

221 *viva*: “neuter plural befitting a gnomic generalization.” (Gruzelier).

222 *advena*: the word was used of Alpheus at 2.60.

223ff.: “Striking the enemy with one's shield-boss is a traditional method of blocking his advance.. Pallas' stand before the horses is reminiscent of Venus' physical blocking of Mars' war-chariot (Stat. *T.* 3. 263 ff.) in its drama and equal lack of success.” (Gruzelier).

223 *avidos transire*: “*avidus* + epexegetic infinitive is common in the poets and has a stronger sense of eagerness about it than *cupidus*” (Gruzelier).

223 *cornipedes*: horn-footed ones i.e. horses.

225 *adsibilat*: “The verb is unusually transferred to Pallas herself—it is generally applied to the source of the sound” (Gruzelier).

226 *praetentaque operit crista*: “emphasizes the stature of the divinity and her threatening stance, with her nodding helmet-plumes overshadowing the horses.” (Gruzelier); cf 2.147 (Pallas' helmet) “*cristae pacato fulgure vernant*”.

227 *nigros illuminat*: “the brightness of the spear lights up the black horses and chariot.”; static pose.

228: Jupiter halts by thunderbolt (Gruzelier says see especially the Orphic hymn; extra play with use in giant-killing here?; cf. *HHD* “and the slender-ankled daughter whom Aidoneus abducted, but loud-thundering, far-seeing Zeus gave”; *Iliad* 8.130-4 Zeus hurls thunderbolt at feet of Diomedes) “Now there would have been ruin and hard trouble for them, and they would have been penned like sheep in Troy, if the father of men and gods had not soon noticed. Thundering he released a terrible, shining thunderbolt and hurled it to the ground before the horses of Diomedes.”> Nestor advises Diomedes to flee (8.143-4 “but no man can violate the will of Zeus, not even one very mighty, since he is far stronger”). Gruzelier comments “Before Euripides' account, Zeus had only been indirectly responsible by allowing the rape to occur, but in *Helen* his intervention has become more active (1308), as has that of Athene and Artemis as well (1315 ff.); it is also referred to in the Orphic hymn on the rape, 38 ff. (Kern 120). Claudian has given his version greater dignity by combining it with a Virgilian motif from the marriage of Dido and Aeneas”

228 *missaque paene foret*: “Hall cites KS ii/1. 174, A. 2; cf. also HSz 327 (b). Conventional grammar would require 'missa foret' or 'paene missa est'. Sometimes *paene*, *prope* take a subjunctive to stress the non-occurrence of something that was almost an actuality. The construction is post-classical (with the exception of Cic. *Ep.* 8. 4. 1) and the subjunctive is usually pluperfect.” (Gruzelier).

228f. Cf. *Aen.* 7.141ff. “hic pater omnipotens ter caelo clarus ab alto / intonuit, radiisque ardentem lucis et auro / ipse manu quatiens ostendit ab aethere nubem”.

229 *pacificas rubri torsisset fulminis alas*: “The idea of brightness rather than redness is probably uppermost in 'rubri ... fulminis' ...as the thunderbolt is generally pictured as shining brightly... *Fulminis alae* is a common poetic periphrasis for the thunderbolt, originally a Greek idea,.. The thunderbolt, like the winds, was depicted with wings in art.” (Gruzelier); “peace-bringing” in everyone's view?

230 *confessus socerum*: Jupiter acknowledges himself as father-in-law, oblivious to his daughter's feelings. Gruzelier argues “It is tantamount to legal consent to the marriage”. Jupiter has power as father but in Roman marriage by Claudian's time we would expect daughter's consent as well.

230ff. Ominous? Song= thunder; instead of wedding torches, we have lightning. cf Verg. *Aen.* 4.166ff., (the “marriage” of Dido and Aeneas): “prima et Tellus et pronuba Iuno / dant signum; fulsere ignes et conscius aether / conubiis summoque ulularunt vertice Nymphae”. Note Ceres' words at 3. 407ff. “Non tales gestare tibi, Proserpina, taedas / sperabam, sed vota mihi communia matrum / et thalami festaeque faces caeloque canendus / ante oculos Hymenaeus erat.”

230f. *hymenaeus* ... / *intonat*: “his marriage song thunders out” (Hall who comments that Jove's marriage song is his thunder).

231 *testes firment conubia flammae*: Gruzelier cf.s Cat. 62. 27 (“qui desponsa tua firmes coniubia

flamma”).

