

Class notes DRP 1.206-88:

206 *terribiles* ... *thiasi*: Gruzelier: *terribiles* contributes to the atmosphere of frenzy; cf. *vaesana*, *bacchatur*, *tumidas*. *Thiasi* are generally religious confraternities in honour of Bacchus, e.g. Virg. *E.* 5. 30, *A.* 7. 581 (see Dodds on Eur. *Bac.* 55–6), but are applied to any similar frenzied religious dancing, as in the cult of the Magna Mater”.

vaesana: “a strong word and an extended usage, as it personifies the *delubra*; cf. *gemunt* below, which does not apply merely to the maddened revellers but to the temple itself in an extreme use of the pathetic fallacy.” (Gruzelier)

208 *bacchatur*: Ida personified, joining in.

208 *tumidas*: Hall defends in his note ad loc. Platnaeur reads *timidas*. The mountain sways in time to the music; matches revellers swaying.

209: music stops at Ceres' arrival. Noise and music typical of rites: “Lucretius (2. 633 ff.) and Ovid (*F.* 4. 193 ff.) explain that, in the case of Corybantes, this is a mimicry of the old days when Rhea (Cybele) instituted a loud clamour of music and shouting around Ida to conceal the cries of baby Zeus after she had given Cronos a stone to swallow instead of her youngest child; cf. also Call. *H.* 1. 45 ff.” (Gruzelier). There Cretan Ida but possibly play with idea that Ceres would have been better off bringing her child to Ida.

210 *Corybas*: singular for plural (metrical convenience). Reference to sword reminds us of their self-castration.

211 *blandas*: “a very arresting word for a lion, whose mane usually bristles, but this unusual behaviour suggests the arresting effect of Ceres' arrival.”

212f: Cybele glad at her daughter's arrival: the visit will provoke sorrow from Ceres since it allows abduction.

212 *summiserunt*: i.e. *summiserunt*. Lions connected with Cybele (e.g. they draw her chariot)

212 *adytis*: *exsilio* here with ablative.

212 *Cybele*: here scanned *Cybēle* - a penultimate long syllable

213: see 181 *turrigeramque* with n. Paradoxical picture. Gruzelier suggests: “Claudian uses the kiss here, with Ovidian humanization, as a humorous concession to female habits.”

214-45: Jupiter gets Venus to lure Proserpina out of the secure palace. Jupiter is responsible (cf. 279 *germani monitu*), *Dem.* 3, 30, 77-80, 414. Jupiter says long ago and fates- do we believe him? Cf Jupiter ordering Mercury in *Aen.* 4. Cf Venus + Juno plotting seduction of Dido in *Aeneid* (cf. *Aen.* 4.117ff “venatum Aeneas unaque miserrima Dido / in nemus ire parant, ubi primos crastinus ortus / extulerit Titan radiisque retexerit orbem”)

214 ff.: “Here Claudian has fused a scene from Ovid with scenes from Virgil: *M.* 5. 363 ff., where Venus addresses Cupid, instructing him to strike Pluto with a love-arrow, which in turn draws on *Aen.* 1. 663 ff. (Venus and Cupid); *A.* 1. 223 ff., where Venus appeals to Jupiter on behalf of Aeneas and Jupiter prophesies; and *A.* 4. 90 ff., where Juno instructs Venus to help in the marriage of Dido and Aeneas (see especially 222 n.). In these scenes commands are issued to a subordinate who is an interested party (here Jupiter instructs Venus, who wishes to extend her empire of love). Claudian's version has more dignity and significance than Ovid's because of the Virgilian references, and it is not so much a conversation between father and daughter as a briefing session between the exponent of the Fates and the queen of love, the interview being strictly a business matter, unlike Virgil's delicate combination of the two. In Eur. *Hel.* (1341 ff.) the Graces, the Muses, and Aphrodite are sent after the rape and search in order to placate Demeter (see Förster 52), but the employment of Venus here rests on her Ovidian character as the power-hungry schemer (224 ff.). Ovid has no reference to the involvement of the Fates; his Venus is motivated by whim—a purely selfish desire for power (*M.* 5. 365 ff.). Claudian has imported Virgil's reference to fate (*A.* 1. 239, 257 ff., 4. 110 ff.) 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 dignified prophecy of *Aen.* 1...” (Gruzelier)

