras"; and that of quocumque makes an attempt at the pathos of the repeated "si forte" of A. 2.756 (Aeneas searching for Creusa) "inde domum, si forte pedem, si forte tulisset / me refero..."

433. Dione was the mother of Aphrodite by Zeus, see 2.5n. It adds revengeful bitterness to Ceres' words to imagine the goddess whom Electra has told her was chiefly responsible for Proserpina's mischance
(208ff. & nn.) causing her mother as much grief as Venus' actions have caused Ceres.

proficietne: the quality of proficere is discussed by Axelson pp. 63f. efficietne, the paradosis, cannot stand without an object, and Claudian uses proficere elsewhere (at 6 Cos. Hon. 533, cm. 9.36).

Rhythmical repetitions of "manet ille" and "qualis... qualem" emphasize the pathos. For Proserpina's decor and genarum fulgor, see 82ffn., 88fn.

The reduplicated qualis is picked up from the dream sequence of 84f. For the line-ending "somnia vidi", see Ov. M. 9.475.

prima... ab Aetna: = 'starting from Aetna, from Aetna first of all', cf. Hall's n. p. 241. The final picture of Ceres beginning her search owes its inspiration to a simile in Statius of Argia approaching Thebes with a torch (T. 12.270ff.):

"qualis ab Aetnaeis accensa lampade saxis orba Ceres magnae variabat imagine flammae Ausonium Siculumque latus, vestigia nigri raptoris vastosque legens in pulvere sulcos, illius insanis ululatibus ipse remugit Enceladus ruptoque vias inluminat igni..."

Claudian omits the sound effects in favour of a prolongation of the light effects, and creates the memorable image of Ceres' giant shadow and a pool of light so large that it extends to Italy one way and Africa the other, an overtrumping of Statius' "Ausonium Siculumque latus". There is a brilliant collection of words for light shining in darkness: "lucis imago", "clarescit", "accensc", "resplendent". gressus molitur: has connotations of ponderous weightiness and effortful walking. A Silver phrase, cf. Sen. Phaed. 431, Stat. S. 5.3.269, T. 1.457.

exitique reos flores: a striking personification of the flowers which attracted Proserpina to the fateful fields as 'those responsible for, guilty of, the disaster'.
440f. dispersa viarum / indicia: the 'straying traces of the journey', cf. orbita (442), sulcis (443).


442. orbita: wheel tracks, cf. 1.189, 2.162. omnis and madet emphasize the extent of her grief, cf. omnibus (443).

443. admugit: is a rather undignified word to use of Ceres' lamentsations, but cf. Oedipus over his sons: immugit (Stat. T. 11.601). For the verb with the dative, cf. Ov. AA 1.279. aequore = 'plain'. sulcis are again the wheel ruts. On ploughing words used of travelling, cf. 1. pr. In.

444f. On the Hellenistic and Silver writers' pleasure in reflections of light on water, see 2.1ffn.

innatat umbra fretis: the picture of the reflection floating upon the waves (cf. Rut. Nam. 1.284 "pineaque extremis fluctuat umbra fretis") seems a nicer picture than that of the shadow in motion towards the seas (adnatat). On imago = 'reflection (of light)', cf. Stat. T. 12.27 "magnae... imagine flamme", Sil. 2.663.

445f. Italiam Libyamque ferit: the circle of the light is vastly expanded (see 438ffn.) and the idea is repeated twice with Italy / Libya, Etruria / Syrtes. On the Syrtes, see 322n. ferit is a violent metaphor of light, but Classical, e.g. Verg. A. 8.25, Ov. M. 7.804. For "resplendent aequore" cf. Sil. 2.663f. "resplendet imagine flamme / aequor."

447f. antra procul Scyllaea petit: the subject of the verb is Ceres, although the connection is unclear. Ovid also pictures her approaching Scylla in her wanderings (F. 4.500). Platnauer translates procul as 'far off'; it is more likely to be 'near at hand' since the straits of Messina are close to Aetna in an easterly direction.
On the location of Scylla in the straits of Messina, see A.R. 4. 789f., Williams on _Aen._ 3.420fn. Homer's Scylla is a monster half-hidden in a cave which sticks out its neck to grasp passing creatures (Od. 12.85ff.). She becomes in later mythology a girl changed into a sea-monster by Circe in jealousy over Glaucus' love for her (Ov. _M._ 14.55ff.) and is also confused with Scylla daughter of Nisus in the _Ciris_. By late Republican times, she is a grotesque mermaid-monster, maiden down to her waist and snarling dogs or wolves below, cf. Verg. _E._ 6.75f. "candida succinctam latrantibus inguina monstris", Cat. 60. 2, Verg. _A._ 3.426ff., Ov. _M._ 13.730ff., 14.63ff. See Williams on _Aen._ 3.424f. for a good note. Her home is a cave according to Homer (above and Vergil (_A._ 3.424)).

canibus reductis: the abl. abs. is not strictly detached from the rest of the sentence.

448. The unfinished epic ends on the conceit that Scylla's dogs around her nether regions were independent creatures who could react differently from one another.