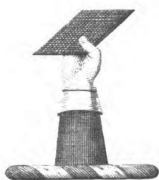


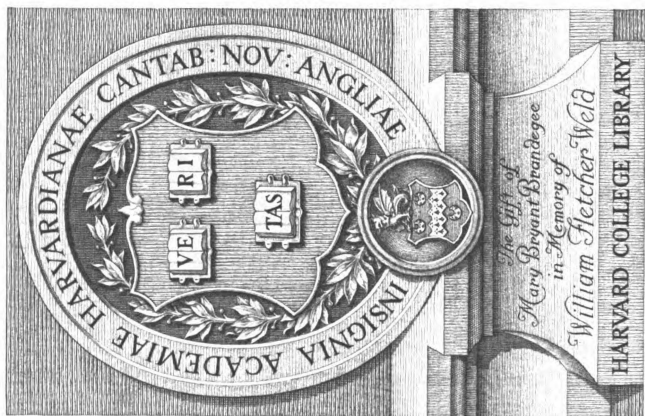


P. Virgilii Maronis
Bucolicorum eclogæ decem

Publius Virgilius Maro, Virgil, John Martyn



Thomas Brancker.



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P. VIRGILII MARONIS
BUCOLICORUM

ECLOGÆ DECEM.

THE
BUCOLICKS OF VIRGIL,

WITH
AN ENGLISH TRANSLATION

AND
NOTES.

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P R E F A C E.

THE feeding of cattle, how mean and contemptible soever it may appear to us, is very ancient, and in the most early ages of the world was esteemed to be honourable. The first man was a gardener, and a husbandman; and of his sons we read, that one was a husbandman, and another a shepherd^a. The same employment seems to have been chiefly followed by the patriarchs after the flood; for we find that Abraham, who is called a mighty prince^b, was a feeder of cattle, his great wealth consisting in sheep, oxen, asses, and camels^c. Isaac, Esau, Jacob, and the rest of his posterity continued the same way of life, applying themselves wholly to the care of their flocks and herds, with which they travelled from place to place, as they found convenience of pasturage. Moses was tending the flock of Jethro his father-in-law, when he was called by God, and appointed to be the deliverer and prince of his people^d. Hence it has been observed, that the employment

^a Gen. iv. 2. iii. 1.

^b Ibid. xxiii. 6.

^c Ibid. xii. 16.

^d Exod.

of a shepherd is a suitable preparation to the government of a kingdom. This is confirmed by the history of David, who was taken away from the sheep-folds, as he was following the ewes great with young, to feed the chosen people of God^e. Thus God himself is often compared to a shepherd in holy writ^f; and Homer, one of the most ancient of the profane writers, gives the title of shepherd of the people to the great king of kings, Agamemnon^g.

In the most ancient times, those who applied themselves to agriculture, naturally became hardy and robust; their laborious life fitted them for the toils of war, but afforded them no leisure for the mild and quiet enjoyments of peace. Those who inhabited the sea-coasts, and discovered the art of navigation, applied themselves rather to piracy than commerce, their most celebrated actions being the ravaging of the neighbouring countries, and stealing the women from each other^h. But those who followed the pastoral life, having no other employment than the care of their harmless flocks and herds, led an innocent and peaceable life, living in tents, and resting themselves under the shade of trees or rocks, whilst their cattle fed at large, wheresoever they found the greatest plenty of grass and water. They lived happy, and free from want: their

^e Psalm lxxix. 71, 72. ^f Psalm xxiii, lxxvii, lxxx, &c.

^g Εἶπεῖν Ἀγαμέμνονι ποιμένι λαῶν. Odyss. xiv. ^h See Herodot. lib. i.

cattle supplied them with milk and cheese for food, and with skins for clothing; and served them, instead of money, to exchange for any other commodities that they had a mind to purchase; whence the most ancient money was stamped with the figure of a sheep¹. This quiet and peaceable life gave them leisure to amuse themselves with music and poetry; their time being chiefly spent in composing hymns in honour of the Deity, and songs, in which they described their soft passions and innocent employments. Thus we find, that those two ancient royal shepherds, Moses and David, were poets; and that Solomon, the son of the latter, in his celebrated song, represents himself under the character of a shepherd.

Among the Greeks, the Arcadians were the most famous for having devoted themselves to the pastoral life. Their country was remote from the sea, mountainous, and almost inaccessible: they had plenty of sheep, and good pasturage; they were much given to singing, and music was the only science which was esteemed by them to be necessary. Their chief deity was Pan, who was said to be the inventor of the shepherd's pipe; and was fabled to be in love with the nymph Echo, because there were many echoes in that woody and mountainous country. From these poetical compositions of the Arcadians, or at least

¹ Et quod æs antiquissimum, quod est flatum pecore, pecore est notatum. *Varro de Re Rust.* lib. ii. c. 1.

from the tradition of them, the bucolical or pastoral poetry seems to have taken its rise. It is called bucolical, from βουκόλος a *neatherd*; though it relates to the affairs not only of neat-herds, but also of shepherds and goatherds. In like manner we commonly use the word shepherd for *pastor*; but *pastor* signifies all the three sorts of feeders of cattle; whence pastoral seems a more proper word to express the species of poetry, which we now treat of, than the Greek word bucolick. Our English word herdman might with great propriety be used for the Latin word *pastor*, instead of shepherd. For though we commonly understand herdman to mean no more than a neatherd; and though we say a herd of oxen, and a flock of sheep or goats; yet, since we always compound herd with the name of any animal, to denote a feeder of that species; as neatherd signifies a feeder of neat cattle or kine, shepherd a feeder of sheep, and goatherd a feeder of goats; the word herdman may well be used to signify all the several *pastores*, or feeders of cattle.

Theocritus of Syracuse, who lived in the reign of Hiero, and was contemporary with Ptolemy Philadelphus king of Egypt, is generally looked upon as the father of pastoral poetry. And yet it is no less generally asserted, that his *Idyllia* cannot be said to be all pastorals. The critics, who often form to themselves imaginary rules, which the ancients never dreamed of, will not

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allow above ten or eleven out of the thirty Idyllia of that author to belong to that species of poetry. Those who would have a pastoral to be entirely conformable to the manners of the golden age, in which nothing is to be found but piety, innocence, and simplicity, will exclude almost all the Idyllia of Theocritus, and Eclogues of Virgil. The dying groans of Daphnis, in the first Idyllium, will be judged too melancholy for the peace and happiness of that state; the witchcraft made use of in the second is inconsistent with piety; in the third, the goatherd wickedly talks of killing himself; the railing and gross obscenity in the fifth is contrary to good manners; and the tenth is not a pastoral, because it is a dialogue between two reapers. Thus, if we adhere strictly to the rules laid down by most of our critics, we shall find, that no more than six out of the eleven first Idyllia of Theocritus are to be admitted into the number. The like objections have been, or may be, framed against most of the Eclogues of Virgil. But there are other critics, who are so far from requiring the purer manners of the golden age in pastoral writings, that nothing will please them but downright rusticity. They tell us, that herdmen are a rude, unpolished, ignorant set of people: that pastorals are “an imitation of the action of a herdman, or of one represented under that character^k,” wherefore any deviation from

^k This is Rapin's definition of a pastoral.

that character is unnatural, and unfit for pastoral poetry. But surely this assertion, that herdmen are rude, unpolished, and ignorant, is too general, for it cannot be affirmed of them universally. The patriarchs, Abraham, Isaac, and Jacob, must be excepted; and Moses also, who was learned in all the wisdom of the Egyptians¹; not to mention the royal Psalmist, who must have received his education before he was called from tending his father's sheep. We find also that the prophet Amos, who was contemporary with Uzziah and Jeroboam, was one of the herdmen of Tekoa^m. We have seen already, that the ancient Arcadians, how rude and ignorant soever they were with regard to other arts, yet were not so with regard to music and poetry; and in some ages and nations, the most polite people have been herdmen. It will be readily acknowledged, that nature ought to be followed, in this as well as in all the other sorts of poetry; but surely we ought to imitate that part of nature which is most agreeable and pleasing. The country affords us many objects which delight us by their beauty; and a man would justly be thought to have an odd taste, who should turn his eye from these to gaze on some which are less agreeable. The lowing of the herds, the bleating of the flocks, the wildness of an extensive common, the solemn shade of a thick wood, and the simplicity

¹ Acts vii. 22.

^m Amos i. 1. vii. 14.

of the buildings, furnish us with pleasing images : and whilst we are contemplating these beauties, we seldom have much inclination to admire the disagreeable, though natural, sight and smell of a dunghill or a hogsty. We may therefore conclude, that though nature is to be followed, yet we are not to represent every thing that is natural, without distinction ; but to select such images only as are pleasing, throwing a veil at the same time over those which would give offence. Thus every imitation of the action of a herdman, or of one represented under that character, will indeed be a true pastoral : but at the same time, if there is not a little judgment used in the choice of the herdmen we intend to imitate, our pastorals will be fit for the reading only of such rude clowns, as we have placed before us for an example.

We should, I believe, form a much better notion of bucolical or pastoral poetry, by attending carefully to the design of those great ancients, Theocritus and Virgil, than by studying all the imaginary rules of the modern critics. Theocritus certainly intended to describe the manners of the herdmen of Sicily. His Idyllia are generally either dialogues between two persons of that character, or poems in praise of the celebrated actions of gods and heroes, such as seem to have been originally sung by the ancient Arcadian shepherds. The first Idyllium is a dialogue between the shepherd Thyrsis and a

goatherd. Thyrsis is a Sicilianⁿ, and at the request of his friend, sings the death of Daphnis, who was a Sicilian herdman. The second describes the jealousy of Simætha, who had been debauched, and then deserted, by one Delphis. She makes use of several incantations, in order to regain his love. In the third, a goatherd declares his passion for Amaryllis. The fourth is a dialogue between Battus a goatherd, and Corydon a neatherd. In the fifth, Comatas a goatherd, and Lacon a shepherd, after some very coarse raileries, challenge each other to sing for a wager: one stakes a goat, and the other a lamb; and the goatherd obtains the prize. In the sixth, two neatherds, Damœtas and Daphnis, drive their herds together into one place, and sing alternately the passion of Polyphemus for Galatea. The seventh is the narration of a journey, which Theocritus took, to see the solemnities of Ceres: he meets with Lycidas a goatherd on the road; and the whole discourse between them is pastoral. In the eighth is related a contention about singing, between the shepherd Menalcas and the neatherd Daphnis: a goatherd is chosen judge, who decrees the prize to Daphnis. A like contention is related in the ninth, between two herdsmen, Daphnis and Menalcas. These nine are generally allowed by the critics to be pastorals: but the tenth is usually excluded, being a

ⁿ Θύρσις δὲ ἀ' Ἐ Αἰτνας.

dialogue between two reapers. And yet perhaps, if we consider that a herdman may very naturally describe a conversation between two of his country neighbours, who entertain each other with a rural song; we may soften a little the severity of our critical temper, and allow even this to be called a pastoral. The eleventh, which describes the passion of Polyphemus for Galatea, is, I think, allowed to be a pastoral; but those which follow are commonly rejected, though sometimes perhaps with little reason. Thus I know not why the twelfth may not be admitted, of which the subject is love, and wherein the similitudes are taken from fruits, sheep, heifers, and singing birds. Are not the following verses of that Idyllium truly pastoral?

**Ἦλυδες, ᾧ φίλε κοῦρε, τρίτη σὺν νυκτὶ καὶ ἡοῖ,*
 **Ἦλυδες; οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν.*
 **Ὅσσον ἔαρ χειμῶνος, ὅσον μῆλον βραβύλοιο*
 **Ἠδιον, &c.*

You come, dear youth, now three long days are gone,
 You come: but lovers do grow old in none.
 As much as spring excels the frost and snow,
 As much as plums are sweeter than a sloe,
 As much as ewes are thicker fleec'd than lambs,
 As much as maids excel thrice married dames,
 As much as colts are nimbler than a steer,
 As much as thrushes please the list'ning ear
 More than the meaner songsters of the air,
 So much thy presence cheers.

CREECH.

The thirteenth indeed, which is a relation of the loss of Hylas, the friend of Hercules, has nothing

pastoral in it: but as the actions of gods and heroes used to be sung by the ancient herdmen, we may venture to affirm, that the author intended this also for a pastoral. In the fourteenth, *Æschines* is a herdman, who being in love with *Cynisca*, and being despised by her, is determined to turn soldier. His friend *Thyonichus* advises him to enter into the service of *Ptolemy*, on whom he bestows great praises. There is nothing inconsistent with the character of a herdman, to suppose him crossed in love, and in despair to go for a soldier. This is so adapted even to the manners of a modern rustic, that our critics may venture to let this pass without censure. Nor does there seem any good reason to reject the fifteenth; though there is not a word in it about cattle, and though the scene is not laid in the pastures of Sicily, but in the great city of Alexandria. The persons of this Idyllium are not herdmen, but their wives. These gossips of *Syracuse* are got to Alexandria, to see the pomp of the feast of *Adonis*; where they are pushed about in the crowd, and prattle just as some of our good country dames would at a Lord Mayor's show. This therefore may be allowed to be a pastoral; unless we are to be so strict, that none but men are to be introduced, and even those men must never stir from their fields, but be perpetually piping to their flocks and herds. The sixteenth is a complaint of the ingratitude of princes to poets, who alone can

render their great actions immortal. He observes, that not only the Lycian and Trojan heroes, but even Ulysses himself, would have been buried in oblivion, if their fame had not been celebrated by Homer. But amidst these great heroes, Theocritus does not forget his pastoral capacity, or omit to mention the swineherd Eumæus, and the neatherd Philœtius ;

— Ἐσιγάθη δ' ὁ συφορβός
 Εὐμαιος, καὶ βουσι Φιλοῖτιος ἀμφ' ἀγελαίαις
 Ἔργον ἔχων, αὐτός τε περισπλαγχῶς Λαίρτας,
 Εἰ μὴ σφᾶς ἄνασαν Ἴάονος ἀνδρὸς αἰοδαί.

Theocritus seems indeed to rise above his pastoral style in the seventeenth Idyllium, wherein he celebrates the praises of Ptolemy Philadelphus. But may not a country poet be allowed to swell a little, when his heart is enlarged, by contemplating the virtues of a great prince, under whose protection he lives ? a prince so powerful, that no hostile fleet or army dares invade his country, disturb the farmer, or injure the cattle ;

— Λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλοι.
 Οὐ γάρ τις δῆτιον πολυκήτεα Νεῖλον ἐπεμβάς
 Πιεζὸς ἐν ἀλλοτριαῖσι βοᾶν ἐστάσατο κώμαις.

The farmer fearless ploughs his native soil ;
 No hostile navies press the quiet Nile ;
 None leaps ashore, and frights the lab'ring swains ;
 None robs us of our flocks, and spoils the plains.

CREECH.

The Epithalamium on the marriage of Helen,

sung by the Spartan virgins in the eighteenth, does not lose sight of the country : and the inscription on the bark of the plane-tree is expressly said to be in the Doric, or rustic dialect ;

Ἄμμες δ' ἐς δρόμον ἦσι καὶ ἐς λειμάνια φύλλα
 Ἐρψοῦμεν, στεφάνους δρεψεύμεναι ἀδὺ πνέοντας,
 Πολλὰ τεοῦς, Ἑλένα, μεμναμένοι, ὡς γαλαθηνὰ
 Ἄρνες γειναμένους ὄϊος μαστὸν ποδέοισαι.
 Πρῶτα τοι στέφανον λωτῶ χαμαὶ αἰξομένοιο
 Πλέξασαι, σκιερὰν καταθήσομεν ἐς πλατάνιστον·
 Πρῶτα δ', ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἀλειφαρ
 Λασδόμεναι, σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον·
 Γράμματα δ' ἐν φλοιῷ γεγράφεται, ὡς παριῶν τις
 Ἄννειμη, Δωριστὶ, Σέβου μ'. Ἑλένας φυτὸν εἰμί.

But we will run thro' yonder spacious mead,
 And crop fresh flow'ry crowns to grace thy head.
 Mindful of Helen still, as tender lambs,
 Not wean'd as yet, when hungry mind their dams,
 We'll first low lotus pluck, and crowns compose,
 And to thy honour grace the shady boughs :
 From silver boxes sweetest oils shall flow,
 And press the flowers that rise as sweet below ;
 And then inscribe this line, that all may see,
 Pay due obedience, I am Helen's tree. CREECH.

The eighteenth is a short copy of verses on Cupid's being stung by a bee, which is far from being out of the reach of a country poet. The nineteenth is bucolical enough. A rough neatherd complains of the pride and insolence of a city girl, who refused to let him kiss her, and treated him in a most contemptuous manner. He appeals to the neighbouring shepherds, and asks them if

they are not sensible of his beauty : his beard is thick about his chin, like ivy round a tree ; his hair spreads like smallage about his temples ; his white forehead shines above his black eye-brows ; his eyes are more blue than those of Minerva ; his mouth is sweeter than cream ; his voice is sweeter than a honeycomb ; his song is sweet ; he plays on all sorts of rural pipes ; and all the women on the mountains admire and love him, though this proud minx has despised him. He gives her to understand, that Bacchus fed a heifer in the valleys ; that Venus was passionately fond of a herdman on the mountains of Phrygia ; that she both loved and lamented Adonis in the woods. He asks who was Endymion ? was he not a herdman, and yet the Moon fell in love with him, as he was feeding his kine, and came down from heaven to embrace him. Rhea lamented a herdman, and Jupiter was fond of a boy that fed cattle. The dialogue between the two fishermen, in the twenty-first, cannot indeed be said to be Arcadian ; for Arcadia was a midland country : but as Sicily is an island, it was natural enough for a Sicilian herdman to relate a dialogue between two neighbours, whose business was on the sea shore. But the twenty-second is a hymn, after the manner of the ancient Arcadians, in praise of Castor and Pollux :

*Ἐρνέομες Λήδας τε καὶ αἰγιόχῳ Διὸς υἱῶ,
Κάστορα, καὶ φοβερὸν Πολυδεύκεα πῶξ ἐρεθίζεν.*

The desperate lover in the twenty-third may easily be imagined to belong to the country, though the narration of his passion is very tragical. We cannot affirm any thing with certainty concerning the twenty-fourth and twenty-fifth; as the end of one and the beginning of the other is wanting. They are however both in praise of Hercules; and therefore belong to the Arcadian poetry; as does also the twenty-sixth, in which the death of Pentheus is related, who violated the orgies of Bacchus. The dialogue between Daphnis and the shepherdess, in the twenty-seventh, is a complete scene of rural courtship, and must be allowed to be a true pastoral. In the twenty-eighth Theocritus himself presents a distaff to Theogenis, the wife of his friend Nicias, a Milesian physician; a proper present, no doubt, to be sent out of the country, and a subject worthy of a rural poet. The twenty-ninth is concerning love, the common subject of most pastorals. The thirtieth is in lyric measure, and the subject of it is the boar that wounded the shepherd Adonis, the favourite of Venus.

It appears plainly, from this review of the *Idyllia* of Theocritus, that the Greek poet never intended to write such a set of poems, as the modern critics call pastorals. They were poems on several occasions, written by a Sicilian herdsman, or by one who assumed that character. The greater part of them are of the dramatic kind, each *Idyllium* being a single scene, or dia-

logue between the several sorts of herdmen, their wives, or neighbours. Some of them are narrative, the poet speaking all the while in his own person. The rest are poems in praise of gods and heroes. The scene is generally laid in Sicily, that country being famous for the stories of the shepherd Polyphemus and the herdman Daphnis, and at the same time the native place of the poet; who nevertheless sometimes lays the scene in other countries, where he happened to travel. The language is plain and coarse, the Doric dialect being almost constantly used, which greatly increases the rusticity of these poems. We may observe, that the pronunciation of the Dorians was very coarse and broad, and sounded harsh in the ears of the politer Grecians, from a passage in the fifteenth Idyllium, where a citizen of Alexandria finds fault with the Syracusian gossips for opening their mouths so wide when they speak;

Παύσασθ', ἃ δύστανοι, ἀνάνυτα κατίλλοισαι
 Τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

Hist, hist, your tattling silly talk forbear,
 Like turtles you have mouths from ear to ear.

The good women are affronted, and tell him, that as they are Dorians, they will make use of the Doric dialect;

Μᾶ, πόθεν ἄνδραπος; τί δὲ τίν, εἰ κατίλαι εἰμὲς;
 Πασάμενος ἐπίτασσε· Συθακοσίαις ἐπιτάσσεις;
 Ὡς δ' εἰδῆς καὶ τοῦτο, Κορίνθιαι εἰμὲς ἄνωθεν,

Ὦς καὶ ὁ Βελλεροφῶν Πελοποννασιῶτι λαλεῦμεν
 Δωρίσθεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.

And who are you? pray what have you to say,
 If we will talk? Seek those that will obey.
 Would you the Syracusian women rule?
 Besides, to tell you more, you meddling fool,
 We are Corinthians, that's no great disgrace,
 Bellerophon himself did boast that race.
 We speak our language, use the Doric tone,
 And, Sir, the Dores, sure, may use their own. CREECH.

This rusticity of the *Idyllia* of Theocritus seems to have been well adapted to the age and country in which that poet lived; and to have given the same kind of pleasure, which the Scottish songs give to us, merely by being natural. There are indeed, amidst all this rusticity, many sentiments of a most wonderful delicacy, which are highly worthy of imitation: but at the same time we meet with many others, which are most abominably clownish, and even brutal. Hence Quintilian, who allows Theocritus to be admirable in his way, yet thinks his muse too rustic and coarse for politer ears^o.

This poet however had continued in full possession of the rural crown about two hundred years, when VIRGIL became his rival; a genius formed to excel in wit all those who had gone before him. That great master of writing knew

^o Admirabilis in suo genere Theocritus, sed Musa illa rustica et pastoralis non forum modo, verum ipsam etiam urbem reformidat. Lib. x. cap. 1.

very well, that as the Roman language had not a variety of dialects; like the Greek, it would be in vain to think of giving his Bucolicks an air of rusticity, like those of Theocritus. Nor would it have been natural, if he could have succeeded in the attempt. The manners of his age and country were different; the Roman swains talked in as pure Latin in their fields, as Cicero could speak in the senate. He therefore wisely gave a different air to his Bucolicks, making his shepherds express themselves with that softness and elegance^p, which gained him the esteem and admiration of the contemporary poets and critics, and recommended him to the protection and favour of the greatest men of his time. Virgil, without doubt, intended to imitate Theocritus, as appears by his frequent addresses to the muses of Sicily^q; but then he judiciously chose to imitate the most beautiful passages, and to pass by those which were too coarse, or not well enough adapted to the time in which he lived. Hence the Bucolicks of Virgil are called Eclogues, or select poems; because they are not a general

^p ————— Molle atque facetum

Virgilio annuerunt gaudentes rure Camenæ.

Horat. lib. i. sat. 10.

^q Sicelides Musæ, paulo majora canamus. *Ecl. iv. ver. 1.*

Prima Syracosio dignata est ludere versu

Nostra, nec erubuit sylvas habitare, Thalia.

Ecl. vi. ver. 1, 2.

Extremum hunc, Arethusa, mihi concede laborem.

Ecl. x. ver. 1.

collection of all the various subjects of pastoral poetry, or an imitation of the whole thirty Idyllia of Theocritus; but only a few chosen pieces, in which that poet's manner of writing is in some measure imitated, but at the same time very much improved. The simplicity, the innocence, and the piety, which many of our critics think essential to a pastoral, are far more conspicuous in the Bucolicks of Virgil, than in the Idyllia of Theocritus. The lover, in the twenty-third Idyllium, hangs himself; whereas Corydon, in the second Eclogue, sees the folly of his unruly passion, and repents. The shepherds, indeed, in the third Eclogue, rail sharply at each other; and Damoetas goes so far as to hint at some obscene action of his adversary: but the travellers, in the fifth Idyllium, speak out plainly, in terms not fit to be repeated. We are not entertained by Virgil with any particular hymn in honour of gods and heroes. He looked upon that as the province of the lyric poet, which we are told^r he left entirely to his friend Horace. But there is an air of piety and religion, that runs through all the Eclogues, and indeed through all the writings, of our excellent poet.

As for the particular beauties of these Bucolicks, the reader will find most of them pointed out in the following notes: but there is one general beauty, which must not be passed by

^r Martial, lib. viii. ep. 18.

without observation. In almost every Eclogue, we are entertained with a rural scene, a sort of fine landscape, painted by a most masterly hand. In the Tityrus, a shepherd is lying at ease, under the shade of a spreading beech, playing on his rural pipe; whilst another represents the different situation of his unhappy circumstances. We have the prospect before us of a country, partly rocky and partly marshy, a river and sacred springs, bees humming about the willows, and pigeons and turtles cooing on the lofty elms: and at last with the description of the evening, the lengthening of the shadows, and the smoking of the cottage chimneys. In the Alexis, a mournful shepherd laments his unhappy passion in a thick wood of beech-trees: we are presented with a most beautiful collection of flowers; and we see the tired oxen bringing back the plough after their work is over, and the setting sun doubles the length of the shadows. The country is in its full beauty, in the Palæmon; the grass is soft, the fruit-trees are in blossom, and the woods are green. The carving of the two cups is excellent, and far exceeds that in the first Idyllium of Theocritus. In the Pollio, we have a view of the golden age descending a second time from heaven; the earth pouring forth flowers and fruits of its own accord; grapes hanging upon thorns; honey dropping from oaks; and sheep naturally clothed with scarlet wool. In the Daphnis, two shepherds meet under the shade of

elms intermixed with hazels, and retire for better shade into a cave covered by a wild vine, where they sing alternately the death and deification of Daphnis. Silenus, in the sixth, is found by two young shepherds asleep in a cave, intoxicated with wine, his garland fallen from his head, and his battered pitcher hanging down. A nymph assists them in binding him with his own garland, stains his face with mulberries, and compels him to sing: upon which the fauns and wild beasts immediately dance to his measure, and the oaks bend their stubborn heads. In the Melibœus, two herdmen have driven their flocks together, one of sheep and the other of goats, on the reedy banks of the Menzo, where a swarm of bees is buzzing in a hollow oak. In the Pharmaceutria, the heifers leave their food, to attend to the songs of Damon and Alphisibœus; the ounces stand astonished, and the very rivers slacken their course. In the ninth, Mœris is carrying two kids on the road to Mantua, when he meets with his friend Lycidas, and falls into discourse with him. Virgil's farm is described; reaching from the declivity of the hills down to the river, with an old broken beech-tree for the land-mark. They go on singing, till the middle of their journey is distinguished, by the prospect of the sepulchre of Bianor, and the lake of Mantua. In the last Eclogue, the poet paints his friend Gallus in the character of a shepherd, surrounded by his sheep. The several sorts of herdmen come to visit him;

nor is he unattended by Apollo, the god of verse, or by Sylvanus and Pan, the deities of the country. The scene is laid in Arcadia, the fountain of pastoral poetry, where the poet gives us a prospect of the pines of Mænalus, the rocks of Lycæus, and the lawns of Parthenius. In the conclusion of the work, Virgil represents himself under the character of a goatherd, weaving slight twigs into baskets, under the shade of a juniper. This variety of images has been seldom considered by those who have attempted to write pastorals; and having now seen this excellence of Virgil, we may venture to affirm, that there is something more required in a good pastoral, than the affectation of using coarse, rude, or obsolete expressions; or a mere nothingness, without either thought or design, under a false notion of rural simplicity.

It is not a little surprising, that many of our modern poets and critics should be of opinion, that the rusticity of Theocritus is to be imitated, rather than the rural delicacy of Virgil. If the originals of things are always the most valuable, we ought to perform our tragedies in a cart, and the actors' faces ought to be stained with lees of wine^a: we should reject the use of corn, and feed upon acorns, like the ancient Arcadians.

I would not be thought, by what has been here said, to endeavour to depreciate the merit of

^a See the note on ver. 383. of the first Georgick.

Theocritus. On the contrary, I believe there are few, if any, that more admire the beauties of that ancient writer. I consider him as the father of pastoral poetry, to whom we are originally obliged for every thing that has been well written in this kind, and to whom we owe even the Bucolicks of Virgil. Theocritus is like a rich mine, in which there is a plenty of ore; but a skilful hand is required to separate the dross from the pure metal. Those who would imitate his Doric rusticity, ought to write in Greek; for it is not to be imitated in any other language. We have no dialect peculiar to the country people: for though many words are used, which are not known in cities, yet they are various in different counties; some being peculiar to the east, others to the west, others to the north, and others to the south. A pastoral therefore, written in any of our rustic dialects, would be almost unintelligible, except in two or three counties; and the phrases of the most rude and stupid of our people, instead of giving an air of innocence and simplicity to a poem, disgust the reader by their grossness and absurdity.

To conclude; whosoever would excel in pastoral poetry, may find plenty of ore in the rich mine of Theocritus: but the art of refining and purifying it must be learned from Virgil.

THE
LIFE OF VIRGIL.

THE history of the lives of most of the famous persons of antiquity has been so obscured by fiction, that the very existence of many of them has been rendered doubtful. This is not entirely the case of Virgil; for we know that there was such a person, and are at no loss to discover his age and country. But so many improbable and fabulous stories have been told concerning him by the old grammarians, that it is very hard, at this distance of time, to distinguish between truth and falsehood. We shall therefore content ourselves with relating only what is certain, or probable; and return the idle and improbable fictions to the inventors of them.

PUBLIUS VIRGILIUS MARO was born at a village Year of Rome 684. called Andes^a, now Petula^b, said to be about three miles from Mantua, on the Ides^c or fifteenth day of

^a Euseb. Chron. Donat. &c.

^b Ray's Observations, &c. p. 221.

^c Οὐίργιλιο; Μάρων ὁ ποιητὴς ἐγενήθη τούτου τοῦ ἔτους εἰδοῖς Ὀκτωβρίου. Phlegon apud Photium.

Majæ Mercurium creastis Idus.

Augustis redit Idibus Diana.

Octobres Maro consecravit Idus.

Idus sæpe colas et has et illas,

Qui magni celebras Maronis Idus.

MART. lib. xii. ep. 67.

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October, in the year of Rome 684, when Pompey and Crassus were consuls^d. It is agreed, that his mother's name was Maia: but there is some dispute about the very name and quality of his father. Donatus, or the writer of Virgil's life under that name, says it was Maro; and Servius and Probus affirm that it was Virgil. The latter seems to have been in the right: for, as Ruæus justly observes, if the father's name had been Maro, the son's would have been Publius Maro Virgilius, according to the custom of the Romans, instead of Publius Virgilius Maro. Probus says he was a countryman; Donatus tells us, that some report him to have been a potter; though many are of opinion that he was at first a hired servant of one Magus or Magius, who gave him his daughter as a reward for his industry; and entrusted him with the care of his farm and flocks, and that he increased his small fortune, by buying woods, and managing bees. Ruæus thinks, and not without reason, that if the daughter's name was Maia, as all agree, the father's name must have been Maius, and not Magus or Magius. He observes farther, that this corruption of the name of Virgil's grandfather has given rise to a gross mistake of some later writers; that the old man was a magician, and that he instructed his grandson in magical rites, which seems to be confirmed by the incantations mentioned in the seventh Eclogue. Servius affirms, that Virgil was a citizen of Mantua, which seems

^d Ol. clxxvii. 3. Virgilius Maro in pago, qui Andes dicitur, haud procul a Mantua nascitur, Pompeio et Crasso Consulibus. *Euseb. Chron.* Thus also most of the grammarians.

very probable: and indeed, the politeness of his manners, and his intimacy with some of the greatest men of that age, even in his younger days, seem to intimate, that his birth was not so mean, as it is generally represented^c.

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When Virgil was five years old, his intimate friend and contemporary poet Horace was born^f; and two years afterwards^g, his great patron Augustus. At the age of twelve years, he was sent to study at Cremona^h, where he continued till he put

^c Donatus tells us some idle stories of prodigies attending the birth of Virgil. His mother, when she was with child of him, dreamed she was delivered of a branch of a bay-tree, which no sooner touched the ground, than it took root, and grew up into a fair tree, adorned with flowers and fruits. One would have thought, that this denoted rather that the child would become a great conqueror. The grandeur of this omen seems however to be a little diminished; for the next day, as the good woman was trudging along the road with her husband, she was delivered of our poet in a ditch. The child did not cry, and had so sweet a countenance, that it was not doubted but he would come to good fortune. A twig of a poplar was stuck immediately in the place, which soon outgrew all that were planted at the same time. We may conclude from the sudden and great thriving of the poplar, that the ditch was not a dry one, and consequently not a very commodious lying-in chamber. This famous tree, it seems, was

consecrated by the name of Virgil's tree, and the breeding women used to make vows under it for their safe delivery.

^f Ol. clxxviii. 4. Horatius Flaccus, Satyricus et Lyricus Poëta, libertino patre Venusi nascitur. *Euseb. Chron.*

^g Natus est Augustus, M. Tullio Cicerone et Antonio Coss. ix. Cal. Octobr. paullo ante solis exortum. *Sueton. Aug. c. 5.*

^h Olymp. clxxx. 3. Virgilius Cremonæ studiis eruditur. *Euseb. Chron.*

Donatus says, he studied at Cremona, till his seventh year; "Initia ætatis, id est, usque ad *septimum* annum, Cremonæ *egit*." Joseph Scaliger reads *sedecimum* instead of *septimum*; and takes the liberty to amend the whole passage thus; "Initia ætatis, id est, a *xiii* usque ad *sedecimum* annum Cremonæ *egit*, et xvii anno virilem togam sumpsit." But, as this critic adds a *xiii*, to make Donatus agree with Eusebius, and changes *septimum* into *sedecimum*, without the authority of any manuscript; it seems more reasonable to believe that this pas-

Year on his manly gown, which, according to the custom
of Rome, was in the seventeenth yearⁱ. Soon
700. after he went to Milan^k, where having stayed but a
701. short time, he proceeded to Naples, as Donatus tells
us; but, according to Eusebius, to Rome. That
he studied some time at Naples, is affirmed also by
Servius: so that we may venture to believe Donatus,
that he spent some time there, in the study of
Roman and Greek literature, physic, and mathe-
matics, before he went to Rome^l. It is not easy

sage in the life of Virgil, ascribed to Donatus, is erroneous, like many others.

ⁱ Donatus says this was in the seventeenth year of Virgil's life, when the same persons were consuls, under whom he was born. This cannot possibly be true; for Virgil could but enter his sixteenth year, about two months before the expiration of the second consulship of Pompey and Crassus. Therefore either the age of Virgil or the consuls must be wrong: I believe the mistake lies in the consuls, and that the age is right, being according to the Roman custom. Probably he put on the gown at the completion of his seventeenth year, which was at the latter end of 700, and went at the beginning of the following year to Milan, which agrees with what Eusebius has said.

^k Ol. clxxx. 4. Virgilius, sumta toga, Mediolanum transgreditur: et post breve tempus Romam pergit. *Euseb. Chron.*

Virgilius Cremona Mediolanum, et inde paullo post Neapolim transiit.

^l Here Donatus tells a heap of most improbable and silly

stories. Virgil, it seems, having spent a considerable time in his studies at Cremona, Milan, and Naples, and having acquired a considerable knowledge in physic and philosophy, went to Rome, and set up for a horse-doctor. He got himself recommended to the master of Augustus's stables, where he cured a great variety of diseases incident to horses; and received the reward of a loaf every day, with the usual allowance to each of the grooms. The Crotoniates sent a present to Cæsar of a beautiful colt, in which every body discovered the marks of extraordinary spirit and swiftness: but Virgil gave his opinion, that he came from a sickly mare, and would prove good for nothing, which was verified by the event. This being reported to Augustus by the master of the stable, he was pleased to order the allowance of bread to be doubled. He shewed no less skill in judging of the parentage of dogs: whereupon Augustus ordered his allowance of bread to be doubled again. Augustus was in doubt whether he was the son of Octavius, or of some

to determine, at what time he returned to the place

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other man. Whom therefore could he think so fit to resolve the question as Virgil, who had discovered so much skill in the parentage of dogs and horses? Accordingly he took him into a private apartment, and ordering every one else to withdraw, asked him if he knew who he was, and what power he had to make men happy. Virgil answered, I know thee, O Augustus Cæsar, and that thy power is almost equal to that of the immortal gods; so that thou canst make happy whomsoever thou pleasest. Cæsar then told him, that he would make him happy, if he would give a true answer to what he should ask him. Some, says he, take me to be the son of Octavius, and others to be the son of another man. Virgil smiled, and told him he could easily answer that question, if he might do it with impunity. Cæsar gave him his oath, that he would not be offended at any thing he should say; and added, that he would not send him away unrewarded. Then Virgil, fixing his eyes steadily upon Augustus, said, The qualities of the parents of other animals may easily be discovered by mathematicians and philosophers, but in man it is impossible; but yet I can form a probable conjecture of the occupation of your father. Augustus listened with great attention to hear what he would say, when he proceeded thus; According to the best of my judgment, you must be the son of a baker. Cæsar was astonished, and was revolving in his mind how this could be, when Virgil

interrupted him, saying, Hear how I came to form this conjecture, when I had delivered some predictions, which could be known only by men of the greatest learning and abilities: you, who are Prince of the whole world, have given me no other reward than bread over and over again; which is the part either of a baker or the son of a baker. Cæsar was pleased with his wit, and answered, that for the future he should be rewarded, not by a baker, but by a magnanimous king; and conceived a great esteem for him, and recommended him to Pollio.

It is hardly possible for a tale to be more absurd than this. Would the ruler of the world talk thus idly with one whom he had sent for out of his stables? Would Virgil, whom all allow to have been a man of remarkable modesty, and even bashfulness, have spoken in this manner to his prince? Would any man of sense, when his sovereign asked him a question, which to him appeared of the greatest importance, have put him off with a sorry jest? Or was Augustus a master of no more wit or understanding than to conceive an affection for one of his grooms, because he had answered him impertinently? The answer was still the more offensive, because Anthony had been used to reproach Augustus with having a baker amongst his ancestors. But, if we enquire a little into the chronology of those times, we shall find that there was not any one point of time, when this story could possibly be true. Both Eusebius

Year of Rome 705. of his nativity, and applied himself to the culture of his lands. It might probably be in his twenty-second year, when the civil war between Cæsar and Pompey began, and the confusions at Rome were very great. It is reasonable to think, that he might at that time retire to his farm, in hopes of a quiet and peaceable life, when the flame of the civil war seemed to drive quite another way; and when his countrymen were so favoured by Cæsar, who had been their governor, as to be made freemen of Rome^l, to which he seems to allude in his *Daphnis*^m; unless we will suppose the poet to mean that he was personally known to Cæsar, which is not impossible, considering he was a native of his favourite province. It may be thought no improbable conjecture, that Cæsar might see some of his juvenile poems whilst he studied at Cremona, and take notice of him as a promising genius. Donatus tells us, that he wrote several poems when he was but fifteen years of age: but Ruæusⁿ has proved, by

and Donatus seem to agree, that it was not long after Virgil went to Milan, that he proceeded to Rome: but it was at least ten years after that time, before Augustus had any power at all; and it was full five and twenty years, before he had the name Augustus given him; and yet Virgil in this discourse expressly calls him Augustus Cæsar: and therefore this conversation could not happen before the year of Rome 727, when the name of Augustus was bestowed by the senate on him, who, after the death of Julius Cæsar, assumed the name of Caius Julius Cæsar

Octavianus. It could not happen after that time, because the *Bucolicks* and *Georgicks* were already published, and the *Æneis* begun; so that Virgil was then no stranger to Augustus; nor could there be any occasion for his being recommended to Pollio, who knew him sufficiently, by his *Eclogues*, at least twelve years before this happened.