233 ff.: “Diana's speech of valediction is to be paired with Pallas' speech of indignation, Jupiter's intervention forming 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, 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, Theoc. 1. 100 ff., *Epit. Bion.* and *Epit. Ad.*; also the lamentations for Hektor (Hom. *Il.* 24. 720 ff.) and the odes of tragedy, e.g. the dirge of Antigone and Ismene at Aesch. *Sept.* 961–1010, and Electra's lamentation over the urn, Soph. *El.* 1126 ff. Typical topoi are the plaintive farewell (234), the exclamations of grief (*heu*, 238), pleasures which will never occur again (238 f.), the lament over fortune's cruelty (239 f.), the loss of interest in the old pastimes (241 f.), and the pathetic fallacy of lamenting nature (244 f.)...Proserpina is not actually dying, but she is certainly seen by her friends as being carried off by Death (3. 237 ff.). 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.” (Gruzelier).

234 *sis memor o longumque vale*: “a modification of the normal 'hail and farewell' motif of the lament; cf. Hom. *Il.* 23. 19, Cat. 101. 10; also Virg. *A.* 11. 97 f., *E.* 3. 79, Theoc. 1. 115 ff., Cor. *Iust.* 3. 36. The address is not merely a literary borrowing, but a relic of the ancient form of dialogue between the dead and the visitor to the tomb—see Alexiou 138 f. Because of Proserpina's peculiar fate of a living death, Claudian is able to intertwine this motif with the one that comes from parting from a living person; cf. Sappho 94. 7 LP *χαίροις ἔρχεο κάμεθεν μέμναις* ‘...’, Juv. 3. 318 ‘ergo vale nostri memor’ (see Courtney ad loc. For references, plus Alcuin *carm.* 57. 52, Shak. *Ham.* 1. v. 91, Milt. *Epit. Dam.* 123).” (Gruzelier).

234 *longum*: neuter accusative used as adverb.

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. 39 n.) and certainly not an act to be expected of a father; cf. *Traderis*.” (Gruzelier).

238 *sorores*: emphasis on the familial aspect again.

238f. “The 'no longer' motif; cf. Theoc. 1. 116 f.:... *ὁ βουκόλος ὕμνιν ἐγὼ Δάφνις οὐκέτ' ἄν ὕλαν, οὐκέτ' ἄν ἀδρυμῶς, οὐκ ἄλσεα* ... See also *Ciris* 307 ff., Mosch. *Epit. Bion.* 20 f., Milt. *Lyc.* 43 ff., Gray's *Elegy* 17 ff.” (Gruzelier).

239f. Gruzelier cfs Cat. 101. 5 “quandoquidem fortuna mihi tete abstulit ipsum”.

240 *sidera*: understands here “the upper world”.

241f.: Gruzelier comments: “The theme 'I will live wretchedly hereafter' is a common motif; cf. Aphrodite to Adonis (*Epit. Ad.* 52 f.), Admetos to Alkestis on all the pleasures he will easily forgo (Eur. *Alk.* 347); cf. also Andromache to Hektor (*Il.* 6. 410 ff.) and the main theme of her lament (ibid. 24. 725 ff.), Milt. *Epit. Dam.* 91 f. It is traditional to have brief glimpses back to pleasant pastimes, now alas no more: e.g. Milt. *Lyc.* 25 ff., *Epit. Dam.* 37 ff., Gray's *Elegy* 17ff.”

241 *lustris*: i.e. haunts of wild beasts.

244f.: places lamenting (pathetic fallacy): Gruzelier provides parallels: cf. e.g. *Theb.* 9.347f.

(Crenaeus) “horruit unda nefas, siluae fleuistis utraeque, / et grauiora cauae sonuerunt murmura ripae.”; *Theb.* 9.767ff. “perfossus telo niueam gemis, Aeole, frontem. / te praeceps Euboea tulit, te candida Thisbe / miserat, hunc uirides non excipietis Amyclae.”; *Theb.* 10.503ff (Alcidamas) “te nemus Oebalium, te lubrica ripa Lacaenae / virginis et falso furges cantatus olori / flebit, Amyclaeis Triviae lugebere Nymphis”.

244 *iuga Taygeti*: “the mountain range separating Laconia from Messenia, and a traditional haunt of Diana and her nymphs” (Gruzelier).

244: cf. 1.230 Diana “inflexo quae terret Maenala cornu”.

245 *Cyntho*: “Cynthus is the hill of Delos, Diana's birthplace, also sacred to Apollo.” (Gruzelier).

