

49 ff. “The Sun is pictured as having a strength of light equivalent to his years. Claudian intermingles the terms for physical immaturity and the weak emission of light: *invalidum* applies both to bodily weakness and to fires or lights that are feeble or dim ...; so also '(nondum) pubescentibus ... radiis' (*pubesco* usually used of beards) and 'tenerum ... ignem'" (Gruzelier).

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” (Gruzelier).

50f: as Gruzelier remarks, the Sun is commonly depicted with a crown of beams radiating from his head.

51 *clementior*: Gruzelier sees play on the double sense of *clemens* = 'mild', used of personal character and of weather; nb such play very Ovidian.

53f. *vitrei libamina potat / uberis*: “*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 little girl sucks her fill.” (Gruzelier).

55-70: Proserpina and her retinue of river-nymphs.

55 *comitantur euntem*: “Proserpina is the centrepiece 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.” (Gruzelier).

56 *Naidēs*: “in the Orphic sources of the myth Proserpina's playmates are the daughters of Oceanus (*Dem.* 5 and Richardson ad loc.). For a catalogue of their names see *ibid.* 418ff., a shortened version of Hesiod's catalogue (*Th.* 349 ff. and West on 337–70). 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). In other versions they disappear altogether in favour of Minerva, Diana, and the Sirens alone (Zimmermann 10 n. 16). Instead of a catalogue of mellifluous Greek names like Hesiod's, Claudian indulges, like a true *doctus poeta*, in a learned catalogue of the names of Sicilian rivers and springs in the Hellenistic manner: cf. Call. *H.* 1. 17 ff., Virg. *G.* 4. 367 ff., Ov. *M.* 14. 328 ff.” (Gruzelier).

56 *socia stipant utrimque caterva*: cf. Dido at *Aen.* 1.497 (just before Diana simile) “*magna iuvenum stipante caterva*” + 4.136 “*tandem progreditur magna stipante caterva*”. Effects of Proserpina/Dido parallels?

57ff.: rivers Pantagia and Gela and Camerina in *Aeneid* 3 (Aeneas' voyage around the island, *Aen.* 3.684ff.). Cf. Ov. *Fast.* 4.467ff. (Ceres looking for daughter) esp. “*iamque Leontinos Amenanaque flumina cursu / praeterit et ripas, herbifer Aci, tuas: / praeterit et Cyanen et fontes lenis Anapi / et te, verticibus non adeunde Gela / liquerat Ortygien Megareaque Pantagienque*,”. Charlet (p137) cfs Sil. 14.218 (“*uenit ab amne trahens nomen Gela, uenit Halaesa*”) and 229-31 (“*qui fontis, uage Chrysa, tuos et pauperis alvei / Hipparin ac facilem superari gurgite parco / Pantagian rapidique colunt uada flaua Syma<e>thi*”)

57 *Crinise*: apostrophe (common in catalogues); see Hall ad loc for a discussion of the spelling of the name.

57f. *saxa rotantem / Pantagian*: “the Pantagias is a small river on the east coast of Sicily, north of Syracuse. Aeneas passes it near the home of the Cyclops (Virg. *A.* 3. 688 f. [“*vivo praetervehor ostia saxo / Pantagiae*”]); Ceres silenced its loudly resounding current because it overpowered her calls when searching for Proserpina (Servius on *Aen.* 3. 689 and Vib. Seq. 121); Ovid mentions it only in passing in Ceres' search (*F.* 4. 471).” (Gruzelier)

58 *nomenque Gelan qui praebuit urbi*: “the reverse of the learned periphrasis used by Virgil (*A.* 3. 702) [*immanisque Gela fluvii cognomine dicta*] and reused by Silius (14. 218). Gela flows down to the south-west coast of Sicily with the town at its mouth, and was well known for its choppy waters in winter (Ov. *F.* 4.470).” (Gruzelier)

59 *pigra vado Camerina palustri*: “the city is on the south coast of Sicily about 80 km. west of Pachynus, and the nearby marsh with its foul odour was 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. Again it is mentioned by Virgil (*A.* 3. 700 f. [on oracle warning not to drain the marsh: "fatis numquam concessa moveri / apparet Camerina procul"]), also Ov. *F.* 4. 477 ["hinc Camerinan adit"], Sil. 14. 198 ["et cui non licitum fatis, Camarina, moueri"]. (Gruzelier)

60f. *quas Arethusaei latices, quas advena nutrit / Alpheus*: rape story resonances (Ovid features her in story: makes her tell Ceres of seeing Proserpina in Hades when passing beneath the earth, *Met.* 5. 504 ff.). Arethusa= spring of Syracuse on the island of Ortygia. As nymph was pursued by the river-god Alpheus, whose river flows through Arcadia and Elis in the Peloponnese. Diana responded to her call for help and she was changed into a spring> Alpheus flowed after her under the sea and they were united in Sicily (cf. e.g. Verg. *A.* 3.694-6 "Alpheum fama est huc Elidis amnem / occultas egisse vias subter mare, qui nunc / ore, Arethusa, tuo Siculis confunditur undis."). Description *advena* found at Stat. *Theb.* 4.240; nb Pluto called *advena* 2.222 and also from underground.

61 *Cyane totum supereminet agmen*: Cyane appears in Ov. *Met.*, probably Ovid's innovation, and figures briefly in the *Fasti* version. "Cyane is a spring of Syracuse which flows into the River Anapos, and the nymph comes from the Sicilian sources of the myth. She is a playfellow of Proserpina whom Ovid describes as 'inter Sicelidas ... celeberrima Nymphas' (*M.* 5. 412), and is traditionally the nymph of the spring into which Pluto and Proserpina vanished. Ovid tells how she tried to block Pluto's path and melted into water in grief at her failure (*M.* 5. 409 ff.), 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 (ibid. 5. 469 ff.). Claudian appears to refer obliquely to her heroic stand against Pluto at *DRP* 3. 245ff." (Gruzelier)

61 *supereminet*: Gruzelier says the verb is used especially of the tallness of deities or heroes: cf. *supereminet* of Diana amid nymphs at *Met* 3.182. Imitation of Hom. *Od.* 6.107 + *supereminet* from Dido simile (*Aen.* 1.501: Diana with nymphs "gradiensque deas supereminet omnis"). "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 role." (Gruzelier). Zissos, A. ('The Rape of Proserpina in Ovid "Met." 5.341-661: Internal Audience and Narrative Distortion' *Phoenix*, 53.1/2 1999), pp. 97-113; p101 n16: "Claudian's parenthesis *Cyane totum supereminet* (2.61) may well constitute a sly acknowledgement of Ovid's narrative ploy, since the verb *supereminet* might be expected to apply to the leader of the expedition (cf *Aen* 1.501). However, in Claudian it is the goddesses Athena and Diana who are obviously depicted resisting the abduction (*DRP* 2.204-246). Thus, in spite of the obvious dependence of Claudian on Ovid's *Metamorphoses* narrative, it is clear that the later poet was uncomfortable with Cyane's prominent role in the defense of Proserpina. He therefore transformed this defense into a more typically "epic" scene, by giving the dignity and scale of a clash of Olympian gods- and more or less eliding the role of Cyane. It appears, then, that the prominence of Cyane is a mythological novelty, and one that was apparently not embraced with enthusiasm by the later tradition."

61 *agmen*: "The choice of the word *agmen* points forward to the coming Amazon simile (*pulchra cohors* 63) and fuses narrative and illustration closer together" (Gruzelier).

62 ff. Similarities/differences in tenor and vehicle? Presumably Proserpina is the Hippolyte figure; chastity surely relevant; contrast between timid nymphs and warrior maidens (nymphs will flee); simile suggests coming home after triumph, with arms. "The Amazons fought the Greeks at Troy under the leadership of Penthesileia and also did battle with Hercules (2 pr. 37 n.) and Theseus. Claudian is drawing chiefly on Virgil (*A.* 11. 659 ff.) and Statius (*A.* 1. 758 ff.). The simile adds exotic 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*,'" (Gruzelier). Cf (doomed warrior) Camilla, surrounded by companions: *Aen.* 11.648f "At medias inter caedes exultat Amazon / unum exserta latus pugnae, pharetrata Camilla"; *Aen.* 11.659ff "quales Threiciae cum flumina Thermodontis / pulsant et pictis bellantur Amazones armis, / seu circum Hippolyten seu cum se Martia curru / Penthesilea refert, magnoque ululante tumultu / feminea exsultant lunatis agmina peltis"; cf. *Aen.*

1.490ff Penthesilea picture (> Dido implicitly like an Amazon); *Achilleid* 1.758-60 (Lycomedes' daughters) "subeunt, quales Maeotide ripa, / cum Scythicas rapuere domos et capta Getarum / moenia, sepositis epulantur Amazones armis"; Prop. 3.14.13-14 "qualis Amazonidum nudatis bellica mammis / Thermodontiacis turba lavatur aquis"; *Silv* 1.6.55 "credas ad Tanain ferumque Phasim / Thermodontiacas calere turmas"

62 *aduncis*: varying common description of *lunatae* (e.g. *Aen* 1.490 (of Penthesilea: nb clear resonance with Dido) "Ducit Amazonidum lunatis agmina peltis"; read by Gruzelier and Hall but note textual disagreement: mss variant *ademptis* [i.e. put down; Hall would understand "captured"] read by Charlet who cfs Claud *Nupt* 255-6 "candidus positus exercitus armis exultat" and notes that Minerva has hidden gorgon, the bow of Diana is at rest (31-2), and Proserpina is not armed (39): peaceful. young goddesses want to pick flowers; could cf Ach 1.760 "sepositis ... armis" of Amazons). See Hall.

63 *pulchra cohorts*: "the last thing one would normally expect a cohort of soldiers to be is *pulchra*" (Gruzelier)

63 Arcton: "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." (Gruzelier)

64 *niveas ... turmas*: Hall suggests adjective evokes women as commonly used of fair complexion of females; military imagey. Anti-climax in that nymphs don't fight?

63f. *Virago / Hippolyte*: Gruzelier says virago commonly applied to women with masculine strength or engaged in masculine occupations: does this fit Proserpina? Hippolyte = an Amazon queen (from whom Hercules took the golden girdle; later married Theseus)

65 *seu flavos stravere Getas*: "the Amazons are often shown plundering the north, including the barbaric Getae, a Thracian tribe of the lower Danube. Since these are a northern tribe they are depicted with blonde hair." (Gruzelier)

66: "A four-word line, with the massive *Thermodontiacae* occupying the line up to the caesura..., Thermodon is a river of Pontus traditionally connected with the Amazons ... Ovid refers to the 'Thermodontiacae ... bipenni' of Penthesilea (*M.* 12. 611): the axe, like the shield, is one of the Amazons' traditional arms... The picture of them cleaving the frozen river with an axe recalls Stat. *T.* 12. 526 and Virg. *G.* 3. 364. Tanais is again a river in Scythia associated with Amazons (cf. Stat. *T.* 12. 578, Sen. *Ph.* 401)." (Gruzelier)

67ff. Second simile: like nymphs at Bacchic rites; Gruzelier comments "this simile again invokes an abandoned gaiety of Bacchic rites, but concentrates a little more on the wide ranging of the nymphs (*percurrunt*) and the effect upon the beholder."

68 *Maeoniae*: "Maeonia is the eastern part of Lydia and associated in general with Bacchus because of the vicinity of Mt. Tmolus and its wines" (Gruzelier).

68 *quas Hermus alit*: "connects neatly with the narrative 'quas ... nutrit' (59 ff.). Hermus is a gold-bearing river of Aeolis in Asia Minor" (Gruzelier).

69 *percurrunt 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 ... The latter interpretation receives some support from *auro madidae* 'dripping with gold'—a liquid word applied to a solid substance" (Gruzelier).

69f.: pointed ref to father? Proserpina's father helping manage the rape.. "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 Virgil: *Od.* 6. 106 γέγηθε δέ τε φρένα Λητώ and *A.* 1. 502 'Latoniae tacitum pertemptant gaudia pectus'. Homer has a bare, uncoloured statement; Virgil typically transforms the statement into a deeper emotion—a thrill of silent pleasure at the beauty of the daughter. Claudian decorates the physical circumstances with a baroque elaboration of description reminiscent of Ovid and Statius, giving a detailed, concrete picture of the rivergod personified in his cave, tilting the urn of his flowing stream... He has adapted another Virgilian passage describing the story of Io on Turnus' shield (*A.* 7. 792 ["caelataque amnem fundens pater Inachus urna"]), heightening the mere *fundens* of Virgil with *undantem* and *prodigus*: a veritable gushing flood of water. Rivers are

commonly depicted tilting an urn" (Gruzelier).

71-100: "Etna appeals to Zephyrus to refresh her meadows and enhance their colours" (Hall).

71: "Again there is a smooth transfer of the action to an onlooker (cf. l. 214 n.), who has been watching with emotions already neatly described in the simile." (Gruzelier)

sacrum: immortals.

72 *Aetna parens florum*: Aetna / (He)nna textual issues: see Hinds (Return to Enna p13f.) who argues for Henna "that is where all the flowers are to be found in the mainstream Latin tradition of the myth (Ovid, preceded by Cicero)". "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 l. 160 ff. This must be attributed to poetic licence: Claudian is never one to destroy atmosphere by reality. The personification of the mountain and Zephyr breeze is very much in line with Claudian's usual practice (drawn from Ovid and Statius) of personifying anything which can contribute to the descriptive spectacle."; *parens* significant? Nb flowers later.

73 *conpellat*: "an archaism and epic formula. It is used as an equivalent of *adloqui* in comedy, and by Ennius and Lucilius, so it was probably current in conversation about this time." (Gruzelier).

73 ff. "Another speech written along the prescribed lines of a prayer or supplication; see on l. 55 ff. Aetna begins with a vocative *pater* and 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 ...'. The speech makes use of highly rhetorical devices: lengthy, rolling periods, superlative address (*gratissime*) (cf. l. 93, 101), litotes (*non abnuat* 80), tricolon with anaphora of *quidquid* (81-3), and exotic foreign names and references." (Gruzelier).

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" (Gruzelier). *pater* loaded?

74 *lascivo*: foreshadowing lust of Dis? Note royal *regnas* too.

74 *meatu* read by Hall, who cites Lucretian parallels for the movement of wind; Gruzelier reads *volatu*.

75 *adsiduis inroras flatibus annum*: "extreme compression of the idea that the Zephyr's dewy breezes fertilize the spring growth. *Annus* sometimes means 'harvest' (Luc. 3. 70, 452), or generally 'anni proventus' (*Per. Ven.* 13). Hall says *annum* here = *anni proventus*.

76f. *celsa Tonantis / germina*: "lofty periphrasis for the daughters of Jupiter, who is again unostentatiously brought into the audience's mind in preparation for his later part in the rape (228 ff.). *Celsus* has the root meaning of 'tall', but added connotations of erect bearing, confidence, and high spirits, contributing to the ironical mood of elation in the scene.". NB Jupiter hurls his bolt later.

78 *adsis faveasque*: As Gruzelier notes, vocabulary particularly applicable to a deity's assistance"- deity asking!

79 *pubescant virgulta velis*: Hall notes rare to have *velis* with appositional subjunctive in third person; Gruzelier sees extreme politeness in the request by the use of the subjunctive. Note rhetorical tricks of speakers in the DRP. Gruzelier comments: "*Virgulta* denotes the twiggy growth of trees and bushes rather than forests of tallstanding trees."

79f. *ut fertilis Hybla / invideat*: Hybla = mountain in Sicily renowned for its honey. Gruzelier suggests the verbs personify it in a traditional form of social competition.

80: see Hall for textual discussion.

81ff. "Panchaia is a fabulous island, located by Euhemerus in the Indian Ocean and introduced into extant Roman poetry by Lucretius (2. 417). 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 (*ibid.* 10. 4). Diodorus has an elaborate excursus about it (5. 42. 4-46). See Bömer on *M.* 10. 309 for its association in Latin poetry with incense. The Hydaspes is a tributary of the River Indus. India is also famous for its spices and incense, as are the Sabaeans of Arabia (*Virg. G.* 1. 57, 2. 116 f.)." (Gruzelier)

83 *ales longaeva*: phoenix. "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 its sheer curiosity value. It is a fabulous bird which dwells in Arabia or India and lives to be a great age: Herodotus says 500 years (2. 73), Pliny 540 (*NH* 10. 4), and Tacitus discusses the question (*Ann.* 6. 28). Claudian in his poem gives the figure poetically as a thousand years (*cm.* 27. 27 ff.). 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, which carries its parent's remains to Egypt and sees appropriate ceremonies performed on the banks of 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. 392 ff.)..." (Gruzelier); see Gruzelier for various references in Claudian.

83 *Sabaeis*: defended over *colonis* by Hall.

84 *busto*: see Hall for defence of this variant.

85 *venas*: "a common metaphor of human blood-vessels transferred to the veins of leaves or pores of the earth that channel water for irrigation; cf. Virg. *G.* 1. 91. It is apt for the personification of a mountain. The whole picture is one of burgeoning springtime foliage and throbbing vitality." (Gruzelier).

85f: nurturing (common of breezes): fits context; general atmosphere of nourishment. P's mother is missing, however.

88 ff. "The signal for Claudian to launch into an orgy of description, arrayed in brilliant colours, with concentration on vivid adjectives and verbs. The picture is one of moisture, fertility, and brightness" (Gruzelier)

88 *novo madidantes nectare pinnas*: Zephyr breeze has wings dripping with fresh nectar to fertilize the countryside. Nectar food of the gods.

89 *glabas fecundo rore maritat*: see Hall for parallels of sense "to fertilize". Gruzelier gives parallels for the marriage of heaven and earth.

90 *vernus ... rubor*: Gruzelier claims this is the rosy flush of spring fertility.

91 *medioque patent convexa sereno*: for textual discussion see Hall ad loc.; "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." (Gruzelier). Note future darkness and later thunderbolt.

92 ff. "The first traces of the flower catalogue (see on 128 ff.). The chief effect of the roses, bilberries, 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: colour, flower/flower, colour. Elegant word-order, flower names, and colours are strongly influenced by Hellenistic pastoral and Virgil." (Gruzelier); "Every writer who recounts the rape of Persephone takes up the rhetorical challenge to offer a *tour-de-force* description of the flowery meadow in which the abduction takes place: the *locus* of the rape yields this *locus* of repetition. For a late-comer to the tradition like Claudian, how can the bouquet of flowers gathered by the victim and her friends do anything but proliferate, whether in length or in ornamental detail (*DRP* 2.92ff., 128ff.)? But some specific items stand out. As the main group of goddesses and nymphs advances into the field, the two first-plucked blooms recapitulate, with a small shift, Ovid's abbreviated two-flower catalogue in *Metamorphoses* 5." (Hinds *Return* p17) n 36 36 In Claudian's repetition the colour adjective switches from the lilies to the violets, and from a bright hue to a dark one. On the abbreviation of the *Met.*'s two-flower catalogue (which carries its own intertextual point) see Hinds 1987.78-80; the parallel catalogue in the *Fasti* version (4.437-42) is more extensive.

92 *sanguineo splendore*: "antithesis ('bloody brilliance'); cf. the following *nigro* = 'black brilliance'. The rose is the love-flower *par excellence*: Europa was picking it when she was carried off (Mosch. *Eur.* 70), as was Helen (*Eur. Hel.* 244 f.)."> foreshadowing abduction?

92 *vaccinia nigro*: the *vaccinium* (which should describe a bilberry with pink flowers) appears in Vergil's *Eclogues* 2.18 where it is dark (*vaccinia nigra*) and corresponds to a *βάκινθος* at Theoc. 10.28 (not the *hyacinthus*, which is dark red in Vergil).

93 *dulci violas ferrugine pingit*: “*dulcis*, like *suavis*, *tener*, and *mollis*, is an adjective appropriate to the pastoral context. 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).”; *pingit* (which Gruzelier sees as appropriate to pastoral contexts and natural description) fits the visual feel. Gruzelier says of *ferrugine* that “in origin the word connotes a tint of red-brownness 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 (Virg. *G.* 4. 183). Claudian is probably thinking of Virgil’s ‘*nigrae violae*’ (*E.* 10. 39).”

94ff. “The brightness of the colours is so striking that it is emphasized by four short comparisons (see on 67 ff.), arranged in two pairs—first, two rhetorical questions, and second, two negative assertions. The wealth and splendour of the Parthian kings were proverbial” (Gruzelier).

95f. bright colours of dyed fleeces; cf. Virgil *G.* 2.465 and Silius 16. 176.

96 *Assyrii*: “this detail comes from Virg. *G.* 2. 465 and also appears in *Cul.* 62. ‘Assyrian’ strictly applies to the interior of the land of which ‘Syrian’ denotes the coastline, but the poets extend the adjective to apply to Asia in general, including Phoenicia ... The reference is to Tyrian purple dye” (Gruzelier).

96 *fucantur*: fits dyeing, unlike variant *fuscantur*.

96 *aeni*: i.e. vat used in the preparation of dyes.

97 *volucer* ... *Iunonius*: i.e. peacock (Juno set Argus’ hundred eyes in the tail of her bird after he was slain by Mercury in the rescue of Io: cf. Ov. *Met.* 1. 722f.); cf. Ovid *Med. Fac.* 33 f. “*volucris Iunonia pennas | explicat*”.

98 *innumeros* ... *colores*: the rainbow is commonly thought of having many colours

99 *incipiens*... *hiemps*: Hall translates as “the gathering storm” (rainbow thought of as boding a storm)

99 *redimitur*: “used of a garland, making a brief personification of the storm with the multi-hued wreath of a rainbow”. (Gruzelier)

100 *interviret*: see Hall ad loc.; “The picture is a colourful one of the green arch cutting across the black storm-clouds.” (Gruzelier)

100 *umida*: “The path of the rainbow is ‘damp’ because she supplies moisture from the sea to the cloud” (Gruzelier).

101-50: scene near Etna. Flower-picking.

101ff.: An extended ecphrasis of the *locus amoenus*; Gruzelier cfs Cicero on Enna, *Verr.* 4. 107. Features of this e.g. a gentle breeze, water, nymphs, herdsmen, gods or animals, a spring-like balminess of weather and a Golden Age abundance of nature, flowers, trees, fruit, often altars or statues of woodland deities, and a general idyllic calmness, undisturbed by harsh contrasts or contours (so Gruzelier). “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” (Gruzelier).

101-3: Hinds cfs Cicero, *Verr.* 4.107 “*Henna autem ... est loco perexcelso atque edito, quo in summo est aequata agri planities ...*”; “Again, does the Roman tradition of the abduction of Persephone allow us to name the Sicilian *locus* characterised by a raised plain, an elevated *planities*? Yes indeed, and this time the answer is suggested by Claudian’s close verbal tracking not of Ovid but of Cicero: and again the answer is Enna, not Etna.” (Hinds p15)

102f.: Gruzelier suggests detail of a gentle hillock is typical of a *locus amoenus*.

103 *vivo de pumice fontes*: springs typical of a *locus amoenus*. For *vivo de pumice* cf. *Aen.* 1. 167 “*vivoque sedilia saxo*” and imitations.

104: Cf. Ov. *Met.* 3. 411 “*gramen erat circa, quod proximus umor alebat*”.

105f.: shade typical of the *locus amoenus*; *Soles* is a poetic plural for “sun’s rays, heat” (so Gruzelier).

107ff.: Trees (trees/shade feature of *locus amoenus*); list (cf pref. 2.21ff); prepares for grove passage later. Gruzelier gives parallels of tree catalogues from epic (usually being felled: felled tree in *DRP* in dream, symbolic of P’s “death”); note esp. trees crowding to hear Orpheus’ song (*Met.* 10. 90 ff.).

Gruzelier comments “Claudian creates a short catalogue (107–11) with a highly organized structure: 107 has two components with chiasmus of *apta fretis/bellis accommoda*; 108–9 contain a chiasmus of subjects and attributive phrases with two sets of two trees framing the lines like book-ends; 110–11 are formed on the framework of a tricolon with anaphora of *hic*.”

107 *apta fretis abies*: silver fir used for ship-building.

107 *bellis accommoda cornus*: Gruzelier says the cornel-tree was used for spear-and javelin-shafts; cf. Virg. *G.* 2. 447 f. “bona bello / cornus”.

108 *quercus amica Iovi*: the oak is chiefly associated with Zeus because of his oracle at the oak of Dodona (so Gruzelier). Perhaps *amica* has an erotic connotation that may look to Dis' abduction.

108 *tumulos tectura cupressus*: the cypress associated with death/underworld/ used at funerals.

Guipponi-Gineste (*Claudian: poète du monde à la cour d'Occident*. 201) says tree presented in beneficial manner, protecting tomb of dead; n. 202 use of future participle could, however, constitute a sign of the imminent irruption of Pluto, according to Ahlschweig 1998. p146. Nb Ceres gets cypresses 3.370ff.

109 *ilex plena favis*: as Gruzelier observes, in the Golden Age honey dripped freely from the oak. Interest in poem in Golden Age spontaneous provision of food and agriculture.

109 *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”. Bay/laurel is prophetic because of Apollo but also knows what will come because Daphne suffered attempted rape? Other references to Daphne story: praef 2.24; 3.75 (where laurel is symbol of P.).

110 “The swaying undulation of the box-tree is described by *fluctuat*, reinforced by *crispata*—also of the sea.... Virgil uses the same metaphor of box-trees (*G.* 2. 437).” (Gruzelier).

111 *hic pampinus induit ulmos*: Gruzelier provides parallels. Vine/elm motif in Roman wedding-hymns: significant?

112 ff.: Water typical in *locus amoenus* description. Cf. Ov. *Met.* 5.385 ff. “Haud procul Hennaëis lacus est a moenibus altae, / nomine Pergus, aquae: non illo plura Caystros / carmina cynorum labentibus audit in undis. / silva coronat aquas cingens latus omne suisque / frondibus ut velo Phoebeos submovet ictus; / frigora dant rami, Tyrios humus umida flores.” (Hinds uses this in support of reading Henna above).

112 *Pergum*: “Lake Pergus is about 12 km. south of Henna and a long way from Aetna (see Bömer on *M.* 5. 386 for the lack of knowledge about it and, on Claudian's not improbable geographical uncertainty, 1. 122 n. above).” (Gruzelier); Hinds ('Return to Enna' p15) says i.e. not far from Enna (Enna to Lago di Pergusa: 7 km; Etna to Lago di Pergusa: 70 km). Uses in support of reading Henna.

112ff. pool; cf Narcissus (myth allusion forthcoming)? Or (abducted victim) Hermaphroditus (117 “*imaque perspicui prodit secreta profundum*” cf. *Met.* 4.300 “*perspicuus liquor est*”; *Met.* 4.301 “*caespitem cinguntur...*”)? Gruzelier compares Ausonius, *Mosella* 55 ff., esp. 59 f.: “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.”

117: Golden line; closural effect.

118: Hall (and Gruzelier) see as suspect; see Hall ad loc. Possible lacuna or just abrupt shift in scene.

119 *hortatur Cytherea legant*: understand *ut* in this indirect command. Venus in charge, organizing her plan. “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.* 63 ff., Ov. *M.* 2. 861), Oreithyia (Choer. Sam. fr. 5), Creusa (Eur. *Ion* 887 ff.), and Helen (Eur. *Hel.* 243 ff.). As Bühler points out (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 symbolic of the activities of the young, carefree, 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 108–9). The loss of Proserpina's flowers is a

symbol for the loss of her virginity (e.g. Ov. *M.* 5. 398 ff., and cf. Dis' chariot at *DRP* 3. 238 ff., 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" (Gruzelier); cf. Mother: Hinds (Return p25) "As Persephone had entered the variegated meadow of Enna to pluck flowers, so Ceres now invades the variegated grove of Etna to harvest a pair of cypresses".

119 *sorores*: as Gruzelier notes emphasis upon family relations heightens tragedy of Proserpina's fate: "not only 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. 10 n. This theme becomes particularly strong at the rape itself (207, 234, 251 ff., 267 ff.)."

120 *praesudat solibus aer*: "*praesudo* literally means 'sweat with exertion in preparation'.. Here the verb involves a dramatic condensation of ideas: *prae-* is before the actual sunrise and *sudo* gives the image of dew flowing like sweat from the skies...The line is heavy, being almost wholly spondaic with coincidence of ictus and accent in the final three feet." (Gruzelier).

121 *meus ... Lucifer*: "Lucifer is the morning star which comes before the light, the same star as appears as Hesperus in the evening—in fact the planet Venus."

121 *flaventes*: fields have golden grain; cf. 1. 188.

122 *praevectus equo*: Lucifer with his horse, heralds dawn.

122f. *doloris / carpit signa sui*: Venus picks first flowers: reference to her lover Adonis, killed by boar > anemone (cf. Ov. *Met.* 10.710 ff.). Sign of her sorrow (and cf. Hyacinthus and Narcissus flowers), but reference to sorrow resonates with what will happen to P.

123 *varios*: Gruzelier suggests "varicoloured", i.e. dotted with varicoloured flowers, which the band is about to gather.

124 *invasere cohortes*: military imagery. Effect? Underscores the vulnerability of the retinue?

Gruzelier suggests: "The setting of the scenery in such violent terms foreshadows the violence of the rape to come."

124ff: bee simile: nb ancients thought king bee not queen bee. Note military language (cf. *examina, raptura, castra movent, exercitus*). Charlet notes this prepares the reader for the violence of the rape. Gruzelier comments: "The bee simile is a standard feature of epic poetry for a mass of noisy activity, usually of soldiers, but also of the busy community building Carthage (Virg. *A.* 1. 430 ff. = *G.* 4. 162 ff.), or of the souls in the Elysian Fields (*A.* 6. 707 ff.); cf. also Ov. *AA* 1. 95 f., Virg. *G.* 4. 51 ff. Claudian is emphasizing the usual features in his simile: the number and order of the bees in the mass (*examina, exercitus*), their movement (*fundi*), 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 ... in harmony with the general tendency to describe bees in terms of warring armies; cf. Virg. *G.* 4. 67 ff."; cf. e.g. *Theb.* 10.574-9 "sic ubi pumiceo pastor rapturus ab antro / armatas erexit apes, fremit aspera nubes, / inque uicem sese stridore hortantur et omnes / hostis in ora uolant, mox deficientibus alis / amplexae flauamque domum captiuamque plangunt / mella laboratasque premunt ad pectora ceras."; *Ach.* 1.556f. "vel in antra reverti / melle novo gravidas mitis videt Hybla catervas".

125 *Hyblaeum ... thymum*: Hybla famous for honey; bees like thyme because of its nectar.

125f. *cum cerea reges / castra movent*: Vergil has analogues between society and bees in his georgics and uses similar imagery (cf. *G.* 4. 108; for *cerea castra* cf. *Aen.* 12. 589).

126 *fagi*: i.e. beech tree.

126 *alvo*: "*Alvus* is commonly used both of a beehive and of a hollow cavity in a tree in which bees may conveniently nest" (Gruzelier).

127 cf. Stat, *Theb.* 11.247 "pulsis exercitus obstrepit armis".

127 *herbis*: "*herbae* are not merely grasses, but small plants and flowers" (Gruzelier).

128ff.: flowers plucked. "Claudian's flower catalogue has its origins in those of *Dem.* 6 ff... and Mosch. *Eur.* 65 ff... Roberts [Jewelled Style] 85 ff. has interesting comments on such catalogues and their similarity to the art of the period. Much of the wording and many ideas come from Virg. *E.* 2. 45 ff. and Ov. *F.* 4. 435 ff. From Virgil comes vocabulary such as *intexit, mollis, ligustra* (see ad

locc.) 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 ... hanc ...' etc., showing the flowers in action rather than just sitting in baskets (cf. *F.* 4. 435 ff., Mosch. *Eur.* 65 ff.). Claudian condenses this element; cf. His considerable expansion of another Ovidian motif—the apostrophe to the flowers (*F.* 4. 439).” (Gruzelier). Cf. *Culex* list 398ff: hic et acanthos / et rosa purpureum crescent rubicunda tenorem / et vialae omne genus; hic est et Spartica myrtus / atque hyacinthos et hic Cilici crocus editus arvo, / laurus item Phoebi decus ingens, hic rhododaphne / liliaque et roris non avia cura marini/ herbaque turis opes priscis imitata Sabina / chrysantusque hederaque nitor pallente corymbo / et bocchus Libyae regis memor, hic amarantus / bumastusque virens et semper florida pinus. / non illinc narcissus abest, cui gloria formae / igne Cupidineo proprios exarsit in artus, / et quoscumque novant vernantia tempora flores”.

128 *spoliatur*: military imagery ; cf. Ov. *Fast.* 4. 433 (flowers = *praeda*.)

128 *honos*: “commonly used by the poets to describe the abundant glory of nature” (Gruzelier).

128f. *haec lilia fuscis / intexit violis*: “lilies and violets are typical of the anthology; cf. *Dem.* 6 ff. 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 93 n. above). *Lilia* and *fuscis* are juxtaposed for a striking white/black colour contrast.” (Gruzelier). Hinds ('Return' p18) cfs “quo dum Proserpina luco / ludit et aut violas aut candida lilia carpit” (Ov. *Met.* 5.391-2).

129 *violis*: possibly relevant that violets grew from blood of Attis (note previous reference to Cybele).

129 *amaracus*: a fragrant red marjoram.

129 *alba ligustris*: Gruzelier cfs. Verg. *Ecl.* 2. 18 “alba ligustra” and says the *ligustrum* is the white-flowered privet.

131 ff. “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; and for syncrisis see on 1. 134 ff. 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, followed by 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 recalls the snatching of the young by death, which has reference to Proserpina's own rape. For Ovid's treatment of their stories see *M.* 10. 162–219 (Hyacinthus), 3. 339–510 (Narcissus).” (Gruzelier)

131 *flebilibus maerens Hyacinthe figuris*: *figura* has sense of “written symbol or character” according to Gruzelier; “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, 215 f.). It is a pastoral and elegiac motif; cf. [Mosch.] *Epit. Bion.* 6 f., Virg. *E.* 3. 106.” (Gruzelier). The flower (debate over what kind it is) appears in the catalogues at *Dem.* 7 and Ov. *F.* 4. 439.

132 *Narcissum*: cf. *Dem.* 8 ff., (there has magic qualities that cause Dis to spring up out of the earth when Persephone picks it). Gruzelier observes: “It stems from the Attic tradition of the myth (Förster 30–3), being very common in Attica and a favourite flower of Demeter and Persephone; cf. Soph. *OC* 682 f.; also Zimmermann 11 and references in n. 3. (In the Sicilian and Alexandrian sources Proserpina is more usually picking violets and lilies: see on 93., 128 f.) 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, with Richardson on 8). But by the time of Claudian it has lost its particular significance and merely becomes one among a number of flowers.”

132 *metunt*: “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 .. or of a young man like a flower being cut down in his prime” (Gruzelier).

131f.: cf. *Homeric Hymn to Demeter* 7-9... ἦδ' ὑάκινθον / νάρκισσόν θ', ὃν φῦσε δόλον καλυκώπιδι κούρη Γαῖα Διὸς βουλῇσι χαρίζομένη πολυδέκτη (“and the hyacinth and the narcissus, which Earth

grew as a snare for the flower-faced maiden, at the will of Zeus and to gratify the Host-to-Many"). Hinds ('Return' p18ff.) "And, lest all Claudian's flowers be 'gathered' from Latin meadows alone, the final two blooms in the *DRP* catalogue repeat the final two blooms of the Greek Ur-catalogue at the start of the *Homeric Hymn to Demeter*, the hyacinth and the narcissus – with the 'translation' flagged by a parallel use of enjambment:" (n37 Here, if anywhere, is a verbal configuration close enough to take us beyond the agnosticism of Richardson 1974.72-3 and Hall 1969.107 on the matter of the *Homeric Hymn*'s direct influence upon Claudian.) "Now, while a hyacinth is also found among the flowers gathered by the Persephone of *Fasti* 4, the narcissus occurs in neither Ovidian list, being associated rather with the myth's Attic and non-Sicilian traditions, in which it has some importance.³⁸ In one sense, then, we can here see Claudian reaching with his catalogue-closing blooms across a full millennium of literature, and back from his adopted language to the language of his birth, to reconnect in the *Homeric Hymn* with the earliest origins of the story he tells anew. In another sense, however (and despite its absence from the *Metamorphoses* and *Fasti* catalogues), the narcissus is by now, irrevocably, *Ovid's flower ...* and Ovid's *myth*. "When Claudian 'animates' the story of the boy behind the narcissus, and the boy behind the hyacinth too (*DRP* 2.133-6 above), he unlocks the whole image-repertoire of Ovidian mythic landscape. And it is hardly by accident that, outside the main catalogue, the bloom plucked a little earlier in Claudian's text by Venus, the instigator of the flower-gathering expedition, is the anemone, 'the sign of her own grief', as Claudian puts it (*DRP* 2.122-3): that is, the bloom formed from the blood of the dead Adonis. Narcissus, Hyacinthus, Adonis: three old myths (at least one of them very old). But *even* for a poet born in the Greek east, these myths by now spell *Metamorphoses* 3, 10 and 10 – Ovidian variations upon themes of nature and erotics, violence and loss, death and negotiation between worlds. Remember too (after the Ovidianism of the *DRP* 2 preface) that in the *Metamorphoses* the myths of Hyacinthus and Adonis are part of the cycle of songs sung by Orpheus after his own near-miss failure to mediate between the Lower world and the Upper".

133 *tu natus Amyclis*: Hyacinthus born at Amyclae, a town in Laconia near Sparta.

134 *Helicon*: Narcissus from Thespiiai, which is at the foot of the Boeotian mountain, Helicon, sacred to Muses.

134 *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" (Gruzelier): see Ov. *M.* 10. 178 ff.

135 *hunc fontis deceptit amor*: because Narcissus fell in love with his own reflection in a pool and wasted away.

135 *fronte retusa*: beaten brow = sign of mourning.

136 *Delius*: i.e. Apollo (born on Delos).

137 *fracta Cephisos harundine*: "Narcissus was the son of the Boeotian river-god Cephisos and the nymph Liriope...River-gods customarily wear crowns of the reeds which grow by their banks.. The tearing of one's wreath is a sign of mourning" (Gruzelier); cf. Ov. *Pont.* 3.4.7-8 *squalidus inmissos fracta sub harundine crines / Rhenus*.

137ff. Proserpina and Diana and Pallas. Gruzelier notes: "Sometimes the maiden is so eager to gather flowers that she becomes separated from her companions and Pluto seizes her (Zimmermann 13 n. 21) or sometimes she is with the goddesses or nymphs alone (ibid. 14 and nn.). Claudian stages her abduction in full view of all to make it the more dramatic. He also heightens her eagerness for flower-picking 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*: we are reminded that Ceres only has one daughter (whom she will lose, at least partially): cf. 1.122; 3.413. Ceres' fertility/agriculture aspect important to plot.

138f. *vimine texto / ridentes calathos*: take the ablative as one of material with *calathos*. Gruzelier explains "*Ridentes* suits *calathos* since it usually refers to something making a showy display, e.g. Virg. *E.* 4. 20, *Ciris* 103. Here it would refer to the gay riot of flowers heaped into the baskets. The corresponding Greek word *γέλαω* is used in the same way (Richardson *Dem.* 14 n., Lyne on *Ciris*

103). For the participle referring to the contents of the basket cf. *cm.* 25. 116 f. 'vere rubentes | ... calathos'. The *vimen* is a flexible branch used for weaving wickerwork baskets and the like" (Gruzelier).

spoliis: military imagery again, as if Proserpina were victor.

140f.: portent: P like bride decking herself out with a wedding garland. "Under her *flammeum*, the bride at a Roman wedding traditionally wore *vittae* and a garland of flowers picked by herself" (Gruzelier).

140 *ignara*: cf. Ceres' ignorance.

141 ff. Gruzelier remarks on the opportunity Pallas provides "for the humanization of a deity in a fashion incongruous with her normal epic habits. In Homer and Virgil 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. *Il.* 8. 28 ff. 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 —'tubarum armorumque potens'—and then the contrast of her warlike attributes being softened, relaxed, and decked with garlands."; cf. Hom. *Il.* 5.734-5 Athena takes off (female) dress she made for herself before taking up shield: 736ff. puts on chiton and armour for war: "But Athene, daughter of Zeus that beareth the aegis, let fall upon her father's floor her soft robe, richly brodered, that herself had wrought and her hands had fashioned, and put on her the tunic of Zeus, the cloud-gatherer, and arrayed her in armour for tearful war. About her shoulders she flung the tasselled aegis, fraught with terror, all about which Rout is set as a crown, and therein is Strife, therein Valour, and therein Onset, that maketh the blood run cold, and therein is the head of the dread monster, the Gorgon, dread and awful, a portent of Zeus that beareth the aegis. And upon her head she set the helmet with two horns and with bosses four, wrought of gold, and fitted with the men-at-arms of an hundred cities. Then she stepped upon the flaming car and grasped her spear, heavy and huge and strong, wherewith she vanquisheth the ranks of men"

142f. *potens*: "*Dextra* 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. 327 f. *Fortia* and *stabiles* both give the impression of Pallas' normal strength when she chooses to exert it. She can throw 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*." (Gruzelier).

145f.: "Line 145 employs juxtaposition to achieve 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. *Apex* is the peak of Pallas' helmet" (Gruzelier).

144: Charlet notes irony - putting down weapons when vigilance needed/rape imminent.

145: at 2.21fff we learn that Pallas has giant Typhon on helmet.

147 *cristae pacato fulgure vernant*: covered in Spring flowers; Gruzelier comments: "the glitter of a warrior's armour always denotes his capacity for harm ... Here the sparkle of Pallas' helmet is appropriately subdued to fit her peaceful occupation."

148ff. "The picture of Diana is similarly piquant: she and her nymphs are well known for unbound hair ...but Claudian points out that she does not mind bridling it with flowers." (Gruzelier).

148-50: "Nor did she who tracks with her hounds the scent (of the game) on Mt Parthenius sprun their company, but her only desire was to bind her loose tresses with a garland" (Hall).

148: cf. Verg. *E.* 10. 57 "Parthenios canibus circumdare saltus"; *Aen.* 4. 132 "odora canum vis". Parthenius = a mountain in Arcadia.

149 *choros*: "the usual word for a band of nymphs, particularly in company with Diana" (Gruzelier)

149 *libertatemque comarum* "Claudian much affects a heavy five-syllable word before the final bacchius (Cameron 290)." (Gruzelier).

150 *voluit tantum frenare*: "the force of *tantum* is that she is customarily reluctant to bind up her hair at all and will only go so far as to use a garland." (Gruzelier)