^l *Τοῖς Γαλάταις τοῖς ἑνὸς τῶν Ἑλλήνων ὑπὲρ τὸν Ἑριδαῶν οἰκοῦσι τὴν πολιτείαν, ἅτι καὶ ἀρχαῖος αὐτῶν, ἀπίδωκε. Dio Cass. lib. xli.*

^m *Amavit nos quoque Daphnis.*

ⁿ *Virg. Hist. anno 696.*

very solid arguments, that none of those pieces now extant under his name could be composed by Virgil. Perhaps also Cæsar might see the Alexis; which seems to have been the most early of our poet's compositions now extant^o: and we may very well suppose him capable of writing that Eclogue at the age of about twenty-five, which year of his life he had completed, about half a year before Cæsar was murdered, which was on the fifteenth of March, in the year of Rome 710.

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The Alexis is indeed a fine composition, in which the passion of love is described with great warmth and delicacy. It is much to be wished, that a person of the other sex had been the object of this passion. But Theocritus had given the example in his *Ἐγαστήρ*^p, from which, and the Cyclops of the same author, Virgil has taken several passages in this Eclogue.

After the death of Julius Cæsar, the Roman affairs were in the greatest confusion imaginable. Many different parties were formed; and his friends were divided into factions, as well as his enemies. Many were for restoring the commonwealth, and many for setting up themselves, as sole governors, in the place of the deceased perpetual dictator. Caius Octavius Cæpias, who is better known in history by the name of Augustus, which he afterwards acquired, was the son of Caius Octavius, by Attia the daughter of Julius Cæsar's sister^q. This

^o See the note on ver. 86. of the second Eclogue. the fifth Eclogue.

^q Dio, lib. xlv.

^p See the note on ver. 1. of

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young man being left an orphan by his father, was bred up under his mother, and her brother Lucius Philippus: but as he grew up, his great uncle, perceiving marks of an extraordinary genius in him, and having no child himself, was pleased to take him as his own, and to design him for his successor. With this view, he omitted no opportunity of forming this young favourite's mind, and rendering him able to bear the great weight he was intended to support. Cæsar designed to make an expedition against the Parthians, the most formidable enemy of the Romans, whom they had most shamefully defeated, and slain Crassus their chief commander. Whilst he was making preparations for this great war, he sent his nephew before to wait for him at Apollonia, where he was pursuing his studies, when he heard the surprising news, that his uncle was murdered in the senate-house. The young Octavius was in great perplexity, being informed that his uncle's murder was approved at Rome, and not knowing that he had made him his heir. But as soon as he was informed of the contents of his will, and that the people had changed their minds, and were highly enraged against the murderers, he began to entertain hopes; and being well provided both with men and money, that had been sent beforehand by his uncle, he determined to assume the name of Cæsar, who had adopted him, and to lay claim to his inheritance. He went immediately to Rome, and entered the city in the habit of a private person, with very few attendants: and waiting upon Mark Anthony, the surviving consul, was received by him

in a very cold manner; and when he spake about his uncle's will, was treated with great contempt. Young Cæsar was not discouraged by the ill usage of the consul; but made it his business to ingratiate himself with the people, by performing several things in honour of his uncle's, or as he was now called his father's, memory. He now increased every day in the favour of the people, and many of the soldiers began to come over to him. This softened the mind of Anthony, who began to hearken to him; and at last a reconciliation was made between them. But new difficulties and new jealousies arising, soon broke asunder this ill cemented friendship. Anthony perceiving Cæsar's interest to increase, used all the arts he was master of to gain over the people to his party. He was very great in power; being consul himself, and having his brother Lucius tribune of the people, and another brother, Caius, prætor. This strong faction of the Antonii took upon them to depose several from their governments, and to substitute others in their room; and also to postpone others beyond the time that had been appointed. Accordingly the province of Macedonia, which had been allotted to Marcus Brutus, was given to Caius Anthony; and Mark was pleased to claim the Cisalpine Gaul, in which Mantua was situated, being the best supplied with men and money; though it had been already assigned to Decimus Brutus. The soldiers, whom Julius Cæsar had sent before him to Apollonia, being returned to Italy, Mark Anthony went to them, with hopes of engaging them in his service. Young Cæsar, at

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the same time, sent some of his friends, with plenty of money, to hire them; whilst he himself went into Campania, where he levied a good body of men, chiefly from Capua, where his father had planted them, having given them that city and territory as a reward for their services. He got to Rome again before Anthony; where being much applauded by the people, in whose defence he said he had made these levies, he proceeded to Tuscany, in order to raise men there. The soldiers, who were returned from Apollonia, received Anthony very favourably, believing him to be the richest; but when they found that his offers fell short of those of Cæsar, they grew very mutinous. Hereupon Anthony commanded some of the centurions to be scourged, in the presence of himself and his wife; which quieted them for a time: but as they were marching into Gaul, they mutinied again, when they were not far from the city; and most of them went over to Cæsar. Two entire legions deserted together; and when the money, that had been promised, was punctually distributed amongst them, they were soon followed by many others. Anthony returned to Rome, and having settled his affairs in the best manner he could, took an oath from the rest of the soldiers, and the senators, who were with them, and marched into Gaul, to prevent any disturbance there. Cæsar marched after him without delay. Decimus Brutus was at that time governor of Gaul; and having been one of Julius Cæsar's murderers, was irreconcilable with Anthony, who had vowed the destruction of them all. But,

as young Cæsar had never discovered any intention of revenging his father's death, there was a greater probability of being able to form a conjunction with him. Brutus was then at Mutina, now called Modena, and readily assented to Cæsar's request, that he would not suffer Anthony to enter the place. This behaviour of Brutus was approved at Rome; where the senate ordered thanks to be given to the people of Mutina, and to the soldiers who had deserted from Anthony. The hatred against Anthony increased every day at Rome; and Cicero, whose enmity to him was implacable, assisted Cæsar with all his might.

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When the Roman affairs were in this perplexed state, and the Cisalpine Gaul, the native country of our poet, was becoming the seat of a civil war, it is no wonder that we do not find any exertion of his poetical genius during this year.

The next began with the creation of two new consuls, Aulus Hirtius and Caius Pansa. Great debates arose in the senate, concerning the present posture of their affairs; but the friends of young Cæsar prevailed^r. They decreed, that a statue should be erected for him; that he should have the quæstorian rank in the senate; that he should have the liberty to sue for offices before the legal age; that the money which he had given to the soldiers should be repaid out of the public treasury, because he had levied them for the safety of the Commonwealth, though it was done by his private authority;

^r Dio, lib. xlvii.

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711.** and that the soldiers whom he had raised, and those who had deserted from Anthony, should be released from farther service at the end of this war, and have lands immediately divided amongst them. Messengers were sent to Anthony, to command him to disband his army, to depart from Gaul, and to proceed directly to Macedonia. His soldiers were ordered to repair to their own home, under penalty of being treated as public enemies. They appointed young Cæsar, whom they invested with prætorian power, to join with the two consuls, in carrying on the war with Anthony; who was not sorry to find the senate so ready to give him a fair opportunity of entering into a war. He still held D. Brutus besieged in Mutina, making war against him as one of Cæsar's murderers; but the true cause of his pursuing him was, that he might get him out of Gaul, and take possession of that province himself. Hirtius and Cæsar began their march together from Rome, whilst Pansa stayed some time to raise a greater number of soldiers. Anthony left his brother Lucius to carry on the siege, whilst he himself marched against Hirtius and Cæsar. They soon came to an engagement, and the victory fell to Anthony, who left a part of his army to besiege them in their camp, and went to meet the other consul; whom he attacked suddenly, as he was marching out of Bononia, and having wounded Pansa, and killed many of his men, forced the rest to fly within their trenches. But Hirtius left Cæsar to guard the camp, and fell upon Anthony, being now fatigued with these marches, and weakened by two battles, and obtained

a signal victory over him; whereupon the soldiers saluted both the consuls, and young Cæsar also by the name of *Imperator*. Pontius Aquila, one of Brutus's lieutenants, about the same time, gained several victories over Titus Munatius Plancus. These successes so far elevated Hirtius and Cæsar, that they determined to attack Anthony in his camp: but he, having received a good supply of men from Lepidus, made a vigorous sally, and got away, many being slain on both sides. In this conflict Hirtius was slain, and his colleague died soon afterwards of the wounds which he received in the former engagement. Anthony being thus ruined, the senate began to neglect Cæsar, and to heap all their favours upon Decimus Brutus; giving to him the honour of all the success, and bestowing on his soldiers the rewards, which had been promised to those who served under Cæsar. They gave him however the liberty of voting among those of consular dignity, which was by no means satisfactory to him, who was ambitious of obtaining the consulship itself. They endeavoured to foment divisions among his soldiers, and even to alienate their affections from him: and he was commonly distinguished by the name of the boy, amongst those who did not favour him. These and many other indignities made young Cæsar determined to pursue new measures; and to make a private reconciliation with Anthony. At the same time it was understood at Rome, that Anthony and Lepidus had joined together: whereupon the senate, not knowing the agreement that Cæsar had made with Anthony, began to look upon him again with a

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Year of Rome 711. favourable countenance, and gave him commission to prosecute the war against Anthony and Lepidus. This war he readily undertook, in hopes of obtaining the consulship, and in order to facilitate it, promised to take Cicero for his colleague. When this proposal had not the desired effect, he pretended to prepare for the war, and in the mean time caused his soldiers to oblige themselves by an oath, that they would not fight against any army that had been Cæsar's. This was done chiefly with a view to the armies of Anthony and Lepidus, which were almost wholly composed of men who had served under Cæsar. This being done, Cæsar sent four hundred of these very men to Rome, to demand money, and the consulship for their general. These ambassadors were ordered to lay down their arms before they entered the senate-house, which they did: but not meeting with satisfactory answers, one of them, as he came out, took up his sword, and said, If you will not give Cæsar the consulship, this shall give it him: to which Cicero answered, Cæsar will certainly obtain the consulship, if you sue for it after this manner. Cæsar, being highly offended that his men were ordered by the senate to lay down their arms, sent for Anthony and Lepidus to come nearer to him, and marched with his army directly towards Rome. The senate, being terrified at his approach, ordered money to be sent to his soldiers, hoping that would cause them to return; but when they found that he continued his march, they chose him consul. This gave no satisfaction: for the army being sensible that this was not done willingly, but

through fear, grew more insolent. The senate now altered their mind again, and forbade the army to come within seven hundred and fifty stadia of the city. But Cæsar proceeded; and as soon as he came near the city, the courage of those who had spoken most highly against him began to fail; and some of the senators first, and afterwards many of the people, went over to him. Nay, the very prætors surrendered themselves and their soldiers to him: so that Cæsar got possession of Rome, without striking a single blow. Cæsar was now chosen consul by the people, and Quintus Pedius was assigned him for his colleague. He gave rewards to all his soldiers; and was adopted into the family of Julius Cæsar, according to the forms of law, taking upon him the name of Caius Julius Cæsar Octavianus: for, according to the Roman custom, the person adopted assumed the entire name of him who adopted him, and added one of the names which he had before, with some little alteration. Cæsar, having now bound the soldiers to him, and depressed the senate, openly declared his intention of avenging his father's murder. But in the first place, he distributed the great legacies, which he had bequeathed to the people: which softened their minds, and prevented any tumults which might otherwise have arisen. This he took care to have done according to due form: and a law was made, whereby not only the murderers of Julius Cæsar, but several others also, were condemned to banishment, and confiscation of their goods. Anthony, after his defeat,

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was pursued neither by Decimus Brutus, nor by Cæsar. The latter did not follow him, because the senate had ordered Decimus to continue the war; and the former had no inclination to ruin an enemy of Cæsar. This gave him an opportunity to gather his scattered forces, and to join with Lepidus, who intended to have marched into Italy; but was ordered by the senate to stay where he was. Decimus, understanding that he was declared a public enemy at Rome, attempted to get into Macedonia to Marcus Brutus; but falling into the hands of his enemies, he chose to kill himself. This common enemy being thus removed, Anthony and Lepidus determined to march into Italy, leaving Gaul to be governed by their lieutenants: Cæsar met them at Bononia; where they all conferred together, and formed the scheme of the famous Triumvirate; that these three men should take the administration of affairs into their hands; and destroy all their enemies. They agreed that Cæsar should have the government of all Africa, Sardinia, and Sicily; that Lepidus should have all Spain, and Gallia Narbonensis; and that Anthony should have all the rest of Gaul, on both sides the Alps: whence we may observe, that Virgil's country fell under the government of Anthony. After this, Cæsar marched to Rome, and was followed by Anthony and Lepidus, each with their respective armies; when that horrid proscription was begun, by which the lives of many Romans of the best families and character were cruelly taken away.

At the beginning of these troubles, the famous Caius Asinius Pollio^a was at the head of two legions in Spain; whilst Lepidus had the command of three others in the same country, and Plancus had three more in the farther Gaul^t. These three were all thought to favour the cause of Anthony: but all the several factions were in hopes of gaining them. As soon as the siege of Mutina was raised, and the senate began to slight Cæsar, having no farther occasion to depend upon him, they sent orders to these three generals to fight against Anthony, whom it was their chief intention to destroy. When Cæsar, finding himself neglected by the senate, and the war against Anthony committed to the management of Brutus, determined to make peace with Anthony; he wrote also both to Pollio and Lepidus, shewing them how necessary it was for them all to unite, lest Pompey's faction should destroy them one after another, as they plainly intended. When Cæsar was chosen consul, and Decimus, being declared a public enemy, was pursued by Anthony, Pollio joined in the pursuit with his two legions, and brought over Plancus also, with the three which he commanded. We have seen already, that when Anthony and Lepidus marched to meet Cæsar at Bononia, they left Gaul to be governed by their lieutenants; and that when they formed the triumvirate, that province was assigned to Anthony. It is therefore highly probable, that when they marched to Rome, Pollio being

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^a See the note on ver. 84. of the third Eclogue.

^t Appian, de Bell. Civ. lib. iii.

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a man of known abilities and integrity, was left by Anthony to command in Gaul, as his lieutenant : which seems to be confirmed by his holding the Venetian territory, of which Mantua was a part, about a year afterwards, for Anthony, with seven legions^a.

Thus we may reasonably conclude, that it was when Mantua was under the government of this favourer of the muses, that Virgil wrote the *Palæmon*, in which Pollio, and he alone of all the great men then in being, is celebrated, as a patron of the author, and a poet himself^x.

The *Palæmon* is a dispute between two shepherds, who challenge each other to sing alternately : and is an imitation of the fourth and fifth *Idyllia* of Theocritus. But it is written with infinitely more delicacy than the originals : and though there is the only coarse raillery between the two shepherds, that is to be met with in any of the works of Virgil ; yet their conversation may be thought polite, in comparison with those of Theocritus. He has also introduced the description of two cups, like that famous one in the *Θύρσις* : but the Greek poet's description is long, even to tediousness ; whereas those of Virgil are far more concise, and elegant.

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^a Vell. Paterc. lib. ii. cap. 76.

^x Pollio amat nostram, quamvis est rustica, musam : Pierides, vitulam lectori pascite vestro.

Pollio et ipse facit nova carmina : pascite taurum, Jam cornu petat, et pedibus qui spargat arenam.

Eclog. iii. 84.

famous poet, Publius Ovidius Naso, when Virgil was in his twenty-ninth year? Year
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On the very first day of this year, the triumvirs, being resolved to begin with performing great honours to the memory of Julius Cæsar, bound themselves by an oath to hold all his actions sacred; ordered a temple to be built in the very place where his body had been burned; and commanded, that a statue of him should be carried about together with one of Venus at the races*. They decreed also, that his birth-day should be celebrated with crowns of bay, and universal joy; and that those who omitted this celebration should be obnoxious to the curses of Jupiter and Julius Cæsar; and if they were senators, or the sons of senators, a large fine was to be laid upon them. But, as Julius Cæsar was born on the day of the Ludi Apollinares, on which day the Sibylline oracles forbid any feast to be celebrated to any other god than Apollo, they commanded his birth-day to be kept the day before that festival. They forbid any image of him to be carried about at the funeral of any of his family, according to the usual custom; because he was not a mortal, but a real god. They also made his chapel a place of refuge, from which no one was to be taken who had fled thither; an honour not given by the Romans to any god since the time of Romulus. This deification of Julius Cæsar seems to have been alluded to by Virgil in his *Daphnis*; which must therefore have been written near the beginning

^y Olymp. clxxxiv. 3. Ovidius *Chron.*
Naso nascitur in Pelignis. *Euseb.* * Dio, lib. xlvii.

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of this year, when these extraordinary honours were paid to the memory of that hero. Such a poem could not but be acceptable to his patron, Pollio, who was a steady friend to Julius Cæsar, and was probably lieutenant-governor of the province where Virgil lived. Nor could it be unacceptable to the triumvirs themselves, who were professedly of the same party, and had decreed those honours to the memory of Julius Cæsar. But though the triumvirs reigned at Rome, and were absolute masters in Gaul, yet they were far from being in possession of the whole Roman empire. Marcus Brutus, one of the murderers of Cæsar, had gotten all Greece and Macedon into his hands, put Caius Anthony to death, and was at the head of a good army. Cassius, another of the murderers, had at the same time collected all the forces that were in Syria; and joined his army with that of Brutus, in opposition to the establishment of the triumvirate. In this doubtful situation of affairs, Virgil seems to have acted with great caution: for though the *Daphnis* cannot well be imagined to have been written in honour of any other person than that of the great Cæsar^a; yet he prudently suppresses his name, and describes him under the character of a herdman.

Brutus and Cassius, having joined their armies, marched into Macedonia, and encamped at Philippi; where they waited for Cæsar and Anthony, who

^a Donatus says, that Virgil had two brothers; Silo, who died young, and Flaccus, who died after he was grown up; and that he lamented the death

of the latter under the name of *Daphnis*. But the improbability of this story is shewn in the notes on that *Eclogue*.

came against them with joint forces; Lepidus staying at Rome, to keep all quiet there. The adverse armies did not long continue in sight of each other, before they came to an engagement. The battle was fought with great fury, and various fortune; but at last the victory fell to the triumvirs. Brutus and Cassius, seeing all lost, slew themselves: Porcia, the daughter of Cato, and wife of Brutus, killed herself by swallowing a burning coal: most of the principal persons, who had either borne offices, or been concerned in the murder of Cæsar, fell upon their own swords: but the soldiers, upon promise of indemnity, came over to the triumvirs.

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This decisive battle was fought at the latter end of the year of Rome 712; and as Lepidus had no hand in it, the whole glory of it redounded to Cæsar and Anthony. These two therefore began immediately to take upon them the disposition of public affairs; and to avoid all altercation, they drew up a writing between them, in which it was agreed, that Cæsar should have Spain and Numidia, and Anthony Gaul and Africa; but on condition, that if Lepidus was discontented he should have Africa^b. They forbore to divide the other provinces; because Sextus, the son of Pompey, was in possession of Sardinia and Sicily, and the rest were not yet quieted. It was agreed also, that Anthony should quash all rebellions, and provide the money that was promised to the soldiers; and that Cæsar should take care of Lepidus, if he should offer to stir;

^b Dio, lib. xlviii.

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and that he should also manage the war against Sextus Pompey; and lastly, that he should take care to divide the lands, which had been promised to the veteran soldiers. Cæsar also was to deliver two of his legions to Anthony; and instead of them, to receive two of Anthony's, which were in Italy. These articles being signed and sealed, Anthony marched into Asia, and Cæsar returned to Italy. Cæsar made what haste he could, and came the nearest way to Italy, going on board at Dyrrachium, and landing at Brundisium^c. But he was taken so ill during his voyage, that it was currently reported at Rome that he was dead. This rumour occasioned great disturbances, which however were soon appeased by his safe return.

713. Publius Servilius and Lucius Anthony had the name of consuls for the following year; but in reality the whole government was administered by the latter, and by him chiefly under the direction of Fulvia. This Fulvia was the wife of Mark Anthony, and the mother of Cæsar's wife: she was a woman of a most turbulent spirit; and slighting Lepidus, on account of his indolence, took the reins into her own hands, and would not suffer either senate or people to make any decree without her permission. At this time Cæsar returned victorious from Philippi; and having performed those duties, which ancient custom required from successful warriors, he began to enter upon public business, a considerable part of which was the division of the

^c See the note on ver. 6. of the eighth Eclogue.

promised lands amongst the veterans. Lucius Anthony and Fulvia, being allied to him, behaved peaceably at first; but that lady's fiery temper soon broke out, and kindled the flame of a new civil war. Fulvia and her brother complained, that Cæsar did not permit them to divide the lands, which belonged to Mark Anthony; and Cæsar, that the legions were not delivered to him, according to the agreement made at Philippi. Their quarrel grew to such a height, that Cæsar, being no longer able to bear the insolence of Fulvia, divorced her daughter; taking an oath, that she still remained a virgin. There was now no longer any shadow of agreement between them: Lucius, being wholly guided by Fulvia, pretended to do every thing for the sake of his brother, having assumed on that account the surname of Pius. But Cæsar laid the whole blame on Fulvia and Lucius, not accusing Mark Anthony in the least degree; charging them with acting contrary to his inclination, and attempting to assume a particular power of governing to themselves. Each party looked upon the division of the lands as a great step to power; and therefore this was the principal subject of their contention. Cæsar was desirous, according to the agreement made after the battle of Philippi, to divide the lands amongst the soldiers of Anthony, as well as his own; that he might have it in his power to lay an obligation upon them all. Fulvia and Lucius were no less solicitous to have the settling of those of Anthony, that they might avail themselves of their strength; and both of them were of opinion, that the readiest

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^d The person to whom Virgil was recommended by Pollio seems to have been Varus: for in the ninth Eclogue we find our poet addressing himself to Varus, and entreating him to

interpose in the preservation of Mantua;

Vare tuum nomen, superat modo Mantua nobis,
Mantua vœ miseræ nimium vicina Cremonæ;
Cantantes sublime ferent ad sidera cygni.

the miseries of those, who were obliged to quit their country, and make room for the intruding soldiers. The former expresses the great happiness he enjoyed in being restored to his estate, by the favour of a young man^e, whom he declares, that he will always esteem as a deity^f. This young man can be no other than Cæsar, who at that time took upon him the distribution of the lands. His adopted father was already received into the number of the Gods, whence young Cæsar assumed the title of *Divi Julii filius*. Tityrus therefore flatters his great benefactor, as if he was already a deity. This extraordinary favour, above the rest of his neighbours, was without doubt owing to his skill in poetry; for we are told expressly in the *Mœris*, that he was said to have preserved his lands by his verses^g. It seems most probable, that it was the *Daphnis*, which he had written the year before, on the deification of Julius Cæsar, that recommended him to the favour of his adopted son. But we are told, that our poet's joy was but short; for when he returned to take possession of his farm, he was violently assaulted by the intruder, and would have been killed by him, if he had not made his escape, by swimming over the *Menzo*. The poet, upon this disappointment, returned to Rome, where

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^e Hic illum vidi juvenem, Me-
libœe, quotannis
Bis senos cui nostra dies al-
taria fumant
Hic mihi responsum primus
dedit ille petenti;
Pascite ut ante boves, pueri,
submittite tauros.

^f Namque erit ille mihi semper
Deus: illius aram
Sæpe tener nostris ab ovilibus
imbuet agnus.

^g Omnia carminibus vestrum ser-
vasse Menalcan.

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he seems to have composed his *Mœris*, wherein he artfully introduces several copies of verses, as fragments of his poems. In these fragments, he shews himself capable of excelling the finest compositions of Theocritus; a method very likely to obtain the favour of Cæsar, who had a good taste for poetry himself, and was surrounded by persons as eminent for their learning as their valour. One of the fragments, in this Eclogue, is a direct address to Varus, wherein he promises to exalt his name to the skies, if he will but preserve Mantua, which suffered by its neighbourhood to unhappy Cremona^b. Another fragment is in honour of the star, which appeared after the death of Julius Cæsar, and was looked upon as a sign that his soul was received into heaven. Here he plainly names him, which he was afraid to do before the decisive battle at Philippi; and he could not easily have written any thing that was more likely to please young Cæsar. But whether Virgil did immediately obtain a quiet possession of his estate or not may be questioned; because Fulvia and Lucius began about this time to

^b This part of Virgil's history receives a considerable light from a passage in the fifth book of Appian *de Bell. Civilibus*. The historian informs us, that the soldiers frequently transgressed the bounds assigned them, and invaded the neighbouring lands, and that it was not in the power of Cæsar to restrain them: Ὁ δὲ Καῖσαρ ταῖς πόλεις ἐξελογίτο τὴν ἀνάγκην, καὶ ἰδοὺσιν οὐδ' ὡς ἀρχαίοισιν, οὐδ' ἤκεον, ἀλλ' ὁ στρατὸς καὶ τοῖς γήτοσιν ἐπίβαιε σὺν ὕβρει, πλείονά τε

τῶν διδομένων σφίσι περισσώτεροι, καὶ τὸ ἄμεινον ἐκλογόμενοι, οὐδὲ ἐπιπλήσοντος αὐτοῖς καὶ θροουμένου πολλὰ ἄλλα τοῦ Καίσαρος, ἐπαίοντο. It therefore seems probable, by what Virgil has said himself in his *Mœris*, *Mantua va miseræ*, &c. that the lands about Cremona were given to the soldiers, who transgressed their bounds, and seized upon those about Mantua, which had not been given them.

grow strong in that part of the country. Perhaps he stayed at Rome till things were better settled; and from this time was under the protection of Cæsar and his friends. He would hardly care to run the hazard of his life again; for we find, that at this time there were skirmishes between the soldiers and the people every where¹.

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By the management of Fulvia and Lucius Anthony, Cæsar incurred the hatred both of soldiers and people: the soldiers were dissatisfied with the portion that was given them; and the people were enraged at their lands being taken from them. To add to these misfortunes of Cæsar, his legions, which were in Spain, were hindered from passing the Alps by Calenus and Ventidius, who governed the Transalpine Gaul, as Anthony's lieutenants. Cæsar therefore proposed terms of accommodation: but his offers were rejected with contempt by Fulvia, who girded on a sword, and prepared for war. Cæsar then procured some of the veteran soldiers to interpose; who, according to his expectation, being refused by Fulvia and Lucius, were highly offended. He then sent some senators to them, who argued upon the agreement made between Cæsar and Anthony; but with no better success. He applied to the veterans again, who flocked to Rome in great numbers, and going into the capitol, resolved to take the cognizance of the affair into their own hands. They ordered the agreement to be read before them; and then appointed a day for all

¹ Ἐν πάσαις γὰρ δὴ ταῖς πόλεσιν ἰμάχοντο. Dio, lib. xlviii.
ἡμῶν, ὅτι ποτὶ συντύχοιεν ἀλλήλοις

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714. Thus a new civil war brake out in Italy; which was put an end to by the ruin of Fulvia and Lucius, in the next year, when Cneius Domitius and Caius Asinius Pollio, the great patron of Virgil, were created consuls. The war was carried on after the following manner:

Cæsar left Lepidus, with two legions, to defend Rome; whilst he himself marched against the enemy, who was strengthened by great numbers of those who hated the triumvirate, and by the old possessors of the lands, who abhorred the intruding soldiers^k. Lucius had two legions at Alba, that mutinied against their tribunes, and seemed ready to revolt. Both Cæsar and Lucius hastened toward them: but Lucius reached them first; and by many gifts and promises regained them. Furnius was marching with a good body to the aid of Lucius; when Cæsar fell upon his rear, and obliged him to retreat to Sentia; whither he did not care to follow him that night, for fear of an ambush. But the next morning Cæsar besieged him and his army in the town. In the mean time Lucius marched directly to Rome, sending three parties before him, which entered the city with wonderful celerity; and he himself followed, with the main body of his

^k Appian. de Bell. Civil. lib. 5.

army, his cavalry, and gladiators, and being received by Nonius, who guarded the gate, he added his soldiers to his own forces; whilst Lepidus made his escape to Cæsar. Lucius called an assembly of the people; and gave them hopes, that Cæsar and Lepidus would soon be punished for the violences which they had committed when they were magistrates; and that his brother would gladly lay down his unlawful power, and accept of the legitimate office of consul, instead of the lawless rule of a tyrant. This discourse gave a general satisfaction; and being saluted Imperator, he marched against Cæsar. In the mean time Barbatius, who was Quæstor to Mark Anthony, being dismissed by him for some offence, told the soldiers, that Mark Anthony was angry with those who warred against Cæsar, and their common power; so that many being deceived by him, went over to Cæsar. Lucius marched to meet Salvidienus, who was returning with a considerable force to Cæsar: Pollio and Ventidius followed him at the same time, to interrupt his march. But Agrippa, who was a great friend to Cæsar, being afraid that Salvidienus might be surrounded, seized upon Insubres, a country very commodious for Lucius; whereby he accomplished his design of making him withdraw from Salvidienus. Lucius turned his arms against Agrippa, and was now followed in the rear by Salvidienus; and being thus disappointed, he endeavoured to join with Pollio and Ventidius. But now both Salvidienus and Agrippa attended upon him in such a manner, that he was glad to secure himself in Perusia, a

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city well fortified, but not very well furnished with provisions. Here the two generals besieged him; and soon after Cæsar came up; so that the place was blocked up by no less than three armies, which were also continually receiving reinforcements; whilst others were sent to hinder Pollio and Ventidius from coming to his relief. Fulvia bestirred herself violently, and commanded all the generals to raise the siege. She also raised a new army, which she sent to Lucius, under the command of Plancus, who routed one of Cæsar's legions by the way. But neither Ventidius nor Pollio were in much haste to march; because they were not sure of the real inclination of Mark Anthony: and when Cæsar and Agrippa went about to hinder their conjunction, they both retreated, one to Ravenna, and the other to Ariminum. Cæsar returned to the siege, and completed his works; and kept so strict a guard, that no provisions could by any means be brought into the town. Lucius made several vigorous sallies, but without success, being always beaten back with loss. At length, being reduced to great extremities by famine, he yielded himself and his army to the mercy of Cæsar, who pardoned them, and took the soldiers into his own pay. He intended to give the plunder of the town to his army; but he was prevented by one Cestius, who set his own house on fire, and threw himself into the flames, which spread on all sides, and soon reduced that ancient city to ashes, leaving only the temple of Vulcan standing. The other generals, who were friends of Anthony, either retired before

Cæsar, or came over to him; so that he became possessed of all Gaul.

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This seems to be the time when Cæsar restored Virgil to his lands; for it does not seem to have been in his power before. We may well believe, that now Virgil took the opportunity of fulfilling the promise, which he had made to Varus, in his Mœris, of exalting his name to the skies, if he would preserve Mantua. This he performed, by composing one of his finest Eclogues, called Silenus; which is dedicated to Quintus Atius Varus¹, who had served under Julius Cæsar in Gaul and Germany, with singular courage and conduct; and perhaps in this war against Lucius Anthony; though he is not particularly named by the historians now extant. To these actions of his Virgil seems to allude, when he says,

———— Super tibi erunt, qui dicere laudes,
Vare, tuas cupiant, et tristia condere bella.

This Eclogue was probably written at the command of Varus; for the poet says expressly, that he does not write it without being commanded^m. Virgil seems to have been elevated with the joy of repossessing his estate; and to have been strongly moved by a sense of gratitude to his benefactor. For, in the dedication of this Eclogue, he breaks out into a rapture; and tells his patron, that every tree and grove shall resound his name; and that Apollo himself cannot be more delighted with any poem, than

¹ See the note on ver. 6. of the sixth Eclogue.

^m Non injussa cano.

Ecl. vi. ver. 9.

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^a — Te nostræ, Vare, my-
ricæ,
Te nemus omne canet: nec
Phœbo gratior ulla est,
Quam sibi quæ Vari præ-
scripsit pagina nomen.
Ecl. vi. ver. 10, 11, 12.

^o Cum canerem reges et prælia,
Cynthia aurem
Vellit, et admonuit: Pastorem,
Tityre, pingues
Pascere oportet oves, deduc-
tum dicere carmen.
Ibid. ver. 3, 4, 5.

sings a succinct account of the natural and moral doctrine of Epicurus; the formation of the world from atoms; and the necessity of avoiding perturbations of the mind. Here he takes an opportunity of paying a very fine compliment to Cornelius Gallus, another favourite of Cæsar; representing him as a pattern of Epicurean wisdom, retiring from the distractions of the times, and amusing himself with poetry. Gallus is wandering on the banks of Permessus, when one of the Muses conducts him to the Aonian mountains, and introduces him to the court of Apollo. The whole assembly rises to do honour to this great man, and Linus presents him with the pipe of old Hesiod, with which he is to sing the honours of the Grynean grove, sacred to Apollo. Gallus about that time wrote a poem on this grove, wherein he imitated the style of Hesiod. Virgil therefore elegantly commends this poem, when he says Gallus will cause this grove to become the favourite of Apollo^p.

Cæsar did not remain long in quiet, after the complete victory which he had obtained over Lucius and Fulvia^q. This turbulent lady fled to her husband, and incited him to make war upon Cæsar. Anthony, inflamed with rage, steered his course to Italy, and began a most furious and dangerous war. But the news of the death of Fulvia, whom he had left sick at Sicyon, coming opportunely, gave a favourable opportunity of settling a peace

^p His tibi Grynei nemoris di- Ne quis sit lucus, quo se plus jac-
catur origo: tet Apollo. *Ecl.* vi. 72, 73.

^q Appian. lib. v. Dio, lib. xviii.

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between these mighty rivals. Cocceius, a common friend to both, went between them, and projected a reconciliation; the consul Pollio appearing on the part of Anthony, and Mæcenas on the part of Cæsar, to arbitrate the differences between them. The arbitrators proposed, that as Fulvia the wife of Anthony was just dead, and Marcellus also, the husband of Octavia, half sister to Cæsar; Octavia should be given in marriage to Anthony^r. This being agreed to, caused an universal joy; and the whole army expressed their joy by shouting all that day and the following night. Octavia was with child at the time of this marriage. Therefore, as this great lady, who was also a person of a most unspotted character, was the cement of so blessed a peace and union between the two great triumvirs, who were upon the point of tearing the world in sunder by their divisions, Virgil was not backward in testifying his joy for so happy an event. The Sibylline oracles had foretold, that a child was to be born about this time, who should rule the world, and establish perpetual peace. The poet ingeniously supposes the child, with which Octavia was then pregnant, to be the glorious infant, under whose rule mankind was to be made happy; the golden age was to return again from heaven; and fraud and violence was to be no more. This is the subject of that Eclogue, of which the usual title is Pollio. In this celebrated poem, the author, with great delicacy, at the same time pays his court to

^r See the notes on the fourth Eclogue.

both the chiefs, to his patron Pollio, to Octavia, and to the unborn infant. It is dedicated to the great Pollio by name, who was at that time Consul^a; and therefore we are sure of the date of this Eclogue, as it is known that he enjoyed that high office in the year of Rome 714. Many critics think the style and subject of this Eclogue too high to deserve the name of a pastoral. But that the author himself intended it for a pastoral is very plain, because at the very beginning he invokes the Sicilian Muses^b. But as he intended to offer this poem to so eminent a person as a Roman Consul, he thought, that some attempt should be made to soar above the common level of pastoral writing; and that if a rural poem was offered to a Consul, it ought to be composed in such a manner, as to be worthy of the ear of so great a magistrate^c. Yet he does not lose sight of the country: the goats, the cows, and the sheep have their share in these blessings of peace; and the spontaneous plants, which are to spring up at the renovation of the golden age, are suited very well to pastoral poetry.

Cæsar and Anthony now made a new partition of the world; all toward the east, from Codropolis, a town of Illyricum within the Adriatic, being assigned to Anthony; and all toward the west to

^a Teque adeo decus hoc ævi,
te Consule, inibit.

Pollio, et incipient magni
procedere menses.

Ecl. iv. ver. 11, 12.

^b Sicelides Musæ paulo majora
canamus. *Ibid.* ver. 1.

^c Si canimus sylvas, sylvæ sint
Consule dignæ. *Ibid.* ver. 3.

Year of Rome 714. Cæsar². Africa was left to Lepidus; and the war with Sextus Pompey was to be managed by Cæsar, and the Parthian war by Anthony. Each of them sent armies, under the command of their respective friends, into different parts of the world: amongst whom it appears, that Pollio was sent into Illyricum; for it appears that he obtained a triumph for his victory over the Parthini, a people in that part of the world, at the latter end of the year of 715. Rome 715. It was during this march of Pollio, that Virgil published his *Pharmaceutria*, which is dedicated to that noble person³. This beautiful Eclogue was partly written in imitation of one under the same name in Theocritus. It consists of two parts; the first of which contains the complaints of a shepherd, who was despised by his mistress; and the second is full of the incantations used by a sorceress to regain the lost affection of her lover. It seems probable, that Pollio had engaged Virgil in an attempt to imitate the *Φαρμακίωρεια* of Theocritus, before he began his march; for the poet says expressly, that these verses were begun by his command². He celebrates his patron in a most elegant and polite manner: and as Pollio was not only a great general, but also one of the best scholars of his time, he mentions his great actions and noble tragedies together, and entreats him to permit the poet to mix his ivy with the victorious

² Appian. de Bell. Civ. lib. v.

³ Tu mihi, seu magni superas
jam saxa Timavi:

Sive oram Illyrici legis æquor-
ris. *Ecl.* viii. ver. 6, 7.

² A te principium; tibi desinet:
accipe jussis
Carmina coepta tuis.

Ibid. ver. 11, 12.

bays, that were to crown the head of Pollio^a. If we take Virgil's own opinion, we shall judge this to be one of the finest of his compositions; for the Introduction prepares us to expect something more than ordinary^b; and when he has finished the speech of Damon, he calls upon the Muses to relate what Alpheſibœus ſaid, being unable to proceed any farther by his own ſtrength^c. Indeed there are a great number of exquisitely beautiful paſſages in this Eclogue; which, as they cannot eaſily eſcape the obſervation of a reader of any taſte, and as moſt of them are pointed out in the notes, need not be particularly mentioned in this place.