246 *Delphica quin etiam fratris delubra tacebunt*: Delphic oracle silent by Claudian's time (though as

Gruzelier comments: "Claudian retains his allegiance to the ancients by speaking of this institution as though it still survives, e.g. *Ruf.* 2 pr. 5 ff., 4 *Cos. Hon.* 144, 6 *Cos. Hon.* 25 ff."). Nb esp. cf. *Theb.* 9.513 (Amphiaraus) "iam raptō tacuerunt augure Delphi". Various parallels between Proserpina and the seer: living Proserpina enters underworld in Dis' chariot/Amphiaraus goes still living into underworld in chariot; P. protests innocence and Amphiaraus says he is innocent.

248 *caesariem diffusa Noto*: cf. 2.324 "sparsos religant crines"; Parkes 2015. Suggestive dishevelment? Nb 3.86 P's hair mentioned in her ghostly vision. Cf. streaming hair of abducted Europa (Mosch. *Eur.* 125ff.; Ov. *Met.* 3.847f).

249 *questus... inanes*: emphasizes futility of P's speech.

250ff.: Proserpina's speech: cf. speech of Dido to Aeneas in *Aeneid* 4; compare speech at 3.97ff to mother. Gruzelier comments: "Proserpina has always made some kind of an outcry...In *Dem.* the emphasis is placed more on Demeter's quest than on the rape itself, but Persephone's lament is briefly reported (20 f., 35 ff.). Ovid only marginally expands at *M.* 5. 396 ff. but gives her a bit of direct speech at *F.* 4. 447 f. In no case is Pluto given a reply, although his attitude is clear at least in Ov. *M.* 5. 402 ff., where he is shown urging on his chariot like the bold villain of a western, making off with the heroine on his horse and exulting in his misdoings with a flashing smile (cf. Pluto's smile at 312 ff. and 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.* 111 ff.), followed by the consolation of Zeus (135 ff.). Further on the heroine's lament cf. Cat. 64. 132 ff., and Lyne on *Ciris* 404–58. ...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. Claudian uses this as an opportunity to display one of his chief talents: taking two opposed viewpoints 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." (fair?).

250f.: "Proserpina is begging for a fate reminiscent of the giants or Phaethon." (Gruzelier): cf. *Met.* 2.279f. "si placet hoc meruique, quid o tua fulmina cessant, / summe deum?"; then Jupiter hurls a thunderbolt. Pelttari (2014) discusses in the context of nonreferential allusions (fair to suggest context not engaged?): "The phrase "manibus fabricata Cyclopum" is from Ovid's *Metamorphoses* 1.259, a passage in which Ovid describes Jupiter's destruction of the world by a flood rather than by lightning. The strong caesura preceding "manibus fabricata Cyclopum" sets it off from the rest of the line, and the quoted words create a gap between the verb "torsisti" and its object "tela." Thus Claudian's pause and hyperbaton serve to isolate Ovid's words within his text. Because they are a discrete unit set within Claudian's narrative, Ovid's words call attention to their difference. At the same time, only a reader who is familiar with book 1 of the *Metamorphoses* will be aware that the phrase derives from that work. Although the context of Ovid's words does not add meaning to Claudian's description,³⁸ a reader who recognizes the quotation will appreciate Claudian's juxtaposition of old and new poetry. Thus the nonreferential allusion calls attention to a similarity on the verbal level while declining to engage its hypertext's original context. Put differently, this allusion tells us as much about Claudian's method of composition as about Proserpina's character. Claudian uses Ovid's words, not because he does not have words of his own to express the same thought, but because he would rather recall the poetic past shared by both author and reader. In this respect, "manibus fabricata Cyclopum" might seem to function like Conte's reflexive allusion. However, in Conte's reflexive allusion, the hypertext and the hypotext share a similarity of character or situation on the level of the narrative, and thus the reflexive allusion performs a narrative function. In Claudian's quotation of Ovid, the allusion does not function at the level of the narrative; it does not tell us anything more about the character of Proserpina or about her plight. Rather, Claudian's allusion reveals something about his construction of poetry: as a reader of Ovid, Claudian creates his own poetry through Ovid's words. Claudian's reader, in turn, appreciates the poet's use of an ancient and fragmentary phrase."

250: Cyclopes made Jupiter's thunderbolts.

251 *pater*: as Gruzelier notes, emphasis on father relationship and Jupiter's failure as father (cf. *pietas, paternae mentis*); "The cry to her father appears elsewhere only at *Dem.* 21." (Gruzelier).

252: Hall parallels use of *totus* to mean "utterly".

255ff.: civil war: gods/giants fight motif again.

255 *non ego*: "commonly used for an assertion of innocence; cf. Virg. *A.* 4. 425, and Pease ad loc." (Gruzelier); cf. Aen. 4.425ff. "non ego cum Danais Troianam excindere gentem / Aulide iuravi classemve ad Pergama misi, / nec patris Anchisae cineres Manisve revelli".

255: Hall defends *rabido*.

255 *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 westernmost peninsula of Chalkidike, Pallene (Hdt. 7. 123); cf. 3. 201, 337... Again there is military imagery ('signa deis adversa tuli')." (Gruzelier).

257: Giants put together Pelion, Ossa, and Olympus together in order to scale the heights of heaven.

258 *culpa*: cf. Dido's culpa (*Aeneid* 4).

259 *exul*: underlining that moved from her sphere, Gruzelier comments on how strong position in the line emphasizes her bitter fate and notes passive *detrudor* stressing her total helplessness to intervene on her own behalf.

259 ad immanes Erebi detrudor hiatus?: Nb Dido had said she would be thrust into hell rather than break vow (*Aen.* 4.24ff "sed mihi vel tellus optem prius ima dehiscat / vel pater omnipotens adigat me fulmine ad umbras, / pallentis umbras Erebi noctemque profundam, / ante, Pudor, quam te violo aut tua iura resolvo": Pros suffering fate Dido should have had?; cf. ps-Sen. *Oct.* 135f. (Octavia) "aut Stygios sinus / tellure rupta pande, quo praeceps ferar" ; nb *DRP* 3.101 "hiatu".

260–4: other rape victims luckier as still on earth.

264 *servitum*: the supine of purpose; see Hall for its unusual use with passive *ducor*.

264f.: "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 (294 ff.). Again military imagery is employed.": clash of perspectives.

265f. *despectaque matris / consilia*: Ceres had told Proserpina not to leave the house; cf. 2. 4.

266 *Veneris ... artes*: cf. 1. 221; 2. 5 ("fraude Dionaëa"); 3.210 ff. Gruzelier comments on how Claudian doesn't tell tale straight through but can give information later: "This often changes the whole slant of what has happened, something most noticeable in the two versions of the rape—one given by the narrator from the viewpoint of the main characters, Pluto and Proserpina, and the second given as a direct series of impressions from a participant in the scene"

267 *mater, io!*: "The call upon her mother for help is Ovidian: *M.* 5. 397 and particularly *F.* 4. 447 f. 'io, carissima mater, | auferor.'" (Gruzelier).

267 ff. "The rest of the speech is put in the form of a prayer for help to an absent deity: note the vocative address, the alternative locations of the goddess (*seu ... seu ...*), the repeated *te ... tu ...*, and the rousing imperatives desiring her instant attendance." (Gruzelier).

268 *Mygdonio*: i.e. "Phrygian" (Thracian tribe of Mygdones migrated to Phrygia)

268 *buxus*: boxwood pipe = a customary instrument in Cybele's rites: cf. 1.211.

269 *sanguineis ... Gallis*: "the Galli were priests of Cybele, self-mutilated in imitation of Attis, hence *sanguineis*. They may have belonged first to his cult, coming to stand alongside Cybele's own Corybantes when the cults merged." (Gruzelier).

269 *ululantia Dindyma*: "The word *ululo* is appropriate to the eerie shrieks of Cybele's devotees... Dindymon is the other mountain in Phrygia which, together with Ida, formed the main centre of Cybele's cult" (Gruzelier).

270 *strictos Curetum ... enses*: cf. 1.210; "the Curetes were ancient inhabitants of Crete who in legend helped Rhea to drown out the wailing of baby Zeus, when Cronos was searching for him, by clashing their shields and swords together. They were later assimilated into Cybele's cult to stand beside the Corybantes"

271f.: nb 3 imperatives at end.

272 *torvi praedonis*: from P's point of view. As Gruzelier's parallels show, the use of *praedo* indicates a certain amount of scorn. Fo (1979 *Quaderni Catanesi di Studi Classici e Medievali* 1: 397) cfs Ov. *Met.* 5.591f “neque enim praedone marito / filia digna tua est”; cf. *Fast.* 4.591.

273f.: see Wheeler for Dis being civilised; contrast between traditional grim portrayal and softer persona here. Gruzelier discusses characterisation. Note eroticizing of female reluctance and distress which fits with elegiac tradition; cf. Also Stat. *Theb.* 6. 623 “accessit lacrimarum gratia formae.”

273 *ille ferox*: “again the adjective appropriate to the Ovidian portrayal of Dis as bold abductor—ironic in view of his swift submission to the power of love in the next line and his tender gesture of wiping the tears from her eyes with his cloak.” (Gruzelier)

274 *vincitur*: “the paradox of the conqueror conquered; military and elegiac love imagery fuse. *Suspiria* are particularly the sighs of longing after a beloved.” (Gruzelier)

274 *primi ... amoris*: Dis feels first love, after he has decided to take wife. Cf. *primus amor* of Apollo at *Met.* 1.452ff. (Daphne story) and Stat. *Ach.* 1.316f. “primusque per ora / spumat amor” with Parkes 2015. For love at first sight e.g. Echo at *Met.* 3.371; Meleager at *Met.* 8.324-6; Iphis at *Met.* 14.699f.

275 *detergit*: defended by Hall over *deterget*. Stern god of underworld wipes away tears of P (note *ferrugineo* evokes grim, dark aspect of underworld).

276 *placida maestum*: Gruzelier comments: “a strong contrast of their separate attitudes. The whole picture differs from the actions of Ovid's Pluto, who maintains his fierce violence in whipping up his horses, and from the Hades of *Dem.*, who at this point is not shown as either speaking or acting.” Contrast Dis' thundering speech to Jupiter in Book 1.

277-306 Dis' speech: spinning the situation e.g. focussing on Elysium not Tartarus. Like elegiac lover (Parkes 2015) and epithalamic suitor: cf. Claud. *Epith. Hon.* 276-81 (epithalamium) “i, digno nectenda viro tantique per orbem / consors imperii! iam te venerabitur Hister; / nomen adorabunt populi; iam Rhene et albis / serviet; in medios ibis regina Sygambros, / quid numerem gentes Atlanteos recessus / Oceani? toto pariter donabere mundo” See Tsai. Models include Polyphemus' address to Galatea (Ov. *Met.* 13.810ff): see Parkes 2015. Cf. Hom. *Hymn to Demeter* 360ff. “Go, Persephone, to your dark-robed mother's side, keeping a gentle temper in your heart, and be not too excessively aggrieved. I shall not make you an unsuitable husband to have among the gods, own brother to your father Zeus; by being here, you will be mistress of everything that lives and moves, and have the greatest privileges among the immortals, while there will ever be punishment for those who act unrighteously and fail to propitiate your fury with sacrifices, in holy performance, making the due offerings”; Ov. *Fast.* 4.597ff. (on worthiness): “Iuppiter hanc lenit, factumque excusat amore, / nec gener est nobis ille pudendus ait; / non ego nobilior: posita est mihi regia caelo, / possidet alter aquas, alter inane chaos.” Gruzelier remarks: “He seems concerned about her state of mind and anxious to reassure her that, far from making her 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 position in it with justifiable pride. He addresses her with a great deal of kindness when he calls her by her name (277) and employs second-person pronouns throughout the second half of the speech. There is a great deal of dignity and self-possession in its rolling phrases (esp. 280 ff., 294 ff.), and a measured and worldly-wise patience in his advice that she should cease from fruitless lamentation and look on the bright side of things.” and Gruzelier on 277ff.: “He draws on elements from the genre of wooing-speeches (cf. Theoc. 11 and Virg. *E.* 2) 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. 248 ff.), Zeus to Europa (Mosch. *Eur.* 153 ff.); cf. Aphrodite to Anchises (Hom. *H. Aphr.* 192 ff.), Hor. *Od.* 3. 27. 69 ff. Claudian is also very probably influenced by Pluto's speech in *Dem.* from a later context, where he is trying to make hell pleasant for Persephone (360 ff.). 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 on 278 ff., 294 ff.).” Gruzelier also notes that Dis replies to the points P has raised: “with ‘ille ego ...’ (280) cf. ‘non ego

...' (255); 'amisum ne crede diem' (282 ff.) contrasts with her fear of the loss of light as well as her chastity (261 ff.); his claim that she will be a queen in the underworld with the Fates as her slaves (297, 300 ff.) contrasts with her fear of being a slave to a tyrant king (264)."

278 ff. "He announces clearly and succinctly the fact that she will become a ruling power and that his intentions are honourable, his purpose marriage—speedy alleviation of two of her worries.

'Indigni ... mariti' corresponds to ἀεικλής ... ἀκοίτης in *Dem.* 363, 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 that he is αὐτοκασίγνητος πατρός Διός."

278 *maiora*: one of many comparatives. Cf. Hinds 2013 for competing places.

280 *ille ego*: see Parkes 2015 for phrase used of Apollo in *Met.* 1 and Apollo at *Met.* 4.226 (on the verge of raping Leucothoe).

281 *inmensum tendit per inane potestas*: "again the paradoxical idea that Pluto has great power over emptiness; cf. 1. 20 f., 2. 156." (Gruzelier).

282ff.: Dis rejects stereotype of darkness associated with underworld. cf Elysium at *Aen.* 6. 640-1 "Largior hic campos aether et lumine vestit / purpureo, solemque suum, sua sidera norunt."

Gruzelier comments "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." Hinds 2013 (on 2.282-5 and 287-9): "Where one might expect to find in Hell a *locus horridus* to contrast with Proserpina's Upperworld *locus amoenus*, it turns out instead (on Dis's narrative) that the Underworld can replicate or even surpass the Upper world:⁴⁰ other stars (*altera sidera*), another sun, a purer light, and – the big moment for landscape-watchers – soft meadows, warm Zephyrs and perpetual flowers: in short (and with traces of Ovidian language⁴¹) *another Enna, but a better one*.⁴² So we are back to the numerology of *Hen-na*, doubling the place of one-ness. And here is the thing. In the Persephone tradition, there is *always* more than one Enna. This is a *locus* which is *always* being measured against other rhetorical and geographical versions of itself, against other *loci* and *loca*: Claudian's Enna versus Ovid's; Claudian's or Ovid's versus Cicero's; in Ovid, the *Metamorphoses* version against the parallel version in the *Fasti*. More exotically, the poetic tradition never ceases implicitly or explicitly to pit this western location for the abduction against older eastern locations".

282f. *sunt altera nobis / sidera*: cf. Ov. *Met.* 5.503 (Alpheus sees when going under ground) "desueta sidera", Sen. *Oed.* 1017 "alia ...sidera".

285 *pretiosior aetas*: "a provocative way of referring to the Golden Age, as 'pricier'" (Gruzelier). Note Golden Age motif elsewhere.

286: "*Semper* and *semel* are emphatically placed at beginning and end of their clauses. The Golden Age no longer exists upon earth, as Jupiter makes clear at 3. 19 ff." (Gruzelier).

287 *derunt*: read by Hall; mss alternative *desunt* backed by Charlet. Gruzelier comments: "The alteration to *desunt* is palaeographically straightforward, and natural with the surrounding present tenses, but the sense of the future tense is 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."

288 Zephyris ... melioribus: cf. 2.195 "meliore polo" but 2.214 "deterrime fratrum". Hinds (2013) discusses "better" underworld- "which, it is often observed, is at times kinder, gentler, and more like the Upper world, than elsewhere in the tradition, or elsewhere in the DRP." and links to aspirational view of harmony between east and west elsewhere in Claudians's work.

289 *perpetui flores*: Hinds 2013 cfs Ov. *Met.* 5.390-1 (of Enna) "frigora dant rami, varios humus umida flores: / perpetuum ver est" ("the branches give coolness and the damp earth a variety of flowers: perpetual spring is there"). Is there perpetual spring in Enna (sign of Golden age): see Hinds ('Return to Enna')- and is Dis competing against that? What season in poem? Gruzelier on 2.85 "The whole picture is one of burgeoning springtime foliage and throbbing vitality."; cf. 2.73 "pater o gratissime veris"; 90 "vernus ... rubor": Gruzelier claims this is the rosy flush of spring fertility; on 2.101ff., Gruzelier comments: "The season is presumably autumn–winter, to judge by Venus' effusions at 3. 223 ff., but Sicily remains untouched by the weather of the outside world and

enjoys a magical fertility and sunniness that are the attribute of the ideal, not the real”.

289 *tua*: “*tua* indicates a nice personalizing touch; cf. *tibi* (288), also *videbis* (283), *mirabere* (284) —encouragingly emphasizing everything in relation to Proserpina.” (Gruzelier).

289 *Aetna*: or *Enna*? Hinds (2013) “Here above all, it is necessary to insist on *tua* ... *Henna* against the *tua* ... *Aetna* currently in favour. The point seems not to have been made that for Dis to conjure up a second Etna here (instead of a second Enna) would be confusing and redundant: Etna, with its pinned-down giant, *already* belongs both to the upper world and to the nether world, alike in mythology at large and in the *DRP* (e.g. 2.156ff.)”.