214 *viderat haec dudum*: Jupiter had been looking on for some time while Ceres has been arranging her daughter's safety. Gruzelier comments: "Such a movement from earth to heaven by the deities 'seeing' what is going on is very common from Homer on". See e.g. cf. *Aen* 1.223ff. "Et iam finis erat, cum Iuppiter aethere summo / despiciens mare velivolum terrasque iacentis / litoraue et latos populos, sic vertice caeli / constitit et Libyae defixit lumina regnis"; Ov. *Met.* 1.163 "Quae pater ut summa vidit Saturnius arce"; *Theb.* 3.218f (Jup) "Haec sator astrorum iamdudum e vertice mundi / prospectans"

214 *arce*: 'heights of heaven' (Gruzelier).

216 *curarum ... secreta*: Gruzelier comments: "The neuter plural adjective followed by a noun in the genitive is a common poetic periphrasis from Lucretius on".

217: Golden Line. See Gruzelier for effect of *candida* next to *Tartareo*.

217 *nuptum*: a supine of purpose.

218 f. *iam pridem decreta dari*: Gruzelier notes inconsistencies and suggests Claudian has slightly altered his outlook as he composed (are there other ways of reading these inconsistencies?): "Jupiter was last seen pondering long on who was to be Pluto's bride, as if the matter had not already been decided (118 f.). 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. δαίμονος αἴση (Orph. Arg. 1200), 'nam sic Parcarum foedere cautum est' (Ov. M. 5. 532) but he is the first to invest it with Virgilian overtones" (Gruzelier).

218 *Atropos*: i.e. a representative of the three Fates. Cf. *Theb.* 3.241ff. (Jupiter tells gods not to strive v war) "sic Fata mihi nigraeque Sororum / iuravere colus: manet hae ab origine mundi / fixa dies bello, populique in proelia nati".

219 *matre remota*: cf. Parthenopaeus able to go to war because his mother is elsewhere and ignorant.

220 *finis 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." (Gruzelier).

221: Jupiter says Ceres' offspring > distances himself.

221 *patulis includere campis*: "i.e. to frisk like a young animal; cf. the use of παίζω (Anacreon, PMG 417. 5). This is an activity that spells danger, since a delicately bred maiden should be a flower in a walled garden (cf. Cat. 62. 39 ff.)." (Gruzelier). Proserpina's youth conveyed.

222: as Gruzelier notes, Jupiter gives detailed instructions as to the time and place of action like a supreme commander.

223 *armata dolis*: as Gruzelier notes, carries on the military imagery of *invade* (220). Sympathy for Proserpina as a victim. Gruzelier: "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—contrast the version in which she is held totally responsible for the rape (Ov. M. 5. 363 ff., 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...": see esp. treatment of Dido in Vergil's *Aeneid*. "Although Claudian's Venus 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." (Gruzelier).

223f.: Jupiter notorious for affairs. Cf. *Met.* 5. 365 ff.

224 *cur ultima regna quiescunt?*: *Met.* 5. 371 "Tartara quid cessant?". Gruzelier: "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 physical position and also to its place as the last of the three lots"

225f.: Jupiter spinning it to make power-hungry Venus tempted.

228: "The golden line points up the contrast between *ferrea* and *lascivis mollescant*" (Gruzelier).

Tension between stern Dis and amorous Dis; language of softening. Cf. the Statian Achilles.

230f.: “Pallas and Artemis are present at the rape in the retelling 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 35 n. 3, Richardson, Dem. 290 f.). They are present in the Orphic hymn (fr. 49. 40 f., p. 120 Kern), Eur. *Hel.* 1315–16, and Diodorus (5. 3. 4–6) (see P. Maas, *Epidaurische Hymnen* (Halle, 1933), 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 68) and in various Silver Epic similes: *Stat. A.* 1. 824 ff. and *VF* 5. 343ff. (see Zimmermann 14 and nn. for the various accounts of their behaviour, and for their derivation from the Orphic tradition see Fargues 269, Förster 42, Cerrato 281). Claudian makes greater capital out of them than his predecessors (as he does of Venus), 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 to Pluto, in the absence of Ceres, when he seizes the girl but are effectively quelled by Jupiter's bolt (*2.* 232 ff.); cf. Eur. *Hel.* 1317 f. The version of their complicity, Richardson points out, is perhaps hinted at by Claudian (*3.* 198 f., 306 f.).” (Gruzelier)

230: i.e. Diana, the hunting-goddess. Maenalus, the Arcadian mountain, is sacred to her. Diana and Pallas will later oppose Dis.

231 *addunt se comites*: “Comites has a semi-technical sense of followers accompanying their leader; comites or comitor is common in the context of a princess or goddess and her retinue: Diana (*Ov. M.* 2. 441, 3. 186), Europa (*ibid.* 2. 845), Eurydice (*ibid.* 10. 9), Medea (*VF* 5. 342).” (Gruzelier)

232 *claruit*: see Hall ad loc for text. Light is a feature of divine epiphany.

232ff. “A comet usually portended coming ill luck such as storm, war, sickness, the death of the ruler, the end of the world. There are comets boding good (e.g. *Virg. A.* 2. 693 ff., *Ov. M.* 15. 848 ff.), but these tend to be bright, white comets (Austin on *Aen.* 2. 694). The destructive comet is red...” (Gruzelier). von Albrecht (1989) comments that “The simile makes the reader aware of the fatal purpose of Venus’ seemingly playful mission”; cfs *Aen.* 10.272, Aeneas’ shield as seen by the Rutulians: *Aen.* 10.272ff “non secus ac liquida si quando nocte cometae / sanguinei lugubre rubent, aut Sirius ardor / ille sitim morbosque ferens mortalibus aegris, / nascitur et laevo contristat lumine caelum”. Death and destruction listed. Ominous portent.

233 *delabitur*: “a standard verb for a comet's path ... as well as for describing a god's descent from heaven” (Gruzelier).

234 *prodigiale rubens*: neuter adjective acting adverbially.

234ff. “Claudian has elaborated the idea from Homer (*Il.* 4. 75 ff.), where Athene comes speeding down like a comet: ἡ ναῦτησι τέρας ἡ ἐστρατῶ εὐρέι λαῶν. He gives it a double balance in a characteristically neat formation (234–5 and 236)” (Gruzelier).

234: comets could be portents of storms (cf. 236).

235 *crine minaci*: menace foreboding. Comments often described in terms of hair.

236: comets could be portents of war.

237 *devenere locum*: a Virgilian expression; extended accusative of motion towards without preposition (Gruzelier).

237 *nitebant*: textual variant *virebant*.

237ff. Description of palace, with emphasis on size and gleaming: cf. e.g. *Hom. Od.* 7. 81 ff. (Alkinoos' palace); *AR* 3. 215 ff. (Aietes'); *Virg. A.* 7. 170 ff. (Latinus'); *Ov. Met.* 2. 1 ff. (the Sun's); *Luc.* 10. 111 ff. (Cleopatra's). Gruzelier suggests “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 with the rich jewellery and embroidery of their state, e.g. 4 *Cos. Hon.* 585 ff., *Stil.* 2. 88 ff., 339 ff., 6 *Cos. Hon.* 560 ff.” + “In Orphic poetry Proserpina is left at home (Proclus on *Plat. Tim.* 5. 307 C–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*, '*inmensaque nectit claustra chalybs*', and '*trabibus solidatur aenis culmen*'. The immense effort of its construction emphasizes its impregnability: '*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."

238 *formata*: see Hall and Gruzelier for text rather than *firmata*. Cyclopes help Vulcan in smith-working.

240 *Pyragmon*: see Hall for this version of the name (not *Pyracmon*); following Verg. *Aen.* 8. 425 *Pyracmon* ('Fire-anvil').

238f. *stant ardua ferro / moenia*: Gruzelier: "stare is sometimes used of the material with which something is thick, solid, e.g. '*saxo stant antra vetusto*' (Ov. F. 5. 383)"

239 *nectit*: cf. Verg. *Aen.* 1. 448 f.) "*nexaeque / aere trabes*."

242 *spiravere Notis animae*: Gruzelier comments on the hyperbole ("Claudian's furnace is not fanned merely by breezes but by whole winds", suggestive of the effort involved).

242 *animae*: i.e. the blasts coming from the bellows.

243 *lassa*: "a vivid personification of the furnace as being 'weary'. It is more usually used of the workmen" (Gruzelier). Hall translates the line "nor ever did metal, made molten in the weary furnace, flow in so vast a stream"

246-71: a description of Proserpina's unfinished tapestry. Gruzelier suggests position implies virtue. Weaving can be read metapoetically. Cf. other examples of weaving/cloth in poem. Surely engages with Orphic tradition of P weaving tapestry of cosmological significance (and interrupted). Models e.g. *Met.* 1 (chaos> elements ordered at 1. 21-5); Procne/Philomela in *Met.* 6 which tells the story of the abduction, *Met.* 6.575ff. (in *DRP*, abandoned tapestry which Proserpina weaves for her mother as gift is a sign of the abduction); *Met.* 6 (Arachne): see e.g. *Met.* 6.23 "*seu pingebat acu*"; NB spider *DRP* 3.156f "*divinus perit ille labor, spatiumque relictum / audax sacilego supplebat aranea textu*". We might also want to think about the tapestry in Catullus 64.

For discussions, see e.g. von Albrecht (von Albrecht, M. 1989. 'Proserpina's tapestry in Claudian's *De raptu*: Tradition and design', *ICS* 14: 383-390); Rosati. G. 'La strategia del ragno, ovvero la rivincita di Aracne. Fortuna tardo-antica (Sidonio Apollinare, Claudiano) di un mito ovidiano' *Dictynna* 1 (2004), 63-82. Peltari sees an "image both for the reader's presence and for the openness of his text.": unfinished: cf. 3.155-8 (spider continues). "If Claudian is like this spider, he is a secondary author; if his poem is like Proserpina's text, its gaps remain for the reader to construe. As Claudian creates a supplemental work, he enables a profound sense of coherence between himself and his epic predecessors, but he also sets a fundamental gap between his work and theirs. Thus the late antique poet enacts his version of reading through a specific appropriation of classical Latin poetry. And in the interplay of presence and absence, the reader emerges as central to the textual strategies of Claudian's mythological epic" (Peltari)

246 ff. Gruzelier: "She is also singing quietly to herself: *cantu mulcere* has connotations of gentle magic, of a song that not only soothes but charms and beguiles; cf. Sen. Med. 229, Ov. M. 10. 301, Virg. A. 7. 34, 755. This innocent and youthful impression is reinforced by the adjective *tener*, which applies very much to the tenderness and sensitivity of a young girl's feelings."; "In the Orphic Argonautica Persephone is alone weaving (Förster 42, and see also the references 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 φῶρος or πέπλος (6. 133 f.); see Cerrato 280. The cosmological subject of Proserpina's weaving draws on themes similar to those of the tapestry tent of Ion (Eur. Ion 1143 ff.) bearing Ouranos, the stars, Helios, Night's chariot, constellations, the moon, and dawn ...or of Harmonia's weaving at Nonn. D. 41. 294 ff., which has the earth in the middle, the sky and stars around, sea, rivers, and the Ocean encompassing the world (see 269 f.). For the cloth see also Proclus on Plat. Tim. 5. 307 C-D, Porphyrius, De Antro Nympharum 14, 15, and L. Preller, Demeter und Persephone (Hamburg, 1837), 139 n. 31. The idea of the cosmic cloth draws on

ancient philosophical and theological concepts; cf. Pherecydes in the sixth century BC, who tells of the wedding of Zas and Chthonie, when Zas made a robe μέγα τε καὶ καλόν , καὶ ἐν αὐτῷ ποικίλῃ γῆνι] καὶ ὤγει [νὸν καὶ τὰ ὠ] γηνοῦ δώματα and gave it to Chthonie as a wedding present (see M. L. West, *Early Greek Philosophy and the Orient* (Oxford, 1971), 15–20).”;

“The pattern of a work of art is often symbolic. Here Proserpina is innocently ensconced in her palace stronghold creating a picture of a harmonious cosmos in which everything is in its proper order: Jupiter on high, Pluto down below, and the world sorted into its appropriate positions. Meanwhile already, unbeknown to her, the dark powers of evil are assembling their forces to upset 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 centre stage that is the civilized, organized 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.”

248ff.: Gruzelier: “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 is in the middle with the ordered elements of the air above and the earth and its zones below, at the bottom is placed the underworld (266–7), and finally there is the abortive attempt to finish the border with a circle of ocean waves (269 f.).”

247 *inrita ... munera*: pathetic; looks to future.

247 *matri*: suggests close. Ceres is with her mother.

248 *paternas sedes*: a reminder that Jupiter is her father.

249 *insignibat acu*: “the verb insignire means 'mark up, point up, make conspicuous'; it is often used of a contrasting colour; cf. Virg. A. 7. 790 f.” (Gruzelier).

250: Natura often called *parens* but parent (i.e. mother) nature may remind us of importance of mothers in this poem. Change from Ovid where it is “*deus et melior ... Natura*” (*Met.* 1. 21) who sorts out chaos.

251 *discessere*: i.e. *discesserunt*. Halls says *discedere* with dative of direction towards seems unparalleled and explains by analogy of verbs like *ire* and *ruere* which in poetry are quite often followed by such datives.

251f.: in the abduction things will no longer be in their just places...; boundaries will be broken; chaos will return?

252 ff. “Claudian deals briefly with the four elements: air, fire, water, and earth. He uses a different order from Ovid in *M.* 1, who deals with the four in order of weight from lightest to heaviest: aether (26 f.), air (28), earth (29 f.), water (30 f.); cf. *F.* 1. 109 f. 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.” (Gruzelier)

254 f. *stellas accendit in auro, / ostro fundit aquas*: “again a chiasmic 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.” (Gruzelier). As Gruzelier notes, *ostrum* is costly Tyrian dye: sense here of wealth. Hall ad loc gives for parallels to the use of *in* + ablative instead of the plain ablative of material: e.g. *Aen.* 6.32 (similarly an ecphrasis and in context of premonition).

255 *ostro fundit aquas*: echoes V.F 1.429 (cloak) “*Eurotan molli bis fuderat auro*”.

256f.: see Gruzelier for parallels to the idea that art is able to counterfeit nature so exactly as to be real.

256 *iamiam*: “now at any moment” (Gruzelier)

caelantia: “the verb is usually used of embossing on metal or wood, but may also be used of raising a pattern in embroidery or weaving; see Hall 209 n. and VF 5. 6, Sil. 14. 658. I accept this reading although that of the Isengrin margin (*curvantia*) is also attractive.” (Gruzelier)

257 *tument*: “a favourite word among the epic poets for the sea swelling with wind and storm.

Claudian creates new point by transferring it from the waves to the embossing threads to emphasize

the realism achieved.” (Gruzelier).

258 *et raucum bibulis inserpere murmur harenis*: as if senses, movement and noise can be evoked in tapestry (cf. play in the ecphrasis of the tapestry weaving in Catullus 64). Gruzelier suggests imitation of Virg. *G.* 1, where the water ‘cadens raucum per levia murmur | saxa ciet’ (109 f.) and irrigates the ‘bibula ... harena’ (114).

259 ff. *addit quinque plagas*: 5 zones: see e.g. Virgil *G.* 1. 233; Ov. *Met.* 1. 45 ff. Ovid has different order: works outwards from the middle zone.

259–61: “The creation of the impression of unbearable warmth is Claudian’s main aim in the middle zone; cf. Virg. *G.* 1. 233 f. Proserpina embroiders in red thread, and the vocabulary contributes to the idea of oppressive heat (‘obsessam fervore’), arid, scorched ground (‘squakebat inustus limes’), and thirsty desert sun (‘adsiduo sitiebant stamina sole’).” (Gruzelier)

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: Virgil uses *rubens* of the middle zone (*G.* 1. 234); cf. Eratosthenes ἐρυθρή and Liv. 31. 12. 5, Stat. *S.* 1. 5. 7.” (Gruzelier)

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” (Gruzelier).

262f. The temperate zones: cf. Ovid *Met.* 1 (*utrimque, temperies*).

263 *viris*: i.e. humans.

264 *traxit*: Gruzelier suggests this appears to mean ‘extended’.

266 *patrui pingit sacraria Ditis*: we are reminded of Dis and the familial relationship; foreboding reference; cf. “sedes ... paternas” (248). Gruzelier comments that *pingere* is a common metaphor for embroidering or weaving in colours; *sacrarium* (sanctuary) > “sacred, innermost regions”

267 *fatalesque sibi manes*: Gruzelier comments on double meaning: “the shades of the dead are Proserpina’s fated lot, and are also fatal or deadly to her”.

267f. *nec defuit omen*: cf. Opheltes’ mother: omen, weaving (*Theb.* 6.66).

269f.: ocean edge (cf. Achilles’ shield bordered by Ocean at *Il.* 18. 607 f.) left unfinished- comment on unfinished nature of this epic? Nonnus (after DRP) has Harmonia’s cosmic tapestry with ocean waves around the edge (*D.* 41. 301 f.).

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

271: i.e. Venus, Pallas and Diana.

271 *imperfectumque*: “a long, weighty, sonorous, spondaic word spanning three feet and adding to the tone of foreboding, since everyone knows that her unfinished work will remain unfinished for ever.” (Gruzelier). Do we make a connection with the poem (soon flagged up as interrupted)?

272ff.: blush: woman staining ivory simile goes back to *Il.* 4.14–17 (wounding context): cf. *Aen.* 12.65ff (Lavinia: erotic context; potentially disturbing) “flagrantis perfusa genas, cui plurimus ignem / subiecit rubor et calefacta per ora cucurrit. / Indum sanguineo veluti violaverit ostro / si quis ebur, aut mixta rubent ubi lilia multa / alba rosa; talis virgo dabat ore colores”; Achilles at *Achilleid* 1.304ff “sed fax vibrata medullis / in vultus atque ora redit lucemque genarum / tinguit et impulsam tenui sudore pererrat. / lactea Massagetae veluti cum pocula fuscant / sanguine puniceo vel ebur corrumpitur ostro.” See Gruzelier on 272ff. for literary background: “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 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 (130 ff.), since blushing is a sign of natural modesty; see Sen. *Ep.* 11.”

272 *infecit*: Gruzelier comments that the verb “has a broadened sense of staining or darkening with blood, but its root meaning is ‘dye with pigment’; so the verb is working on a double level in view of

the approaching simile of dyeing ivory with purple... In fact Claudian achieves a double interaction of narrative and simile, with *infecit* here in the narrative and *ardet* in the simile”.

273 *liquidas*: i.e. *puras* (Hall).

273f. *castaeque pudoris* / ... *faces*: referring to the “idea of the torches of chastity glowing in one's face” (Gruzelier)

274 *ardet*: burning word from narrative into simile. Fire motif elsewhere.

275: cf. *Am.* 2.5.40 “Maeonis Assyrium femina tinxit ebur”; purple as Virgil and Statius.

275: see Hall for theory of Jeep that some lines have dropped out here (where details on the meeting of the goddesses); he rejects this (cf. 3.202ff.) but sees some awkwardness in abrupt transition from Proserpina to Pluto and his preparations for ascent: taking into account the fact that book 1 is shorter than the two others he supposes that the first book is perhaps not complete. Charlet (*Belles Lettres* edition, p125-6 n 1) rejects this (e.g. notes juxtaposition of virginal pudor with picture of underworld produces contrast between world of high and low). Cf. Gruzelier: “The awkwardness of the transition is less than he supposes, especially given the propensity of the writers of late antiquity to prefer 'juxtaposition and contrast to continuity' (Roberts 56). 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 that 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.”

276-88: Dis prepares to travel to the upper world. Night personified riding in chariot foreshadows Dis riding in his chariot.

276ff.: darkness motif.

276 *nox umida*: various parallels, including Vergil *Aen.*; Ov. *Met.* 2.143 *umida nox* (there Phaethon, dawn)

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). ” (Gruzelier).

278 *molitur*: “always implies a certain degree of effort involved...On Pluto's difficulties see 2. 156 ff.” (Gruzelier).

279 *germani monitu*: i.e. Jupiter, in control. Contrast Ovid *Met.* 5. 352 ff. (Dis is examining the foundations of Aetna after Phaethon).

279ff. “The yoking of a god's steeds is a particularly Homeric motif; cf. the activities of Hebe and Hera (*Il.* 5. 720 ff.). Allecto, being one of the Furies and an attendant of Pluto's Court, acts as stable-lad, and Claudian chooses to end his book with 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 Book 2.” (Gruzelier).

280ff.: Gruzelier comments that these are usual horse activities but transferred to the underworld.

282 *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 and of feeble old age, sleep, or drunkenness, which weaken the body. The pools themselves are sluggish in appearance, but also, being those of the River Lethe, create sluggishness in the drinkers.” (Gruzelier).

283 “*Aegra oblivia* is the sad and sickly condition of oblivion to which all are reduced who are tainted by the deadly exhalations of Pluto's team” (Hall); cf. Bk 2.202f. Gruzelier notes that *Oblivia* fits in with the traditional function of Lethe.

284 *Cthonius*: Jeep's conjecture read by Hall (not Aethon).

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. 402 f.); 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

ὄρφναϊος 'dark, murky'; Cthonius ... from χθόνιος 'of the earth'; Nycteus, νύκτιος '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 (κτανότριχες, *Orph. Arg.* 1199, *Ov. M.* 5. 360, *F.* 4. 446, *Sil.* 7. 690)." (Gruzelier)

284 *crudele micans*: neuter adverb used adverbially. Hall understands eclipse of a word meaning "eyes"; Gruzelier: "the phrase does not concentrate merely on the horse's flashing eyes, but on a general brightness emanating from him. *Mico* is used of a horse in the context of the restless quivering of its body under tension in its desire to be off: cf. *Virg. G.* 3. 84, *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 of a horse called 'Dusky' gleaming like a star." Does Orphnaeus look to Orpheus?

284f. *sagitta / ocior*: cf. 2.198ff. Gruzelier notes that it is a common epic way of describing great speed to say 'faster than an arrow'; there is particular point here though since it adds to the militaristic feel.

286 *Ditisque nota signatus*: *nota* is the technical term for a brand on animal> shows Dis' ownership. When the abduction happens, there is gloom and hence confusion.

287f. *fremebant*: Gruzelier notes that the verb is used of the neighing of horses impatient for action

288 *Spectantes*: here = *expectantes* (Hall).

praedae: "Proserpina is regarded as the spoils of war, Pluto as the savagely joyous pillager." (Gruzelier); continues militaristic feel.