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The year 716 paſſed without any public trans-^{716.} action of note, except the power which Sextus the ſon of Pompey acquired by ſea; who became ſo famous by his naval exploits, that he was believed to be the ſon of Neptune. Nor is it certain, that Virgil compoſed any of his Eclogues this year: however, as the Melibœus is the only Eclogue, of which we cannot aſcertain the date; we may form

^a — En erit unquam
Ille dies, mihi cum liceat tua
dicere facta!
En erit, ut liceat totum mihi
ferre per orbem
Sola Sophocleo tua carmina
digna cothurno!
Ibid. ver. 7, 8, 9, 10.

And,

— Atque hanc ſine tem-
pora circum
Inter victrices hederam tibi
ſerpere lauros.
Ibid. ver. 12, 13.

^b Pastorum Muſam, Damonis et
Alpheſibœi,
Immemor herbarum quos eſt
mirata juventa
Certantes, quorum ſtupefactæ
carmine lynces,
Et mutata ſuos requierunt flu-
mina curſus.

Ibid. ver. 1, 2, 3, 4.

^c Hæc Damon: vos, quæ re-
ſponderit Alpheſibœus,
Dicite, Pierides: non omnia
poſſumus omnes.

Ibid. ver. 62, 63.

Year of Rome 716. a conjecture, that it was written this year, which must, otherwise have passed without any apparent exertion of our poet's genius.

717. The next year began with the march of M. Vip-
sanius Agrippa, one of the new consuls into Gaul ;
to quiet an insurrection there. Agrippa was suc-
cessful, and was the second Roman who crossed the
Rhine with an army^d. But the depredations of
Pompey were so great, that Cæsar was impatient
for his return ; that he might oversee the maritime
business, and give directions for the building of
ships in all the ports of Italy. It must have been
in this year that Virgil composed the last of his
Eclogues, which bears the title of Gallus ; the subject
of which is the passion of that poet for Lycoris^e,
who had left him to run away with some soldier,
who marched over the Alps^f. As Agrippa was
the first Roman, after Julius Cæsar, who crossed
the Rhine with an army ; it must have been with
that very army that Lycoris ran away over the
snows of the Alps, and the frosts of the Rhine^g.
Cæsar in the mean time had business enough to en-
gage himself, and all his friends, in defending the
sea-coast of Italy against the invasions of Pompey.
Among these it is highly probable, that Gallus was

^d Dio, lib. xlviii.

^e Extremum hunc Arethusa
mihi concede laborem.

Pauca meo Gallo, sed quæ
legat ipsa Lycoris,
Carmina sunt dicenda.

Ecl. x. ver. 1, 2, 3.

^f — Tua cura Lycoris

Perque nives alium, perque
horrida castra secuta est.

Ibid. ver. 22, 23.

^g Tu procul a patria, nec sit
mihi credere, tantum

Alpinas, ah dura, nives, et fri-
gora Rheni

Me sine sola vides. *Ib.* 46—48.

employed, for we find that he was detained in arms at the same time^b. We have seen already that the Silenus was begun at the command of Varus, and the Pharmaceutria at that of Pollio. Thus the tenth Eclogue seems to have been undertaken at the request of Gallus. Perhaps he desired Virgil to imitate the first Idyllium of Theocritus; and the poet, complying with his direction, represented Gallus himself as a shepherd dying for love, like the Daphnis of the Greek poet^c.

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^b Nunc insanus amor duri me
Martis in armis
Tela inter media atque ad-
versos detinet hostes.

Ecl. x. 44, 45.

^c It will be objected perhaps by some, that a longer time is here assigned for Virgil's occupation in writing the Eclogue, than is consistent with the faith of history. Both Donatus and Servius affirm, that the Bucolics were finished in three years: whereas I have supposed him to have begun writing before the death of Julius Cæsar, and not to have finished them before the year of Rome 717, a space of time containing no less than seven years. But both these authors are irreconcilable with each other, and in some measure with themselves. Donatus says, that the Bucolics, on their publication, were so well received, as to be frequently recited by the singers on the theatre; and that Cicero himself having heard some of the verses, called out to have the whole repeated; and when he had heard the whole, cried out in an ecstasy, that the author

was the second great hope of Rome, esteeming himself to be the first: "Bucolica eo successu
" edidit, ut in scena quoque per
" cantores crebra pronunciatione
" recitarentur. At cum Cicero
" quosdam versus audisset, et
" statim acri judicio intellexisset
" non communi vena editos,
" jussit ab initio totam Eclogam
" recitari: quam cum accurate
" pernotasset, in fine ait: *Mag-*
" *næ spes altera Romæ.* Quasi
" ipse linguæ Latinæ spes prima
" fuisset, et Maro futurus esset
" secunda. Quæ verba postea
" *Æneidi ipse inseruit.*" Therefore, according to Donatus, Virgil must have published one at least of his Bucolics before the end of the year 711, when Cicero was murdered. Now it has just been shewn, that the Gallus could not be written before the year 717: therefore Virgil must have spent six years instead of three in writing his Bucolics. Servius on the contrary says he did not begin his Bucolics before the year 714: for he tells us expressly, that Virgil having lost his lands, after the contention between

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It seems to have been about this time that Virgil began his **GEORGICKS**; under the patronage of **Mæcenas**, to whom he dedicated every part of that noble work. **Caius Cilnius Mæcenas** was descended from the ancient kings of **Etruria**; whose posterity, after many unsuccessful wars, were at last incorporated into the Roman state, and admitted into the **Equestrian order**. He was an **Epicurean**, and wrote several pieces both in prose and verse, which are now lost. But he is best known as a favourer

Anthony and Augustus, went to Rome, and was the only person who recovered his estate, being favoured by **Mæcenas** and **Pollio**, the latter of whom persuaded him to write the **Bucolicks**:
 “ Postea, ortis bellis civilibus,
 “ inter Antonium et Augustum,
 “ Augustus victor Cremonensium agros, quia pro Antonio
 “ senserant, dedit militibus suis.
 “ Qui cum non sufficerent, his
 “ addidit agros Mantuanis sublatis, non propter civium culpam, sed propter vicinitatem
 “ Cremonensium. Unde ipse in
 “ Bucolicis Ecl. ix. 28. *Mantua vae misera nimum vicina
 “ Cremonæ. Amissis agris Romam venit: et usus patrocínio
 “ Pollionis et Mæcenatis, solus agrum, quem amiserat, recipere meruit. Tunc ei proposuit Pollio, ut carmen Bucolicum scriberet, quod eum constat triennio scripsisse, et emendasse.*” The reader will easily observe, that the civil war here mentioned could be no other than that with **Fulvia**, and **Lucius** the brother of **Mark Anthony**, which was not ended before the surrender of **Perusia**,

in 714; and that the story of our author's being protected at Rome by **Pollio** and **Mæcenas** is highly improbable. **Pollio** was so far from being then at Rome in favour with **Cæsar**, that he was at that time at the head of an army, not far from **Mantua**, with which he had acted against **Cæsar**. As for **Mæcenas**, if he had any share in recommending the poet to the protection of **Cæsar** at that time, it is strange that his name should not be mentioned in any one **Bucolick**. We see how irreconcilable these old grammarians are: for if, as they both agree, **Virgil** wrote his **Bucolicks** in three years; he must have finished them, according to **Donatas**, not later than in 714, and, according to **Servius**, not earlier than 717 or 718. Therefore, if there is any possibility of reconciling them, it must be by supposing the space of three years to be a mistake; and that, according to **Donatas**, he did not begin them later than 711, in which year **Cicero** was killed; and, according to **Servius**, that he did not finish them earlier than 717.

and patron of learned men, particularly of the two best of the Roman poets, Virgil and Horace^k. He was high in the favour of Cæsar, which probably began about this time: for Virgil does not mention his name in any of the Eclogues; and in the next year we find, that, except a few magistracies which were continued, the administration of public affairs in Rome and all over Italy, was committed to him^l. This wise minister, having well considered what difficulties the Romans had lately met with for want of corn; what tumults and insurrections had been thereby raised among the populace; and how poorly the lands of Italy, lately divided among the veteran soldiers, would in all probability be cultivated, by those who had known nothing but war and desolation for so many years, engaged Virgil in writing for their instruction. The poet readily undertook the work; and being just returned with triumph from the contention with Theocritus, was ready to engage in a new one with the celebrated Hesiod. The love of conquest was the darling passion of the Romans; they had long shewed their superiority over other nations in arms; and had been for some time struggling for the mastery also in the arts of peace. Cicero had raised the Roman eloquence to a very great height; and Virgil was endeavouring to give as great a reputation to their poetry. He ac-

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^k Mæcenas, atavis edite regibus:

O, et præsidium, et dulce decus meum.

Horat. lib. i. od. 1.

^l Τὰ τε ἄλλα τὰ ἐν τῇ πόλει, τῇ τε λοιπῇ Ἰταλίᾳ Γαίῳσι τε Μαικῆνας, ἀνὴρ ἐκπύδος, καὶ τοῖς καὶ ἔκλυτοι ἐπὶ πολὺ διαφέροντι. lib. 49.

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knowledges indeed himself, that other nations excelled the Romans in statuary, oratory, and astronomy; and mentions the arts of government as particularly belonging to them^m: but yet he plainly declares, that he aims at gaining a complete victory over the Greek poetsⁿ. He was not disappointed; for the Georgicks are universally allowed to be the finest poem of their kind.

Agrippa, being appointed by Cæsar to guard the sea-coasts against the depredations of Sextus Pompey, set about the work with great diligence, immediately after his return from Gaul^o. But as there were no ports, where a number of ships could ride in security, he began and perfected a noble work, which gave safety to his country, and did honour to himself. Near Cumæ, a city of Campania, between Misenum and Puteoli, was a place formed like a half moon; for it was almost surrounded by small, bare mountains. Within this compass were three bays; of which the outer one was near the cities, and was called the Tyrrhene bay, as it belonged to the Tyrrhene sea. At a small distance

^m Excudent alii spirantia mollius æra,
Credo equidem: vivos ducunt de marmore vultus;
Orabunt causas melius; cœlique meatus
Describent radio, et surgentia sidera dicent:
Tu regere imperio populos,
Romane, memento:
Hæ tibi erunt artes: pacisque imponere morem,

Parcere subjectis, et debellare superbos.

Æn. vi. ver. 847, &c.

ⁿ — Tentanda via est, quam quoque passim
Tollere humo, victorque virum volitare per ora.
Primus ego in patriam mecum,
modo vita supersit,
Aonio rediens deducam vertice Musas. *Georg.* iii. 7, &c.

^o Dio Cass. lib. xlviii.

within this was the Lucrine bay ; and still farther within land was a third, which had the appearance of a lake, and was called Avernus. Agrippa made a communication of these three waters, repairing the banks, where they had formerly been broken down, strengthening them with moles, and leaving only a narrow passage just big enough for ships to enter. This port being thus made convenient and secure, had the name of the Julian port bestowed on it, in honour of Julius Cæsar. This great work is mentioned by our poet in the second Georgick ;

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An memorem portus, Lucrinoque addita claustra :
Atque indignatum magnis stridoribus æquor,
Julia qua ponto longe sonat unda refuso,
Tyrrenusque fretus immittitur æstus Avernus.

By these means Agrippa was able to provide a fleet sufficient to keep the sea ; and the next year engaging with Sextus Pompey, gained a complete victory over him, and destroyed almost all his ships ; for which he obtained the honour of a naval crown. Pompey threw himself into the arms of Anthony, and was by his command put to death by Titius, in the year 719, when Cornificius and another Sextus Pompey were consuls.

718.

719.

The following year is distinguished by the death of the poetaster Bavius^p, whose memory Virgil has preserved by bestowing one single line upon him^q. We know no more of him, than that he was a bad

720.

^p OL. clxxxix. 3. M. Bavius Poeta, quem Virgilius Bucolicis notat, in Cappadocia moritur. *Euseb. Chron.*

^q Qui Bavium non odit, amet tua carmina, Mævi. *Ecl.* iii. ver. 90. See the note on that passage.

Year of Rome 720. poet; and that he joined with others of the same class, in scribbling against his betters.

721. The world was now divided between Cæsar and Anthony without a rival: for the son of the great Pompey had been put to death by the latter; and the former had deposed Lepidus, and deprived him of all power and dignity. But the world was not sufficient for these two ambitious persons: and when no one was left to contend with them, they could not be easy till they had found a pretence to turn their arms against each other^r. This was not very difficult for them to do. Anthony accused Cæsar of having thrust Lepidus out of his post, and assuming to himself the provinces and armies both of Lepidus and Sextus, which ought to have been divided equally between them: he therefore insisted upon an equal partition of the spoil. Cæsar had crimes enough to object to Anthony. He had put Sextus Pompey to death; and had taken possession of Egypt, which did not fall to him by lot. His infamous commerce with Cleopatra, queen of Egypt, was notorious: he had given the name of Cæsario to one of her children, and pretending that he was begotten by Julius Cæsar, had foisted him into the family of Cæsar, to his great offence and injury; and had bestowed kingdoms and provinces on the queen, and her spurious issue, by his own authority, without the consent of the senate and people of Rome.

722. This contention was at first managed by letters and messengers: but no sooner were Cneius Domi-

^r Dio, lib. I.

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tius and Caius Sossius, friends of Anthony, chosen consuls, than the approach of a new civil war became evident. On the very first day of the year, Sossius made a speech, wherein he greatly praised Anthony, and as much inveighed against Cæsar: nay he would have made an edict against him directly, if Nonius Balbus, tribune of the people, had not interposed. Cæsar expected this would happen; and therefore, that he might not seem to begin the contention, feigned some excuse to withdraw from Rome before that day. When he returned, he assembled the senate, and being surrounded by a guard of his friends and soldiers, took his place between the two consuls, and justified himself, and accused Sossius and Anthony. When none dared to answer him, he appointed a day, on which he declared he would make a proof of the injuries of Anthony in writing. The consuls, not daring to reply, and being unable to hold their peace, withdrew before the day, and went to Anthony, being followed by several other senators. Cæsar, being desirous to seem not to have driven them away by violence, gave leave to as many more to follow them as pleased. This loss was made up to Cæsar, by the defection of many from Anthony. Among these were Titius and Plancus, who had been greatly honoured by him, and made partakers of his secret counsels. These were greatly incensed against Anthony, for having begun the war, divorced the virtuous Octavia, whom all revered, and given himself up to the impure embraces of Cleopatra. These were received by Cæsar with

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722. great joy, informed him of all Anthony's designs, and where he had deposited his will, to which they themselves had been witnesses. Cæsar, having gotten possession of the will, caused it to be openly read before both senate and people. This action, though not according to the strict rules of justice, was of signal service to Cæsar, as it tended to convince all men of the ill conduct of Anthony, and to remove the blame from Cæsar. In this will, Anthony bare testimony to Cæsario, that he was the son of Julius Cæsar: to his own children by Cleopatra, he bequeathed immense legacies; and ordered his own body to be buried at Alexandria, in the same sepulchre with that of Cleopatra. This incensed the people most highly, and gave them cause to believe all the other reports concerning Anthony's misbehaviour. They concluded, that Anthony, if he once obtained the sole dominion, would make a present of Rome to Cleopatra, and transfer the imperial seat to Egypt. All concurred in censuring him; not only his enemies, and those who stood neuter, but even his friends themselves condemned him. They decreed unanimously, that the consulship, which had been assigned him, should be taken from him, and that all his power should be abrogated. They were not willing to declare him a public enemy, because all that were with him would have been involved in the same danger; but they gave a promise of pardon and approbation to all that should desert him. They proclaimed war against Cleopatra, with all the solemnities used by the Romans on such occasions;

which was in effect declaring war against Anthony himself, who had united with her in a manner scandalous to the Roman name. The greatest preparations for war were made on both sides that had ever been known, and many nations came in as auxiliaries. All Italy, Gaul, Spain, Illyricum, and part of Africa, Sardinia, Sicily, and the neighbouring islands, came in to Cæsar's assistance. On Anthony's part appeared those regions of Asia and Thrace which were subject to the Romans, Greece, Macedon, Egypt, Cyrenaica, and the neighbouring islands, with most of the kings and princes who bordered on the Roman empire. At this time Virgil seems to have written these lines, at the latter end of the first Georgick ;

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Hinc movet Euphrates, illinc Germania bellum :
Vicinæ ruptis inter se legibus urbes
Arma ferunt: sævit toto Mars impius orbe.

Anthony was so far superior in the number of his forces, that he made no doubt of subduing Cæsar : he endeavoured also to draw his soldiers from him by the largeness of his bribes, which he distributed not only in Italy, but even in Rome itself.

It was toward the latter end of the following year, that the navies of these two mighty rivals met at Actium, a promontory of Epirus, where they came to a decisive engagement. Virgil has represented this fight, in his description of the celestial shield formed by Vulcan for Æneas*. He omits the mention of the foreign auxiliaries in Cæsar's army, and speaks as if it was wholly composed of the

723.

* Æn. viii. 678, &c.

Year of Rome 723. natives of Italy; and celebrates the great Agrippa, who had no small share in the labours and honours of that important day.

Hinc Augustus agens Italos in proelia Cæsar
 Cum Patribus, Populoque, Penatibus et magnis Diis,
 Stans celsa in puppi; geminas cui tempora flammæ
 Læta vomunt, patriumque aperitur vertice sidus:
 Parte alia ventis et Diis Agrippa secundis
 Arduus agmen agens; cui, belli insigne superbum,
 Tempora navali fulgent rostrata corona.

But he sets forth the barbarous aids of Anthony at large; and mentions his being followed by Cleopatra, whom he calls his Egyptian wife^t:

Hinc ope barbarica, variisque Antonius armis,
 Victor ab Auroræ populis et littore rubro
 Ægyptum viresque Orientis et ultima secum
 Bactra vehit: sequiturque (nefas) Ægyptia conjunx.

He gives a fine description of the rushing of the ships against each other, and compares them to floating mountains. He represents the queen, as placed in the middle of her fleet, and encouraging her men with the tinkling noise of the Egyptian sistrum: and beautifully introduces the monstrous gods of Egypt, as vainly opposing themselves to the powerful gods of Rome; Neptune, Venus, and Minerva: and describes Mars raging in the midst of the fight, attended by the Furies, Discord, and Bellona^u.

Una omnes ruere, ac totum spumare, reductis
 Convulsam remis rostrisque tridentibus, æquor.

^t Æn. viii. ver. 685, &c.

^u Ibid. ver. 689, &c.

Alta petunt : pelago credas innare revulsas
 Cycladas, aut montes concurrere montibus altos :
 Tanta mole viri turritis puppibus instant.
 Stupea flamma manu telisque volatile ferrum
 Spargitur ; arva nova Neptunia cæde rubescunt.
 Regina in mediis patrio vocat agmina sistro :
 Necdum etiam geminos a tergo respicit angues.
 Omnigenumque Deum monstra, et latrator Anubis,
 Contra Neptunum et Venerem contraque Minervam
 Tela tenent : sævit medio in certamine Mavors
 Cælatus ferro, tristesque ex æthere Diræ ;
 Et scissa gaudens vadit Discordia palla :
 Quam cum sanguineo sequitur Bellona flagello.

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When the fight had continued a long time, and victory was yet doubtful, Cleopatra gave the signal to her men to hoist their sails, and retire. Anthony, seeing the queen fly, immediately accompanied her ; which the rest of the fleet observing, cleared their ships as fast as they could, and followed the inglorious example of their leader. This flight of Cleopatra is poetically described, as being caused by the Actian Apollo, who drew his bow, and dissipated the barbarous forces *.

Actius hæc cernens arcum intendebat Apollo
 Desuper : omnis eo terrore Ægyptus, et Indi,
 Omnis Arabs, omnes vertebant terga Sabæi.
 Ipsa videbatur ventis regina vocatis
 Vela dare, et laxos jam jamque immittere funes.
 Illam inter cædes pallentem morte futura
 Fecerat ignipotens undis et Iapyge ferri.

This great victory, whereby Cæsar obtained the sole command of the Roman empire, was obtained

* Æn. viii. 704, &c.

Year on the second day of September[†]: and on that very
of day he dedicated one ship of each rate, that had
Rome been taken from the enemy; to Apollo, who was
723. worshipped at Actium. Anthony and Cleopatra
made their escape to Egypt; where the poet re-
presents the river Nile to mourn, and open his bosom
to receive them[‡]:

Contra autem magno mœrentem corpore Nilum,
Pandentemque sinus, et tota veste vocantem
Cœruleum in gremium latebrosaque flumina victos.

Cæsar having stayed a short time, to settle his affairs
in those parts, made haste into Italy, to receive his
724. fourth consulship, in conjunction with Marcus
Licinius Crassus.

Having stayed only a month in Italy, he went with
all possible expedition against Anthony and Cleopa-
tra: and causing his ships to be hauled over the Pe-
loponnesian isthmus, he came so suddenly into Asia,
that the news of his arrival came into Egypt at
the same time with the account of his being retired
to Italy. Cornelius Gallus, the friend of Virgil, to
whom the tenth Eclogue is dedicated, had before
this quitted his poetical retirement. We have seen
already, that he was in arms when that Eclogue
was written; and it is not improbable that he was
engaged in the sea fight at Actium; for we now
find him at the head of an army, besieging Paræ-
tonium. Anthony went against him, but in vain:
for Gallus, having by a stratagem drawn his ships
into the port, burned some, and sunk the rest. In
the mean time Cæsar assaulted Pelusium, and took

[†] Dio, lib. li. [‡] Æn. viii. 711, 712, 713.

it by the treachery of Cleopatra; who ordered her forces to retire before him, placing more hopes of conquest in the charms of her person, than in the courage of her soldiers. Anthony, being informed that Cæsar had taken Pelusium, left Parætonium, and meeting Cæsar, who was fatigued with his march, engaged his horse before Alexandria, and defeated them. This victory so increased the confidence of Anthony, that he soon came to an engagement with the foot, in which he was entirely overthrown. Cleopatra retired into her sepulchre, pretending to be afraid of Cæsar, but designing in reality to get Anthony to be shut up with her, or to destroy himself. She caused a report to be spread of her own death, which Anthony hearing fell upon his sword. But when he heard that she was alive, he caused himself to be carried into the sepulchre to her, and expired in her arms. Cleopatra kept herself within the sepulchre, which was strongly defended, being in hopes of getting the better of Cæsar by her female arts. But when she found her wiles were all in vain, she killed herself, and thereby disappointed Cæsar of the principal ornament of his triumph. Egypt, being now made tributary, was put under the government of Gallus, who had contributed very much to the conquest of it. Cæsar, being now absolute lord of all, marched through Syria into Asia, where he wintered, and composed the differences among the Parthians: for Tiridates had raised an insurrection against Phraates, the king of that country. In this year Virgil is said to have published his *Georgicks*: but if that be true, it is no

Year less certain that he continued his care of that divine
of work, and made additions to it ten years after-
724. wards.

725. The following year, when Cæsar was Consul a fifth time, together with Sextus Apuleius, all his acts were confirmed by a solemn oath, on the very first day of January: and when letters came from Parthia, they decreed, that he should be mentioned in the hymns next to the immortal gods. But the glory, in which Cæsar himself most delighted, was the shutting of the gates of Janus, a mark of the universal peace which he had established. He also undertook the office of Censor this year, together with Agrippa^a, and rectified several abuses in the state. It must have been in this year, that Virgil wrote the first *Æneid*; for when Jupiter comforts Venus, by foretelling the glories of the descendants of *Æneas*, he does not mention any thing later, than the shutting of the gates of Janus, and the correction of the manners of the people^b. He now began to affect divine honours: he permitted a temple to be built to Rome, and to his father, whom he called the hero Julius, at Ephesus and Nicæa, which were the most famous cities of Asia and Bithynia; and gave them leave to be inhabited by Romans. He also permitted strangers to erect temples to himself;

^a Dio, lib. liii.

^b *Aspera tum positis mitescent
sæcula bellis.*

*Cæna Fides, et Vesta, Remo
cum fratre Quirinus*

*Jura dabunt: diræ ferro et
compagibus arctis*

*Claudentur belli portæ: Furor
impius intus*

*Sæva sedens super arma, et
centum vinctus ahenis*

*Post tergum nodis, fremet hor-
ridus ore cruento.*

Æn. i. ver. 295, &c.

which was done by the Asiatics at Pergamus, and by the Bithynians at Nicomedia.

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He spent the summer in Greece, and thence returned into Italy; and when he entered the city, sacrifices were offered by several; and particularly by the Consul Valerius Potitus, who succeeded Apuleius in that office, in the name of the Senate and people of Rome, which had never been done for any one before. Honours were now distributed among those Generals, who had served under Cæsar: and Agrippa was now rewarded with a present of a green flag, as a testimony of his naval victory. Cæsar himself obtained the honour of three triumphs: the first day he triumphed over the Pannonians, Dalmatians, Japydians, and their neighbours, with some people of Gaul and Germany: the second for the naval victory at Actium: and the third for the reduction of Egypt. This threefold triumph of Cæsar is particularly described, in the eighth Æneid^c:

At Cæsar, triplici invectus Romana triumpho
Mœnia, Diis Italis votum immortale sacrabat,
Maxima ter centum totam delubra per urbem.
Lætitia ludisque viæ plausuque fremebant:
Omnibus in templis matrum chorus, omnibus, aræ:
Ante aras terram cæsi stravere juvenci.
Ipse sedens niveo candentis limine Phœbi:
Dona recognoscit populorum, aptatque superbis
Postibus: incedunt victæ longo ordine gentes,
Quam variæ linguis, habitu tam vestis et armis.

^c Ver. 714, &c.

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Hic Nomadum genus, et discinctos Mulciber Afros,
Hic Lelegas, Carasque sagittiferosque Gelonos.
Pinxerat. Euphrates ibat jam mollior undis,
Extremique hominum Morini, Rhenusque Bicornis,
Indomitique Dahæ, et pontem indignatus Araxes.

Cæsar, having obtained this plenitude of power and glory, and reduced all the enemies of Rome, and his own also, to obedience, entertained thoughts of resigning the administration^d. He consulted about this important affair with his two great favourites, Agrippa and Mæcenas: of whom the former advised him to lay down his power, and the latter strenuously insisted on his not parting with it. Cæsar, being doubtful which advice he should follow, asked the opinion of Virgil, according to Donatus, and was determined, by the Poet's advice, not to lay down his command^e. Ruæus, not

^d Dio, lib. liii.

^e Posteaquam Augustus summa rerum omnium potitus est, venit in mentem, an conduceret Tyrannidem omitttere, et omnem potestatem annuis consulibus, et senatui rep. reddere: in qua re diversæ sententiæ consultos habuit, Mæcenatem et Agrippam. Agrippa enim utile sibi fore, etiamsi honestum non esset, relinquere Tyrannidem, longa oratione contendit: quod Mæcenas dehortari magnopere conabatur. Quare Augusti animus et hinc ferebatur et illinc: erant enim diversæ sententiæ, variis rationibus firmatæ. Rogavit igitur Maronem, an conferat privato homini, se in sua republ. tyrannum facere. Tum ille,

“ omnibus ferme, inquit, rep.
“ aucupantibus molesta ipsa Ty-
“ rannis fuit, et civibus: quia ne-
“ cesse erat propter odia subdi-
“ torum, aut eorum injustitiam,
“ magna suspitione magnoque
“ timore vivere. Sed si cives
“ justum aliquem scirent, quem
“ amarent plurimum, civitati id
“ utile esset, si in eo uno omnis
“ potestas foret. Quare si justi-
“ tiam, quod modo facis; omni-
“ bus in futurum nulla hominum
“ facta compositione distribues;
“ dominari te, et tibi conduct
“ et orbi. Benevolentiam enim
“ omnium habes, ut Deum te
“ et adorent, et credant.” Ejus
sententiam secutus Cæsar prin-
cipatum tenuit.

without reason, questions the truth of this story, so far as it relates to Virgil: because, if he had been consulted, the historians would not have kept a profound silence concerning an affair of such importance. Dio, who relates at full length the speeches both of Agrippa and Mæcenas on this occasion, says only, that Cæsar preferred the advice of Mæcenas: but however Cæsar might possibly ask the opinion of Virgil in private, though he was not admitted to the council board.

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In the following year, Cæsar being Consul a sixth time, and taking the great Agrippa for his colleague, finished his review of the people, and performed the solemnities used on such occasions, and instituted games in memory of his victory at Actium. These ceremonies are mentioned by Virgil, in the third *Æneid*^f, under the person of *Æneas*:

Lustramurque Jovi, votisque incendimus aras:
Actiaque Iliacis celebramus littora ludis
Exercent patrias oleo labente palæstras
Nudati socii.

It is highly probable, that the third *Æneid* was written soon after these sacrifices were offered, and these games instituted, as Ruæus has well observed, in his note on this passage. The lustration to Jupiter, and the sacrifices, were at this time performed by Cæsar: they strove naked, and were bathed with oil in the gymnastic exercises; and the Iliacal or Trojan games contained particularly that

^f Ver. 279, &c.

Year of Rome 726. sport, which the Romans derived from Troy, and called *Troja*. In this game the noble youths exercised on horseback, as the reader will find it beautifully described at large, in the fifth *Æneid* ⁵.

In this year the most learned Varro, who had preceded our Poet, in writing concerning Husbandry, died at about ninety years of age ^b.

727. The next is remarkable for a debate which happened in the Senate, concerning an additional name to be given to Cæsar. He himself would gladly have assumed the name of Romulus: but when he found that the people would suspect, that if he took that name, he intended to make himself king, he consented to have the name Augustus, or *the august*, in which word all that is most honourable and sacred is contained, bestowed on him by the Senate and people ⁱ. Virgil seems to allude to this inclination of Cæsar to take the name of Romulus, in his third Georgick ^k, when he calls Cæsar Quirinus, one of the names of Romulus. That passage therefore must have been added after the time commonly assigned for the publication of the Georgicks. We may observe also that it could not be before this time that Virgil wrote, in the sixth *Æneid* ^l,

Hic vir, hic est, tibi quem promitti sæpius audis,
 AUGUSTUS CÆSAR, Divum genus: aurea condet
 Sæcula qui rursus Latio, regnata per arva

⁵ Ver. 545, &c.

^b Ol. clxxxviii, 1. M. Terentius Varro Philosophus prope nonagenarius moritur. *Euseb. Chron.*

^l Dio Cass. lib. liii. Eusebius places this two years sooner, in

his Chronicle, “*Ol. clxxxvii. 4. Cæsar Augustus appellatus: a quo Sextilis mensis Augusti nomen accepit.*”

^k Ver. 27.

^l Ver. 791, &c.

Saturno quondam : super et Garamantas et Indos
 Proferet imperium : jacet extra sidera tellus,
 Extra anni solisque vias, ubi cœlifer Atlas
 Axem humero torquet stellis ardentibus aptum.
 Hujus in adventu jam nunc et Caspia regna
 Responsis horrent divum : et Mœtica tellus,
 Et septem gemini turbant trepida ostia Nili.

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 727.

In the following year, Cornelius Gallus, whom 728. Virgil had so much celebrated in his Eclogues, fell into disgrace^m. We have seen already, that Augustus had constituted him Governor of Egypt. He had been raised to this honour from a low condition ; and seems to have been intoxicated with the great fortune to which he was advanced. He uttered in his cups several disrespectful speeches with regard to Augustus ; and had the vanity to cause statues of himself to be erected in most parts of Egypt, and to inscribe his own actions on the pyramids. Being accused of these and other crimes, he was condemned to banishment and confiscation of goods ; which sentence so affected him, that he slew himselfⁿ. Donatus relates, that Virgil was so fond of this Gallus, that the fourth Georgick, from the middle to the end, was filled with his praises ; and that he afterwards changed this part into the story of Aristæus, at the command of Augustus. But Ruæus justly questions the truth of this story. He observes, that the story of Aristæus

^m Dio, lib. liii. See the note on ver. 64. of the sixth Eclogue.

ⁿ Eusebius places the death of Gallus in the preceding year. Ol. clxxxviii. 2. Cornelius Gal-

lus Foro Juliensis Poeta, a quo
 “ primum Ægyptum rectam su-
 “ pra diximus, quadragesimo
 “ ætatis suæ anno proprio se
 “ manu interfecit.”

Year of Rome 728. is so well connected with the culture of the bees, that it does not seem to have been stuck in, but to rise naturally from the subject: that it is not probable, that Virgil would bestow so large a part of his work in the praise of Gallus, when he has given but a few lines to Mæcenas himself, to whom he dedicated the whole poem: and lastly, that Augustus himself, according to Suetonius, lamented the death of Gallus; and therefore cannot be thought so injurious to his memory, as to envy him some empty praise.

729. In this year Augustus had a design of invading Britain; but was hindered by a rebellion of the Salassi, a people who lived under the Alps, and of the Cantabrians and Asturians, who inhabited the plain country of Spain, bordering on the Pyrenean mountains°. He sent Terentius Varro against the Salassi, and marched himself in person against the Cantabrians and Asturians, in the beginning of the following year, when he was consul the ninth time, together with M. Junius Silanus. When these wars were happily ended, Augustus again closed the gates of the temple of Janus.

730. But this peace did not long continue; for in the very next year, the Cantabrians and Asturians rebelled again; and did much mischief, before they could be a second time subdued. At this time Quintilius Cremonensis, an intimate friend of Virgil and Horace, died much lamented^p. Horace paid the

° Dio, lib. liii.

^p Ol. clxxxix. 1. Quintilius

Cremonensis Virgilii et Horatii familiaris moritur. *Euseb. Chron.*

tribute of an Ode to his memory, and addressed it to Virgil, who seems to have lamented him with an extraordinary grief^a.

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Augustus, being chosen Consul the eleventh time, together with Calpurnius Piso, fell into so dangerous a sickness, that his life was despaired of: but Antonius Musa, his physician, whom he had made free, cured him by cold bathing, and drinking cold water^r. Musa was loaded with rewards for this cure by Augustus and the Senate, and had leave given him to wear golden rings: and not only he, but all the rest of the faculty, were for the future exempted from paying taxes. But Musa's reputation was soon diminished by the death of young Marcellus, who, being treated exactly in the same manner, died under his hands. This Marcellus was the son of Octavia, the darling sister of Augustus, by her former husband. He seems to have been the child, with whom she was pregnant at the time of her marriage with Mark Anthony; and the expected infant, under whose influence Virgil promised the blessings of the golden age in his Pollio^s. He was greatly beloved by Augustus,

731.

^a Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi, Virgili.
Tu frustra pius, heu, non ita creditum
Pocis Quintilium deos.
Quod si Threicio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanæ redeat sanguis imagini

Quam virga semel horrida
Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum, sed levius fit patientia
Quicquid corrigere est nefas.

Lib. i. Od. 24.

^r Dio, lib. liii.

^s See the note on ver. 8. of the fourth Eclogue.

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was his nearest male relation, and had married his only daughter Julia : he was universally lamented, and his body was carried with great pomp and solemnity to be burnt in the *Campus Martius*. It must have been soon after this that Virgil finished the sixth *Æneid* ; at the latter end of which that youth is celebrated. The poet represents his hero *Æneas* descending into the Elysian shades, to receive instruction from his father. Old Anchises entertains his son with a review of his posterity, which gives the poet an opportunity to mention the greatest persons and actions of the Roman people. Last of all, Anchises points out the great Marcellus, who had been five times Consul ; he mentions his offering up the *opima spolia*, for having slain Viridumarus, a German king, in single fight, the victory which he obtained by his celerity, his putting the Carthaginians to flight, his conquering the Gauls, and his being the third Roman, who obtained the honour of making an offering to Feretrian Jupiter † :

Sic pater Anchises ; atque hæc mirantibus addit :
Aspice, ut insignis spoliis Marcellus opimis
Ingreditur, victorque viros supereminet omnes.
Hic rem Romanam magno turbante tumultu
Sistet eques : sternet Pœnos, Gallumque rebellem :
Tertiaque arma patri suspendet capta Quirino.

Æneas having seen this future hero, takes notice of a youth, of extraordinary beauty, who, being clad in shining arms, attends upon the great Marcellus. He asks whether the youth is his son, or one of his

† *Æn.* lib. vi. ver. 854, &c.

glorious posterity. Anchises pours forth a flood of tears, and in a most pathetic manner foretels what immense grief will be occasioned by the death of this illustrious youth, who would have performed actions equal to those of his great ancestor, if he could have broken through the hard decrees of fate:

Atque hic Æneas, una namque ire videbat
 Egregium forma juvenem et fulgentibus armis;
 Sed frons læta parum, et dejecto lumina vultu
 Quis, pater, ille virum qui sic comitatur euntem?
 Filius? ane aliquis magna de stirpe nepotum?
 Quis strepitus circa comitum! quantum instar in ipso est!
 Sed nox atra caput tristi circumvolat umbra.
 Tum pater Anchises lacrymis ingressus abortis:
 O nate, ingentem luctum ne quære tuorum:
 Ostendent terris hunc tantum fata, neque ultra
 Esse sinent. Nimum vobis Romana propago
 Visa potens, superi, propria hæc si dona fuissent.
 Quantos ille virum magnam Mavortis ad urbem
 Campus aget gemitus! vel quæ Tyberine videbis
 Funera, cum tumulum præterlabere recentem!
 Nec puer Iliaca quisquam de gente Latinos
 In tantum spe tollet avos: Nee Romula quondam
 Ullo se tantum tellus jactabit alumno:
 Heu pietas! heu prisca fides! invictaque bello
 Dexterâ! non illi quisquam se impune tulisset
 Obvius armato: seu cum pedes iret in hostem,
 Seu spumantis equi foderet calcaribus armos.
 Heu miserande puer! si qua fata aspera rumpas,
 Tu Marcellus eris. Manibus date lilia plenis:
 Purpureos spargam flores, animamque nepotis
 His saltem accumulem donis, et fungar inani
 Munere.

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Virgil is said to have read the sixth *Æneid* to Augustus, in the presence of Octavia, who fainted away, when he pronounced the words *Tu Marcellus eris*; and afterwards made the poet a present of ten sestertia^a for every line, amounting in the whole to above two thousand pounds sterling. The reward was great; but the verses were Virgil's.

732. The Ethiopians, who inhabit the inner part of Africa, which lies above Egypt, being led by their Queen Candace, invaded Egypt, and, plundering all before them, penetrated as far as the city Elephantina^x. But when they heard that Caius Petronius, the governor of Egypt, was marching against them, they retreated: but being pursued by Petronius, they were overtaken, and driven into their own country, where he destroyed some of their towns, and compelled Candace to sue for peace. To this victory Virgil seems to allude, in the sixth *Æneid*^y, where he mentions the conquests of Augustus being extended even beyond the torrid zone:

— super et Garamantas et Indos
Proferet imperium: jacet extra sidera tellus
Extra anni solisque vias, ubi cœlifer Atlas
Axem humero torquet stellis ardentibus aptum:

In the mean time, Augustus went into Sicily, and during his absence there were great tumults about choosing Consuls^z: hereby he was convinced,

^a Eighty pounds, fourteen shillings, and seven pence sterling.

^x Dio, lib. liv.
^y Ver. 794, &c.
^z Dio, lib. liv.

that it was not yet safe to trust the government again in the hands of the people. At the beginning of the year, Marcus Lollius was the sole Consul; because they reserved the other place for Augustus: but when he refused the office, Quintus Lepidus was chosen in his room. When he had settled the affairs of Sicily, he proceeded to Greece; and thence proceeded to Samos, where he spent the winter.

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In the spring, he marched into Asia, where he rewarded and punished every province according to its desert. Phraates being afraid of his arms, restored the standards and captives, which had been taken by the Parthians. His march against these people is alluded to in the seventh *Æneid*^a:

Sive Getis inferre manu lacrymabile bellum,
Hyrcanisve, Arabisve parant; seu tendere ad Indos,
Auroramque sequi, Parthosque reposcere signa.

At this time Augustus was so dreaded by the eastern nations, that they all sought his favour: and the very Indians who had before sent ambassadors to him^b, now entered into a league of peace, and sent him many presents^c. Cæsar gloried of having subdued these nations by his authority, against whom the Roman armies had hitherto fought in vain. To this success therefore our poet seems to allude, in the second *Georgick*^d, when he

^a Ver. 604.

^b Eusebius fixes the time of the Indians sending their ambassadors to be in the year 728. "Ol. clxxxviii. 3. Indi ab Au-

"gusto per legatos amicitiam postularunt." *Euseb. Chron.*

^c Dio, lib. liv.

^d Ver. 170, &c.

Year of Rome 734. says, that Augustus disarmed the Indians by his arts of government :

— Te maxime Cæsar,
Qui nunc extremis Asiæ jam victor in oris,
Imbellem avertis Romanis artibus Indum.

It could not well have been before this time, that Virgil wrote that beautiful imagination of his erecting a temple to Augustus, which he intended to adorn with a sculpture of his victories^c :

In foribus pugnam ex auro solidoque elephanto
Gangaridum faciam, victorisque arma Quirini :
Atque hic undantem bello, magnumque fluentem
Nilum, ac navali surgentes ære columnas.
Addam urbes Asiæ domitas, pulsumque Niphaten,
Fidentemque fuga Parthum, versisque sagittis,
Et duo rapta manu diverso ex hoste trophæa ;
Bisque triumphatas utroque ab littore gentes.

The Gangarides were a people of India, living near the Ganges : and the Niphates is a mountain and river of Armenia. There are indeed so many passages in the Georgicks, which could not have been written before this time, that we may easily conclude, that the poet put the last hand to this poem in the year of which we are speaking : it is also far from improbable, that the conclusion was written at the same time :

Hæc super arborum cultu pecorumque canebam,
Et super arboribus : Cæsar dum magnus ad altum
Fulminat Euphraten bello, victorque volentes
Per populos dat jura, viamque affectat Olympo.

^c Georg. iii. ver. 261, &c.

Virgil had now brought his celebrated *Æneis* to a conclusion: but it wanted much of the perfection, to which he intended to bring it. He therefore proposed to travel into Greece, where Augustus then was, in order to finish it at his leisure. But meeting him at Athens, as he was returning to Rome, he determined to come back with him; when he was suddenly seized by a dangerous sickness, which was increased by his voyage. He landed at Brundisium^f, where he died on the twenty-second day of September, when he had almost completed his fifty-second year. His bones were carried to Naples, and buried in a monument erected at a small distance from the city. The inscription was dictated by himself, as he lay on his death-bed, and is thus translated by Dryden:

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I sung flocks, tillage, heroes: Mantua gave
Me life, Brundisium death, Naples a grave^r.

In his last will, he ordered his *Æneis* to be burnt, because it was not finished to his mind: but Augustus would not suffer it to be destroyed^h. Then

^f Some say at Tarentum.

^r Ol. cxc. 2. Virgilius Brundisii moritur, Septio Saturnino, et Lucretio Cinna Consulibus. Ossa ejus Neapolim translata in secundo ab urbe miliario sepeliuntur, titulo istiusmodi superscripto, quem moriens ipso dictaverat:

“Mantua me genuit, Calabri
“rapuere, tenet nunc
“Parthenope: cecipi Pasqua,
“Rura, Duces.”

Euseb. Chron.

With this Donatus also agrees.

^h Divus Augustus carmina Virgillii cremari contra testamenti ejus verecundiam vetuit: majusque ita vati testimonium contigit, quam si ipse sua carmina probavisset. *Plin. lib. vii. cap. 30.*

Quum morbo oppressus adventare mortem videret, petivit oravitque a suis amicissimis impense, ut *Æneida*, quam nondum satis elimasset, abolerent. *Aul. Gell. lib. xvii. cap. 10.*

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he left it to *Tucca* and *Varius*, with this condition, that they should not make any additions, or even fill up those verses which he had left imperfect¹. *Donatus* relates the following verses of *Augustus* himself on this occasion ;

Ergone supremis potuit vox improba verbis
 Tam dirum mandare nefas? Ergo ibit in ignes,
 Magnaque doctiloqui morietur *Musa Maronis*?
 Sed legum servanda fides: suprema voluntas
 Quod mandat, fierique jubet, parere necesse est.
 Frangatur potius legum veneranda potestas,
 Quam tot congestos noctesque diesque labores
 Hauserit una dies.

And these also of *Sulpicius Carthaginiensis* ;

Jusserat hæc rapidis aboleri carmina flammis
Virgilius: Phrygium quæ cecinere ducem.
Tucca vetat, *Variusque* simul: tu, maxime *Cæsar*,

¹ Anno vero quinquagesimo secundo ut ultimam manum *Æneidi* imponeret, statuit in Græciam et Asiam secedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philosophiæ vacaret. Sed, cum aggressus iter, Athenis occurrisset *Augusto*, ab Oriente Romam revertenti, una cum *Cæsare* redire statuit. Ac cum *Megara*, vicinum Athenis oppidum, visendi gratia peteret, languorem nactus est: quem non intermissa navigatio auxit, ita ut gravior indies, tandem *Brundisium* adventarit: ubi diebus paucis obiit, decimo Cal. Octob. C. Sentio, Q. Lucretio Coss. Qui cum gravi morbo sese sentiret, scrinia sæpe et magna instantia petivit, crematurus *Æneida*: qui-

bus negatis, testamento comburi jussit, ut rem in emendatam, imperfectamque. Verum *Tucca* et *Varius* monuerunt, id *Augustum* non permissurum. Tunc eidem *Vario*, ac simul *Tuccæ*, scripta sub ea conditione legavit, ne quid adderent quod a se editum non esset, et versus etiam imperfectos, si qui erant, relinquerent. *Donatus*.

Eusebius also mentions *Varius* and *Tucca* being employed in correcting the *Æneis*, on condition of not adding any thing. "Ol. cxc. 4. *Varius* et *Tucca*, " *Virgillii* et *Horatii* contubernales, Poetæ habentur illustres: " qui *Æneidum* postea libros " emendarunt sub ea lege, ut " nihil adderent."

Non sinis, et Latiae consulis historiae.
 Infelix gemino cecidit prope Pergamus igni,
 Et pene est alio Troja cremata rogo.

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It is no wonder, that so much care should be taken in preserving the *Æneis*, imperfect as it is; since it is no less than the history and panegyric of Augustus Cæsar and the people of Rome. The Romans were fond of being thought to descend from the Trojans, who came from Troy, under the conduct of the great *Æneas*: and the Julian family derived their pedigree from Ascanius, who was surnamed Iulus, the eldest son of that hero. The settling therefore of the Trojans in Italy is the subject of the whole Poem: he frequently takes occasion to mention them as the ancestors of the Romans; he always declares *Æneas* to be the son of Venus; and he introduces Jupiter himself foretelling the great victories and the deification of Julius Cæsar^k.

Nascetur pulchra Trojanus origine Cæsar,
 Imperium Oceano, famam qui terminet astris,
 Julius, a magno demissum nomen Iulo.
 Hunc tu olim cælo spoliis Orientis onustum,
 Accipies securâ: vocabitur hic quoque votis.

Jupiter in the same speech relates the history of the Trojan succession in Italy: that *Æneas*, having subdued his enemies in that country, shall build Lavinium, and reign there three years: that his son Ascanius, surnamed Iulus, shall succeed him, reign

^k *Æn.* i. ver. 290, &c.

Year of Rome 735. thirty years, and transfer the regal seat from Lavinium to Alba : that his posterity shall reign there three hundred years, till the priestess Ilia shall bear twins to Mars : that Romulus shall be suckled by a wolf, build a city sacred to Mars, and call the people Romans from his own name. The god then declares, that these Romans shall know no bound of their empire : that Juno shall lay aside her enmity, and concur with him in supporting the Roman people, the lords of the world ; and that the Trojan race shall conquer their ancient enemies the Greeks, and reign over them¹.

His ego nec metas rerum, nec tempora pono :
 Imperium sine fine dedi. Quin aspera Juno,
 Quæ mare nunc terrasque metu cœlumque fatigat,
 Concilia in melius referet ; mecumque fovebit
 Romanos rerum dominos, gentemque togatam.
 Sic placitum. Veniet lustris labentibus ætas,
 Cum domus Assaraci Phthiam clarasque Mycenæ
 Servitio premet, ac victis dominabitur Argis.

In the sixth book, Anchises, in the Elysian fields, shews to Æneas his future son Sylvius Æneas, the youngest of his children by Lavinia. From him the Alban kings descend, Procas, Capys, Numitor, and Sylvius Æneas. These princes, he tells us, founded Nomentum, Gabii, Fidena, Collatia, Pometia, Castrum Inui, Bola, and Cora. Numitor, the father of Ilia, is accompanied by his grandson Romulus, the son of Ilia by Mars, under whose influence Rome arrives at vast power. Among these great

¹ Æn. i. ver. 261, &c.

Romans, Anchises calls upon Æneas, to observe the noble Julian family, especially Augustus Cæsar, under whose reign all the blessings, promised to that mighty state, shall be united.

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En hujus, nate, auspiciis illa inclyta Roma
Imperium terris, animos æquabit Olympo ;
Septemque una sibi muro circumdabit arces.
Felix prole virum : qualis Berecynthia mater
Invehitur curru Phrygias turrata per urbes,
Læta Deum partu, centum complexa nepotes,
Omnes cœlicolas, omnes supera alta tenentes.
Huc, geminas huc flecte acies : hanc aspice gentem
Romanosque tuos. Hic Cæsar, et omnis Iuli
Progenies, magnum cœli ventura per axem.
Hic vir, hic est, &c.

He then recites the kings who succeeded Romulus ; Numa, famous for enacting laws ; Tullus, who raised again the military spirit of the people ; Ancus Martius, who studied popularity ; and the Tarquins, the latter of whom was expelled by Brutus, whose severe discipline the Poet celebrates. He mentions the famous families of the Decii and Drusi, and the great dictators, Torquatus and Camillus : he laments the civil discords between Pompey and Julius Cæsar, the latter of whom he extols again, as conqueror of the Greeks, and avenger of the Trojan race. He does not pass over the memory of the great Cato, the glorious Cossus, the two thunderbolts of war the Scipios, who subverted Carthage, or the nobly temperate Fabricius, and Quinctius Cincinnatus. He seems in a rapture, at the mention of the Fabii ; and then breaks forth

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into that noble character of the Romans already mentioned; "Excudent alii spirantia, &c." And concludes with describing at large the character of the famous Marcellus.

The celestial shield of Æneas^m is also decorated with the history of Rome: Romulus and Remus sucking the wolf; the rape of the Sabine virgins, the war thereby occasioned, and the establishment of a happy peace; the punishment of Metius for his perfidiousness by Tullus Hostilius; the invasion made by Porsenna, to restore the ejected Tarquin; and the courage of the Romans, in asserting their liberty; the defence of the bridge by Cocles, and the escape of Clœlia, by swimming cross the river; the siege of the capitol by the Gauls, and the defence of it by Manlius Torquatus; the punishment of wicked Catiline in hell, the judgment seat of Cato, in the Elysian fields; and the victory of Augustus Cæsar over Anthony and Cleopatra. The religious and civil customs also of the Romans are to be found in the Æneis; their sacrifices, their funerals, their manner of declaring peace and war, and their solemn games, are described by Virgil; so that it was not without reason that this Poet was highly honoured both by prince and people. He was in such esteem at Rome, that, as we are told by one of their best historiansⁿ, the people rose to him when he appeared in the theatre, and shewed him the same respect that they gave to Augustus himself; and that Augustus wrote such letters to

^m Æn. viii. 626.

ⁿ Tacitus, Dialog. de Orat.

him, as abundantly testified the esteem and regard, which he had for this excellent poet. Another of their historians calls him the prince of poetry^o; and the learned and judicious Quintilian^p was of opinion, that Virgil came nearer to Homer than any other poet came to Virgil: and the great Emperor Constantine calls him the prince of the Latin poets^q.

He lived in friendship with the best poets of his age, and particularly with Horace, who in an Ode addressed to him, when he was sailing to Athens, prayed the gods to protect him, and called him the half of his soul;

Sic te Diva potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor;
Et serves animæ dimidium meæ^r.

The twelfth Ode of the fourth book is also addressed to Virgil; and in the sixth Satire of the first book, he tells Mæcenus, that Virgil was the first who recommended him^s. The same poet

^o Inter quæ maxime nostri ævi eminent, princeps carminum Virgilius, &c. *Vell. Patern.* lib. ii.

^p Utar verbis iisdem, quæ ab Afro Domitio juvenis accepi: qui mihi interroganti, quem Homero crederet maxime accedere: secundus, inquit, est. Virgilius: proprius tamen primo quam tertio. *Lib. x.*

^q Περὶ ἧς, αἰμαὶ λόγῳ τὸν ἕχοντα τῆς κατὰ Ἰταλίαν ποικίλων. *Constantini Orat. apud Euseb.*

^r Lib. i. Od. 3.

^s Nulla etenim mihi te sors obtulit: optimus olim Virgilius, post hunc Varius dixere quid essem.

Sat. lib. i. 6.

Year of Rome 735. celebrates the softness and delicacy of Virgil's Pastorals', his skill in poetry', his judgment', his candour', and his piety'. Propertius celebrates the writings of our Poet, declares that his verses are worthy of Apollo; and shews the great expectation that there was of the *Æneis*, by saying that Virgil was about a work, which was to exceed the *Iliad*'. Ovid also, speaking to Augustus, calls

' —Molle atque facetum
Virgilio annuerunt gauden-
tes rure Camenæ.

Sat. lib. i. 10.

" At neque dedecorant tua de
se judicia, atque
Munera quæ multa dantis
cum laude tulerunt
Dilecti tibi Virgilius, Varius-
que poetæ.

Epist. lib. ii. 1.

— Quid autem
Cæcilio Plautoque dabit Ro-
manus adeptum
Virgilio Varioque? *Ars Poet.*

" Plotius et Varius, Mæcenas,
Virgiliusque,
Valgius, et probet hæc Oc-
tavius optimus, atque

Fuscus, et hæc utinam Vis-
corum laudet uterque;
Ambitione relegata te dicere
possum,

Pollio; te Messala tuo cum
fratre; simulque

Vos Bibuli, et Servi; simul
his te, candide Furni;

Complures alios, doctos ego
quos et amicos

Prudens prætereo: quibus
hæc, sint qualiacumque,

Arridere velim: doliturus, si
placeant spe

Deterius nostra.

Sat. lib. i. 10.

' Plotius, et Varius Sinuessæ,
Virgiliusque

Occurrunt: animæ quales ne-
que candidiores

Terra tulit; neque quis me
sit devinctior alter.

O, qui complexus, et gaudia
quanta fuerunt;

Nil ego contulerim jucundo sa-
nus amico.

Sat. lib. i. 5.

" Multis ille bonis flebilis occi-
dit:

Nulli flebilior, quam tibi Vir-
gili

Tu frustra pius, heu non ita
creditum

Poscis Quintilium Deos.

Lib. i. Od. 24.

" Me juvet hesternis positum
languere corollis,

Quem tetigit jactu certus ad
ossa deus:

Actia Virgilium custodis littora
Phœbi,

Cæsaris et fortes dicere poste-
rates,

Qui nunc *Æneæ* Trojani susci-
tat arma,

Jactaque Lavinis mœnia lit-
toribus.

Cedite Romani scriptores, ce-
dite Graii:

Nescio quid majus nascitur
Iliade.

Virgil his happy author of the *Æneis*^b. In another place, he calls that poem the brightest work of all Italy^c; and in a third, he declares, that the Pastorals, Georgicks, and *Æneids* of Virgil will be read as long as Rome shall continue sovereign of the world^d; which prophecy has been abundantly verified; for the works of Virgil still maintain their superiority; though the Roman empire has been dissolved above a thousand years. I shall conclude the life of our great Poet with the following lines of the celebrated Vida;

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Extulit os sacrum soboles certissima Phœbi
Virgilius, qui mox veterum squalore situque
Detero, in melius mira omnia retulit arte,

Tu canis umbrosi subter pi-
neta Galesi
Thyrsin, et attritis Daph-
nin arundinibus:

Utque decem possint cor-
rumpere mala puellam,
Missus et impressis hœdus
ab uberibus.

Felix, qui viles pomis merca-
tus amores:
Huic licet ingratae Tityrus
ipse canat.

Felix, intactum Corydon qui
tentat Alexin
Agricolæ domini carpere
delicias.

Quamvis ille sua lassus re-
quiescat avena,
Laudatur faciles inter Ha-
madryadas.

Tu canis Ascræi veteris præ-
cepta poetæ,
Quo seges in campo, quo
viret uva jugo.
Tale facit carmen docta tes-
tudine, quale

Cynthius impositis temperat
articulis.

Lib. ii. Eleg. 34.

^b Et tamen ille tuæ felix *Ænei-*
dos auctor

Contulit in Tyrios arma vi-
rumque toros,

Nec legitur pars ulla magis de
corpore toto,

Quam non legitimo fœdere
junctus amor.

Phyllidis hic idem, teneræque
Amaryllidis ignes

Bucolicis juvenis luserat ante
modis.

Trist. lib. ii.

^c Et profugum *Ænean*, altæ pri-
mordia Romæ,

Quo nullum Latio clarius ex-
tat opus.

Art. amat. lib. iii.

^d Tityrus, et segetes, *Æneiaque*
arma legentur

Roma triumphati dum caput
orbis erit.

Amorum, lib. i.

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Vocem animumque deo similis : date lilia, plenis,
Pierides, calathis, tantoque assurgite alumno.
Unus hic ingenio præstanti gentis Achivæ
Divinos vates longe superavit, et arte,
Aureus, immortale sonans : stupet ipse, pavetque
Quamvis ingentem miretur Græcia Homerum.
Haud alio Latium tantum se tempore jactat.
Tunc linguæ Ausoniæ potuit quæ maxima virtus
Esse fuit, cæloque ingens se gloria vexit
Italix : sperare nefas sit vatibus ultra.

CHELSEA,
June 5, 1749.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA PRIMA.

TITYRUS.

MELIBŒUS, TITYRUS.

MEL. TITYRE, tu patulæ recubans sub tegmine fagi Mel. You, Tityrus, lying under the shade of a spreading beech,

1. *Tityre tu patulæ, &c.*] After the battle at Philippi, wherein Brutus and Cassius were overthrown by Augustus Cæsar and Mark Anthony, in the year of Rome 712, Augustus returned to Italy, in order to reward the soldiers by dividing among them the lands belonging to several cities. But these not being sufficient to satisfy the avarice of the soldiers, they frequently transgressed the bounds assigned them, and seized on the lands belonging to the neighbouring cities. Those injuries caused the inhabitants, both old and young, to flock in great numbers to Rome to seek for redress. We may gather, from a passage in the ninth Eclogue, that Cremona was one of the cities given to the soldiers, and that Mantua, happening to be situated near Cremona, the inhabitants of that territory were involved in the calamity of their unhappy neighbours. It

is said that among the rest Virgil, being dispossessed of his estate, went to Rome, where being presented to Augustus he was graciously received, and restored to his possessions. It is reasonable to think, that some of his neighbours, if not all, obtained the same favour: though the commentators seem almost unanimous in representing Virgil as the only Mantuan that met with such good fortune. This is the subject of the first Eclogue. The poet introduces two shepherds under the feigned names of Melibœus and Tityrus; of whom the former represents the unhappy Mantuans, and the latter those who were restored to their estates: or perhaps Tityrus may be intended to represent Mantua, and Melibœus Cremona. Melibœus begins the dialogue with setting forth the miseries of himself and his neighbours.

Tityrè.] La Cerdà produces

B

exercise your rural Muse with
a slender pipe.

Sylvestrem tenui Musam meditaris avena :

three reasons, why the name of *Tityrus* might be applied to an Italian shepherd : 1. Because the poet imitated Theocritus, who gave that name to a shepherd in the third Idyllium. 2. Because a pipe made of reeds was called *Tityrinus* in Italy. 3. A shepherd might be properly so called, as the word signifies dancing, an exercise much in use among shepherds ; *ἐν τῶν τετιγυμένων, οἷς χαίρουσι Σάτυροι*, says Ælian. To these he adds a fourth reason ; that *Tityrus* signifies a goat in the African language, whence the name has been ascribed to those who feed them. He concludes with observing, that Servius only says that the greater he-goats are called by the name of *Tityrus* among the Laconians. This last quotation is erroneous ; for the words of Servius are, "Laconum lingua *Tityrus* dicitur *aries* (not *hircus*) major, qui "gregem anteire consuevit." I believe the first reason is the true one ; and that Virgil had no farther meaning, than to borrow the name of a shepherd from Theocritus.

I have already said, that the commentators generally agree, that the poet intended to describe himself under the feigned name of *Tityrus*. But to this opinion I think some material objections may be opposed. The poet represents his *Tityrus* as an old man. In ver. 29, he mentions his beard being grey. In ver. 47, *Melibœus* expressly calls *Tityrus* an old man, *fortunate senex*, which words are repeated in ver. 52. Now Virgil could not call himself an old man, being under thirty, when he wrote this Eclogue, in which he calls Augustus *juvenis*, who was but seven years younger than himself ; and at the end of the

Georgicks he tells us expressly, that he wrote it in his youth :

— audaxque juvenis
Tityre te patulæ cecini sub tegmine
fagi.

In the fifth Eclogue *Tityrus* is mentioned as a servant to *Mopsus* :

Incipe, Mopse, prior ; si quos aut
Phyllidis ignes,
Aut Alconis habes laudes, aut jurgia
Codri.
Incipe : pascentes servabit *Tityrus* hæ-
dos.

In the eighth Eclogue he mentions *Tityrus* as a contemptible shepherd :

Certent et cynnis ululæ : sit *Tityrus*
Orpheus :
Orpheus in sylvis ; inter delphinas
Arion.

If Virgil had called himself *Tityrus* in the first Eclogue, he would hardly have used the same name afterwards for a mean or contemptible person.

Fagi.] La Cerda contends, that the *fagus* is not a beech, but a sort of oak or *esculus* ; and quotes several authorities to support his opinion. This mistake has arisen from an imagination that the *fagus* is the same with the *φάγος* of the Greek writers, which is indeed a sort of oak. But the description, which Pliny gives of the *fagus*, can agree with no other tree, than that which we call a beech. "*Fagi glans* "nuclei similis, triangula cute includitur. Folium tenue, ac levissimum, populo simile."

2. *Sylvestrem.*] Quintilian, lib. ix. cap. 4. reads *agrestem*. It is generally allowed to have been a slip in Quintilian's memory ; this reading not being countenanced by the authority of any manuscript.

Nos patriæ fines, et dulcia linquimus arva ;
 Nos patriam fugimus: tu, Tityre, lentus in umbra
 Förmösam rësonare doces Amaryllida sylvas. 5

TIT. O Melibœe, Deus nobis hæc otia fecit.
 Namque erit ille mihi semper Deus: illius aram

We leave the borders of our country, and our sweet fields. We fly our country; whilst you, Tityrus, lying at ease in the shade, teach the woods to resound the beautiful Amaryllis.

Tit. O Melibœus, a God has given me this quiet. For I shall always esteem him as a God:

La Cerda endeavours to prove, that Virgil always uses *sylvæ*, when he speaks of shepherds, and *agri*, when he is treating of husbandry. But this argument is not good: for in a few lines below we find,

Ludere quæ vellem calamo permisit
agresti.

And in the sixth Eclogue,

Agrestem tenui meditabor arundine musam.

Probably Quintilian intended to quote the verse last mentioned.

Meditaris.] Servius interprets this "*cantas, quasi melitaris, d* pro "*l* posita." La Cerda interprets it *exerces*; which he confirms by several authorities. Ruæus renders it *modularis*.

Lord Lauderdale translates this passage,

Under a beech, supinely laid along,
 Thou, Tityrus, enjoy'st thy rural song.

Dryden's translation is,

Beneath the shade, which beechen
 boughs diffuse,
 You, Tityrus, entertain your sylvan
 muse.

Dr. Trapp has it,

Beneath the covert of the spreading beech
 Thou, Tityrus, repos'd, art warbling o'er
 Upon a slender reed thy sylvan lays.

Avena.] "The musical instruments used by shepherds were at first made of oat and wheat-straw; then of reeds, and hollow pipes of box; afterwards of the leg bones of cranes, horns of animals, metals, &c. Hence they are called *avena, stipula, ca-*

lamus, arundo, fistula, buxus, tibia, cornu, æs, &c." RUÆUS.

5. *Amaryllida.*] Those who understand this Eclogue in an allegorical sense, will have Amaryllis to mean Rome. See the note on ver. 31.

6. *O Melibœe, &c.*] Tityrus informs his neighbour, that his felicity is derived from a god, complimenting Augustus with that name.

Deus.] The poet flatters Augustus, by calling him a god, some years before divine honours were publicly allowed him.

Otia.] Servius interprets it *security or felicity*. La Cerda will have it to mean liberty. Ruæus renders it *quies*. Lord Lauderdale translates it, *this soft retirement*; Dryden, *these blessings*; and Dr. Trapp, *this freedom*. In the fifth Eclogue our poet uses *otia* for *peace* or *ease*;

Nec lupus insidias pecori, nec retia cer-
 vis
 Ulla dolum meditantur: amat bonus otia
Daphnis:

And in the second Georgick;

At secreta quies, et nescia fallere vita,
 Dives opum variarum; at latis otia fun-
 dis,
 Speluncæ, vivique lacus:

And in the third;

Ipsi in defossis specubus secreta sub alta
Otia agunt terra.

It is plainly used also in the same sense in the sixth Æneid.

— Cui deinde subibit,
Otia qui rumpet patriæ, recidesque movebit
 Tullus in arma viros.

7. *Namque erit ille mihi semper*

a ten'er lamb from my folds shall often stain his altar. He has permitted my kine to feed at large, as you see, and myself to play what I have a mind on my rural pipe.

Mel. I do not envy you indeed, but rather wonder; seeing there is so great a disturbance all over the country. Lo! I drive my goats, being quite sick myself; and am hardly able, my Tityrus, to drag this along.

Sæpe tener nostris ab ovilibus imbuet agnus.

Ille meas errare boves, ut cernis, et ipsum

Ludere, quæ vellem, calamo permisit agresti. 10

MEL. Non equidem invideo, miror magis: undique totis

Usque adeo turbatur agris. En ipse capellas

Protinus æger ago: hanc etiam vix, Tityre, duco.

Deus.] Servius says, that this repetition excludes all appearance of flattery: which I must confess myself unable to understand. As to what he mentions of Augustus being really deified in his life-time, it can have no place here: since it is certain, that these honours were not given him, till several years after this Eclogue is said to have been composed. It was a common opinion among the ancients, that doing good elevated men to divinity. Tityrus therefore, having received so great a benefit from Augustus, declares, that he shall always esteem him as a god. If divine honours had then been ascribed to Augustus, the poet would not have mentioned him as a deity peculiar to himself; *erit ille mihi semper deus*. But it is no great wonder, that the poet should flatter Augustus with the title of a god; since Julius Cæsar, whose adopted son he was, had already received divine honours, a chapel being dedicated to him in the Forum about ten months before the decisive battle at Philippi.

Illius aram, &c.] Pope has imitated this in his fourth Pastoral;

To thee, bright goddess, oft a lamb shall bleed,

If teeming ewes increase my fleecy breed.

9. *Errare.*] *Id est, pasci*, says Servius. It is certain, that by *errare* the poet cannot mean to *wander* or *stray*, in one sense of the

word, which signifies to go astray, or be lost. Therefore, to avoid ambiguity, I have translated it to *feed at large*, which is the true meaning of the word. Our poets frequently use *stray* in the same sense: thus Milton;

Russet lawns, and fallows grey,
Where the nibbling flocks do stray.

Lord Lauderdale has translated *errare* in the full sense of *wandering*, or going astray;

Do you not see my cattle wand'ring roam
At their own pleasure, yet come safely home?

He 'tis that suffers them to go astray.

Dryden's translation is better;

He gave my flocks to graze the flow'ry plain.

11. *Non equidem invideo, &c.*] Melibœus, apprehending that Tityrus might imagine he envied his good fortune, assures him that he does not, but only wonders at his enjoying peace in the midst of the greatest confusions and disturbances, and concludes with enquiring, who that god is, from whom his tranquillity is derived.

12. *Turbatur.*] Pierius found *turbatur* in some ancient manuscripts. Servius found the same reading; but justly prefers *turbatur*. Quintilian also reads *turbatur*, in a quotation of this passage; and it is generally received by the editors.

13. *Protinus.*] Servius reads *protinus*, and interprets it *porro tenus*,

Hic inter densas corylos modo namque gemellos, Just now did she bring forth
twins here among the thick
hazels,

id est, longe a finibus. Pierius observes that most manuscripts have *protinus*; but that it is *protenus* in the Oblong and Medicean manuscripts. He observes, that Caper makes a difference between them, making *protenus* an adverb of place, and *protinus* an adverb of time. Nonius Marcellus interprets *protinus*, *valde*. In the Medicean manuscript, according to the edition printed at Florence in 1741, it is *protinus*. The same reading is in the Paris edition of 1541. But in that of 1540, under the care of Susannæus it is *protenus*. In the Venice edition by Aldus, in 1576, it is *protinus*. Rob. Stephens reads *protenus*. In the old edition, printed by Pynson, it is *protinus*, as also in the Milan edition of 1539, and in the Antwerp edition of 1543. But in that of 1540, it is *protenus*. La Cerda reads *protinus*; but Heinsius, and after him most of the editors have *protenus*. Dr. Trapp contends for *protenus*, in the sense which Servius gives it; and accordingly translates this passage,

Lo! I far hence my goats just fainting drive.

Burman also is positive in the same interpretation.

In this diversity of opinions, our surest way will be to consider the different senses in which Virgil himself has used *protinus* or *protenus* in other parts of his works. The general signification of it is *immediately, next, or presently afterwards*. Thus it is used in the fourth Georgick :

*Protinus ærii mellis caelestia dona
Exequar.*——

And in the second Æneid ;

Protinus ad sedes Priami clamore vocati;

Where Servius reads *protinus*, and interprets it *statim*; as he does also in another passage of the same book ;

*Sic fatus senior, telumque imbelles sine
ictu
Conjicit : rauco quod protinus sere re-
pulsam.*

In the same sense it is used in the third Æneid ;

*Protinus ærias Phæacum abscondimus
arces.*

And in the fourth ;

*Protinus ad regem cursus detorquet
Iarbam.*

And in the fifth ;

*Protinus Æneas celeri certare sagitta
Invitat, qui forte velint.*

And in the seventh ;

*Protinus hinc fuscis tristis dea tollitur
alis
Audacis Rutuli ad muros.*

And,

*Mos erat Hesperio in Latio, quem protinus
urbes
Albanæ coluere sacrum.*

Here Servius interprets it *jugiter, deinde*; and says it is now an adverb of time. He gives the same sense to

——— *trajecto missa lacerto
Protinus hasta fugit.*

in the tenth,

In the same book we find

*Protinus Antæum et Lycam, prima ag-
mina Turni
Persequitur.*

And,

*Hæc ubi dicta dedit, cælo se protinus alto
Misit,*

in the sense already given.

Lastly, in the eleventh,

*Protinus Orsilochem et Buten, duo ma-
xima Teucrum
Corpora : sed Buten adverso cuspidē fixit.*

and left, alas! the hope of my flock upon the naked stone. *Spem gregis, ah! silice in nuda connixa reliquit.* 15

In the eighth Æneid, Servius interprets *protinus*, at one and the same time, or on the way:

Nam meminî Hesionês visentem regna
sororis
Laomedontiadem Priamum Salamina pe-
tentem,
Protinus Arcadiæ gelidos invisere fines.

I shall now consider some passages, which seem most naturally to be understood in the sense which Nonius Marcellus gives to the passage under consideration. In the third Æneid we find,

Hæc loca vi quondam, et vasta convulsa
ruina,
Tantum ævi longinqua valet mutare ve-
tustas,
Dissiluisse ferunt, cum *protinus* utraque
tellus
Una foret.

Here Servius interprets *protinus*, *continuo*; and says it is an adverb of place. Ruæus also interprets it *sine intermissione*; Virgil is here speaking of the supposed disruption of Sicily from the continent of Italy, to which it is said to have been formerly joined; *cum protinus utraque tellus una foret*, that is, when both lands were *absolutely* one.

In the sixth,

— Quin *protinus* omnia
Perlegerent oculis,

can hardly be understood in any other sense. Ruæus interprets it, "At vero Trojani *ulterius* perlustrassent oculis omnia;" and Dr. Trapp translates this passage,

— Now all the work
Throughout with curious eyes they would
have trac'd.

In the following passage in the seventh,

Tartaream intendit vocem, qua *protinus*
omne
Contremuit nemus,

protinus may be understood to mean either *valde*, *longe*, or *statim*; Ruæus interprets it in the latter sense. Dr. Trapp translates it *suddenly*. I should rather interpret it, "the *whole forest trembled greatly*, or *throughout*;" or emphatically, *all the whole forest trembled*.

In the ninth Æneid, Turnus boasting of his superiority over the Trojans, says,

— Addant se *protinus* omnes
Etrusci socios;

That is, emphatically, *let every man of the Tuscans add himself to the number*. Servius indeed tells us, that some interpret *protinus*, *licet* in this place. Ruæus interprets it *statim*: but the sense, which I have here given it, seems the most natural. There remains, I think, but one passage more to be considered. It is also in the ninth book; where the poet is speaking of the numbers slain by Euryalus and Nisus. Among these he mentions Sarranus, who had spent great part of the night in play; and adds,

— Felix, si *protinus* illum
Æquasset nocti ludum, in lucemque tulisset.

Here Servius says, *protenus* is put for *porro tenus* or *continuo*, which is peculiar to Virgil. Ruæus also interprets it *continuo*. But surely it would be better to translate this passage, *happy, had he but made his play absolutely or entirely equal to the night, and continued it till morning*.

Having thus considered the word in all the places where Virgil has made use of it, I can by no means assent to Servius and his followers, who interpret it *porro tenus* or *continuo*, which Servius himself says is peculiar to Virgil. And as there

Sæpe malum hoc nobis, si mens non lævâ fuisset,
 De cælo tactas memini prædicere quercus :
 Sæpe sinistra cava prædixit ab ilice cornix.
 Sed tamen, iste Deus qui sit, da, Tityre, nobis.

TIT. Urbem, quam dicunt Romam, Melibœe,
 putavi

Stultus ego huic nostræ similem, quo sæpe sole-
 mus

Pastores ovium teneros depellere fœtus.

Sic canibus catulos similes, sic matribus hædos

I remember, that the oaks
 blasted from heaven often
 foretold me this calamity;
 only my mind was distracted.
 Often did the sinister crow
 foretell it from a hollow holm-
 oak. But tell me, Tityrus,
 who this God is.

Tit. I foolishly thought the
 city, which they call Rome,
 to be like this of ours, Meli-
 bœus, to which we shepherds
 often use to drive the tender
 offspring of our sheep. Thus
 I knew whelps were like dogs,
 and kids like goats:

is not any one passage, where it may not be rendered otherwise, we may justly reject this singular interpretation. I rather incline to the opinion of Nonius Marcellus, that it is in this place an emphatical adverb, and means *valde* or *omnino*, in which sense it may well be understood in many passages of our poet.

13. *Duco*.] La Cerda would have us understand *duco* in this place to mean carrying on the shoulders. To confirm this interpretation, he quotes several authors, who mention the shepherd's taking up the sheep on his shoulders. But all, or most of them, are Christians, and allude to the parable of the good Shepherd in the Gospel; which only shews the frequency of this custom. However not even one of these uses *duco* to express carrying on the shoulders. It certainly signifies to lead or draw. In the first sense it is used in the second Georgick, ver. 395, and in the latter sense in many places. Ruæus renders it *traho*. Dryden translates it,

And this you see I scarcely *drag* along.

And Dr. Trapp,

And this, dear Tityrus, I scarce with
 pain
 Can drag along.

15. *Connixa*.] Servius says it is used for *enixa*, only to avoid an *hi-*

atus. La Cerda will have it to express a difficult delivery; for which I do not find sufficient authority.

16. *Læva*.] Servius interprets it *stulla*, *contraria*. See the note on ver. 7. of the fourth Georgick.

18. *Sæpe sinistra*, &c.] This verse is of doubtful authority, not being to be found in the most ancient manuscripts. Pierius found it added to some copies in another hand. It is omitted in the printed copy of the Medicean, in the Milan edition of 1481, in the Paris edition of 1533, printed by Rob. Stephens, and in some other printed editions. Perhaps it was stuck in here by some transcriber, who took it from the ninth Eclogue, where we read,

Ante sinistra cava prædixit ab ilice
 cornix.

19. *Qui*.] Some read *quis*.

20. *Urbem quam dicunt*, &c.] Tityrus, instead of answering directly who the deity is, deviates, with a pastoral simplicity, into a description of Rome.

21. *Huic nostræ*.] Mantua, near which Virgil was born.

23. *Sic canibus*, &c.] "He means
 "that Rome differs from other
 "cities, not only in magnitude,
 "but also in kind, being, as it
 "were, another world, or a sort of
 "heaven in which he saw the god

thus I used to compare great things with small. But this has lifted up her head among other cities, as much as cypresses do among the bending wayfaring trees.

Mel. What great cause had you to go to see Rome?

Tit. Liberty; which, though I was slothful, looked upon me at last;

Noram: sic parvis componere magna solebam.

Verum hæc tantum alias inter caput extulit
urbes, 25

Quantum lenta solent inter viburna cupressi.

MEL. Et quæ tanta fuit Romam tibi causa
videndi?

TIT. Libertas: quæ sera tamen respexit inertem;

“Cæsar. For in comparing a
“whelp to a dog, or a kid to a
“goat, we only express the differ-
“ence of magnitude, not of kind.
“But, when we say a lion is bigger
“than a dog, we express the dif-
“ference of kind as well as of mag-
“nitude, as the poet does now in
“speaking of Rome. I thought
“before, says he, that Rome was
“to be compared with other cities,
“just as a kid is to be compared
“with its dam: for though it was
“greater, yet I took it to be only
“a city: but now I find, that it
“differs also in kind: for it is a
“mansion of deities. That this is
“his meaning, is plain from

“Quantum lenta solent inter viburna cu-
“pressi.

“For the wayfaring-tree is a low
“shrub; but the cypress is a tall
“and stately tree.” SERVIUS.

26. *Lenta*—*viburna*.] The *viburnum* or *wayfaring-tree* is a shrub with bending, tough branches, which are therefore much used in binding faggots. The name is derived a *viendo*, which signifies to bind. The ancient writers seem to have called any shrub, that was fit for this purpose, *viburnum*: but the more modern authors have restrained that name to express only our *wayfaring-tree*.

27. *Et quæ tanta, &c*] Tityrus having mentioned Rome, Melibœus immediately asks him what was the occasion of his going thither: to

which he answers, that it was liberty, which he did not enjoy till he was grown old, when Galatea forsook him, and he gave himself up to Amaryllis.

Et quæ.] Some read *Ecquæ*.

28. *Libertas*.] The commentators generally understand Tityrus to have been a slave; because he makes mention here of his being grown old before he obtained his liberty. But it is very plain that Virgil does not represent him in any such condition; for he is possessed of flocks and herds; and has a farm of his own; *tua rura manebunt*. The poet therefore must mean by liberty, either the restitution of the lands of Tityrus, or his releasement from the bondage of his passion for Galatea. It seems to be the latter; because we are told he had no hopes of liberty, so long as Galatea retained possession of him. It will be objected perhaps, that Tityrus could have no occasion to go to Rome to obtain a dismission from his affection to a mistress; and therefore this cannot be the liberty here mentioned. But to this it may be answered, that his having obtained his liberty, by shaking off the yoke of Galatea, was the cause of his going to Rome: for during his passion for her, he neglected his affairs, and lived expensively, sending great quantities of cattle and cheese to market, and yet not being the richer for it.

Candidior postquam tondenti barba cadebat :

Respexit tamen, et longo post tempore venit. 30

Postquam nos Amaryllis habet, Galatea reliquit.

after my beard fell white from the barber: yet did she look upon me, and come after a long time. Since Amaryllis possesses me, Galatea has left me.

29. *Candidior postquam, &c.*] The commentators, who generally affirm that Virgil describes himself under the name of Tityrus, are much confounded with this mention of his beard being grey, Virgil being but twenty-eight years old, when he wrote this Eclogue. Servius questions, whether it may not be a changing of the person, putting an old peasant in this place instead of Virgil; but he does not seem perfectly satisfied with this solution, and rather thinks that the pointing should be altered, reading the passage thus;

Libertas, quæ sera tamen respexit in-
ertem
Candidior; postquam tondenti barba ca-
debat.

Thus *candidior* does not agree with *barba*, but with *libertas*; and the sense, such as it is, will be *Liberty*, which, though I was slothful, looked more favourably at last, after my beard fell from the barber. But then the mention of the beard at all is superfluous, unless we suppose that they did not use the barber till they were near thirty years old, which is not probable. Besides, if we should comply with Servius here in altering the pointing, we shall never be able to prove Tityrus to be a young man, since he is twice called expressly *senex*, which cannot be strained to signify any thing but an old man. The same objection will be in force against Pomponius also, who will have the *candidior barba* to mean the first down on the chin. Besides, this will make Tityrus too young to represent a person of Virgil's age. La Cerda is of

opinion, that as Virgil had represented himself under the character of a slave, he was obliged to suppose himself old too; because it was not usual to enfranchise their slaves till they were old. I have shewn already, that Tityrus is not represented as a slave: therefore I need not give any answer to the latter part of the argument; though it would be easy to produce many instances of slaves being set at liberty before they were old. Ruæus thinks, that the allegory is not every where observed, and concludes with Probus, that the poet only takes the same liberty in representing himself as an old man, that he does in making himself a shepherd, or in assuming the feigned name of Tityrus. Catrou has found out a new solution of these difficulties. He has discovered that Virgil's father was yet alive, and tells us it was he that obtained the restitution of his lands, and therefore is represented with propriety as an old man; though I must confess, that I can hardly be persuaded to believe, that so decent a writer as Virgil would have made his father call himself *fool*, as he does in two or three places of this Eclogue. To conclude, the commentators seem to think it necessary, that some one person should be represented under the name of Tityrus, and thereby lay themselves under inextricable difficulties in explaining their author; which might easily be avoided by allowing that the poet's characters are general, and not intended to be personal.

31. *Postquam nos Amaryllis, &c.*] The allegorical commentators fancy

For I must confess, that whilst Galatea held me, I had neither hope of liberty, nor care of gain.

Namque, fatebor enim, dum me Galatea tenebat,
Nec spes libertatis erat, nec cura peculi.

that the poet meant Rome by Amaryllis, and Mantua by Galatea. Politian pretends that Amaryllis was the secret name for Rome. But, as La Cerda justly observes, this contradicts itself: for if it had been so, the poet had offended against religion, by pronouncing the name, which it was unlawful to reveal. Besides, no ancient author whatsoever has ventured to inform us what this secret name was. La Cerda seems to incline to the opinion of Fabius Pictor and Nannius, who tell us, that the *Argeus campus*, which is inclosed by the seven hills, was rendered uninhabitable by the inundations of the Tiber; but that, on offering sacrifices to Vertumnus, the waters returned into their channel. Hence Rome was called Amaryllis from the gutters, by which the waters were carried off, *ἀμαρῆς* signifying a gutter. But La Cerda himself thinks this may possibly be too far fetched, and that the poet may intend no more than to call Rome by the name of a fictitious shepherdess. Ruæus looks upon these opinions as trifles, and justly rejects the allegorical interpretation for the following reasons. 1. As the poet has twice mentioned Rome expressly, and by its proper name, in this Eclogue, what could induce him to call it sometimes Rome and sometimes Amaryllis? 2. He distinguishes Galatea from Mantua also, when he says, that whilst he was a slave to Galatea, he had no profit from the cheeses which he made for the unhappy city. 3. If we admit the allegory, that verse *Mirabar quid mæsta deos*, &c. is inextricable. 4. Servius has laid it down as a rule, in the life of

Virgil, that we are not to understand any thing in the Bucolicks figuratively, that is, allegorically.

Galatea reliquit.] Many of the commentators will have this to be what they call an *Euphemismus*, or civil way of expressing what would otherwise seem offensive. They affirm that Galatea did not forsake Tityrus, but Tityrus Galatea. This is still upon a supposition that Galatea is Mantua: but as we reject that interpretation, the *Euphemismus* becomes unworthy of our consideration.

33. *Peculi.*] It is used for *Peculii*. *Peculium* is commonly understood to signify the private stock which a slave is permitted to enjoy, independent of his master. Plautus, in his *Casina*, uses it to express the separate purse of a wife, made up without the husband's knowledge;

Nam *peculi* probam nihil habere addeet
Clam virum, et quod habet, partum ei
haud commode 'st,

Quin viro aut subtrahat, aut stupro invenerit.

Cicero uses it for the property of a slave, in his *Paradoxa*; "An eorum servitus dubia est, qui cupiditate *peculii* nullam conditionem recusant durissimæ servitutis?" Many other passages are quoted by the commentators, to shew that *peculium* means the stock of a slave; whence they infer, that Virgil uses it in this place to express that Tityrus was in a state of servitude. It must be confessed, that the word is most frequently used in this sense; but there want not instances to prove that it also signifies the property of a freeman, or, as I understand it in the passage now before us, *gain*. Petronius Arbiter, in his

Quamvis multa meis exiret victima septis,
Pinguis et ingratae premeretur caseus urbi, 35

Though many a victim went
from my folds, and many a
fat cheese was pressed for the
unhappy city,

eighth chapter, uses it in a ludicrous sense, to express what every man may certainly call his own. Horace, in his Art of Poetry, has the very words *cura peculi*, in the same sense that I have given them here;

—At hæc animos ærugo et cura peculi
Quum semel imbuerit, speramus carmina fingi
Posse linenda cædro, et lævi servanda cupresso ?

Can souls, who by their parents from their birth

*Have been devoted thus to rust and gain,
Be capable of high and gen'rous thoughts ?*

LORD ROSCOMMON.

Dryden translates the passage under consideration in the same sense.

I sought not freedom, nor aspir'd to gain.

And Dr. Trapp,

No hope of freedom or of gain I saw.

Peculium, no doubt, as well as *pecunia*, is derived from *pecus*, because exchanges were made by cattle, before the invention of money; and the most ancient coin had cattle impressed on it. "Igitur," says Varro, "est scientia pecoris parandi ac pascendi, ut fructus quam possint maximi capiantur ex ea, a quibus ipsa pecunia nominata est: nam omnis pecuniæ pecus fundamentum." Columella tells us expressly, that both words are derived from *pecus*; "Nam in rusticatione vel antiquissima est ratio pascendi, eademque quæstuosissima; propter quod nomina quæque et pecuniæ et peculii tracta videntur a pecore."

34. *Septis*.] Servius tells us, that *septa* signified those places in the *Campus Martius*, which were fenced in, for the people to give

their votes; and that because these *septa* resemble sheep-folds, or *ovilia*, the words are often put one for another. Thus in this passage, *septis* is used for *ovilibus*; and on the contrary in Lucan,

—Et miseræ maculavit *ovilia* Romæ.

And Juvenal,

—Antiquo quæ proxima surgit *ovili*.

But I think it more probable, that these inclosures in the *Campus Martius* took their name from the sheep-folds; the founders of Rome having been shepherds. This is certain, that it was no poetical liberty taken by Virgil to call the folds *septa*; since that word is used by Varro, in his first book, "Nunc de *septis*, quæ tutandi causa fundi, aut partis fiant, dicam." Here it is very plain, that Varro uses the word for what we call fences. He says there are four sorts of *septa*, or fences; the first he describes to be a quick hedge; the second a dead hedge; the third a ditch and bank; and the fourth a wall.

35. *Pinguis*.] Servius thinks it better to make *pinguis* agree with *victima* than with *caseus*, so that these lines should be pointed thus:

Quamvis multa meis exiret victima septis
Pinguis, et ingratae premeretur caseus
urbi.

But this pointing is followed in very few editions. Burman indeed seems to approve of it on the authority of Servius and Fabricius, but he has preserved the common pointing.

Ingrata urbi.] Mantua: but some doubt may arise, why Mantua is called *ingrata*, and what is meant by that epithet. It is commonly used to signify either unpleas-

yet my right hand never returned home full of money.
Mel. I wondered, Amaryllis, what made you sorrowful, and invoke the Gods;

Non unquam gravis sære domum mihi dextra redibat.

MEL. Mirabar, quid mœsta Deos, Amarylli, vocares;

ing or ungrateful. In the former sense we find it in the second Æneid :

Sed quid ego hæc autem nequicquam ingrata revolveo :

where Servius interprets it, *nec vobis placitura, nec mihi gratiam conciliantia*. In the latter sense it seems to be used in the tenth Æneid ;

Respicit ignarus rerum, ingratusque salutis.

But *ingratus* signifies also *unhappy, sad, or melancholy* ; as in the sixth Æneid :

Flebant, et cineri ingrato suprema ferebant ;

where Servius interprets it, *Tristi ; ut gratum lætum aliquid dicimus*. Thus also in the fifth book of Lucretius, we find

At nisi purgatum 'st pectus, quæ prælia nobis,

Atque pericula tunc ingratis insinandum ;

which Creech interprets, *At nisi animi nostri sint purgati, quot tumultibus agitaremur, quæ pericula nos miseros manerent*. Thus also Horace,

Ingrato misera vita ducenda est,

which Desprez interprets *Vita misera infortunato protrahenda est tibi*. I believe it is in this last sense that we are to understand the passage before us. We do not see any reason, why Virgil should call Mantua *ungrateful*. Tityrus carried his cattle and cheese thither to sell, and if he did not bring his money home with him, it was his own fault to spend it. Nor is there any evident reason, why he should call it un-

pleasant, unless, as Burman interprets it, because it was filled with soldiers. But there appears an evident reason why he should call it *unhappy* ; for it was so in its situation, suffering on account of its nearness to Cremona, as the poet himself intimates in the ninth Eclogue ;

Mantua, væ miseræ nimium vicina Cremonæ.

37. *Mirabar, &c.*] Melibæus seems by this last discourse of Tityrus to have found out the amour between him and Amaryllis, with which he was not acquainted before ; and therefore wondered whose absence it was that Amaryllis lamented.

Amarylli.] The allegorical interpreters are at such a loss to make sense of this verse, that they are obliged to find an error in it, and that we ought instead of *Amarylli* to read *Galatea*. Accordingly we find *Galatea* intruded into some editions. La Cerda has not altered the text here, though he seems very well inclined to it. "Some," says he, "read *Galatea*, "thinking the sense would otherwise be obscure, and produce "manuscripts in confirmation of "that reading. They do not want "reason for this emendation : for "Melibæus, as appears from the "whole course of this Eclogue, "pretends to know nothing about "Augustus or Rome ; nay Tityrus informs him of them. Therefore how should he, who knew "nothing of Rome, hear of her "complaints ? how should he see "her apples ? how should he hear

Cui pendere sua patereris in arbore poma.

and for whom you suffered
your apples to hang so long
upon their trees.

“ the complaints of the trees and
“ fountains there? All these make
“ against Amaryllis, but plead
“ strongly for Galatea, that is, for
“ Mantua, whose complaints a
“ Mantuan shepherd may well be
“ supposed to know. And indeed
“ he speaks as about something
“ present, and of the country about
“ Mantua, which he has before his
“ eyes, when he says, *hæc arbusta*
“ *vocabant te*. Besides, *Tityrus hinc*
“ *aberat* makes for Mantua, not
“ for Rome: for nobody can be
“ said to be absent from a place
“ where he never was.” It is
plain, that this learned commenta-
tor was led into all this perplexity
merely by his being blinded with
allegory. But Catrou goes more
roundly to work, and boldly re-
stores, as he calls it, Galatea to the
text. “ The reader will be sur-
prised,” says he, “ to find Galatea
“ here instead of Amaryllis. I con-
“ fess that most of the modern
“ editions have *Amarylli*; but I
“ have not substituted Galatea with-
“ out authority. Several manu-
“ scripts, as La Cerda affirms, and
“ several ancient editions, read Ga-
“ latea instead of Amaryllis. Be-
“ sides, the edition printed at the
“ Louvre, from manuscripts, has
“ restored Galatea in the text.
“ Hereby all the difficulties vanish,
“ and all the obscurity clears up.
“ If we retain *Amarylli*, and mean
“ thereby the city of Rome, would
“ it be probable that Melibæus
“ should know what passed there,
“ he who perhaps had never stirred
“ out of his own village? Could
“ Virgil’s father have caused so
“ much grief there by his absence?
“ He was a man of no distinction,
“ who went to seek credit at Rome,
“ and was not regarded there, at

“ least not with any inquietude.
“ Nor is it more natural to imagine,
“ that a person is here meant for
“ whom Tityrus, that old man with
“ a white beard, had an inclination.
“ He was not of an age to form
“ such engagements, except in me-
“ taphor. Thus we see in the text,
“ his Amaryllis and Galatea are
“ changed at once into two cities.
“ Besides, the recital of a passion
“ would be out of place in a poem
“ intended to praise and thank Cæ-
“ sar. It would be an idle distrac-
“ tion hardly tolerable to the mind,
“ and a disagreeable excursion.
“ Whereas, by reading *Galatea*,
“ and supposing through the whole
“ Eclogue a perpetual metaphor,
“ where under the names of Ama-
“ ryllis and Galatea are always
“ meant Rome and Mantua, the
“ whole work becomes uniform,
“ and attains its end, without giv-
“ ing any change to the mind.”
By the confession of these allegori-
cal interpreters themselves, their
whole interpretation falls to the
ground, unless we read *Galatea* for
Amaryllis: but there does not seem
sufficient authority for that reading;
which seems to have been utterly
unknown to Servius, Pierius, Phi-
largyrius, and other most celebrated
commentators; and to have been
invented only to support the imagi-
nation, that Amaryllis was Rome,
and Galatea was Mantua. We
must therefore subscribe to the opi-
nion of the learned Ruæus, who
judiciously observes, that the sense
is very plain, if we do not confound
ourselves with allegory. “ Tity-
“ rus,” says he, “ has cast off Gala-
“ tea, loves Amaryllis, and goes
“ to Rome. Amaryllis being left
“ at Mantua laments his absence.
“ Melibæus, who was acquainted

Tityrus was absent. The very pine-trees, Tityrus, the very fountains, these very vineyards called for your return.

Ti. What could I do? I had no other way to get out of servitude,

Tityrus hinc aberat, ipsæ te, Tityre, pinus,
Ipsi te fontes, ipsa hæc arbusta vocabant. 40
Ti. Quid facerem? neque servitio me exire
licebat,

“with the grief of Amaryllis, though not with the cause, now discovers it from the discourse of Tityrus; and reproves him gently, as not being ardent in his love. Tityrus justifies himself, by saying, that he had no other way to recover his losses, than by going to Rome.” It seems to me very evident, that there is not any thing more mysterious in this passage, than that Galatea had been an imperious and expensive mistress to Tityrus, and kept him from growing rich, by draining him of his money as fast as he got it. When he was grown older and wiser, he began to have an affection for Amaryllis, upon which Galatea forsook him. He now found a material difference; for Amaryllis loved him disinterestedly; so that his present condition may be called liberty, and his former accounted servitude. Besides, it may reasonably be imagined, that Amaryllis, having a real concern for the welfare of Tityrus, though she was uneasy during his absence, had herself persuaded him to go to Rome, in hopes to get some relief from the tyranny of the soldiers, to whom the lands about Mantua were given.

39. *Ipsæ te, Tityre, &c.*] Servius thinks that by *Pinus* is meant Cæsar, and by *Fontes* the senate. Perhaps there is a defect in this part of the copy; for he could hardly fail after this to explain *Arbusta* to mean the people. The other interpreters have not adopted this, thinking, I believe, the allegory too far strained. Besides, can it be imagined that so modest a man

as Virgil would presume to represent Cæsar with the senate and people of Rome, bewailing his absence? There is a great beauty in the repetition of *ipse* in these lines, which is not easily imitated in English: but La Cerda's observation, that all the three genders are found here, *ipsi, ipsæ, ipsa*, is very trifling, and more worthy of a schoolboy, than of a man of his learning.

40. *Arbusta.*] The *arbusta* were large pieces of ground planted with elms or other trees, at the distance commonly of forty feet, to leave room for corn to grow between them. These trees were pruned in such a manner, as to serve for stages to the vines, which were planted near them. The vines fastened after this manner to trees were called *arbustivæ vites*. See the twelfth chapter of Columella *de arboribus*.

41. *Quid facerem, &c.*] Tityrus answers the charge against him of unkindness to Amaryllis, by saying that he had no other way to get out of servitude, than by going to Rome, where he saw Augustus, that deity spoken of before, who restored him to his possessions.

We learn from Appian, that when the lands were divided among the soldiers, great numbers, both young and old, and women with their children, flocked to Rome, and filled the *forum* and temples with their lamentations, complaining that they were driven from their lands and houses, as if they had been conquered enemies. *Και αι πόλις ἤξιον την Ἰταλίαν ἀπασαν ἐπιτίμασθαι τὸ ἔργον, ἢ ἐν ἄλλαις διαλαχύν, τῆς τε γῆς τιμὴν τοὺς δαρουμένους ἦτον, και ἀργύ-*

Nec tam præsentēs alibi cognoscere divos.
 Hic illum vidi juvenem, Melibœe; quotannis
 Bis senos cui nostra dies altaria fumant.

nor could I elsewhere find
 gods so propitious. Here,
 Melibœus, I saw that youth,
 for whom my altars smoke
 every year for twelve days.

ριον οὐκ ἦν, ἀλλὰ συνιόντες ἀνὰ μέρος ἐς
 τὴν Ῥώμην οἱ τι νιοὶ καὶ γέροντες, ἢ αἱ
 γυναῖκες ἅμα τοῖς παιδίοις ἐς τὴν ἀγορὰν
 ἢ τὰ ἱερά, ἰσθίουσι, οὐδὲν μὲν ἀδικῆσαι λί-
 γογυγες, Ἰταλιῶται δὲ ὄντες ἀνίστασθαι γῆς
 τε καὶ ἰστίας οἷα δορύληκτοι.

42. *Præsentēs divos.*] La Cerda
 interprets this *propitios faventesque*;
 though he says he is not displeas-
 ed with those who turn the sense to
 that manner of speaking, by which
 a god is said to be *present*, to whom
 sacrifices are offered before his death.
 Thus Horace;

Cælo tonantem credidimus Jovem
 Regnare: *præsens Divus* habebitur
 Augustus, adjectis Britannis
 Imperio, gravibusque Persis.

and Tacitus; “Ara et fanum ex-
 uruntur, quæ *præsenti* Herculi
 “Evander sacraverat.” But the first
 interpretation is certainly right; and
 we find *præsens* used in the same
 sense in the ninth Æneid, where
 Nisus invokes the moon, in the fol-
 lowing words:

Tu Dea tu *præsens* nostro succurre la-
 bori.

This cannot be understood in the
 latter sense; the moon never hav-
 ing lived upon earth. The same
 author observes, that there is a
 propriety in using the word *Divos*
 here; *Dii* signifying the eternal
 Gods; but *Divi* those who have
 been taken from mankind. But
Deus has already been used for Au-
 gustus in this very Eclogue; *Erit*
ille mihi semper Deus; and in the
 first Æneid, Juno calls herself *Di-*
vorum regina; as she is called also
Diva by Æneas, in a solemn invo-
 cation, in the twelfth Æneid:

Tum pius Æneas stricto sic ense pre-
 catur,

Esto nunc Sol testis, et hæc mihi terra
 præcanti,
 Quam propter tantos potui perferre la-
 bores;
 Et Pater omnipotens; et tu, Saturnia
 Juno,
 Jam melior, jam *Diva* precor.

43. *Juvenem.*] Augustus was about
 twenty-two years old when the di-
 vision of the lands was made among
 the soldiers. Servius says, he is here
 called *juvenis*, because the senate
 had published a decree forbidding
 any one to call him *boy*. This word
 seems indeed to have been common
 in the mouths of his enemies. Thus
 Brutus, in one of his letters to Ci-
 cero; “Hoc tu, Cicero, posse fate-
 ris Octavium, et illi amicus es?
 “aut si me carum habes, vis Romæ
 “videri, cum ut ibi esse possem,
 “commendandus *puero illi* fuerim?
 “—Ista vero imbecillitas et des-
 “peratio, cujus culpa non magis in
 “te residet, quam in omnibus aliis,
 “et Cæsarem in cupiditatem regni
 “impulit, et Antonio post interitum
 “illius persuasit, ut interfecti locum
 “occupare conaretur; et nunc *pue-*
 “*rum istum* extulit, ut tu judicares,
 “precibus esse impetrandam salu-
 “tem talibus viris, misericordiaque
 “unius, *vix etiam nunc viri*, tutos
 “fore nos, haud ulla alia re.—
 “*Hic ipse puer*, quem Cæsaris no-
 “men incitare videtur in Cæsaris
 “interfectores.—Hanc ego civi-
 “tatem videre velim, aut putem
 “ullam, quæ ne traditam quidem
 “atque inculcatam libertatem reci-
 “pere possit? plusque timeat in
 “*puero* nomen sublatis regis, quem
 “confidat sibi.”

44. *Bis senos cui nostra dies alta-*
ria fumant.] These twelve days are
 with good reason supposed by the

From him first I received
this answer; Feed your herds
as before, my lads, and yoke
your bullocks.

Hic mihi responsum primus dedit ille potenti: 46
Pascite, ut ante, boves, pueri: submittite tauros.

commentators to be one day in every month. Servius says they were either the kalends or ides. La Cerda observes, that Augustus used to be worshipped together with the *Lares*, as appears from this passage of Horace;

Te multa prece, te prosequitur mero
Defuso pateris; et *Laribus* tuum
Miscet nomen, uti Græcia Castoris
Et magni memor Herculis.

That the *Lares* were worshipped monthly, he proves from the following passage of Tibullus:

At mihi contingat patrios celebrare pa-
nates,
Reddereque antiquo *menstrua* thura
Lari.

46. *Submittite tauros.*] Servius seems to understand these words in a double sense; as if they signified both ploughing the ground, and propagating the species: *exercete terram et sobolem*. La Cerda is not displeased with the first of these interpretations, thinking *jugo* may be understood: but he is of opinion, that this is not the sense here. He explains *submittite* to mean *producite ad pastum tauros*. "This," says he, "agrees with the preceding words *pascite boves*, as if it had been said, both the cows and bulls may be brought out to pasture. In this sense of *profert* or *producit* the word is used by Lucretius;

"—At suaves dædala tellus
Submittit flores.

"And by Seneca, in his *Œdipus*;

"Lætus Cytheron pabulo semper novo
Æstiva nostro prata submittit gregi.

"This manner of expression is borrowed from the Greeks: for we find in Pindar, *Χθὼν ἡρινὰ φύλλ' ἀναπίμπου*, *Tellus verna folia sub-*

mittit; and in Libanius, *γῆ ἀνήυε τὸ ἄρθρον*. These quotations however do not seem full to his purpose; nor does that, which Ruæus helps him to from Lucretius:

Lætificos nequeat fetus summittere tel-
lus.

In these and many other passages, which might be brought from the same poet, *submitto* signifies indeed to *bring forth*: but surely there is great difference between bringing forth, as an animal does its young, or as the earth does flowers, which is the sense of Lucretius, and bringing forth the cattle to pasture. These quotations rather confirm the second sense given by Servius, *exercete sobolem*. Erythræus interprets the passage under consideration, *Supplere, successorem mittere*; that is, supply the herd with new bulls. This interpretation is not without authority to support it. Varro seems to have used *submittere* in this sense; "Castrare oportet agnum non minorem quinque mensium, neque ante quam calores, aut frigora se fregerunt. Quos arietes submittere volunt, potissimum eligunt ex matribus, quæ geminos parere solent." This is not very unlike an expression in the third Georgick;

Et quos, aut pecori malint *submittere*
habendo.

Cicero certainly uses it for sending a successor, in his Oration *de Provinciis Consularibus*; "Huic vos non *submittetis*? hunc diutius manere patiemini?" as does Justinian also, in the second book of Institutions: "Sed si gregis usum fructum quis habeat, in locum demortuorum capitum ex fœtu fructuarius *submittere* debet, ut et Juliano visum est, et in vinearum

MEL. Fortunate senex, ergo tua rura manebunt!

Mel. O fortunate old man, then your farms will remain your own,

“demortuarum vel arborum locum alias debet substituere.” These quotations sufficiently testify, that *submitto* may signify *to substitute*: but yet I cannot help thinking, with Ruæus; that it is more natural, in this place, to understand it *submitte tauros jugo*.

47. *Fortunate senex*, &c.] Melibœus congratulates Tityrus on his happiness in enjoying his own estate, though small.

It is evident from the repetition of the word *senex* in this passage, that Virgil did not intend, under the name of Tityrus, to describe himself, who was under thirty years of age, when he wrote this Eclogue.

Tua rura.] It is the general opinion, that Virgil here describes his own estate, which does not seem to have been very fertile, but partly rocky and partly fenny. Ruæus is of opinion, that the lands ascribed to Tityrus cannot be supposed to be barren, since there is so frequent mention of his flocks, pastures, and shades. He would therefore have this description relate to the other lands about Mantua, and thus interprets the words of Melibœus; “You are permitted to cultivate your own lands; though the rest of the country, so fruitful before, is now deformed by the calamity of war.” This is one of the most forced interpretations of that learned commentator; who in other places condemns the allegorical expositions of others as trifling: and yet in this place he would persuade us, that by a land full of rocks and marshes, the poet means a country laid waste by armies. The words of Melibœus seem very plain and natural. He congratulates his friend, that he is

in possession of an estate that is his own; which though neither large nor fruitful, abounding with stones and marshes, yet is sufficient to afford him a decent support. It is not necessary to understand the words in the strictest sense, that it consisted entirely of naked rocks and rushes, without any good herbage. We find these hills were not so barren, but that they afforded room for some vines, by the mention of a pruner in this very passage. Tityrus also was not without apples and chesnuts, as appears from the latter end of this Eclogue; where he mentions also his having plenty of milk; and he has already told us, that he used to supply Mantua with many victims and cheeses. We have many rocky lands in England, that are far from being incapable of culture; and our fens are well known not to be wholly void of pasturage. Virgil might probably be fond of describing his own estate in his poems. The lands assigned to Menalcas, in the ninth Eclogue, may well be understood not to be different from these of Tityrus.

Certe equidem audieram, qua se subducere colles
Incipiunt, mollique jugum demittere clivo,
Usque ad aquam, et veteris jam fracta cacumina fagi
Omnia carminibus vestrum servasse Menalcam.

Here he describes them to begin at the declivity of the hills, and to end at the waters of the Mincius. Not unlike this is his description of them in the third Georgick, where he proposes to erect a temple to Augustus on his own estate; where he tells us his fields lie on the banks of this river:

D

and large enough for you; though naked rocks, and the fen with muddy rushes covers all your pastures: your pregnant sheep shall not be in danger from unaccustomed food; nor shall they be infected with the noxious diseases of neighbouring cattle. O fortunate old man, here amongst well known rivers and sacred springs you shall enjoy the cool shade.

Et tibi magna satis! quamvis lapis omnia nudus,
Limosoque palus obducat pascua juncos:
Non insueta graves tentabunt pabula foetas: 50
Nec mala vicini pecoris contagia lædent!
Fortunate senex, hic inter flumina nota,
Et fontes sacros, frigus captabis opacum.

Et viridi in campo templum de marmore
ponam
Propter aquam, tardis ingens ubi flexibus
errat
Mincius, et tenera prætexit arundine ri-
pas.

The country about Mantua is moist: for the river Mincius runs out of the *Lacus Benacus*, now called *Lago di Garda*, and coming to Mantua spreads itself into a lake five miles long, and then falls into the Po; which is very apt to overflow its banks. Our poet himself describes the moistness of this country in the second Georgick;

Et qualem infelix amisit Mantua cam-
pum,
Pascentem niveos herboso flumine cycnos,
Non liquidi gregibus fontes, non gramina
deerunt.

49. *Limosoque palus obducat pascua juncos.*] Rushes are a certain indication of a wet soil: but they are of great service in the most rotten morasses, affording the only secure ground to tread upon; which they effect by the strong matting of their roots.

50. *Graves—foetas.*] Many critics contend, that *foetas* signifies such as have brought forth their young, notwithstanding the addition of *graves*, which they will have to mean in this place only *heavy* or *sick*. That animals, which have brought forth their young, are called *foetæ* cannot be denied. Our poet evidently uses the word in that sense, in the third Georgick;

—Nec tibi foetæ

More patrum, nivea implebunt mulctra-
lia vacca,
Sed tota in dulces consument ubera gna-
tos:

And in the eighth Æneid;

—Viridi foetam Mavortis in antro
Procubuisse lupam: geminos huic ubera
circum
Ludere pendentes pueros.

But it is no less certain, that it is also used to signify *pregnant*; as in the first Æneid;

—Loca foeta furentibus austris.

And in the second;

—Scandit fatalis machina muros
Foeta armis.

Varro defines *foetura* to be the time between conception and bringing forth; “Nunc appello foeturam a “conceptu ad partum: hi enim “prægnationis primi et extremi “fines.” Besides the addition of *graves*, which is so often used by itself to signify *pregnant*, seems to put it past all dispute. Burman observes, that some point these verses thus;

Non insueta graves tentabunt pabula;
foetas
Nec mala vicini pecoris contagia lædent:

but he condemns it. If we admit this pointing, the translation must run thus; “Your pregnant sheep “shall not be in danger from un- “customed food; nor shall your “dams be infected with the noxious “diseases of neighbouring cattle.”

52. *Flumina nota.*] The Po and the Mincius.

Hinc tibi, quæ semper vicino ab limite sæpes,
 Hyblæis apibus florem depasta salicti, 55
 Sæpe levi somnum suadebit inire susurro.
 Hinc alta sub rupe caeet frondator ad auras.
 Nec tamen interea raucæ, tua cura, palumbes,

On one side the hedge that bounds your farm, where the Hyblean bees are always feeding on the flowers of the willows, shall often invite you to sleep, with a gentle murmur. On another side the pruner under the high rock shall sing to the breezes. Nor in the mean time shall the hoarse wood-pigeons, your delight,

54. *Vicino ab limite sæpes.*] The hedge which divides your land from your neighbour's.

55. *Hyblæis apibus.*] A figurative expression to denote the best bees; for Hybla, a town of Sicily, was famous for honey.

Florem depasta.] That is, *depasta secundum florem*, or *habens florem depastum*, a Grecism frequent in Virgil; as *Os humerosque deo similis* in the first Æneid.

Salicti.] For *saliceti*: see the note on ver. 13. of the second Georgick.

The flowers of willows are catkins; they abound in chives, the summits of which are full of a fine yellow dust, of which the bees are said to make their wax.

57. *Alta.*] Heinsius, according to Burman, found *alte* in one manuscript.

Fronator.] A pruner of vines; for the other fruit-trees stand in no need of pruning, unless any one would fancy Tityrus to have wall-fruit, or espaliers. Olive-trees are the worse for pruning, as our poet himself tells us in the second Georgick;

Contra non ulla est oleis cultura; neque illæ
 Procurvam expectant falcem, rastroisque tenaces.

But vines must be well pruned every year;

Est etiam ille labor curandis vitibus alter,
 Cui nunquam exhausti satis est: namque omne quotannis
 Terque quaterque solum scindendum,
 glebaque versis
 Æternum frangenda bidentibus, omne levandum
 Fronde nemus.

This rural pleasure of hearing the labouring people sing has not been forgotten by Milton, in his *L'Allegro*;

While the ploughman near at hand,
 Whistles o'er the furrow'd land,
 And the milkmaid singeth blithe,
 And the mower whets his scythe,
 And every shepherd tells his tale
 Under the hawthorn in the dale.

Servius says, that *frondator* is sometimes used to signify a bird that lives among the leaves, and feeds upon them. Hence the Abbé de Marolles has rendered it a nightingale; *Sous la pente d'un rocher le Roseignol chantera*. Thus also the Earl of Lauderdale has translated it a linnet;

Where from steep cliffs, shrill *linnets*
 stretch their throats,
 And turtles from high elms, complaining
 notes.

He seems indeed to have confounded the *frondator* and the *palumbes* together; for the *steep cliffs* relate to what is said of the former; and *stretch their throats* seems to be taken from *raucæ*, which belongs to the latter.

57. *Ad auras.*] Burman mentions *ad aures*, but he justly rejects this reading. Many understand *ad auras* to mean *on high*. Melibæus had just mentioned the *cool shade*, as one of the great enjoyments of Tityrus: I believe therefore, that he designs to express the pleasure of the pruner, in enjoying the cool breezes, and singing to them; for otherwise his work would be very hot, where the sun-beams being strongly reflected upon him, would give him no great inclination to sing.

see that the reader came to learn from the lady's claim.

The speaker declares that the right sign found in the sky, and the star here, the which indeed upon the above-mentioned account of the ancient Greek authors, and the German of the Tygers, necessarily exchanges their

Nec gemere sc̄rim cessabit tartar ab ulso.

Tr. Ante letes ergo p̄sonatur in æthere

OSTIA,

60

Et freta destituta mados in litore pisces :

Ante, p̄tratis anhorum fubus, c̄val

Aut Araria Parbus bibet, aut Germania Tigris,

gr̄ia,

60. *Ante letes ergo,* &c.] Tyrus, acknowledging the greatness of his happiness, declares, that it is impossible for him ever to forget the obligations which he owes to Augustus.

[*In æthere.*] La Cerda would find read in *æquor*, if he could find the authority of any manuscript ; because the poet seems here to oppose the sea, rather than the sky, to the earth. Heinsius however, according to Berman, did find in *æquor* in one of his manuscripts : but this is not a sufficient ground to alter the text, the sense being very good as it is.

61. *Fretis.*] It properly signifies a Frith or strait, but is often used by the poets for the sea.

Nudos Germanus finds made in *littore* in a Venetian manuscript. Lord Lansdowne has translated it according to this reading :

First, simile does an empire see shall
beet.

And seas come to the naked shore their
strand.

62. *Pertratis anhorum fubus.* Servius interprets *pertratis, anhoris vel erroris causas* : and another, *Germanorum et Parthorum*. Panninus focuses *anhorum* to mean the *Amur*, a people of Arabia ; but this is too trifling to need any consideration.

63. *Aut Araria Parbus bibet, et Germania Tigris.* Tyrus is here speaking in circumstances, that

beasts should feed in the sky, and fishes on the land ; that the Parthians should extend themselves to the river Arx, or the Germans to Tigris, which could not be effected any otherwise, than by a conquest of the whole Roman empire, which lay between those two rivers. Many critics have censured Virgil, as being guilty of a notorious geographical error in this place, representing Tigris as a river of Parthia, and Arx as a river of Germany. They will say, that Parthia is bounded on the west by Media, on the north by the Caspian, on the east by Bactriana, and on the south by the deserts of Carmania ; so that all the large country of Media and part of Assyria lie between the Parthians and the Tigris. The Arx, which is now called the Souse, is well known to be a river of France, several miles distant from the Rhine, the well-known boundary of the ancient Germany. It has been a common answer to this, that Tyrus speaks with a pastoral simplicity ; and that it is not necessary to represent a shepherd as an exact geographer. Others say, that Virgil loves to add the greater dignity to his verse, by enlarging the bounds of countries as much as possible. (Astruc solves the difficulty, by saying that it was hardly possible for the Parthians to change country with the German ; but that it was absolutely impossible for the German to drink the water of the Tigris in the country of the

nor shall the turtle cease to moan from the lofty elm.

Tit. Sooner therefore shall the light stags feed in the sky, and the seas leave the fishes naked upon the shore: sooner shall the banished Parthian drink of the Arar, and the German of the Tigris, mutually exchanging their countries,

Nec gemere aëria cessabit turtur ab ulmo.

TIT. Ante leves ergo pascentur in aethere cervi, 60

Et freta destituent nudos in litore pisces :

Ante, pererratis amborum finibus, exsul

Aut Ararim Parthus bibet, aut Germania Tigrim,

60. *Ante leves ergo, &c.*] Tityrus, acknowledging the greatness of his happiness, declares, that it is impossible for him ever to forget the obligations which he owes to Augustus.

In aethere.] La Cerda would fain read *in aequore*, if he could find the authority of any manuscript; because the poet seems here to oppose the sea, rather than the sky, to the earth. Heinsius however, according to Burman, did find *in aequore* in one of his manuscripts: but this is not a sufficient ground to alter the text, the sense being very good as it is.

61. *Freta.*] It properly signifies a frith or strait, but is often used by the poets for the sea.

Nudos] Burman finds *nudo in litore* in a Venetian manuscript. Lord Lauderdale has translated it according to this reading:

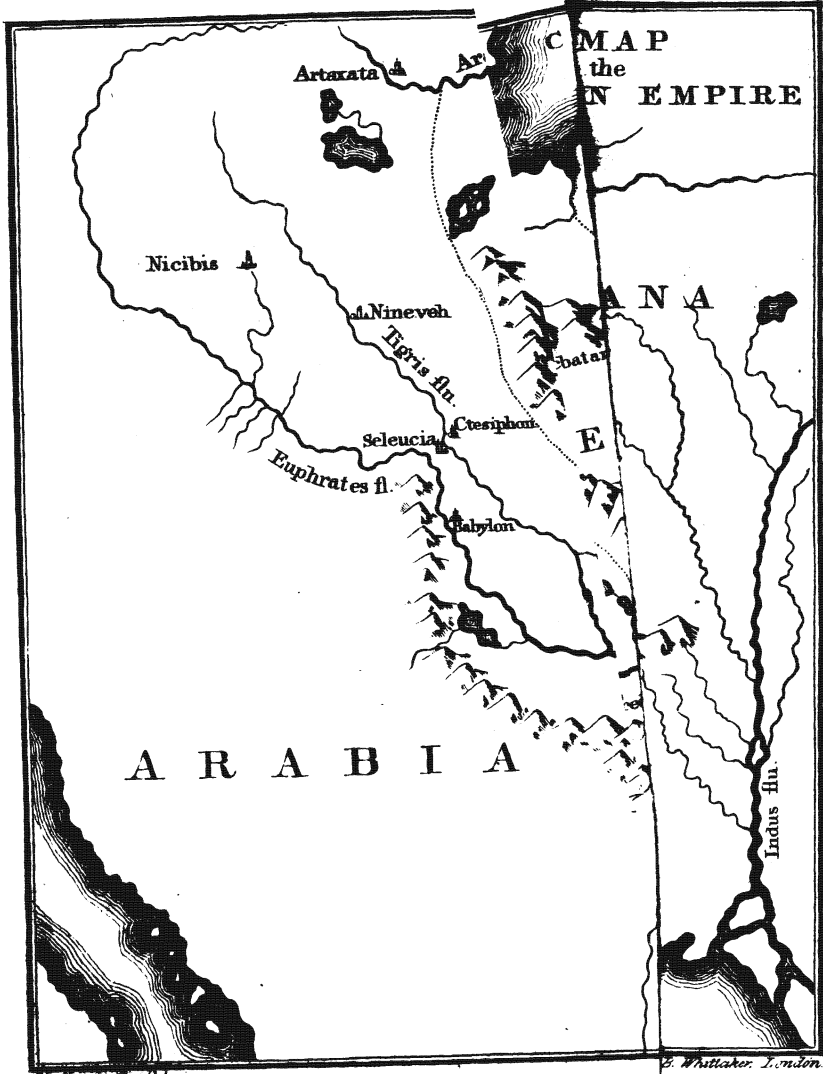
First nimble deer on empty air shall feed,
And seas leave to the naked shore their breed.

62. *Pererratis amborum finibus.*] Servius interprets *pererratis, lustratis vel errore confusis*; and *amborum, Germanorum et Parthorum*. Pomponius fancies *amborum* to mean the *Ambi*, a people of Arabia; but this is too trifling to need any consideration.

63. *Aut Ararim Parthus bibet, aut Germania Tigrim.*] Tityrus is here speaking of impossibilities; that

beasts should feed in the sky, and fishes on the land; that the Parthians should extend themselves to the river Arar, or the Germans to Tigris, which could not be effected any otherwise, than by a conquest of the whole Roman empire, which lay between those two rivers. Many critics have censured Virgil, as being guilty of a notorious geographical error in this place, representing Tigris as a river of Parthia, and Arar as a river of Germany. They tell us, that Parthia is bounded on the west by Media, on the north by the Caspian, on the east by Bactriana, and on the south by the deserts of Carmania; so that all the large country of Media and part of Assyria lie between the Parthians and the Tigris. The Arar, which is now called the Soane, is well known to be a river of France, several miles distant from the Rhine, the well known boundary of the ancient Germany. It has been a common answer to this, that Tityrus speaks with a pastoral simplicity; and that it is not necessary to represent a shepherd as an exact geographer. Others say, that Virgil loves to add the greater dignity to his verse, by enlarging the bounds of countries as much as possible. Catrou solves the difficulty, by saying that it was hardly possible for the Parthian to change country with the German; but that it was absolutely impossible for the German to drink the water of the Tigris in the country of the

Ed. I. ver. 63.



MAP of the ANTIQUE EMPIRE

Nicibis

Artaxata

Nineveh

Tigris fl.

Euphrates fl.

Seleucia

Ctesiphon

Babylon

ARABIA

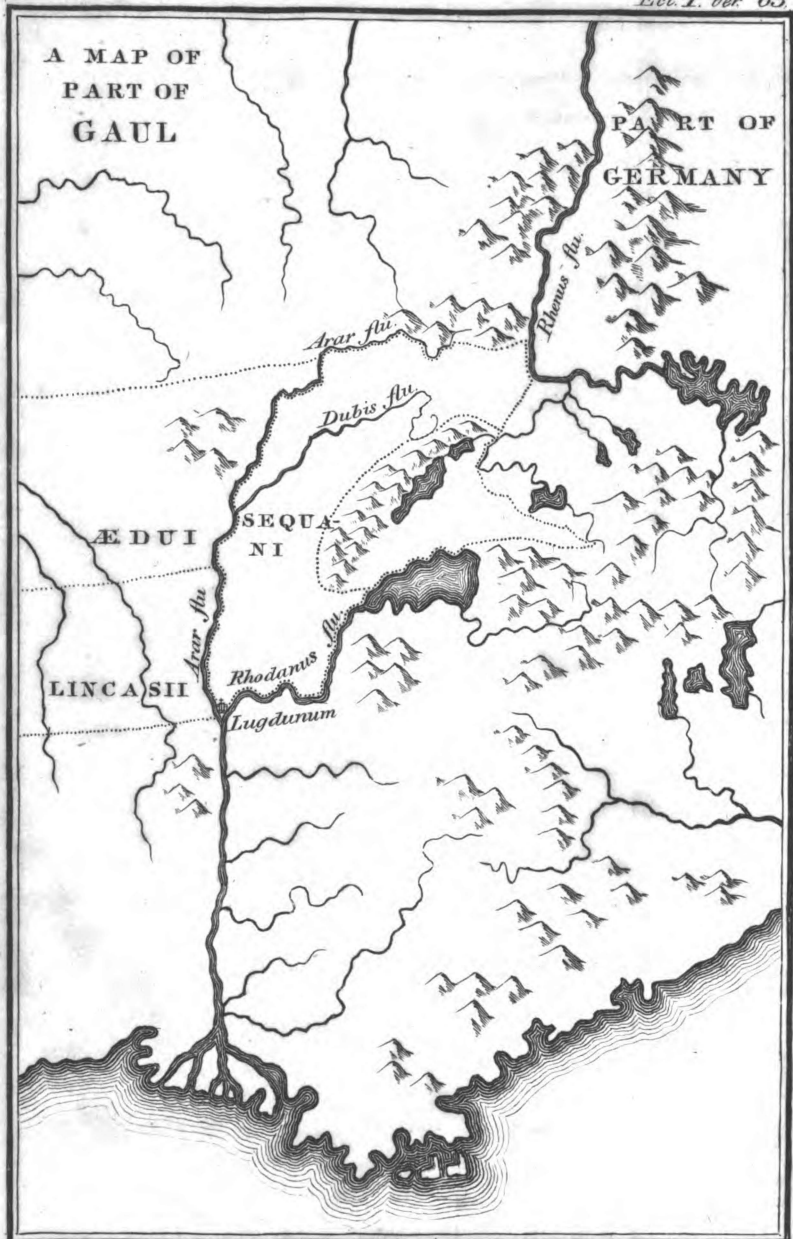
ANA

E

Indus fl.

Barthol. Doubr.

E. Whittaker. London



Mathews. Sculpt.

Printed by W. Baxter, Oxford, for C. and W. B. Whittaker London.

Quam nostro illius labatur pectore vultus.

than his countenance shall
slide out of my heart.

Parthians, and for the Parthian to drink the water of the Soane in Germany: but this is little better than a quibble. For my own part, I see no great difficulty in understanding this passage according to the most obvious meaning of the words. The Parthians had at that time extended their empire even beyond the Tigris, and had made such conquests, that they were become formidable to the Romans. Strabo tells us expressly, that the border of the Parthians began from the Euphrates; the country on the other side, as far as to Babylon, being under the dominion of the Romans, and the Princes of Arabia; the neighbouring people joining either with the Romans or Parthians, according as they were nearer to one or the other; "Ορειον δ' ἐστὶ τῶν Παρθυαίων ἀρχῆς ἡ Εὐφράτης καὶ ἡ περσικὴ τὰ δ' ἐντὸς ἔχουσι Ῥωμαῖοι καὶ τῶν Ἀράβων οἱ φύλ- λαρχοὶ, μέχρι Βαβυλωνίας, οἱ μὲν μάλ- λον ἑσθίους, αἱ δὲ τοῖς Ῥωμαίοις προ- ἕχοντες οἷσπερ καὶ πλησιόχωροι εἰσίν. It was not far from the banks of the Euphrates, that Surena, the Parthian general, defeated Crassus: so that Tigris must have been within the bounds of the Parthian empire. The extent and situation of this empire has been with great beauty and justness described by Milton, in the third book of his Paradise Regained:

————— Here thou behold'st
Assyria, and her empire's ancient bounds,
Araxes and the Caspian lake; thence on
As far as Indus east, Euphrates west,
And oft beyond: to south the Persian
bay,
And, inaccessible, th' Arabian drouth:
Here Nineveh, of length within her wall
Sev'ral days journey, built by Ninus old,
Of that first golden monarchy the seat,
And seat of Salmanassar, whose success
Israel in long captivity still mourns;
There Babylon, the wonder of all tongues,
As ancient, but rebuilt by him who twice
Judah and all thy father David's house

Led captive, and Jerusalem laid waste,
Till Cyrus set them free; Persepolis,
His city, there thou seest, and Bactra
there;
Ecbatana her structure vast there shews,
And Hecatompylos her hundred gates;
There Susa by Choaspes, amber stream,
The drink of none but kings; of later
fame
Built by Emathian, or by Parthian hands,
The great Seleucia, Nisibis, and there
Artaxata, Teredon, Ctesiphon,
Turning with easy eye, thou may'st be-
hold.
All these the Parthian, (now some ages
past,
By great Arsaces led, who founded first
That empire,) under his dominion holds,
From the luxurious kings of Antioch
won.

It remains now to shew, how the Soane can be said to belong in any manner to Germany. It is past all controversy that the Rhine was always accounted the boundary between Germany and Gaul. It was the eastern limit of Gaul, according to Strabo; τὴν Κελτικὴν ταύτην ἀπὸ μὲν τῆς διώσεως ὀρίζου τὰ Περσηναῖα ὄρη τῆς ἐκαστέρου θαλάττης, τῆς τε ἐντὸς καὶ τῆς ἐκτὸς προσεπτόμενα ἀπὸ δὲ ἀνατολῶν ὁ Ῥῆνος παράλληλος ἂν τῇ Πυρρήνῃ. The Arar, according to the same author, rises in the Alps, passes between the countries of the Sequani, Adui, and Lincasii, who are inhabitants of Gaul, and receiving the Dubis, or Doux, falls into the Rhone: Ῥῆν δὲ καὶ ὁ Ἄραξ ἐκ τῶν Ἄλπιων, ὀρίζων Σπουρανοῦς τε καὶ Αἰδοῦσιος, καὶ Λιγκασιῶν παραλαβὼν ὄρη ὑστερον τὸν Δούβιον ἐκ τῶν αὐτῶν ὄρων φερόμενον πλωτὸν, ἐπικρατήσας τῆ ὀνόματι, καὶ γινόμενος ἐξ ἀμφοῖν Ἄραξ, συμμίσγει τῷ Ῥοδανῷ. This conflux of the Soane and the Rhone is at Lyons, and without doubt in Gaul. The Sequani, a famous people of Gaul, were bounded, according to Strabo, on the east by the Rhine, and on the west by the Soane: Ἄλλος δ' ἐστὶν ὁμοίως ἐν ταῖς Ἄλπισι.

Mel. But we shall depart from hence, some of us to the parched Africans: part of us shall go to Scythia, and the rapid Oaxes of Crete,

MEL. At nos hinc alii sitientes ibimus Afros :
Pars Scythiam, et rapidum Cretæ veniemus
Oaxem,

66

τὰς πηγὰς ἔχων, Σηκουανὸς ὄνομα ῥίον. Ρῆν δ' εἰς τὸν Ὀκειανόν, παράλληλος τῷ Ῥήνῳ διὰ ἰθῦς ὁμανίμους, συνάπτοντας τῷ Ῥήνῳ τὰ πρὸς ἴω, τὰ δ' εἰς τὰνατία τῷ Ἀραρι. We learn from Cæsar, that the south border of these people was the Rhone; "Quum Sequanos a provincia nostra Rhodanus divideret." Therefore the country of the Sequani answers nearly to that province of France which is now called Franchecomte. These people, as Strabo tells us, were the ancient enemies of the Romans, and assisted the Germans in their incursions into Italy. They were enemies also to the Ædui, who were the first allies of the Romans in Gaul, and had frequent contentions with them about the Soane, which divided their borders: Οἱ δὲ Ἐδοῖοι καὶ συγγενεῖς Ῥωμαίων ἀνομάζοντο, καὶ πρῶτοι τῶν ταῦτη προσήλθον πρὸς τὴν Φιλίαν καὶ συμμαχίαν. Πέραν δὲ τοῦ Ἀραρος οἰκοῦσιν οἱ Σηκουανοί, διάφοροι καὶ τοῖς Ῥωμαίοις ἐκ πολλοῦ στενοχόους καὶ τοῖς Ἐδοίοις ὅτι πρὸς Γερμανοὺς προσεχώρου πολλὰκις κατὰ τὰς ἰψίδους αὐτῶν, τὰς ἐπὶ τὴν Ἰταλίαν . . . πρὸς δὲ τοὺς Ἐδοίους, καὶ διὰ ταῦτα μὲν, ἀλλ' ἐπίτιμι τὴν ἔχθραν ἢ τοῦ ποταμοῦ ἕρις, τοῦ διέργοντος αὐτοὺς, ἑκατέρου ἰθῦς ἴδιον ἀξιούντος εἶναι τὸν Ἀραρα, καὶ ἑαυτῷ προσήκει τὰ διαγωγικὰ τέλη. Cæsar tells us, that the Gauls were divided into two principal factions, at the head of which were the Ædui on one side, and the Sequani on the other. The latter, not being able to subdue the former, called the Germans from the other side of the Rhine to their assistance, who seated themselves in Gaul, grievously oppressed the Ædui and their friends, and in Cæsar's time amounted to the number of a hundred and twenty

thousand, under the command of Ariovistus. Cæsar sent an embassy to this king, requiring only, that he would restore to the Ædui their hostages, permit the Sequani to do the same, and not bring over any more Germans into Gaul. But Ariovistus insisted on his right of possession of the country, and claimed the Ædui as his tributaries; esteeming the country on that side of the Rhone to be as much his province, as that on the other side belonged to the Romans. Thus we find the Germans had extended their bounds to the west of the Rhine, as far as to the Arar or Soane, and claimed all the country between the two rivers as their own: so that the Germans drank of the waters of the Arar, as they are represented by Virgil to have done: and though Ariovistus was beaten by Cæsar, and at that time compelled to retreat to the other side of the Rhine, yet it is highly probable that many German families remained among the Sequani, who never were cordial friends to the Romans. Besides, it appears both from Cæsar and Strabo, that other German nations had seated themselves in Gaul, who had time enough, during the civil wars between Cæsar and Pompey, to settle themselves with greater security.

65. *At nos hinc alii, &c.*] Melibœus continues his discourse, and having praised the felicity of Tityrus, enlarges upon the miseries of himself and his banished companions.

Sitientes Afros.] He calls the Africans *sitientes*, because of the great heat of that part of the world.

66. *Scythiam.*] The ancients com-

Et penitus toto divisos orbe Britannos.

and to the Britons quite divided from the whole world.

monly called all the northern parts of the world Scythia. Melibœus here gives a strong description of the miserable exile of his countrymen; some of whom are driven to the hottest, and others to the coldest parts of the world.

Rapidum Cretæ veniemus Oaxem.] Servius will have *Creta* in this place not to mean the island of that name, but *chalk*. He tells us of an *Oaxis* in Mesopotamia, which, rolling with great rapidity, carries down a chalky earth, which makes its water turbid. He says there is also a Scythian river called *Oaxis*; but he denies there being any such river in *Crete*. He then quotes a story from Philisthenes, of one *Oaxes*, the son of Apollo and Anchiale, who founded a city in *Crete*, and called it by his own name; which, he says, is also confirmed by Varro, in the following verses;

Quos magno Anchiale partus adducta dolore,
Et geminis rapiens tellurem Oaxida palmis,
Edidit in Dicta.

Servius has found but very few to follow him in the fancy of interpreting *Creta* to signify *chalk*. That there is any such river as *Oaxis* either in Mesopotamia or Scythia, would be perhaps more difficult to prove, than that it is in *Crete*. I do not find the mention of it in any ancient author; and could almost suspect, that Servius means the *Araxes*, a river of Armenia, which is indeed very rapid. It rests upon the authority of Servius, that this river is either in Mesopotamia or Scythia; and upon that of Virgil, that it is in *Crete*. I should therefore make no doubt of placing it in *Crete*, were there no other authority than that of Virgil for so doing.

But Servius himself has acknowledged that there was a city in *Crete* called *Oaxes*; whence it is not improbable that there was a river also of the same name. That there was anciently such a city in *Crete* as *Oaxes* or *Oaxus*, can hardly be doubted. Herodotus says expressly, that *Oaxus* is a city of *Crete*; "Ἐστὶ τῆς Κρήτης Ὀάξος πόλις. Apollonius, in the first book of his *Argonautics*, calls *Crete* the *Oaxian land*;

Δάκτυλοι Ἰδαίῳ Κρηταίσι, οὗς πότι Νύμφη
Ἀρχιμένη Δικταίῳ ἐνὰ σπέρος ἀμφοτέρησι
Δρεφάρμην γάλης Οἰαξίδος ἰβλάσθησι.

Vibius Sequester affirms, that *Oaxes* is a river of *Crete*, and that it gave name to the city *Oaxia*, for which he quotes the above verses of Varro; "*Oaxes* *Crete*, a quo civitas *Oaxia*. "Varro hoc docet;

"Quos magno Anchiale partus adducta
"dolore,
"Et geminis capiens tellurem Oaxida
"palmis."

The learned reader will observe, that the verses quoted by Servius and Vibius from Varro, are the very same with those which have been produced from Apollonius. La Cerda says, that the mention of *Oaxes* is very rare among the ancients; but he thinks the authority of Virgil sufficient to determine that there was a river known by that name in *Crete*; especially considering many monuments of antiquity, with which Virgil was acquainted, are now lost. He then quotes several eminent authors, who have made no scruple to follow Virgil. Baudrand, in his *Lexicon Geographicum*, affirms, that *Oaxes* is a very cold river of *Crete*, on which the town *Oaxus* is situated, according to Herodotus; and adds, that it is

Shall I ever after a long time
wondering behold the borders
of my country,

En unquam patrios longo post tempore fines,

called Oaxia by Varro and Vibius Sequester; "Oaxes, fluvius Cretæ frigidissimus Oaxum oppidum, teste Herodoto, alluens, quod oppidum Oaxes et Oaxia apud Varronem appellatur, sicut apud Vibium Sequestrum. Cujus nullum exstat in Creta indicium." Moreri says almost the same with Baudrand; "Oaxes, fleuve de Crete, extremement froid, avec une ville de ce nom. Herodote en fait mention, dans le 3 livre. Vibius Sequester et Varron nomment la ville Oaxis et Oaxia." I cannot imagine whence these lexicographers discovered the coldness of the Oaxes. They both quote Herodotus amiss; for he does not say a word of it in his third book; and only just mentions, in his fourth, that a city of that name is said to be in Crete: "Ἔστι τῆς Κρήτης Ὀαξῶς πόλις. And Ἦν γὰρ ὁ Θυμίων ἀπὸ Θεραΐος ἕμπορος ἐν τῇ Ὀαξῆ; but does not say a word of the river. To conclude; since it appears evidently, from the authors above quoted, that there was a city in Crete called Oaxus; and as there was probably a river of the same name; we may conclude, that Virgil did not without good reason place this river in Crete. I must not however omit an objection of Eobanus, who thinks the quotation from Apollonius, instead of strengthening the argument in support of which it is produced, entirely subverts it. He observes, that the first syllable of *Oaxes*, in Virgil, is short, whereas it is long in Apollonius; whence he infers that they are not the same. If any one shall think this merits any attention, I would desire him to consider, that in the very next verse, the first syllable of *Britannos* is

short, whereas it is long in Lucretius;

Nam quid Britannum cælum differre
putamus.

67. *Et penitus toto divisos orbe Britannos.*] Servius interprets *penitus, omnino*; and tells us that the Britons are here said to be *divisos*, because Britain was formerly joined to the continent, and is described by the poets as another world. Whether Britain was formerly joined to the continent or not, has been a subject of great dispute amongst the learned, and is likely so to remain; since the separation was more ancient than any history now extant. Those who affirm that Britain was once a peninsula, look upon the verse now before us as an argument in their favour, thinking that Virgil would not have called the Britons *divisos toto orbe*, if he had not known from good authority that their country was originally joined to it. To this may be answered, that, if it had been known to the Romans, it could not have been unknown to Julius Cæsar, who was no less versed in literature than in arms; nor would he have omitted the mention of so remarkable a piece of history, in the account which he gives of our island. Besides, *divisos* does not necessarily imply, that Britain was once joined to the continent. We may say, that France is divided from Italy by the Alps; but then we do not intend to express, that France and Italy were ever joined together, without the intervention of those mountains. Thus we find in the second Georgick, *Divisæ arboribus patriæ*, by which words it cannot possibly be imagined that the poet intended to signify,

Pauperis et tuguri congestum cespite culmen,
Post aliquot mea regna videns mirabor aristas?

and the roof of my poor cottage formed of turf, and my own realms after some years?

that countries, which were formerly joined together, are now separated by trees. Therefore, in the passage before us, we cannot understand Virgil to mean any more, than that Britain is a country so distinguished from all the then known parts of the earth, as to seem another world; just as America has in later ages been called a new world.

68. *En unquam, &c.*] It is interpreted *unquamne*, *aliquandone*, and *an unquam*: but Ruæus observes, that these words only express a bare interrogation; whereas Virgil means here an interrogation joined with a desire; a sort of languishing in Melibœus after the farms, which he is obliged to quit. We have the same expression in the eighth Eclogue;

— *En erit unquam*
Ille dies, mihi cum liceat tua dicere
facta?
En erit, ut liceat totum mihi ferre per
orbem
Sola Sophocleo tua carmina digna co-
thurno?

Here the poet evidently expresses a desire to have an opportunity of celebrating his patron's praises.

69. *Tuguri.*] For *tugurii*, as *peculi* for *peculii*; ver. 32.

Congestum cespite culmen.] The roofs of houses were called *culmina* because they were thatched with straw (*culmus*). Melibœus describes the meanness of his cottage, by representing it as covered with turf.

70. *Post aliquot aristas.*] Servius and most others interpret it, *after several years*; taking it for a rural expression, using beards of corn for harvests, and harvests for years. La Cerda rejects this interpretation, and declares himself a follower of the learned Germanus,

whose opinion he supports in the following manner; "As the poet has already said indefinitely, *longo post tempore*, it is a contradiction to add *after some years*, which contracts the expression to a short and in a manner definite time. For if it is *never*, and *not after a long time*, how can it be *after some years*? Besides this expression, *many beards are past*, for *many summers*, seems to be particular and silly; just as if any one should say *many clusters are past*, for *many autumns*. Nor am I at all moved by the authority of Claudian, who uses *decimus emensus aristas* for *decem annos*. Therefore Germanus will have the particle *post* to signify only the order of time, which makes the shepherd to speak thus; *Shall I ever wonder at only a few straggling beards appearing in my once flourishing field?* As if he should say, *Shall I never, nor after a long time, seeing the borders of my country, seeing the roof of my poor cottage thatched with turf, seeing my realms, wonder at the appearance of only a few straggling beards?* Or more clearly, *Shall I never be allowed the small satisfaction hereafter to see, hereafter to wonder at the deformity of my field?* For he presumes, that he shall never return to the borders of his country, to his roof, to his realms; and therefore shall never wonder at the thinness of his corn. This expliation is confirmed by the three following verses; in which the shepherd complains, that his fields and cultivated lands will be deformed by the impious soldier, and his corn wasted by a barbarian,

E

Shall the impious soldier possess these so well cultivated lands? a barbarian these lands? See whither discord has brought our miserable citizens! See for whom we have sown these fields!

Impius hæc tam culta novalia miles habebit? 71
Barbarus has segetes? En quo discordia cives
Perduxit miseros! en queis consevimus agros!

"which is nothing else than that only a few straggling beards will remain. For what else can be expected, when the fields are in the possession of a soldier and a barbarian?" To these objections may be answered, that there is no contradiction between *after a long time* and *after some years*. Surely any man may call *some years* of banishment, with the loss of his estate *a long time*. That Melibœus does not say he shall *never* see his country, or he shall *not* see it *after a long time*; but makes a question whether he shall ever be permitted to return; at the same time expressing some little hope, that it may come to pass, as was observed in the note on ver. 68. That there is no impropriety in using beards for years, it being very natural for a countryman to measure time by harvests. The beards are a very conspicuous part of the bearded wheat, which was the only sort known to the Roman husbandmen. Hence we very frequently find *arista* put for the corn itself, as in the first Georgick,

Chaoniam pingui glandem mutavit arista.
And,

— Ne gravidis procumbat culmus aristas:
And,

At si triticam in messem, robustaque
farra
Exerebis humum, solisque instabis aris-
tis.

The beard, says Varro, is called *arista*, because *arescit primo*, it withers first. Therefore it is the first sign of the ripeness of the wheat, and consequently of the harvest: hence it is no harsh figure in poetry, to use the first conspicuous sign of harvest to express the harvest itself.

Messis is used for summer in the fifth Eclogue;

Ante focum si frigus erit; si *messis* in
umbra:

and nothing is more frequent among the poets, than to use *summers* and *years* promiscuously. In the last place, that it seems more harsh, to understand *aliquot aristas* to mean the bad husbandry of the soldiers to whom the lands were given, than to take *post aliquot aristas* for *post aliquot annos*. Ruæus is willing to fancy *post aristas* to be used in the same manner, as *tu post carecta latebas* in the third Eclogue; and to be a description of the lands of Melibœus, whose farm consisted of a few acres, adjoining to a poor little cottage, the roof of which was so low, as hardly to appear above the tall corn, and therefore it might be said to lie hid among the beards or behind them, *post aristas*. I cannot help being of Dr. Trapp's opinion, that this interpretation is *strangely absurd*.

71. *Novalia*.] See the note on ver. 71. of the first Georgick.

72. *Barbarus has segetes*.] Heinsius, as he is quoted by Burman, seems to approve of a different pointing in this and the preceding verse;

Impius hæc tam culta novalia miles ha-
bebit
Barbarus? has segetes!

73. *Perduxit*.] Pierius found *perduxit* in the old Vatican and Lombard manuscripts, and *produxit* in the Roman, Medicean, and some other manuscripts. Heinsius, and after him Burman, reads *produxit*; but *perduxit* is the common and most approved reading.

Inserere nunc, Melibœæ, pyros, pone ordine vites :
 Ite meæ, felix quondam pecus, ite capellæ. 75
 Non ego vos posthac, viridi projectus in antro,
 Dumosa pendere procul de rupe videbo.
 Carmina nulla canam : non, me pâscente, capellæ

Florentem cytisum et salices carpētis amaras.

TIT. Hic tamen hanc mecum poteris requiescere noctem

80

Now, Melibœus, ingraft your pears, and plant your vines in rows. Go, my goats, go my once happy cattle. I shall no more see you afar off, hanging down from the bushy rock, whilst I repose myself in the mossy cave. No more shall I sing: no more, my goats, shall you pluck from my hand the flowering cytisus, and bitter willows.
 Tit. But yet you may rest here this night with me

En queis consevimus agros.] Pierius says it is his *nos consevimus agris* in the Roman manuscript, and highly approves of this reading. Burman observes, that it is *consevimus* in Stephens's edition of Pierius, which Masvicius made use of; but that it is *consuevimus* in the Brescia edition, which indeed seems to agree better with what Pierius says, than *consevimus*. Catrou contends vehemently for *consuevimus* instead of *consevimus*, and accordingly translates these words *Malheureuses compagnes que l'habitude nous avoit rendu si cheres*. For this reading he depends upon the authority of an edition printed at Basil in 1586. But Burman observes, that the expressions used in the Basil edition are all copied from Pierius, without owning his name.

74. *Inserere nunc.*] "This is an ironical apostrophe, of Melibœus to himself, wherein he expresses his indignation at his having bestowed so much vain labour in cultivating his gardens and vines for the use of barbarians. *Nunc* is a particle adapted to irony. Thus Juvenal,

"I nunc, et ventis vitam committe—"
 RUMUS.

75. *Ite meæ felix quondam pecus.*] Pierius speaks of *Ite meæ quondam felix pecus* as the common reading,

which seems also to have been admitted by Servius. But he found *Ite meæ felix quondam pecus* in the Roman, Oblong, Lombard, and some other manuscripts; and thinks this last reading has something sweeter in it.

77. *Dumosa pendere procul de rupe.*] So Pierius found it in several manuscripts, and in Arusianus. The common reading in his time was *Dumosa de rupe procul pendere*. He found *Froncosa pendere procul de rupe* in the Medicean manuscript. But he thinks it slipped in there from the paraphrase of Festus.

79. *Cytisum.*] See the note on ver. 431. of the second Georgick.

80. *Hic tamen, &c.*] Melibœus seems to propose going on with his journey; but Tityrus kindly invites him to stay that night, and partake of such fare as his cottage affords.

Hanc . . . noctem] "In the Lombard, Medicean, and most other manuscripts, it is *hac mecum poteris requiescere nocte*, in the ablative case, as most of the common copies have it. But Arusianus Messus, in *Elocutionum libello*, has *hanc noctem*, in the accusative." PIERIUS.

In the Milan editions of 1481 and 1539, the Paris editions of 1541 and 1600, the old London edition by Pynson, and in the Antwerp edition of 1543, it is *hac nocte*. The same

upon green leaves: we have mild apples, soft chestnuts, and plenty of new cheese.

Fronde super viridi, sunt nobis mitia poma,
Castaneæ molles, et pressi copia lactis.

reading is acknowledged also by Robert Stephens, Ruæus, and Masvicius. Guellius, Sussannæus, Aldus, Pulman, La Cerda, Heinsius, Cuningam, and Burman, read *hanc noctem*, which I find also in the Venice edition of 1562, and in the printed copy of the Medicean. *Hanc noctem* seems to be the best reading, as it expresses an invitation to stay *the whole night*. We have several other examples of *noctem* being used in like manner in the accusative case; as in the fourth Georgick,

— At illa,
Flet noctem.

In the first Æneid,

In faciem illius, *noctem* non amplius unam
Falle dolo.

And in the fifth,

Complexi inter se *noctemque* diemque
morantur.

In like manner we find the accusative plural in the third Æneid,

Erramus pelago totidem sine sidere *noctes*.

And in the sixth,

Noctes atque dies patet atri janua Ditis.

And,

Vestibulum insomnis servat *noctesque*
diesque.

And in the ninth,

— Tibi quam *noctes* festina diesque
Urgebam.

Poteris.] Pierius found *poteras* in the Roman and Medicean manuscripts. Burman contends for this reading, which is also approved by Heinsius, and several other editors. La Cerda, Ruæus, and many others, read *poteris*, which is allowed also by Arusianus.

81. *Mitia poma.*] *Matura*, says Servius, *quæ non remordent cum mordentur*. But the poet may mean mild, in opposition to those sorts which are very harsh, and scarce fit to be eaten. Or perhaps mild apples may be used for such as are made mild by culture, to distinguish them from wildings or crabs.

82. *Castaneæ molles.*] Servius interprets *molles*, *maturæ* again; but I do not know that chestnuts are soft when they are ripe. Some will have *molles* to mean *new and fresh*; others think the poet means a particular sort of chestnuts, which is distinguished by this epithet from the *Castanea hirsuta*. They are said, by Palladius, to lose the roughness of their husk, by being ingrafted on an almond;

Castaneamque truceam depulsis cogit
echinis
Mirari fructus lævia poma sui.

Perhaps we are to understand by *Castaneæ molles* roasted chestnuts; for the ancients were acquainted with this way of preparing them, as we find in Pliny, *Torrere has in cibis gratius*.

Pressi copia lactis.] Servius understands this to mean cheese; *Emulcti et in caseum coacti*. Others think it means only curdled milk. I believe it signifies curd, from which the milk has been squeezed out, in order to make cheese. We find in the third Georgick, that the shepherds used to carry the curd, as soon as it was pressed, into the towns; or else salt it, and so lay it by for cheese against winter;

Quod surgente die mulsere, horisque
diurnis,
Nocte premunt; quod jam tenebris
et sole cadente,

Et jam summa procul villarum culmina fumant,
Majoresque cadunt altis de montibus umbræ.

And already the chimnies of
the villages smoke afar off,
and greater shadows fall from
the mountains.

Sub lucem exportans calathis adit oppida
pastor;
Aut parco sale contingunt, hyemique
reponunt.

It was therefore analogous to what
we call new cheese.

83. *Et jam summa procul, &c.*] This description of an evening in the country is very natural, and full of pastoral simplicity. The smok-

ing of the cottage chimnies shews, that the labourers have left off their work, and are preparing their suppers. The lengthening of the shadows that fall from the neighbouring hills is entirely rural, and describes an artless manner of measuring time, suitable to the innocence of pastoral poetry.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA SECUNDA.

ALEXIS.

FORMOSUM pastor Corydon ardebat The shepherd Corydon
burned for the beautiful A-
 Alexim, lexis,

1. *Formosum pastor, &c.*] In this Eclogue the poet describes the passion of a shepherd for a beautiful boy, with whom he is greatly in love. The inclinations to this unnatural vice were long before Virgil's time spread over great part of the world, and may be looked upon as one of the greatest abominations of the heathen, there being several instances of the wrath of God being peculiarly inflicted on such as were addicted to it. However, it would be as unjust to censure Virgil particularly for having mentioned this crime without a mark of detestation, as to condemn him for his idolatry, than which nothing is more abominable in the sight of God. It would be very easy to excuse our poet, by shewing the frequent mention of this vice by many of the most esteemed Greek and Roman writers, whose very deities were supposed to be guilty of it; but I do not choose to stain

these papers with the repetition of such horrid impurities, and could rather wish it was possible to bury them in oblivion. Some indeed have ventured to affirm, that this whole Eclogue is nothing but a warm description of a pure friendship; but I fear an impartial reader will be soon convinced, that many of the expressions are too warm to admit of any such interpretation. This however may be said in Virgil's commendation, that he keeps up to his character of modesty, by not giving way to any lascivious or indecent words, which few of his contemporaries could know how to avoid even in treating of less criminal subjects. The first five lines are a narration of Corydon's passion; in which the poet plainly imitates the beginning of the *Ἔρωτις* of Theocritus;

*Ἀνήρωις ἀλόφιλτος ἄκητος ἦρατ' ἰφάκω
 Τὸν μαρφὰν ἀγαθὴν, τοῖς δὲ τρέπον οὐκ ἔβ' ἰμαίω,
 Μίση τὸν φιλιοντα, καὶ οὐδὲ ἴν' ἔραρον οἴκω.*

the delight of his lord; and had no room for hope. *Delicias domini: nec, quid speraret, habebat.*

An amorous shepherd lov'd a charming boy,
As fair as thought could frame, or wish enjoy;
Unlike his soul, ill-natur'd and unkind,
An angel's body, with a fury's mind.

GREECE.

Corydon.] The commentators are unanimous almost in supposing that Virgil means himself under the feigned name of Corydon. They seem persuaded that he was always thinking of himself, and continually describing his own business and his own follies in these Bucolicks. In short, they make a mere Proteus of him, varying his shape in almost every Eclogue. In the first he was Tityrus, old, poor, and a servant; but here, under the name of Corydon, he is young, handsome, and rich. There he cultivated only a few barren acres, half covered with stones and rushes, on the banks of Mincius: here he is possessed of fine pastures, and has a thousand lambs feeding on the mountains of Sicily. These are such inconsistencies, that I wonder any one can imagine that Virgil is both Tityrus and Corydon. For my own part I believe he is neither; at least, not Corydon, there being some room to imagine that he might mean himself under the name of Tityrus, a shepherd near Mantua, and an adorer of Augustus. It seems most probable, that the person of Corydon is as fictitious as the name.

Ardebat.] This verb is used also by Horace in an active sense;

Non sola comptos arsit adulteri
Crines, et aurum vestibus illitum
Mirata, regalesque cultus,
Et comites, Helene Lacæna.

It is allowed by the critics to be the strongest word that can be used, to express the most extreme passion.

Therefore it does not seem to suit with the purity of a disinterested friendship.

Alexim.] The commentators are not so well agreed about the person of Alexis, as they are about that of Corydon. Servius seems to think it was Augustus, "Cæsar Alexis in *persona inducitur.*" Surely nothing can be more absurd, than to imagine that Virgil, who in the first Eclogue had erected altars to Augustus, should now degrade him to a shepherd's boy, *delicias domini*, and afterwards, *O formose puer.* Would the poet have dared to call Augustus a boy, the very term of reproach used by his enemies, which Servius himself tells us was forbidden by a decree of the senate, as we have seen already in the note on ver. 43. of the first Eclogue? Not much less ridiculous is the imagination of Joannes Lodovicus Vives, that Alexis is Gallus, whom at the same time he allows to have been appointed by Augustus, to command over armies and provinces. Virgil would not have treated so great a person with such familiarity. In the tenth Eclogue indeed, where he celebrates an amour of Gallus, he represents him under the character of a shepherd; but not without making an apology for that liberty.

Nec te peniteat pecoris divine poeta;
Et formosus oves ad flumina pavit Adonis.

Servius mentions several other opinions concerning the real person of Alexis. He mentions one Alexander, a servant of Pollio. It is pretended, that Virgil, being invited to dine with his master, took notice of his extraordinary beauty, and fell in love with him; upon which Pollio made a present of him to the

Tantum inter densas, umbrosa cacumina, fagos
 Assidue veniebat: ibi hæc incondita solus
 Montibus, et sylvis stubio jactabat inani. 5
 — O crudelis Alexi, nihil mea carmina curas?
 Nil nostri miserere? mori me denique coges?
 Nunc etiam pecudes umbras et frigora captant:

He only came frequently among the thick beeches with shady tops; and there in solitude uttered these incoherent words in vain to the mountains and woods.

O cruel Alexis, have you no regard for my song? have you no compassion for me? will you at length compel me to die? Even now the sheep enjoy the cool shade:

poet. Others think he was Cæsar's boy, and that his master delighted in hearing him praised. Servius mentions another opinion, that the name of Pollio's boy, who was given to Virgil, was Corydon. He concludes with saying, that Alexis was a proud boy, but greatly in favour with Pollio, to whom Virgil made his court by praising his beloved slave. Apuleius also affirms, that Alexis was a feigned name for a boy belonging to Pollio; but Martial seems to have taken him for a favourite of Mæcenas;

Sint Mæcenates, non deerunt, Flacce,
 Marones,

Virgiliumque tibi vel tua rura dabunt.
 Jugera perdiderat miseræ vicina Cremonæ,

Flebat et abductas Tityrus æger oves.
 Risit Tuscus eques, paupertatemque malignam

Reppulit, et celeri jussit abire fuga.
 Accipe divitias, et vatum maximus esto:
 Tu licet et nostrum, dixit, Alexin ames.

Adstabat domini mensis pulcherrimus ille,

Marmorea fundens nigra Falerna manu,
 Et libata dabat roseis carchesia labris,
 Quæ poterant ipsum sollicitare Jovem.
 Excidit attonito pinguis Galatea poetæ,
 Thestylis et rubras messibus usta genas:

Protinus Italiam concepit, et arma, virumque,

Qui modo vix culicem flevrat ore rudi.

And in another Epigram we find,

Et Mæcenati Maro cum cantaret Alexim,
 Nota tamen Marsi fusca Mælanis erat.

From all these different opinions, and more perhaps that might be

recited, if it was worth the while to enquire after them, the best conclusion we can make seems to be, that Alexis was no real person at all, but a mere creature of the poet's fancy.

2. *Delicias*.] It is a word commonly used for a person or thing of which any one is very fond; thus Cicero, "Quid amores, ac deliciae tuæ Roscius?" and Catullus,

Passer deliciae meæ puellæ;

and Martial,

Reddita Roma sibi est; et sunt, te præside, Cæsar

Deliciae populi, quæ fuerant domini.

And again,

Stellæ delictum mei columba.

6. *O crudelis Alexi, &c.*] Corydon expatiates on the cruelty of Alexis, and represents the violence of his own passion, by telling him, that even in the heat of the day, when all animals seek to repose themselves, and the weary reapers retire under the shade to eat their dinners, he alone neglects his ease, pursuing the steps of his beloved.

7. *Coges*.] La Cerda reads *cogis* in the present tense, which he thinks more expressive than the future; but the best authority seems to be for *coges*, as Pierius found it in the Roman manuscript. The same reading is admitted also by Heinsius, Ruæus, and others.

8. *Nunc etiam pecudes umbras et frigora captant*.] In the warmer climates, the shepherds are obliged to shelter their flocks from the heat

even now the bushes conceal the green lizards, and Thestylis pounds garlick and wild thyme, savoury herbs for the reapers wearied with the rapid heat.

Nunc virides etiam occultant spineta lacertos :
Thestylis' et rapido fessis messoribus æstu 10
Allia serpyllumque herbas contundit olentes.

in the middle of the day under rocks or spreading trees. This is consequently the most convenient time for them to refresh themselves with food and rest. See the note on ver. 331. of the third Georgick.

9. *Virides . . . lacertos.*] The green lizard is very common in Italy, and is said to be found also in Ireland. It is larger than our common *eft* or *swift*. This animal is mentioned by Theocritus, in his *Θαλίσιαι*, as marking the time of noon by sleeping in the hedges:

— Πῶ δὴ τὸ μισμύριον πῶδας ἔλαυε,
Ἄνισα δὴ καὶ σαύρος ἐν αἰμασιῶσι καθύδι.

— Where now at burning noon?
What urgent business makes thee leave the town,
Whilst bleating flocks in shades avoid the heats,
And ev'ry lizard to his hole retreats?

GREEK.

10. *Thestylis.*] Servius tells us, that Thestylis was a country servant, and seems to think her name was rather *Testilis*, because she dressed their dinner for the reapers. He seems therefore to derive her name from *testa*, which signifies an earthen pan. This Ruæus thinks to be very insipid, and not without reason. But Catrou seems fond of this interpretation, and indulges himself in an imagination, that Thestylis, or rather *Testylis*, was Virgil's mother. It seems that old Tityrus, the poet's father, of whom we heard so much in the first Eclogue, was a potter by trade, and so his wife is here represented under the name of *Testylis*. This old woman, it seems, was a good house-wife, and dressed the dinner for the reapers with her own hands. "La mere de Virgile ne seroit-elle

"point représentée icy, sous le nom
"de *Testilis*? On sçait que le pere
"de Virgile étoit un Potier de terre
"de son métier. D'ailleurs il est
"naturel que la mere de Virgile, en
"bonne ménagere, se soit chargé
"dans sa famille d'apprêter le dîner
"des moissonneurs." By this method of criticising, we need not despair of finding out, not only the father and mother of Virgil, but even all his relations and friends. To me it appears very absurd, that the mother of this wealthy Corydon, who had a thousand lambs feeding on the mountains of Sicily, should have occasion to busy herself in dressing dinner for the reapers. Besides Thestylis is mentioned afterwards as a sort of rival of Alexis, having begged two kids of Corydon, which he designed for Alexis. But I shall not pursue this argument any farther, seeing the learned critic himself, upon second thoughts, says it may seem more probable that *Testilis* does not come from the Latin word *testa*, but that it is rather *Thestylis*, a Greek name, taken from a shepherdess of Theocritus, and that she was the cook-maid at Virgil's farm. Milton has a passage in his *L'Allegro*, not very unlike this before us;

Where Corydon and Thyrsis met,
Are at their savoury dinner set
Of herbs, and other country messes,
Which the neat-handed Phyllis dresses.

11. *Allia serpyllumque, &c.*] These herbs seem to have been used by the Roman farmers to recruit the exhausted spirits of those who have laboured in the heat. Pliny informs us, that garlic was much used in the country as a medicine; "Al-

At mecum raucis, tua dum vestigia lustro,
Sole sub ardenti resonant arbusta cicadis.

Nonne fuit satius tristes Amaryllidis iras 14
Atque superba pati fastidia? nonne Menalcan?
Quamvis ille niger, quamvis tu candidus esses;
O formose puer, nimium ne crede colori.
Alba ligustra cadunt, vaccinia nigra leguntur.

But whilst I pursue your steps
under the burning sun, I join
with the hoarse cicadae in
making the trees resound.

Was it not better to endure
the bitter anger of Amaryllis,
and her proud disdain? Was
it not better to endure Menal-
cas? Though he was black,
and thou art fair, yet, O
charming boy, trust not too
much in thy beauty. The
white privet flowers drop on
the ground, whilst the dusky
hyacinths are gathered.

“lium ad multa ruris præcipue
“medicamenta prodesse creditur.”
For *serpyllum*, see the note on ver.
30. of the fourth Georgick.

13. *Sole sub ardenti, &c.*] The
cicada used to sing most in hot wea-
ther, and in the middle of the day.
See the note on ver. 328. of the
third Georgick.

14. *Nonne fuit satius, &c.*] Co-
rydon declares, that the cruelty of
his former loves, however great,
was more tolerable than the scorn
of Alexis, whom he exhorts not to
trust too much to so frail a thing as
beauty.

Amaryllidis.] Servius tells us,
that the true name of Amaryllis was
Leria, a girl whom Mæcenus gave
to Virgil, as he did also Cebes,
whom the poet mentions under the
feigned name of Menalcan. The
learned Catrou is of opinion that
Servius had no authority for it, and
that they are rather fictitious per-
sons. In the first Eclogue, Ama-
ryllis was imagined to mean no less
than Rome herself; but here she is
degraded to a rustic slave.

16. *Quamvis ille niger, &c.*] Servius,
as he is quoted by Masvicius,
has the following note on this
passage; “Quia Cæsar Romanos,
“Antonius Ægyptios habuit. An-
“tonius niger dicitur propter Æ-
“gyptios, quos habuit.” Burman
wonders where Masvicius met with
this note; since it is not to be found
in any of the copies of Servius. It
seems however to be of a piece with

what we have found in the note on
Alexim in the first line; where Alexis
is said to mean Augustus Cæsar.
If we could be persuaded to believe
that, it would not be difficult to
imagine Menalcan to mean Mark
Anthony, the great rival of Augus-
tus. But this imagination is entirely
destroyed by our finding, that the
poet had finished all his Eclogues
before the quarrel between those
two great persons.

18. *Alba ligustra cadunt.*] It is
not very easy to determine what
plant Virgil meant by *ligustrum*.
All that can be gathered from what
he has said of it is, that the flowers
are white and of no value. Pliny
says it is a tree; for in the twenty-
fourth chapter of the twelfth book,
where he is speaking of the *cypros*
of Egypt, he uses the following
words; “Quidam hanc esse dicunt
“arborem quæ in Italia Ligustrum
“vocatur.” Thus also we find in
the tenth chapter of the twenty-
fourth book, “Ligustrum eadem
“arbor est quæ in oriente cypros.”
In the eighteenth chapter of the six-
teenth book he tells us it grows in
watery places; “Non nisi in aquo-
“sis proveniunt salices, alni, po-
“puli, siler, *ligustra* tesseris uti-
“lissima.” If the *ligustrum* of
Pliny was that which is now com-
monly known, by that name, by us
called *privet* or *primprint*, and by
the Italians *guistrico*, which seems
a corruption of *ligustrum*, then he
was mistaken in affirming it to be

I am despised by you, Alexis,
and you do not consider who
I am:

Despectus tibi sum, nec qui sim quæris, Alexi:

the same with the *cypros* of Egypt, which is the *elhanne* or *alcanna*. For Prosper Alpinus, whose authority cannot well be called in question, found great plenty of the *alcanna* in Egypt, agreeing sufficiently with the *κύπρος* of Dioscorides: but at the same time he declares, that the Italian *ligustrum* does not grow in that country. Nor does its growing in watery places agree with the modern *ligustrum*, which, according to all the Italian botanists, is found in woods and hedges in Italy as well as among us. Matthiolus, in his commentaries on Dioscorides, says, that Servius, among others, took the *ligustrum* to be that sort of *convolvulus*, which we call *great bindweed*; "Quidam *ligustrum* eam *convolvuli* esse speciem autumant, quæ sepibus, fruticibus et arbustis se circumvolvit, ac etiam sæpius vitium palis in vinetis, flore candido, lili, seu calathi effigie, quam ego lævem esse smilacem nunquam dubitavi: e quorum numero fuit Servius Grammaticus, Virgilii commentator *Ecloga secunda Bucolicorum*. Nempe falsus, ut arbitror, quod neglexerit in hac historia Plinium consulere, Dioscoridem, et alios de stirpium natura disserentes." Where Matthiolus found this opinion of Servius I cannot tell, unless he made use of some copy very different from those which we now have. We find no more in our copies of Servius, than that the *ligustrum* is a very white, but contemptible flower; "Ligustrum autem flos est candidissimus, sed vilissimus." Bodæus a Stapel, in his commentaries on Theophrastus, contends, that the *ligustrum* of the poets is the *convolvulus major*, or *great bindweed*, which, he says, has

its name a *ligando*, because it binds itself about any trees or shrubs that are near it. He observes farther, that this flower must be of a pure white; for which he quotes the verse under consideration, and the following verses from Martial;

Quædam me cupit, invade Procille,
Tota candidior puella cygno,
Argento, nive, lilio, *ligustro*.

And this from Pontanus;

Candida nec niveis cessura ligustra pruinis.

Hence it is plain that the *ligustrum* must be a perfectly white flower, being joined with swans, silver, snow, and lilies. To these authorities he might have added the following, which are quoted by La Cerda from Ovid;

Candidior folio nivei Galatea *ligustri*.

And from Claudian;

Hæc graditur stellata rosis, hæc alba *ligustris*.

He considers also, that the common *ligustrum*, or *privet*, has a white flower indeed, but not so pure as to be compared with snow; and that it is not contemptible, having a sweet smell, growing in bunches, and so not unfit for garlands. To this he adds, that the *privet* is called by Columella *ligustrum nigrum*, to distinguish it from that of the poet's, in the following verses;

Et tu, ne Corydonis opes despernat
Alexis,
Formoso Nais puero formosior ipsa,
Fer calathis violum, et nigro permista
ligustro
Balsama, cum casia hectens croceosque
corymbos.

But Parrhasius, as he is quoted by La Cerda, reads *niveo* instead of

Quam dives pecoris nivei, quam lactis abundans.

how rich in cattle as white as snow, how abounding in milk.

20

nigro. I have sometimes suspected that we ought to read,

Fer calathis violam nigram, et permista ligustro.

However, from these observations Bodæus a Stapel infers, that the *ligustrum* of the poets is the *ιαουδιν* of Theophrastus, the *σφιλαξ λιλια* of Dioscorides, and the *convolvulus major* of the modern authors. It has a flower whiter than any swan or snow, and is at the same time a most vile and noxious weed, rooted out of all gardens, and unfit for garlands, withering, and losing its colour as soon as gathered. It must be acknowledged, that the *great bindweed* has a very fair pretence to be accounted the *ligustrum* of Virgil, on account of its name being derived from binding, *a ligando*; from the pure whiteness of its flower; and from its being at the same time a contemptible weed. Hence Corydon might, with great propriety, admonish Alexis not to trust too much to his fair complexion, since the whitest of all flowers fell to the ground without being gathered. We may also with good reason suspect, that our *privet* is not the plant intended, because the flowers are not fair enough, and yet are too sweet to be rejected with contempt. But it weighs something on the other side, that Pliny has called the *ligustrum* a tree in two different places. For though he might mistake, in thinking it to be the same that grew in Egypt and in the east; and might not be exact with regard to the place of its growth; yet he could not easily be ignorant, whether what they called *ligustrum* in Italy was a tree, or a vile weed, and pest of the gardens. Nor is that argu-

ment to be wholly slighted, which is taken from the ancient name, *ligustrum* being preserved in some measure in the modern Italian *guistrico*. In conformity to the most common opinion, I have translated it *privet*; but if any one would change it for *bindweed*, I shall not greatly contend with him.

De Marolles translates it *privet*; "Les fleurs blanches du troëgne tombent en un moment." Lord Lauderdale translates it only "the fairest flower." Dryden has it,

White lilies lie neglected on the plain.

Catrou also translates it *lilies*; "On laisse faner les lys qui n'ont que de la beauté." This he does to give a better grace to his translation, being satisfied that the plant in question is really the *troëgne* or *privet*. But it is certain'y wrong to put *lilies* in this place, for they do not fall neglected; but, on the contrary, are always mentioned with great respect by the poets. Besides, we shall find, before we have done with this Eclogue, that *lilies* made a part of the rural garland, which Corydon intended to prepare for Alexis. Dr. Trapp translates it *withbinds*, by which I suppose he means the *bindweed* already spoken of. Dr. Turner, one of our oldest English botanists, who was physician to the Duke of Somerset, in the reign of Edward the Sixth, translates *convolvulus* *withwynde*, *byndweed*, and *weedbynde*; Gerard, who wrote in the time of Queen Elizabeth, calls it *withwinde*, *binde-weed*, and *hedge-bels*: but the more modern writers call it only *bindweed*; and, I think, the gardeners about London commonly call it *barebind*.

I have a thousand lambs feeding on the Sicilian mountains: Mille mœe Siculis errant in montibus agnæ;

Vaccinia nigra leguntur.] Many take the *vaccinium* to be our bilberry: others will have it to be the berry of the *privet*, imagining the *alba ligustræ* to be the flower, and the *vaccinia nigra* to be the fruit of the same plant. But I have shewn, in a note on ver. 183. of the fourth Georgick, that Virgil uses *vaccinium* only to express the Greek word *ὑάκινθος*, and that it is the very same flower with the hyacinth of the poets.

This allusion to the fading of flowers is an imitation of Theocritus;

Καὶ τὸ ῥόδον καλὸν ἔστι, καὶ ὁ χρόνος αὐτὸ μαραίνει·

Καὶ τὸ ἴον καλὸν ἔστιν ἐν ἵαρι, καὶ ταχὺ γηρᾷ·

Λιουὰν τὸ κρήνον ἔστι, μαραίνεται ἀνία πίσσῃ·

Ἄ δι χιῶν λευκὰ, καὶ τάκνισα ἀνία παχθῆ·
Καὶ ἄλλος καλὸν ἔστι τὸ παιδικὸν, ἀλλ' ἰλίγον ζῆ·

Fair is the rose, but withers soon away;
Fair the spring violets, but soon decay;
Fair is the lily, but in falling dies,
And the white snow not long unsullied
lies:
Thus blooming youthful beauty quickly
flies.

19. *Despectus tibi sum, &c.*] In this paragraph Corydon boasts of his wealth, his skill in music, and the beauty of his person.

Qui.] It is *quis* in many editions; but the best authority seems to be for *qui*.

20. *Quam dives pecoris nivei, quam.*] The editors do not agree about the pointing of this line; some placing the comma after *pecoris*, and others after *nivei*. The controversy therefore is, whether *nivei* agrees with *pecoris* or with *lactis*. Heinsius, as he is quoted by Burman, contends for the latter; to maintain which opinion, he pro-

duces the following authorities, from Ovid;

Lac niveum potes, purpureamque sapat;

And,

Lac mihi semper adest niveum.

From Homer,

— *Χερταζόμενος γάλα λιυόν.*

From Tibullus,

— *Nivei lactis pocula mixta mero;*

And from Seneca,

Niveique lactis candidus fontes.

And,

— *Libat et niveum insuper
Lactis liquorem.*

But these quotations only prove, that milk has often the epithet *niveum* white bestowed upon it; and it would not be difficult to produce quotations from the same authors where this epithet is given also to cattle. I shall confine myself to our poet, who has spoken of milk in many places, without ever calling it *niveum*. He has indeed added that epithet to the *milking pail*, in the third Georgick;

— *Nivea implebunt mulctralia vaccæ:*

but the beauty of the pail consists in its *whiteness*, which is not owing to the milk contained in it, but to the neatness of the dairy-maid; and is therefore no useless epithet. On the other side we find it frequently joined with wool, and cattle, being particularly expressive of their beauty. Thus we find in the sixth Eclogue,

Pasiphaë nivei solatur amore juvenici.

And in the first Georgick,

Ter centum nivei tondent dumeta juvenici.

Lac mihi non æstate novum, non frigore defit.

I never fail of having new milk, either in summer or winter.

And in the third,

*Munere sic niveo lanæ, si credere dignum est,
Pan deus Arcadiæ captam te, Luna, fefellit.*

And,

Lanæ dum nivea circumdatur infula vitta.

And in the fourth Æneid,

Velleribus niveis et festo fronde revinctum;

And in the sixth,

Omnibus his nivea cinguntur tempora vitta.

Therefore, in this place, it seems best to join *nivei* to *pecoris*, rather than to *lactis*, because it is more particularly expressive of the beauty of the former, and has not once been added to the latter by Virgil. Besides, our poet himself, in the third Georgick, gives particular direction, to choose white sheep for the flock; and is so nice in this point, that he will not suffer the ram to have a black tongue, for fear he should occasion dusky spots in his offspring;

Continuoque gregis villis lege mollibus, albos.

Illum autem, quamvis aries sit candidus ipse,

Nigra subest udo tantum cui lingua palato,

*Rejice, ne maculis infuscet vellera pullis
Nascentum: plenoque alium circumspecte campo.*

This, he says, was the very art, which Pan used, to obtain fleeces as white as snow; “Munera sic “niveo, &c.” as above. Columella also extols the white sheep; “*Color albus, cum sit optimus, tum etiam est utilissimus.*”

21. *Mille mæx Siculis, &c.*] He mentions Sicily in this place, because

that island was famous for sheep; perhaps also, because Theocritus, the father of pastoral poetry, was of that country. This, and the following verse are plainly written in imitation of the Cyclops of that poet.

— Βοτὰ χίλια βόσκου,
Κἠν εὐόνων εἰ κρᾶτιστον ἀμολγόμενος γάλα
αἴνω.
Τυρὸς δ' οὐ λάϊσιν μ' οὔτ' ἐν θίξῃ, οὔτ' ἐν
παύρῃ,
Οὐ χυμῶνος ἀνεῶ.

Choice of new milk a thousand ewes afford,
Unnumber'd cheeses load my homely board.

In summer and in autumn they abound,
Nor fail in winter.

22. *Lac mihi non æstate novum, non frigore defit.*] Servius observes, that Virgil excels Theocritus in this place, who does not speak of milk, but of cheese. For there is nothing extraordinary in having cheese all the year round: but to be always supplied with new milk, or *colostrum*, in winter as well as summer, is a great excellence. Some other commentators agree with Servius, in taking *lac novum* in this place for *colostrum* or *colostra*, which is the beestings, or first milk that comes after the animal has brought forth. Thus Columella; “*Sed prius quam hoc fiat, exiguum emulgendum est, quod pastores colostram vocant:*” and Pliny; “*Sicuti de lactis usu. Utilissimum cuique maternum. Concipere nutrices exitiosum est: hi sunt enim infantes qui colostrati appellantur, densato lacte in casei speciem. Est autem colostra prima a partu spongiosa densitas lactis.*” It is much esteemed in the country, by many people; and that it was so by the ancient Romans, we may

It play such tunes as Dircean
Amphion used,

Canto, quæ solitus, si quando armenta vocabat;

gather from the following passage
in the *Pænelus* of Plautus;

Mea voluptas, mea delicia, mea vita,
mea amenitas,
Meus ocellus, meum labellum, mea sa-
lus, meum savium,
Meum mel, meum cor, mea *colostra*,
meus molliculus caseus.

And from the thirty-eighth Epi-
gram of the thirteenth book of
Martial;

Surripuit pastor quæ nondum stantibus
hædis,
De primo matrum lacte *colostra* damus.

La Cerda thinks, with better reason, that the sense of the passage is, that Corydon has so large a flock, that there never passes a day without a supply of milk just taken from the sheep. He justly observes, that the *new milk* mentioned in the fifth Eclogue is the same, because he speaks of its frothing;

Pocula bina novo spumantia lacte quot-
annis.

The new milk mentioned in this quotation is for a sacrifice: and we find from another passage in Virgil, that the milk used on those occasions was warm from the dug. It is in the sacrifice for Polydore, in the third *Æneid*, where he describes it as both warm and frothing;

Inferimus tepido spumantia cymbia lacte.

New milk was used also in the sacrifice for Anchises, in the fifth book;

Hic duo rite mero libans carchesia Baccho
Fundit humi, duo lacte novo, duo san-
guine sacro.

Both these sacrifices were in the spring, or beginning of summer, when *beestings* were not to be had, the time for the sheep to bring forth being in November and December.

Varro tells us, that the best time to admit the ram is from the setting of *Arcturus* to the setting of the *Eagle*; that a sheep goes 150 days, and so the lamb is yeaned about the end of Autumn; "Tempus optimum ad admittendum ab *Arcturi* occasu ad *aquilæ* occasum, quod quæ postea concipiunt, fiunt vegrandes, atque imbecillæ. Ovis prægnans est diebus CL. itaque fit partus exitu autumnale cum aer est modice temperatus, et primitus oritur herba imbribus primoribus evocata." The setting of *Arcturus* was then reckoned to be at the latter end of May or beginning of June; and the setting of the *Eagle* at the latter end of July. Therefore the time of yeaning, which is the only possible time to have *beestings*, must be from the latter end of October or beginning of November to the latter end of December; and that it is in the winter season is confirmed also by *Columella*, who says, a lamb is the only animal that is conveniently brought into the world in winter: "Solusque ex omnibus animalibus *bruma* nascitur." Hence it appears, that *lac novum* cannot signify *colostra*, which is to be had only in winter; because it was certainly made use of in sacrifices, which were offered in the beginning of summer, as were those at the obsequies of *Polydore* and *Anchises* mentioned already. To these we may add the *Ambarvalia*, which were celebrated a little before harvest, when there was no *colostra* to be met with. The poet may perhaps allude to the extraordinary fertility of the sheep in Italy, which, as he has told us himself in the second *Georgick*, breed twice in a year;

Bis gravidæ pecudes.

Amphion Dircaeus in Actæo Aracyntho.

24 when he called his herds, on the rocky shore of Aracynthus.

But even then, we can hardly understand him to mean *beestings* in this place; unless we imagine, that Corydon contrived so well, as to have one or other of his sheep year almost every day. This however must be observed, that whether we understand *beestings* in this place, or milk warm from the dug, which last I think much the most probable, yet those editors are greatly mistaken, who place the comma after *æstate*, pointing the verse thus:

Lac mihi non æstate, novum non frigore defit.

By this they would insinuate the poet's meaning to be, that Corydon boasts of having milk in the summer, and even new milk in winter; as if the wonder was, that he should have it in winter: whereas it has been abundantly shewn, that winter was the very time for having *new milk*, in whatsoever sense it may be taken.

Servius mentions somebody under the name of *Virgilio-mastix*, by which I suppose he means Bavius or Mævius, who censured this verse, after having pointed it wrong himself, after this manner;

Lac mihi non æstate novum, non frigore: defit:

that is, says he, *semper mihi deest*. I mention this only to shew what sort of critics they were who censured Virgil.

Frigore.] Cold is here used poetically for winter. Thus also in the fifth Eclogue;

Ante focum, si frigus erit.

23. *Canto quæ solitus, &c.*] Thus also the Cyclops of Theocritus boasts of his skill in music;

[Ζευξίδην δ' ὡς ὀνοίε κτίσσαντασ' ἄδι Κουλάων.

Besides, I live the joy of all the plain,
No Cyclops can pretend so sweet a strain.
CREECH.

Si quando armenta vocabat.] This expression of *calling* the cattle seems to be taken from the manner of the ancient shepherds, who did not drive their sheep before them, as the custom is now; but went first calling them, and playing on their pipes; and the sheep readily followed them. We have frequent allusions to this custom in the holy Scriptures. Thus, in the book of Exodus, Moses is said to lead the flock of Jethro his father-in-law. In the twenty-third Psalm we read, "The Lord is my Shepherd, therefore can I lack nothing. He shall feed me in a green pasture, and lead me forth beside the waters of comfort." Thus also in the seventy-seventh; "Thou leadest thy people like sheep by the hand of Moses and Aaron:" and in the eightieth, "Hear, O thou Shepherd of Israel, thou that leadest Joseph like a sheep." We find an allusion also to this custom, in the tenth chapter of Saint John's Gospel: "He that entereth not by the door into the sheepfold, but climbeth up some other way, the same is a thief and a robber: but he that entereth in by the door, is the Shepherd of the sheep. To him the porter openeth, and the sheep hear his voice, and he calleth his own sheep by name, and leadeth them out. And when he putteth forth his own sheep, he goeth before them, and the sheep follow him, for they know his voice. And a stranger will they not follow, but will flee from him; for they know not the voice of strangers."

24. *Amphion Dircaeus in Actæo Aracyntho.*] Amphion and Zethus

Nor am I void of beauty: for
I lately saw myself on the
shore,

Nec sum adeo informis: nuper me in littore vidi,

the sons of Jupiter, and Antiope the daughter of Asopus, built the walls of Thebes, which had seven gates, and fortified them with towers, according to Homer;

Τὴν δὲ μὲν Ἀντιόπην Ἰδῶν Ἀσωποῖο θυγατέρα,
Ἡ δὲ καὶ Διὸς εὐχίῃσ' ἐν ἀγκυλίῃσιν ἰαύσαι
καὶ β' Ἴκτινι δύο παῖδ' Ἀμφιόνᾳ τε Ζῆθόν τε,
οἱ πρῶτοι Θήβης Ἰδῶν ἵπτασαν ἰστανάπυλοιο,
Ἰβέρωσαν τ' ἰσπὶ οὐ μὴν ἀπέβρωγόν τ' ἰδύ-

σαντο
Ναίμην εὐρύχρον Θήβην, κρατερῶσιν ἰόντων.

There mov'd Antiope with haughty
charms,

Who blest th' almighty thund'rer in her
arms;

Hence sprung Amphion, hence brave
Zethus came,

Founders of Thebes, and men of mighty
name;

Tho' bold in open field, they yet surround
The town with walls, and mound inject
on mound,

Here ramparts stood, there tow'rs rose
high in air,

And here thro' sev'n wide portals rush'd
the war.

POPE.

The story of his extraordinary skill in music, and his receiving from Mercury a harp, by the sound of which he caused rocks and stones to follow him in order, and form the walls of Thebes, seems to have been invented since the time of Homer. Euripides mentions the coming of the gods to the nuptials of Harmonia, when the walls of Thebes were raised by a harp, and a tower by the lyre of Amphion, between Dirce and Ismenus;

Ἀρμονίας δὲ πρὸς εἰς ἑμισαίους
Ἡλῶν οὐρανίδαι, φέρων γὰρ τι τείχεα Θήβας,
τὰς Ἀμφιόνιος τε λύρας ὑπο σφύργος ἀνίστα
Διδίμων ποταμῶν πύργον ἀμφὶ μίσην
Δίρκας, χλωροσφύρον δ' αἰθίδιον
Πρόσωπ' Ἰσημηνοῦ καταδίου.

Horace also speaks of the stones following the lyre of Amphion,

Mercuri, nam te docilis magistro
Moyit Amphion lapides canendo,

Sweet Mercury, for taught by you
The list'ning stones Amphion drew.

CREECH.

And, in his Art of Poetry, explains the meaning of the fable.

Sylvestres homines sacer interpresque
Deorum
Cædibus et victu fædo deterruit Orpheus;
Dictus ob hoc lenire tigres rabidosque le-

ones.
Dictus et Amphion, Thebanæ conditor
arcis,

Saxa movere sono testudinis, et prece
blanda

Ducere quo vellet. Fuit hæc sapientia
quondam

Publica privatis secernere, sacra pro-

fanis;
Concubitu prohibere vago, dare jura ma-

ritis,
Oppida moliri, leges incidere ligno.
Sic honor et nomen divinis vatibus atque
Carminibus venit.

Orpheus, inspir'd by more than human
pow'r,

Did not, as poets feign, tame savage beasts,
But men, as lawless and as wild as they,
And first dissuaded them from rage and
blood.

Thus when Amphion built the Theban wall,
They feign'd the stones obey'd his magic
lute;

Poets, the first instructors of mankind,
Brought all things to their proper, native
use.

Some they appropriated to the gods,
And some to public, some to private ends:
Promiscuous love by marriage was re-

strain'd,
Cities were built, and useful laws were
made:

So ancient is the pedigree of verse,
And so divine a poet's function.

LORD ROSCOMMON.

Propertius mentions the stones of Cithæron, a mountain of Bœotia, being drawn by music to form the walls of Thebes;

Saxa Cithæronis Thebas agitata per artem
Sponte sua in muri membra coisse ferunt.

Dirce is the name of a celebrated spring near Thebes. Strabo places

Cum placidum ventis staret mare: non ego when the calm sea was not
 Daphnim, 26 disturbed by the winds. I
 should not fear Daphnis,

it in the plain, wherein Thebes is situated, through which also the rivers Asopus and Ismenus flow: "Ο γὰρ Ἀσώπιδος καὶ ὁ Ἰσμηνίδος διὰ τοῦ πιδίου ῥέουσι τοῦ πρὸ τῶν Θηβῶν ἔστι δὲ καὶ ἡ Δίρκη κρήνη, καὶ Πότνια. Pliny also enumerates it among the springs or fountains of Bœotia; "Præterea "fontes in Bœotia, Œdipodia, "Psammate, Dirce, Epigranea, A-rethusa, Hippocrene, Aganippe, "Gargaphie." Euripides mentions Dirce, as a spring near Thebes:

Σκόπι δὲ πιδία, καὶ παρ' Ἰσμηνοῦ ῥοῆς,
 Δίρκης τε κῆμα, πολὺ μιν σφάττιμ' ἴσον.

Behold the plains, along Ismenus stream,
 And Dirce's fount, how vast a host ap-
 pears:

and in many other places of his Phœnissæ. Therefore it can hardly be doubted, that Virgil calls Amphion *Dircean* from this famous fountain of Bœotia, because he built the walls of the Bœotian Thebes.

The opinions of authors are various concerning the situation of Aracynthus. Strabo says expressly it is in Ætolia: Κατὰ δὲ τὴν Αἰτωλίαν ἢ Ὀλυνος, οὗ ἐν τῷ Αἰτωλικῷ καταλόγῳ μέμνηται Ὀμηρος: Ἰχνη δ' αὐτῆς λείπεται μόνον ἐγγυὲς τῆς Πλευραῖος ὑπὸ τῷ Ἀρακύνθῳ. This author describes those countries in so exact a manner, that we cannot easily misunderstand him. He says Ætolia is divided from Acarnania by the river Achelous, which rises in the mountain Pindus, and flows from north to south, through the Agræi, a people of Ætolia, and the Amphiloichi. The Acarnanians inhabit the west side, as far as the Ambracian bay, near the Amphiloichi, and the temple of Actian Apollo: the Ætolians extend toward the east, to the Οἰζο-

læ Locri, Parnassus, and the Ceteans: Αἰτωλοὶ μὲν τοίνυν καὶ Ἀκαρνανεῖς ὁμοῦσιν ἀλλήλους, μίσην ἔχοντες τὸν Ἀχιλῶν ποταμὸν, ῥέοντα ἀπὸ τῶν ἄρκτων καὶ τῆς Πίνδου πρὸς νότον, διὰ τε Ἀγραῖαν Αἰτωλικῷ ἔθους, καὶ Ἀμφιλόχων. Ἀκαρνανεῖς μὲν τὸ πρὸς ἐσπέρην μέρος ἔχοντι; τοῦ ποταμοῦ μέχρι τοῦ Ἀμβρακικοῦ κόλπου, τοῦ κατὰ Ἀμφιλόχους, καὶ τὸ ἰσθμὸν τοῦ Ἀκτίου Ἀπόλλωνος. Αἰτωλοὶ δὲ τὸ πρὸς ἰω μέχρι τῶν Ὀζόλων Λοκρῶν, καὶ τοῦ Παρνασοῦ καὶ τῶν Οἰταίων. Dionysius agrees with Strabo in the situation of Aracynthus; but he seems to speak of Ætolia and Acarnania, as of one country, under the name of Ætolia; for after having spoken of Dodona, he says the country of the Ætolians lies next, under the mountain Aracynthus, and that the river Achelous runs through the middle of it.

Τῆς δ' ὕπαι, ἐς νότον εἶσιν ὑπὸ σκοπῆν Ἀρακύνθου,
 Ἀδρῶν Αἰτωλῶν πιδίον μέγα: τοῦ διὰ μίσην
 Σφραταί ἐλκὸν ἄγων Ἀχιλῶϊος ἀργυροδότης.

Hence it is no wonder, that Pliny and Solinus should place this mountain in Acarnania; especially considering that we read in Strabo, that there were frequent controversies between the Acarnanians and Ætolians concerning their borders: Ἦπτε καὶ τὴν Παραχελώϊτιν καλουμένην χώραν, ἢ ὁ ποταμὸς ἐπικλύζῃ, περιμαχῆσθαι ἑαίῃσι τὸ παλαιόν, τοὺς ὄρους συγκρίσουσα αἰ, τοὺς ἀποδικυμένους τοῖς Ἀκαρνανοῖσι καὶ τοῖς Αἰτωλοῖς: ἐκρίνοντο γὰρ τοῖς ὅπλοις, οὐκ ἔχοντες διατητὰς εἰκῶν δ' οἱ πλείον ὀνύμαστοι. Vibius Sequester places it in Attica: and adds, that some place it in Arcadia; which perhaps, according to Brodæus and La Cerda, ought rather to be read Acarnania; "Aracynthus

even in your judgment, unless our image is deceitful. *Judice te, metuam, si nunquam fallat imago.*

“ in Attica, quidam in Arcadia dicunt.” Probably Vibius might place it in Attica, merely on the authority of Virgil, taking *Actæo* to mean *Attico*. A like reason perhaps might induce Stephanus to say it is in Bœotia, and Servius to affirm it is a Theban mountain. This is certain, that when Strabo enumerates the mountains of Bœotia, he does not mention anything like Aracynthus. La Cerda is of opinion, that we must abide by the authority of Stephanus and Servius, in making Aracynthus a Bœotian or Theban mountain. I would rather imagine, that there was some ancient story, now lost, of Amphion’s feeding his herds on the mountains of Ætolia; or that some mountain of Bœotia was formerly called Aracynthus, it being well known, that many places have changed their names, even before the time of any history now extant.

If authors have differed concerning the situation of Aracynthus, it will be imagined that there has not been much less variety of opinions, with regard to the epithet *Actæus*. Strabo says, that Attica was called anciently *Acte* and *Attica*, because it lies under mountains, and extends along the sea shore: *Διὰ δὲ τοῦτο καὶ Ἀκτὴν φασὶ λεγέσθαι τὸ παλαιόν, καὶ Ἀκτικὴν παρενομασθῆσαν, ὅτι τοῖς ὄρεσιν ὑποπίπτουσι τὸ πλεῖστον μέρος αὐτῆς ἀλιτινῆς καὶ στεινῆς, μήκει δ’ ἀξιολόγῳ καχευμένοι, προσηγορικῶς μέχρι τοῦ Σουνίου.* Pliny also affirms, that Attica was anciently called *Acte*; “ *Attica antiquitus Acte vocata.*” This seems to strengthen the authority of Vibius, who places Aracynthus in Attica. But Strabo mentions another opinion afterwards; that this country was said to be called Actica from Actæon,

Atthis and Attica from Atthis the daughter of Cranaus, Mopsopia from Mopsopus, Ionia from Ion the son of Xuthus, and Posidonia and Athens from Neptune and Minerva: *Ἀκτικὴν μὲν γὰρ ἀπὸ Ἀκταίωνος φασί. Ἀτθίδα δὲ καὶ Ἀττικὴν, ἀπὸ Ἀτθίδος τῆς Κραναιοῦ, ἐφ’ οὗ καὶ Κραναιοὶ εἰ ἴσονται. Μοψοπίαν δὲ ἀπὸ Μοψόπου; Ἰωνίαν δὲ ἀπὸ Ἴωνος τοῦ Ζούδου Πρωτοδωρίαν δὲ καὶ Ἀθήνας ἀπὸ τῶν ἑκατόμυων θῶν.* Hence Marolles seems to have derived his authority for placing Aracynthus in Bœotia near Attica; “ *C’est une montagne de Beotie “ aupres de l’Attique, qui a peut “ estre emprunté son nom de cét “ Actean si fameux, qui fut devoré par ses chiens.*” Servius interprets it *littoralis*, in which sense it is used in the fifth Æneid; and adds that some take it to mean *Atheniensis*, not that Aracynthus is near Athens, which indeed was at first called Acte, but to express a pastoral simplicity, which is frequent with Theocritus. The same, says he, may be understood of Oaxes, which is called a river of Crete, whereas it is a mountain of Scythia. Guellius, to whose opinion La Cerda seems also to incline, interprets it *stony* and *rocky*; affirming that the Greeks called not only the sea shore, but craggy mountains also, *ἀκτὴ*; “ *Proper. 3.*

“ *Prata cruentantur Zethi, victorque ca-
nebat*

“ *Pæana Amphion rupe, Aracynthe,
tua:*

“ *qui locus facit. ut ab interpre-
tum sententia discedam, qui hunc
“ Virgillii locum enarrantes accipi-
unt alii Aracynthum Atticum ab
“ Acte, alii Virgilium studio, ut
“ exactius pastoritiam personam et
“ imperitiam referret, Aracyn-
“ thum, qui solus est in Acarnania,*

O tantum libeat mecum tibi sordida rura

O that you would but have
a mind to live with me in the
despised farms

“ in Attica collocasse: quamvis et
“ Stephanus Aracynthum in Bœ-
“ otia etiam constituat: facit, in-
“ quam, ut ipsis assentiri hac in
“ parte non possim, quin malim
“ Aracynthum actæum, ut Pro-
“ per. saxosum et petricosum, ni-
“ mirum ut rupem et scopulum, ut
“ Græci ἀκτῆν vocant non solum
“ littoralem orani et regionem,
“ καὶ παραθαλάσσιον, sed et τόπον
“ πετρώδη, ἀπὸ τοῦ περὶ αὐτὸν ἄγιο-
“ θαι, ὃ ἵστί βήγνουσαι τὰ κύματα:
“ unde apud Hom. πρώτην ἀκτῆν
“ Ἰθάκης ἀφίκηαι: et ἀκτὴν προ-
“ βλῆς promontorium, seu scopu-
“ lus: et ἀκταὶ inquit Ammon.
“ sunt loca maris petricosa, ut Σίνης
“ arenosa. Jacob. Tusanus cum Ser-
“ vio item Græce actæum littora-
“ lem accipit: malo tamen cum Pro-
“ pertio et littoralem, et saxosum
“ simul et rupem interpretari. Docet
“ autem Eustathius, Atheniensis
“ Ἴωνας, Ἰάονας, Ἀττικοὺς, καὶ Ἀκταί-
“ ους, καὶ χώραν Ἀκτῆν καὶ Ἀκταίαν
“ καλεῖσθαι.” La Cerda adds to
these authorities that of Oppian,
who has said,

— πάριον υφοβλήτους ἕστις ἀκτῆς.

Hence he concludes, that *Mons Actæus* is the same with what Catullus expresses by *præruptus*;

At tum præruptos tristem conscendere montes;

and Ovid calls *scopulus adesus, pendensque*;

Nunc scopulus raucis pendet adæsus aquis.

This he thinks is fully confirmed by the above quotation from Propertius, who explains Virgil, by putting *rupe* where he has used *actæus*. To this I would add, that Propertius plainly mentions Aracynthus in this place as a mountain not far from Thebes: perhaps it was the

same with Cithæron, of which he had spoken a few lines before. Ruræus is of opinion, that Aracynthus is a Theban mountain extending to the sea, and agrees with Servius in interpreting *actæo, littorali*. The Earl of Lauderdale has translated it,

My notes are sweet, as were Amphion's lays,
When he near Thebes tended his flock to graze.

Dryden's translation is,

Amphion sung not sweeter to his herd,
When summon'd stoness the Theban turrets rear'd:

And Dr. Trapp's,

I sing, as that Dircæan shepherd sung,
Amphion, if he ever fed his flocks
On high Bœotian Aracynthus' top.

Catrou translates *actæo Aracyntho* the mountains of Bœotia, “ Nou-
“ vel Amphion, je chante les
“ mêmes airs que ce sçavant Ber-
“ ger, lorsqu'il conduisoit ses trou-
“ peaux sur les montagnes de Bé-
“ ocie.” In his note on this pas-
sage, he relies on the authority of Stephanus, for placing Aracynthus in Bœotia, and agrees with Guellius in the signification of *actæus*, rendering it *l'Aracynthe escarpé*. But after all that has been said, I believe we may venture to affirm, that *ἀκτῆ* is not used for any rocky places, unless they border upon the sea; but frequently signifies the sea shore. Thus we read in the eighteenth Iliad,

Ἀκτῆν ἰστανίβαιον.—

In the twelfth,

Καὶ τ' ἰθ' ἄλλε πολλῆς κίχουται λιμῖνι σι
καὶ ἀκταῖς.

And in the fifteenth Odyssey;

Αἰνὰε ἰσὴν πρώτην ἀκτῆν Ἰθάκης ἀφίκηαι.

and humble cottages, to pierce the stags, *Atque humiles habitare casas, et figere cervos,*

Thus also our poet himself uses *acta* for the shore in the fifth Æneid ;

At procul in sola secretæ Troades *acta*
Amissum Anchisen fiebant.

Thus also Cicero, in his fifth Oration against Verres ; “ Ipse tamen, “ cum vir esset Syracusis, uxorem “ ejus parum poterat animo soluto “ ac libero tot in *acta* dies secum “ habere.” We may therefore conclude, that by the epithet *actæo* is meant, that the mountain Aracynthus extended to the sea ; and therefore that *Aracynthus actæus* is to be interpreted the rocky shore, or cliffs of *Aracynthus* ; as we say the cliffs of *Dover*.

25. *Nec sum adeo informis.*] It is *non* instead of *nec*, in some copies.

“ This is a modest expression of “ his own beauty. Thus Cicero in “ his oration for Cœlius ; *ut eum “ pœniteat non deformem esse natum,* “ where he means *very handsome.*”

SERVIUS.

The herdsman in Theocritus boasts of his beauty ;

Ὀμματά μοι δ' ἄρ' ἴην χαροτόντεα πολλὸν
Ἄδάναι·

Τὸ στόμα καὶ πακτῆς γλυκερώτερον.

My snowy forehead two black eye-brows
cross ;

My eyes as grey as Pallas self could
boast ;

My mouth more sweet than curds.

CREECH.

And Polyphemus also in the *Bucoliastæ*,

Καὶ γὰρ θῆν οὐδ' εἶδος ἔχω πακτῆς, ὥς μοι λί-
γοντι·

Ἥ γὰρ πρὶν ἐς ἄντρον ἰσίδλιπον, ἧς δὲ γα-
λάνα.

For I'm not ugly, for last night I stood
And view'd my figure in a quiet flood.

CREECH.

It is plain, that Virgil imitates these two lines of Theocritus, in the passage before us.

Nuper me in littore vidi.] *Ser-
vius* seems to think it impossible for a man to see his image in the sea ; and thinks the poet expressed himself negligently in imitation of Theocritus, who might more excusably put such words in the mouth of a Cyclops, either because he had an eye of vast bigness, or because he was the son of Neptune. But the learned and judicious La Cerda has amply justified Virgil in this particular. “ Some,” says he, “ tell us, “ that the poet ascribed to the sea “ a faculty of reflecting an image, “ not so much from the nature of “ things, as in imitation of The- “ ocritus: for they deny the possi- “ bility of an image being reflected “ by the waves of the sea, which “ has always something oily and “ fat swimming on its surface, any “ more than by clouded looking- “ glass, or water in which flesh has “ been boiled. But experience is “ against these arguments ; for the “ sea, when calm, does really re- “ flect an image ; as these cavillers “ may find, if they will but give “ themselves the trouble to go to “ the sea side.” Then he confirms it by several quotations from Aristotle, Plato, Artemidorus, Lucian, Ovid, Statius, and others, who speak of the sea as of a mirror.

27. *Fallat.*] Some read *Fallit*, and others *Fallet* ; but most of the ancient manuscripts have *Fallat*, which is approved also by Heinsius, Ruæus, and other good editors.

28. *O tantum libeat, &c.*] In this paragraph Corydon invites Alexis to live with him in the country, and partake of his rural labours ; and promises him in recompence to teach him to play on the shepherd's pipe like Pan himself.

Thus the Cyclops, in Theocritus ;

Hædorumque gregem viridi compellere hinc and to drive a flock of goats
bisco! with a green switch.

30

Ποιμαίνεις δ' ἰθὺλας σὺν ἑμῶν ἄμα, καὶ γὰρ
ἀμύλιον,
καὶ τυρὸν πᾶσαι.

But feed the flocks with me, or milk the
sheep,
Or run the cheese, and never mind the
deep. CREECH.

Sordida rura.] Servius observes, that *tibi* in this verse is to be understood as if it was twice repeated; *Utinam libeat tibi habitare mecum rura tibi sordida*; and interprets it *tibi sordida*, id est, *quæ tu putas sordida*.

29. *Figere cervos.*] Some understand these words to mean the fixing of the forked poles, called *furcæ* or *cervi*, to support the cottages. "Cervi," says Varro, "habent figuram literæ V, a similitudine cornuum cervi." They were used also in war, to obstruct the approach of an enemy. Thus Cæsar; "Hoc intermisso spatio, duas fossas, quindecim pedes latus, eadem altitudine perduxit: quarum interiorem campestribus, ac demissis locis, aqua ex flumine derivata, complevit. Post eas aggerem, et vallum duodecim pedum extruxit. Huic loriam, pinnasque adjecit grandibus cervis eminentibus ad commissuras pluteorum atque aggeris, qui ascensum hostium tardarent." They are mentioned also by Livy; "Romanus ad Clitas, quas vocant, munimenta cervis etiam objectis ut viam intercluderet, a Macedonico ad Toronaicum mare perducit." Thus also Catullus;

Jam te non alius belli tenet aptius artes,
Quæ deceat tutam castris præducere fossam,
Qualiter adversus hosti defigere cervos.

These quotations shew sufficiently the nature and use of the *cervi*: and

that from Catullus has almost the very same words with those under consideration. Nor does it seem amiss, that Corydon, having just mentioned the cottages or huts of the shepherds, should immediately add, the props which support them. He is not inviting Alexis to partake of pleasures, but to engage with him in rural labour, to content himself with living in a poor hut, fixing poles, and driving goats; as a reward for which labour, he promises to teach him to excel in music. This sense is not wholly to be rejected. But the general opinion is, that the poet means hunting in this place, which is confirmed by a similar passage in the first Georgick;

Tum gruibus pedicas, et retia ponere
cervis,
Auritosque sequi lepores: tum figere
damas
Stupea torquentem Balaris verbera fundæ;

where *figere damas*, without question, means to pierce the does; in which sense of piercing or wounding, *figo* is frequently used. Thus in the first Æneid;

Pars in frusta secant, veribusque tremantia figunt:

And in the fifth;

Plaudentem nigra figit sub nube columbam:

And in the ninth;

Figite me, si qua est pietas: in me omnia tela
Conjicite.

And in the tenth;

Tum Numitor jaculo fratris de corpore rapti,
Æneam petiit: sed non et figere contra
Est licitum:

With me you shall imitate
Pan himself in playing on a
pipe in the woods.

Mecum una in sylvis imitabere Pans canendo.

And,

— Hanc magno vellit dum pondere
saxum,
Intorto *figit* telo, discrimina costis
Per medium qua spina dedit: hastamque
receptat
Oasis harentem:

And,

— Dixit, stridentemque eminus has-
tam
Jecit: at illa volans clypeo est excussa,
proculque
Egregium Anthorem latus inter et ilia
figit:

And in the eleventh;

— Burten adversum cuspidē *fixit*
Loricam galeamque inter.

On the other hand, it must be ac-
knowledged, that *figo* is also used
to *fix*, or *fasten*. Thus it signifies
fixing plants in the earth in the
fourth Georgick;

Ipsa labore manum duro terat, ipse fe-
races
figat humo plantas.

Here it is plainly used in the first
sense, which has been given to
figere cervos. There are not want-
ing other passages, where it is
used also for *fixing, fastening, or*
sticking; as in the third Æneid;

Ere cavo clypeum, magni gestamen
Abantis
Postibus adversis *figo*:

And in the sixth;

Occupat Æneas aditum, corpusque re-
centi
Spargit aqua, *ranumque* adverso in li-
mine *figit*:

And in the tenth;

— Armaque Lauro
Donat habere humeris, et vertice *figere*
cristas:

And,

— Dixit, telumque intorsit in hostes;
Inde aliud super atque *aliud figitque*,
volatque
Ingenti gyro:

And in the eleventh;

Indutosque jubet francos hostilibus armis
Ipsos ferre duces, inimicaque *nomina figi*.

And in the twelfth;

Forte sacer Fauni foliis oleaster amaris
Hic steterat, nautis olim venerabile lig-
num:
Servati ex undis ubi *figere* dona solebant
Laurenti Divo, et votas suspendere ves-
tes.

Hence it has been transferred to
some figurative expressions; as *Fi-
gere oscula, Figere vestigia, Figere*
vultus, and *Figere dicta*. The Earl
of Lauderdale translates this passage
according to the latter sense:

I quickly could diverting pastime find,
To shoot the stag, or hunt the swifter
hind.

And Dryden,

To wound the flying deer.

And Dr. Trapp,

— And shoot the flying deer.

30. *Viridi compellere hibisco.*] Ser-
vius understands this to mean driv-
ing the kids to the marsh-mallows;
“Ad hibiscum compellere, scilicet
“a lacte depulso. Hibiscus autem
“genus est herbæ, et sic dixit hi-
“bisco, ad hibiscum, ut ite clamor
“cælo, id est, ad cælum.” In
this he is followed by Marolles, who
has thus translated the passage un-
der consideration; “O si tu præ-
“nois plaisir de demeurer aux
“champs, qui te semblent si vi-
“lains? et si tu voulais habiter nos
“petites chaumières, pour abbatre
“les cerfs à la chasse, ou pour con-
“traindre les cheureuils de recourir
“à la verte gummeve.” Thus also
it is understood by the Earl of Lau-
derdale;

The goatish herd drive to the mallow
buds.



Mathews Souffr.

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Pan primus calamos cera conjungere plures

Pan first taught to join several reeds together with wax:

Ruæus also agrees with Servius, being induced by the authority of Scaliger, who in a note on a passage of Varro affirms, that the ancient shepherds used to purge their cattle with marsh-mallow. Dryden seems to understand it in the same sense;

— and from their cotes

With me to drive a-field the browsing goats.

But La Cerda thinks *viridi hibisco* is the ablative case, being the instrument with which the kids are to be driven. In this he is followed by Dr. Trapp;

— To drive the kids a-field

With a green wand.

This learned gentleman has so well vindicated the latter interpretation, that I shall take leave to insert his whole note: "That is, say some commentators, *compellere ad viridem hibiscum*. Drive them to it, that they may feed upon it. To justify this, they allege that of Virgil in the *Æneis*, *It clamor cælo* for *ad cælum*, to which they might have added that above, in this very Eclogue, *Montibus jactabat*. But those expressions may be softened. In the former, *Cælo quasi in cælo*; which is much the same with *per cælum*: and that again, with regard to the different parts of the air, or sky, supposes *ad*. In the latter, *jactabat* includes *dixit*, which really governs a dative case. But this we are now upon is utterly unnatural, and ungrammatical. I am therefore clearly of opinion with those who take *hibiscus* (and that it may be so taken De La Cerda shews) for a large plant or little tree, out of which wands may be made. And then all is

plain; *compellere*, drive them with a wand of *hibiscus*. It is only a *metonymia materiæ*, continually used not only in poetry, but in common discourse. Besides, Virgil no where mentions this *hibiscus*, whatever it be, as food for cattle: that baskets are made of it, he informs us in the last Eclogue; the only place, except this, in which he mentions it. Or if it does here mean such food, I should take it thus, *compellere*, i. e. *congregare*, for so the word is sometimes used, *entice* them, or draw them together with it, not drive them to it. This would be good sense and good grammar."

The *hibiscus* or *ibiscus* is generally allowed to be the same with the *althæa*, on the authority of Dioscorides, who says, "The *althæa*, which some call *ibiscus*, is a sort of wild mallow, with round leaves, like those of *cy-clamen*, and woolly. The flower is like a rose, the stalk two cubits high, and the root is white on the inside. It is called *althæa* on account of its many virtues:"

Ἀλθαία, ἔνιοι δὲ ἰβίσκος καλοῦσι μαλάχης ἴσθιν ἀγρίας εἶδος· φύλλα περιφερῆ ἄσπερα κυκλάριμος, ἔγχυσαι ἔχει δὲ ἄνθος ῥοδοειδές· καυλὸν δίπηκτον· ῥίζαν δὲ γλίσχρον· λευκὴν ἐνδοθεν· ὀνόμασται δὲ ἀλθαία διὰ τὸ πολυαλθῆς καὶ πολύχρηστον αὐτῆς.

Palladius also has "*althæa*, hoc est, *ibisci* folia et radices." But it is not certain, either that *hibiscus* is the same with *althæa*, or that the *althæa* of the ancients is the very same plant that we now call marsh-mallow. Pliny expressly says, the *ibiscus* is a sort of parsnip, being more slender; "*Hibiscum* a pastinaca gracilitate distat, damnatum in cibus, sed medicinæ utile:"

Pan takes care of the sheep,
and of the masters of the
sheep.

Institut: Pan curat oves, oviumque magistros.

and again, "Pastinacæ simile hi-
" biscum, quod molochen agrian
" vocant." The same author speaks
of the *althæa* in another place, and
makes it a sort of mallow, with a
large leaf, and a white root: "In
" magnis laudibus Malva est utra-
" que, et sativa et sylvestris. Duo
" genera earum, amplitudine folii
" discernuntur. Majorem Græci
" Malopem vocant in sativis. Alte-
" ram ab emolliendo ventre, dictam
" putant Malachan. E sylvestri-
" bus, cui grande folium et radices
" albæ, Althea vocatur, ab excel-
" lentia effectus a quibusdam Aris-
" talthea." Theophrastus is often
quoted, as speaking of the *hibis-
cus*, which I believe must have
been taken from the Latin trans-
lation, in which *άλθαία* is rendered
ibiscus by Gaza, for I cannot
find it any where in the original.
He says the *althæa* has a leaf like
mallow, but larger, and more
woolly, a yellow flower, and a fruit
like mallow: "Ἐχου δὲ ἡ ἀλθαία
φύλλον μὲν ὅμοιον τῇ μαλακῆν πλὴν
μύζον καὶ θαύτερον τοὺς δὲ καυλοὺς
μαλακοῦς ἄνθος δὲ μέλιτον, καρπὸν δὲ
οἶον μαλακῆν. But neither this de-
scription, nor that which was quoted
from Dioscorides, agrees with our
marsh-mallow. For the leaves are
not round, as Dioscorides describes
it, nor is the flower yellow, as we
find in Theophrastus. Some indeed
pretend to read *μέλανον* instead of
μέλιτον: but though *μέλας* and *niger*
are used for several red flowers,
yet I believe pale flowers, such as
those of the marsh-mallow, are
never so called. Others think the
abutilon is the *άλθαία*; but the
flower of the *abutilon* has not the
appearance of a rose, which it ought
to have, according to Dioscorides,
nor has it the fruit of the mallow,

according to Theophrastus. There-
fore I will not affirm any thing posi-
tively concerning either the *althæa*
or the *hibiscus*; nor will I venture
to differ from those learned men,
who take them to be one plant, and
the same with our marsh-mallow.
But this I may dare say, that
Scaliger had no authority to affirm,
that the ancient husbandmen purged
their cattle with marsh-mallows;
of which I do not find the least hint
in any of the writers on agriculture.
Therefore I agree with those, who
think it means here only a little
switch, to drive the kids.

31. *Mecum una, &c.*] Burman
observes, that this line is wanting in
one copy; and that in another it is
Meque una, which makes the sense
to be, *You shall drive the flock, and
at the same time imitate Pan in singing
me, or rather, you shall imitate me in
singing Pan.* But he thinks the
common reading is as good.

Imitabere Pana canendo.] "You
" shall play on the pipe with me,
" after the example of a deity.
" For Pan is the God of the coun-
" try, formed after the similitude
" of nature. Hence he is called
" *Pan*, that is, *Universal*: for he
" has horns in likeness of the rays
" of the sun, and of the horns of
" the moon: his face is red, in
" imitation of the *æther*: he has
" on his breast a starry *nebris*, or
" spotted skin, to represent the
" stars: his lower part is rough, for
" the trees, shrubs, and wild beasts:
" he has goats' feet, to shew the
" solidity of the earth: he has a
" pipe of seven reeds, because of
" the celestial harmony, in which
" there are seven sounds, as we
" have observed on ver. 646. of the
" sixth *Æneid*, *Septem discrimina
" vocum*: he has a crook, because

Nec te pœniteat calamo trivisse labellum.

Do not think much to rub
your lip with a reed.

“ of the year, which returns into it-
“ self: because he is the God of all
“ nature, he is said to have fought
“ with Cupid, and to have been
“ overcome by him, because, as
“ we read in the tenth Eclogue,
“ *Omnia vincit amor*. Therefore,
“ according to fables, Pan is said to
“ have been in love with the nymph
“ Syrinx, who being pursued by him
“ implored the aid of the earth, and
“ was turned into a reed, which
“ Pan, to sooth his passion, formed
“ into a pipe.” SERVIVS.

Pan was esteemed by the an-
cients to be the God of the shep-
herds, and to preside over rural
affairs; thus our poet,

— Pan curat oves, oviumque magistros :

And in the first Georgick,

Pan ovium custos.

He is said by Homer, in one of his
hymns, to be the son of Mercury ;
and to have goats' feet and two
horns :

Ἄμφι μοι Ἑρμῆϊος φίλον γόνον ἴππετι Μῦσα,
Λιγυσσῶν δικίρωτα, φιλέκροτον.

He is also called the God of shep-
herds ;

Πᾶν ἀνακεκλημέναι, νόμιον Διόν.

He is said to make fine melody with
reeds, and to sing as sweet as a
nightingale ;

Ἄγρης ἕκαστων, δονάκων ὑπὸ μῦσαν ἀθύρων
Νηδυμον, οὐκ ἂν τίν γε περαδράμοι ἐν μελί-
σσι

Ὅρμις, ἢ τ' ἴαρος πολυκαθῆος ἐν πετάλοις
Θρήνον ἱσιπροχίλουσα, χίμι μελίγηρον αὐδήν.

He is said to wear the spotted skin
of a lynx ;

— Λαίφος δ' ἐπὶ νῶτα δαφνοῖν
Λυγκὸς ἴχμι.

We find also, in the same poem,
that when Mercury fed sheep in

Arcadia, he fell in love with a
nymph, and married her ; that she
brought forth Pan, at whose coun-
tenance being affrighted she ran
away ; but that Mercury was ex-
ceedingly delighted with him, and
wrapped him up in a hare's skin,
and carried him to the mansion of
the Gods, and shewed him to Ju-
piter and the rest, who admired
him very much, especially Bacchus,
and called him *Pan*, because he
rejoiced *all* their hearts.

Καί ῥ' ἔγ' ἐς Ἀρκαδίην πολυπίδακα μητέρα
μήλων

Ἐξέλιτ'· ἴστα δὲ οἱ τίμιμος Κυλλήνιον ἴσταν.

Ἐΐθ' ἔγι, καὶ Διὸς ἂν, ψαφραστόριχα μῆλ'
ἰνόμην

Ἄνδρ' ἑταρὰ θνητῶν· θάλλει γὰρ πῶδες ὑγρὸς
ἰσχυρῶν,

Νύμφῃ ἰυαλοκάμῳ Δρύωτος φιλόττητι μῶγναι.

Ἐκ δ' ἰστίλισσι γάμον θαλιρῶν, τίμι δ' ἐν με-
γάροισιν

Ἑρμῆϊ φίλον υἱόν, ἄφαρ τριεταρινὸν ἰδίωται,

Λιγυσσῶν, δικίρωτα, πολύκροτον, ἠδυγίλωτα.

Φίωγι δ' ἀναίχμασα, λίπιν δ' ἄρα παῖδα τίθηται·

Δίωσι γὰρ, ὡς ἴδεν ὄψιν ἁμείλιχον, ἠγγύτατον.

Τὸν δ' αἰψ' Ἑρμῆϊος ἱερῆυτος ἐἴς χεῖρα θῆκε

Διξάμηνος χαιρῶν δὲ νόῳ περιώσια δαίμων.

Ῥίμφα δ' ἐς ἀθανάτων ἴδρας κίε, παῖδα καλύ-
ψας

Δίεσμασιν ἐν πυκινούσιν ὀρεσπῆσι λαγωού.

Πᾶρ δὲ Ζηνὶ κἀβίξει καὶ ἄλλοις ἀθανάτοισιν·

Διίξει δὲ κούρον ἰόν. πάντες δ' ἄρα θυμὸν ἴτε-
ρῶν

Ἀθάνατοι, περιήλλα δ' ὁ Βάκχιος Διόνωτος.

Πᾶνα δὲ μιν καλίσκον ὅτι φρένα πᾶσιν
ἴτερῶν.

Herodotus, in his *Euterpe*, tells us,
that the people of Mendes in Egypt
esteemed Pan as one of the eight
deities, whom they looked upon as
prior to the twelve : that they re-
presented him as having the face
and legs of a goat : that they also
worship all goats, especially the
males ; that both Pan and a goat
are called *Mendes* in the Egyptian
language ; and that some abomina-
ble rites were used in this goat-
worship. Τὸν Πᾶνα τῶν ἰκτῶν θείων

What did not Amyntas do, to
learn the very same thing?
I have a pipe composed of
seven unequal reeds;

Hæc eadem ut sciret, quid non faciebat Amyntas?

35

Est mihi disparibus septem compacta cicutis

λογίζονται εἶναι οἱ Μινθῆσιοι. τοὺς δὲ ἔκτα θεοὺς τούτους, προτέρους τῶν δυνάμειά θεῶν φασὶ γενέσθαι. γράφουσί τε δὴ καὶ γλύφουσι οἱ ζυγράφοι καὶ οἱ ἀγαλματοποιοὶ τοῦ Πανὸς τῷγαλμα, κατὰ τὴν Ἑλληνικὴν αἰγοπρόσωπον καὶ τραγοσκίλια· οὗτοι τοιοῦτον νομίζοντες εἶναι μιν, ἀλλ' ὅμοιοι τοῖσι ἄλλοισι θεοῖσι. ὅτεν δὲ εἶηκα τοιοῦτοι γράφουσι αὐτὸν, οὗ μοι ἥδιόν ἐστι λέγειν. σέθενται δὲ πάντας τοὺς αἴγας οἱ Μινθῆσιοι, καὶ μᾶλλον τοὺς ἕρπυας τῶν θηλέων· καὶ τούτων οἱ αἰπέλοι τιμὰς μέζοντας ἔχουσι· ἐκ δὲ τούτων εἰς μέλισσα, ὅστις ἐπιὰν ἀποδάνη, πίδακος μέγα παντὶ τῷ Μινθῆσιῳ νομῶ τίθεται. καλεῖται δὲ ὁ, τε τράγος καὶ ὁ Πάν Αἰγυπτιστί, Μίνθης. ἐγένετο δ' ἐν τῷ νομῶ τούτῳ ἐπ' ἐμῷ τούτῳ τὸ τίρας· γυναικὶ τράγος ἐμίσγητο ἀναφανιδόν. τούτο ἐς ἐπίδελον ἀνδρώπων ἀπίκετο. In the same book he tells us, that the Greeks thought Pan to be the son of Penelope by Mercury; Πανὸς δὲ τῷ ἐκ Πηνελόπης, ἐκ ταύτης γὰρ καὶ Ἑρμῆος λέγεται γενέσθαι ὑπὸ Ἑλλήνων ὁ Πάν. This indeed is not greatly to the honour of that lady, so famous for her chastity: much less is that, which has been related by some writers of a later date, that he was called Πάν, because he was the son of Penelope by all her wooers. Bochart will have his name to be derived from the Hebrew פן pan or פון pun, which signifies a great astonishment, because such terrors are called panic. The same learned writer observes also that פון is by some pronounced phun; whence Faunus is another name for the same deity.

32. Pan primus calamos, &c.] Thus he is mentioned by Bion, as the inventor of the shepherd's pipe;

Ὡς εἴρη πλῆγίμουλον ὁ Πάν.

The fable of Pan being in love with the nymph Syrinx, who fled from him till she came to a river that stopped her flight, where she was turned into reeds, is related in the first book of Ovid's *Metamorphoses*. This poet tells us, that Pan, grasping his arms full of reeds instead of the nymph, stood sighing by the river side; where observing the reeds, as they were moved by the wind to make an agreeable sound, he cut some of them, and joining them together with wax, formed a shepherd's pipe :

Panaque, cum presam sibi jam Syringa putaret,
Corpore pro Nymphæ calamos tenuisse palustres.

Dumque ibi suspirat, motos in arundine ventos
Effecisse sonum tenuem, similemque querenti :

Arte nova vocisque Deum dukedine captum,
Hoc mihi concilium tecum, dixisse, manebit.

Atque ita disparibus calamis compagine ceræ
Inter se junctis nomen tenuisse puellæ.

35. *Quid non faciebat Amyntas.*] Here again Catrou will have Amyntas to be one of Virgil's supposed scholars, Cebes, and that he here stirs up Alexander, or Alexis, to emulate the ardour of Cebes in his poetical studies.

36. *Est mihi disparibus, &c.*] Having represented the excellence of music, the shepherd now endeavours to allure Alexis, by setting forth the great value of the pipe which he possessed, and by a present of two beautiful kids.

The shepherd's pipe was composed of seven reeds, unequal in length, and of different tones,

Fistula, Damœtas dono mihi quam dedit olim:
Et dixit, moriens: Te nunc habet ista secundum.

which Damœtas formerly gave me when he died, saying, You now are the second possessor of it. Damœtas spoke; and foolish Amyntas envied.

Dixit Damœtas: invidit stultus Amyntas.

joined together with wax. The figure of it is to be seen in several monuments of antiquity. Theocritus indeed mentions a pipe of nine reeds;

Σύριγγ' ἂν ἐποίησα καλὴν ἰσὺ ἐπιτάφου.
Ἀσυνὸν κατὸν Ἰχθυόων, ἴσον πάτω, ἴσον ἀνοσφί.

but seven was the usual number.

Cicutis.] *Cicuta* is commonly thought to be hemlock. It is not to be supposed, that they ever made their pipes of hemlock, which is very offensive. It is probably used for any hollow stalk in general. Servius says it means the space between two joints of a reed; "*Cicuta autem est spatium, quod est inter cannarum nodos.*"

37. *Damœtas.*] Catrou is of opinion, that Virgil, under the name of Damœtas, means the poet Lucretius, who was the reformer of the hexameter verse. This flute, says he, is a legacy, which Virgil had left him by Lucretius, who died the very day that Virgil put on his manly gown; that is, about the time when our author began his most early poems. But Lucretius was not a writer of Bucolics; and it cannot be supposed, that Virgil, at the age of sixteen or seventeen years, could be thought of consequence enough to be a successor to a poet of so established a reputation as Lucretius.

39. *Invidit stultus Amyntas.*] Servius, as he is quoted by Masvicius, says, that one Cornificius, who pretended to write against Virgil, is meant here: "*Amyntam Cornificium vult intelligere, quia conatus est contra Virgilium scribere, vel, ideo stultus, quia in-*

"vidit." But Burman observes, that this note is not to be found in any of the manuscripts or printed editions of that commentator.

"Virgil intends hereby," says Catrou, "to make Alexander understand the progress that Cebes had made in poetry. He was come to such a height, as even to envy his master the first glory in versification. The works of a poet are represented under the symbol of the instrument, to which he sings. Thus Cebes envies Virgil the flute which he had received from Lucretius; that is, the glory of hexameter verse." Thus, according to this learned critic, Virgil, who had taken Cebes to instruct, and had succeeded so well therein, as to make him a good poet, calls him a fool for emulating his master; notwithstanding that four or five lines before he had proposed him to Alexander, as worthy of his imitation. Besides, it is plain, that Damœtas bequeathed his pipe to Corydon with his dying breath, and that Amyntas envied him the legacy at that very time;

Et dixit moriens: te nunc habet ista secundum:

Dixit Damœtas: invidit stultus Amyntas.

Therefore Cebes must have been present, when Lucretius bequeathed his poetical genius to Virgil, and have envied him for it. Now is it possible for any one to suppose, that Virgil, at the age of seventeen, could be thought second to Lucretius, or that he had then instructed a youth so well in poetry, that he should think of being his rival?

Besides I have two kids, which I found in a dangerous valley; their skins are spotted with white: they drain the two dugs of a sheep every day. Thestylis has already begged that she may have them; and she shall, since you despise my gifts.

Præterea duo nec tuta mihi valle reperti 40
 Capreoli, sparsis etiam nunc pellibus albo,
 Bina die siccant ovis ubera: quos tibi servo.
 Jampridem a me illos abducere Thestylis orat:
 Et faciet: quoniam sordent tibi munera nostra.

40. *Præterea duo, &c.*] Thus the Cyclops, in the thirteenth book of Ovid's *Metamorphoses*;

Inveni geminos, qui tecum ludere possint,
 Inter se similes, vix ut dignoscere possis,
 Villosæ catulos in summis montibus ursæ.
 Inveni: et dixi, dominæ servabimus istos.

A rugged bear's rough twins I found upon

The mountain late, scarce from each other known,
 For thee to play with: finding these I said

My mistress you shall serve. SANDYS.

Nec tuta . . . valle.] He augments the value of these kids, by telling Alexis, in what a dangerous place he had found them. It was in a valley, probably between two rocks, of difficult and dangerous access; or perhaps exposed to wild beasts or robbers.

Reperti.] La Cerda understands this word to express, that these kids had been lost, and found again. Dr. Trapp is earnest for this interpretation, because he says they must have been stolen by Corydon, if they had not been his own before; and therefore ought to be restored to the right owner. But we may suppose them to have been wild kids; and it is plain that they were taken from the dam, because they are put to a sheep to nurse.

41. *Sparsis etiam nunc pellibus albo.*] "Kids at first have white spots, which alter, and lose their beauty afterwards. Therefore he says, I reserve two kids for you, which have not yet lost the white spots out of their skin." SERVIUS.

Pierius found in a very ancient manuscript *sparsis etiam nunc pellibus*; *Ambo bina die, &c.* Catrou prefers this reading, and has admitted it into the text. Burman rejects it, because it is not countenanced by the best manuscripts; and he thinks *ambo* superfluous, since we have had *duo* already.

42. *Die.*] "Virgil is wont to use *die* for *quotidie* or *uno die*, "Ecl. iii. 34. *Æn.* xi. 397. thus also "Quintilian. x. *de Inst. Orat.* 3. "Virgilium paucissimos die composuisse versus auctor est Varus." BURMAN.

43. *Jampridem a me illos, &c.*] This is taken from the third Idyllium of Theocritus;

Ἡ μὲν τοι λευκὴν διδοματῶκα ἄγα φυλάσσει,
 Τὰν μὲ καὶ ἃ Μίρμωνος Ἐρβανῆς ἃ μιλιανῶ-
 Χῆρος
 Διτῶ. καὶ δασῶ εἰ, ἰσπὶ τὴ μὲ ἰνδιαθρόσση.

I have a pretty goat, a lovely white,
 She bears two kids, yet fills three pails at night.

This tawny Bess hath begg'd, and begg'd in vain;

But now 'tis her's, since you my gifts disdain. CREECH.

Thestylis.] It is plain from this passage, that Thestylis is not the mother of Corydon, as Catrou imagines.

Abducere orat.] "Orat" ut abducat; thus in the tenth "Æneid, Donat habere for Donat" ut habeat." SERVIUS.

44. *Sordent tibi munera nostra.*] Thus Horace;

Cunctane præ campo et Tiberino flumine sordent?

Huc ades, O formose puer. Tibi lilia plenis 45
 Ecce ferunt Nymphæ calathis: tibi candida
 Nais

Come hither, O lovely boy.
 See the nymphs are gathering
 whole baskets full of lilies for
 you: a fair Naiad

45. *Huc ades, &c.*] The shepherd being in doubt, whether these presents of the pipe and kids are sufficient to engage Alexis, renews his invitation by offering him a present of flowers, to be gathered by the hand of a fair nymph, to which he adds some fruits, which he proposes to gather himself, and intermix with leaves of the finest odour.

Huc ades.] "I have observed this form of words to be used both by the Greeks and Latins, in appellations full of love. Thus Sappho to Venus, ἀλλὰ τῆ δ' ἔλθῃ; *sed huc tu ades*; and again, ἔλθῃ μοι καὶ νῦν, *nunc mihi ades*. Theocritus, in his fifth Idyllium, inculcates it twice, ἀλλὰ γὰρ ἔρφ' ἦδ' ἔρπῃ, *sed enim ades, huc ades*. Virgil, in this place, *Huc ades, O formose puer*; and again, *Huc ades, insani feriant sine littora venti*; and in the ninth Eclogue, *Huc ades, O Galatea*." LA CERDA. *Lilia.*] See the note on ver. 130. of the fourth Georgick.

46. *Calathis.*] Servius observes, that *calathus* is a Greek word, for which the Romans used *quasillum*; thus Cicero, *At vero inter quasilla appendebatur aurum*. La Cerda says, that the *calathus* seems to have been a basket used by the ancients for flowers, as may appear from several passages besides this now before us. