

152-3: Ware C. ('Proserpina and the Martyrs', in *Listen, O Isles, unto Me. Studies in Medieval Word and Image in Honour of Jennifer O'Reilly* (2011) ed E Mullins and D Scully, 16-27) cfs *Sen Tro.*

172-4, 178ff. "cum subito caeco terra mugitu fremens / concussa totos traxit et ex imo sinus / movere silvae capita et excelsum nemus / fragore vasto tonuit et lucus sacer ... / tum scissa vallis aperit immensis specus / et hiatus Erebi pervium ad superos iter / tellure fracta praebebet".

152 *ecce repens mugire fragor*: Gruzelier suggests excitement built up by the following short clauses lacking co-ordination, where the verbs leap into front positions. Here and following note historic infinitives.

152 *confligere turres*: "increasing hyperbole: the towers (probably the tall parts of buildings) actually collide at the upheaval of the earth." (Gruzelier).

153: OTT: Dis comes up to earth > volcanic activity > disrupts cities. Conveys sense of disaster.

"*Radices* is a word used metaphorically of the base of rocks or lands—usually of something less man-made than towns." (Gruzelier).

155 *diva Paphi*: i.e. Venus (had cult at Paphos, south-west Cyprus) who is in on it. Dis does not normally transgress boundaries or mingle with gods apart from Mercury: Venus is worried.

156 *anfractus ... opacos*: "*Anfractus* is often used of the windings of a valley or road or hill-pass, and is appropriate to the tortuous exploratory route described in 167-9."; *opacos* reminds us of infernal darkness.

156 *animarum rector*: Dis; Gruzelier cfs *Stat. Theb.* 4. 457, *Sen. Oed.* 869. Do we think of Dis as guiding horses?

157ff crushing Enceladus. Volcanoes can be portents of disaster (cf. Verg. G. 1.471-3 "quotiens Cyclopum efferuere in agros / uidimus undantem ruptis fornacibus Aetnam, / flammaramque globos liquefactaque uoluere saxa."). Nb 1.154-9 Enceladus under Aetna; 3.122f "Gemitu flammisque propinquis / Enceladi nequeunt umbracula nostra taceri"; 3.186f. "an vicina mihi quassatis faucibus Aetna protulit Enceladum?"; 3.349ff "Altior at cunctis abies umbrosaue late / ipsius Enceladi fumantia gestat opima / summi terrigenum regis". NB *Aen* 3.578-82 ("fama est Enceladi semustum fulmine corpus / urgeri mole hac ingentemque insuper Aetnam / impositam ruptis flammam exspirare caminis/, et fessum quotiens mutet latus, intremere omnem / murmure Trinacriam"); *Theb.* 3.594ff. ("aut ubi temptat / Enceladus mutare latus; super igneus antris / mons tonat, exundant apices fluctusque Pelorus / contrahit, et sperat tellus abrupta reverti"). Fauth 1988 p70 ('Concussio Terrae. Das Thema der seismischen Erschütterung und der vulkanischen Eruption in Claudians *De Raptu Proserpinae*', *Antike und Abendland* 34, 63-78) sees as challenge to heaven/gigantomachic. Connor (1993: 241) sees Dis as battling the giants. Gruzelier comments: "Claudian has a highly surrealistic picture of Dis riding over the top of the prostrate giant, reminiscent of the Statian picture of Amphiarus' chariot running over corpses (*T.* 7. 760 ff.; 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 Pind. *Pyth.* 1. 28 f."

157-8 *gravibusque gementem / Enceladum calcabat equis*: giant groans at being run over by chariot. cf. Statian simile at *Theb* 12.270-7 (Enceladus echoes Ceres' groans): "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 illuminat igni: / Persephonen amnes silvae freat nubila clamant: / Persephonen tantum Stygii tacet aula mariti". Possible nod to etymology of giant's name from Greek "sound".

161: see Hall for textual issues; he parallels *Theb.* 10.479 *impedit axes*.

161 *debilis*: "emphatically placed at the head of the line, occupying the first foot. It conveys the 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." (Gruzelier).

162 "for the heat of chariot-wheels in motion (*fumida*) see NH *Hor. Od.* 1. 1. 4 n. The reference of *sulphureo dorso* is to the wound which Enceladus sustained when struck by Jupiter's lightning in

the Gigantomachy: cf. 1. 156, 3. 350.” (Gruzelier).

162 *prolabitur*: see Hall ad loc for textual issues. Gruzelier notes that in spite of obstacles the chariot slides forward> ominous.

163ff.: sappers: Cf. Ov. *Met.* 11.534ff “trepidant haud setius omes, / quam solet urbs aliis murum trepidare tenentibus intus”; *Theb.* 2.418f (of Tydeus) “ceu saepta nouus iam moenia laxet / fossor et hostiles inimicent classica turmas”. Relevance in external threats of barbarians? Christiansen 1969 (*The Use of Images by Claudius Claudianus*) sees sexual connotations; cf. *militia amoris* imagery?. NB military imagery (as previous): effect? Discussed Connor (1993: 241). Ware (2012 p130) suggests danger of universal collapseis made vivid by the description of Pluto as a sapper beneath the walls; Wheeler (1995: p126) discusses sapper image and cfs Christiansen on deflowering; discusses as assault on Jupiter's stronghold. Charlet (p148) cfs Sil. 1.366-367 “subducti Poeni vallo caecaque latebra / pandunt prolapsam suffossis moenibus urbem”. Gruzelier comments: “Dis corresponds to the *occultus miles* mining beneath the earth into enemy fortifications to take them by surprise.. 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* and casting a suitably sinister light on Dis' actions. For transgression of boundaries in the *DRP* see on 1. 246 ff.”

165 *transilit elusos*: “a paradox: to overleap walls by mining underneath them. The most common reading of the manuscripts, *inclusos*, does not make good sense, so I adopt that of Isengrin's margin, as does Hall (221).” (Gruzelier): Hall translates “walls cheated by a hidden passage”.

167 *terrigenas imitata viros*: Earthborn brothers who came from Mother Earth after Cadmus sowed serpent teeth and who fought amongst themselves. Dis also imitates them in kin war...

167 *tertius heres*: we are reminded of division of lots/origins of Dis' resentment. cf. *Met.* 5.368 *tertia regna, tertia sortis loca*.

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 156 n., also 170 f. The difficulty befits the heroic nature of the task and emphasizes the superhuman effort necessary.” (Gruzelier).

169 *fratrum ... sub orbem*: Jupiter's lot= the heavens. Dis treading on another's domain. Wheeler (1995) cfs Titans of *Theb.* 8.42-44 (42f “aetherium cupidos exire sub axem / Titanas”).

170 *ianua nulla patet*: “this is a black joke in view of Virg. *A.* 6. 127 'noctes atque dies patet atri ianua Ditis'; and cf. Prop. 4. 11. 2, Stat. *T.* 1. 96.” (Gruzelier).

170f. “The god has no easy task, as is indicated by the repeated idea in *prohibebant*, *oppositae*, and the sturdy nature of the *rupes* and *solida conpages* (see on 168 f.).” (Gruzelier). Goddess later try to prevent him. *Exclusus amator*?

171 *solidaque*: Heinsius' conjecture; see Hall ad loc who parallels Luc. 9.467-8 etc.

172 *non tulit ille moras*: Dis' impatience emphasized; also nod to narrative delay in rape?

172f. *trabali / saxa ferit scepro*: “*trabalis* is a poetic hyperbole for *ingens*, used of spears or staffs, e.g. Enn. *Ann.* 601V, Virg. *A.* 12. 294, Stat. *T.* 4. 6. In Ovid (*M.* 5. 420 ff.) 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.

Presumably he felt the theatrical gesture more appropriate here to stress the violence of the god's character and intentions, but inconsonant with the atmosphere of pleasure and rejoicing that greets Pluto's home-coming (308 ff.).” (Gruzelier).

173ff.: pathetic fallacy: the earth responding sympathetically to the sound: see Gruzelier for parallels; “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 loudness of the sound is magnified even further by Claudian's particularization of the people disturbed by it, showing it intruding on everyday life. Claudian has a series of elaborate effects: the initial verbs mount in violence from *sonuere* to *turbatur* to *stupuit* and *trepidus deiecit*. The effect of the resonance is stressed by the alliteration of *s* 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 apostrophe of the Tiber and premonition of Roman glory to come in the middle.” (Gruzelier)

174 *Lipare*: “the largest of the seven Aeolian islands, north-east of Sicily, which was said to be the home of the king of the Winds. Virgil places the forges of Vulcan not on Lipare itself, but on nearby Hiera or Volcania (*A.* 8. 416 ff.). However, Claudian is apparently following the tradition of Callimachus (*H.* 3. 47), Theocritus (2. 133), and Silius (14. 56 f.).”

175 *Mulciber*: i.e. Vulcan; tag supposedly originates from his province of metal-working (*mulcere ferrum*), so Claudian is using it in an appropriate context (Gruzelier). Vulcan/Cyclopes make thunderbolts for Jupiter; resonances with gigantomachic-like Dis.

175 *trepidus*: even the Cyclopes are frightened.

177f. *Latiis nondum praecincte tropaeis / Thybri*: apostrophe adds variety; catalogue-style. Future (anachronistic) reference to Italy/empire. “The image is of a river fringed with trophies as with reeds; cf. Virg. *G.* 3. 15 'praetexit harundine ripas'.” (Gruzelier).

178 *missamque Pado qui remigat alnum*: cf. Verg. *G.* 2. 451 f. “torrentem undam levis innatat alnus / missa Pado”.

179 ff.: simile involving splitting apart of Ossa and Olympus so that the gathering of waters in the vale of Tempe could find outlet to the sea. Gruzelier notes that earthquake usually thought to be the cause (which in mythology is most easily attributed to the action of the god Poseidon). This simile evokes Lucan's simile at 6.343ff. (which involves the variant tradition that Hercules did it): cf. 347f. “postquam discessit Olympo / Herculea gravis Ossa manu subitaeque ruinam aquae Nereus” ; 395ff. “hac tellure feri miscuerunt semina Martis. / Primus ab aequorea percussis cuspidis saxi / Thessalicus sonipes, bellis feralibus omen, / exiluit...”.

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. 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.” (Gruzelier).

180 *negaret*: i.e. forbade.

181 *trifida ... cuspidis*: i.e. Neptune's trident; cf. Ov *Met.* 1.330 *tricuspidis telo*; V. F.1.641 *trifida hasta*.

181f. *montes / inpulit adversos*: one of the parallels noted by Gruzelier for *inpulit* is *Aen.* 1. 82 (Aeolus striking the mountainside with his staff to free the winds): fits simile of Book 1.

182ff.: Ossa and Olympus part in simile about letting out Dis. Gigantomachic resonances?

184 *carceribus*: As though Dis trapped/imprisoned?

186-8 *Postquam victa manu duos Trinacria nexus / solvit, et immenso late discessit hiatu, / apparet subitus caelo timor*: cf. Sen. *Tro.* 178ff., appearance of Achilles from underworld (Ware 2011) “tum scissa vallis aperit immensis specus / et hiatus Erebi pervium ad superos iter / tellure fracta praebet”.

186 *victa manu*: military imagery.

187: gaping open of earth could be a portent: could this be in play at one level? Connor (1993: 241) comments “The gaping cleft in the ground.. which is what other versions limit themselves to, creates fear among the stars so great that in haste they scurry past their natural course”.

188 *apparet subitus caelo timor*: “the break at the end of the fourth foot (bucolic diaeresis) pulls the line up suddenly with a jerk (*subitus*). The statement is remarkable for the paradoxical notion of an intangible emotion visibly revealed in the sky.” (Gruzelier).

188ff.: “The upheaval of the cosmos at Pluto's emergence into the light is possibly developed from the hint in Stat. *T.* 11. 588 ff. 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.* 776 ff.), the disturbance in the sky when the Fury emerges from the underworld (Stat. *T.* 1. 97 ff.), the attack of the giants (Cl. *cm.* 53. 9 ff.)” (Gruzelier).

188-91 *astra viarum / mutavere fidem: vetito se proluit Arctos / aequore; praecipitat pigrum formido Booten; / horruit Orion*; cf. Phaethon, Ov. *Met.* 2.171-7 “tum primum radiis gelidi caluere Triones / et vetito frustra temptarunt aequore tingui, / quaeque polo posita est glaciali proxima Serpens, / frigore pigra prius nec formidabilis ulli, / incaluit sumpsitque novas fervoribus iras; / te quoque turbatum memorant fugisse, Boote, / quamvis tardus eras et te tua plaustra tenebant”. Bear constellation did not appear to go into ocean: mythologically explained as Juno getting back at Callisto, Jupiter's mistress. cf. *Theb.* 7.8f “Oceanum vetitum qua Parrhasis ignem / nubibus hibernis et nostro pascitur imbri”; Claud. *CM* 40.16 “claraque se vetito proluet Ursa mari”. Note *Fast* 4.575ff. (Ceres asks): “liquidique immunia ponti / adloquitur gelido proxima signa polo: / ‘Parrhasides stellae, namque omnia nosse potestis, / aequoreas numquam cum subeatis aquas, / Persephonen natam miserae monstrate parenti.’ / dixerat. huic Helice talia verba refert”.

189 *mutauere fidem*: “abandoned allegiance” (Gruzelier, noting this military meaning). “*Fidem* also contains a hint of the Stoic vision of the world linked in harmonious relations by a *foedus*; cf. Manilius 2. 60 ff., *DRP* 1. 43 and n. ad loc.” (Gruzelier).

190: cf. Ov. *Fast.* 3.405 “sive est Arctophylax, sive est piger ille Bootes”; Juv. 5.23 “frigida circumagunt pigri serraca Bootae”; Cat. 66.66-7 “lumina, Callisto iuncta Lycaoniae, / vektor in occasum, tardum dux ante Booten”. Bootes also referred to at 3.225 (“verna nec iratum timeant virgulta Booten”). NB stars naming is a sign of the Iron age in Verg. *G.* 1.137f. (“navita tum stellis numeros et nomina fecit, / Pleiadas, Hyadas, claramque Lycaonis Arcton”).

191 *horruit Orion*: “this is a paradox. Orion is usually shown as a bold and savage star who does the frightening himself: e.g. Stat. *S.* 1. 1.” (Gruzelier).

192f. *rutilos obscurat anhelitus axes / discolor*: “*rutilus* is a word from the group connoting 'red', but André points out (86) that it is particularly found in connection with brightness, so much so that the colour element is subordinated to the impression of the 'éclat' (88). This is Claudian's stress here: the brightness of the sky is more apposite than its redness and contrasts strongly with the cloudy effect brought by the chariot: *obscurat, discolor* .. On the cloud coming over the sky's brightness cf. 3. 235, 243.... For the noxious vapour exhaled by Pluto's horses cf. on 1. 1 f.

Discolor originally means 'differing in colour, a colour contrast', here placed against *rutilos* to mean dark and lustreless.” (Gruzelier); Hall says “*Discolor*, of a different hue' from the *rutilos* ...axes of 192, comes here to mean much the same as *decolor, niger*”.

194: Gruzelier gives parallels for spirits of the underworld being fearful of the light reaching them and suggests Claudian is elaborating a motif of Ovid's (Ov. *Fast.* 4.449-50 “diurnum / lumen inadsueti uix patiuntur equi”); cf. Sil. *Pun.* 14.246 *attonitos caeli uisu lucemque pauentes* (cf. *DRP* 195): Dis bore horses back to Hell (*Pun.* 14.247 *rursus*, “again”). Hinds (Claudianism) n.24 notes that (married) Dis of the Latin Gigantomachy drives his chariot up from the Underworld to join Jove's council of the gods; horses fearful at unaccustomed light: *Carm. Min.* 53.46-7 “lucemque timentes insolitam mirantur equi”: unaccustomed except for getting Persephone?

196 *obliquo ...temone*: “for the phrase 'obliquo ... temone' see Ov. *M.* 10. 447; it indicates that the horses are veering or swerving in a zigzag. (Gruzelier).

198ff.: Charlet discusses Claudian's combination of 5 traditional images to suggest speed: river (Lucr. 1.280ff; Stat. *Theb.* 3.671 “ut rapidus torrens, ...”); javelin (*Aen.* 5.242; 10.248 “ocior et iaculo et ventos aequante sagitta”; 12.856; Met 7.777; 10.588...); arrow of Parthian (Luc. 1.229-230 “torto Balearis verbere fundae / ocior et missa Parthi post terga sagitta”; Sil. 10.10-12; Prud ham 533); Auster (cf 2.308ff); unquiet mind (Hom *Od.* 7.36; Lucr. 3.182-5; Cic *Tusc.* 1.43 nihil est animo velocius); cf. also Hor. *Od.* 2.16.23f. “ocior cervis et agente nimbos / ocior Euro”; *Theb.* 6.405ff. (horses) “quae tantum carbasa ponti, / quae bello sic tela volant, quae nibila caelo? / amnibus hibernis minor est, minor impetus igni, / tradius astra cadunt, glomerantur tardius imbres, / tardius e summo decurrunt flumina monte”. Gruzelier discusses influence of Statius and provides parallels.

200-1: lines defended by Hall.

202f. *corrumpit spiritus auras / letifer*: “on the death-breath of the horses see 192 f. and on 1. 1 f. Claudian is piling up a series of words (*corrumpit, letifer, infectae spumis vitiantur*) to create the

impression of disease and spoliation; cf. 3. 238 ff., 245 ff.” (Gruzelier).

203 *infectae spumis vitiantur harenae*: Hall comments “*Harenae* looks to be out of place if one imagines, as Schrader clearly did, that the rape took place in the fields of Henna. If, however, the *mise en scène* is on or near Etna, *harenae* falls naturally into place in the sense of 'lava-dust'.” See Gruzelier contra: “The words should not be used to support the assumption that the rape took place near Aetna rather than Enna (see Hall 201), since *harenae* need not mean precisely 'lava-dust'. It certainly indicates a thin, sandy soil, and is commonly used in Virgil as such, e.g. *E.* 3. 87, *G.* 3. 493. 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 on 1. 32 ff.). In the actual seizing of Proserpina he is trying to create an atmosphere of suddenness: she is here one moment and gone the next—'lux redditur orbi. | Persephone nusquam' (3. 243 f.). The drama is reinforced by the language in 204: the verbs are emphatically placed at the front of the clause and left without co-ordination; cf. on 152, 188 ff.”

205-46: Pallas and Diana try and fail to defend Proserpina. Diana bids her companion farewell. nb Artemis and Athena = in Eur. *Helen* 1315-16 (where defend Proserpina; Artemis with bow and grim-eyed goddess with spear) and Orphic hymn (Kern fr 49, 40-1)

205 *inploratque deas*: “usually Proserpina is given the opportunity for one brief reported cry for help: in *Dem.* 20 f. to her father, but more commonly to her mother (Ov. *F.* 4. 447 f.) or mother and comrades (Ov. *M.* 5. 396 ff.). Claudian expands this into an indirect plea for help to her sisters (to motivate their defensive stand) and later more generally into a longer direct lament to her father and mother (250 ff.).” (Gruzelier).

205 *Gorgonos ora revelat*: cf. 2.25f.: now unveiled as she becomes more aggressive. Eur. *Helen* 1316 refers to the Gorgon on the shield in the context of the goddess' presence at the abduction.

206 *intento festinat Delia telo*: Diana is the goddess of Delos; cf. 2.30f for previous stance.

207 *nec patruo cedunt*: Pallas and Diana daughters of Jupiter; Dis is Jupiter's brother so he is their uncle (like P.: 1.266).

207 *in arma*: aggression, change from pacific flower-picking.

208 *virginitas*: cf. 2.20 “*utraque virgo*”.

208 *crimen*: i.e. crime; cf. 3.92 “*Cuius tot poenae criminis?*”.

208 *feri raptoris*: seeing through Proserpina's eyes. cf. 3.430 (Ceres asks) “*Ferus ille quis est?*”; 1.1 “*raptoris*”.

209 Hall defends text without lacuna.

209ff.: lion simile: “An extended epic simile that is often used in battle narrative to illustrate the mighty warrior attacking an unequal opponent... The situation is prone to increasingly horrible details: particularly the spattering of the beast's mouth with gore; e.g. Hom. *Il.* 17. 61 ff., *Od.* 22. 402 ff., Virg. *A.* 10. 723 ff., Sen. *Thy.* 732 ff., *Oed.* 919 ff., Stat. *T.* 2. 675 ff., Sil. 11. 242 ff., Cl. 3 *Cos. Hon.* 77 ff. In all cases details are varied to fit the particular context. Here Pluto is the lion, which is constantly used as a symbol for the best and bravest heroes: Aias, Agamemnon, Hektor, Diomedes, Odysseus, Tydeus, Turnus. Claudian 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 iuvencae*’—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. The words used to describe the plight of the *iuvenca* (the other simile so far connected with Proserpina has also shown her as a heifer, 1. 127 ff.), *possedit* and *nudata viscera*, emphasize the victim's defencelessness and carry sexual undertones in relation to Proserpina's situation.” (Gruzelier).

212 *stat crassa turpis sanie*: cf Hom. *Od.* 22.492 *αἵματι καὶ λύθρῳ πεπαλαγμένον*, Stat. *Theb.* 2.677f.

211 *rabie[m] totos exegit in armos*: “the lion has 'driven to the end, exhausted, completed' his savagery: *ex-* combined with *totos* makes it doubly emphatic. *Armos* probably refers to the heifer's

body, rather than the lion's own forequarters" (Gruzelier); Hall says the sense is "has driven out, exhausted his fury on the heifer's flanks".

214ff.: Pallas' speech.

214: "The juxtaposition *ignavi domitor* and the choice of *vulgus* emphasize that Pluto's subjects are hardly difficult to subjugate and are thus a sneer at his position" (Gruzelier).

214 *deterrime fratrum*: cf. 1.93 "saevissime fratrum".

215f. *Quo...*: see Hall ad loc. "The reading 'quae ... Eumenides ... tuae?' is ungainly, although Shackleton Bailey does comment on a similar example (73): 'In such cases the interrogative pronoun merely adds rhetorical force.' However, the stark monosyllable *quo* is rhetorically more effective than a more elaborate adjective-and noun combination framing the sentence. 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 223, Müller 208). 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." (Gruzelier).

215 *facibus*: torches are a leitmotif (we think of wedding torches; Ceres).

218 *altera ... numina*: Gruzelier understands "a second lot of deities alternative to those of heaven"; Gruzelier cfs. 282f. "*altera ... sidera*".

220f.: "*Linque, desere*, and *abi* are all unequivocal commands without the mitigating politeness of a subjunctive, catching Pallas' imperious tone. *Fratris* (cf. *alienam* and 222 *nostrum* is dislocated for emphasis.

220 *alienam ... sortem*: evokes drawing of lots and Dis' transgressiveness.

220 *nocte*: darkness of underworld.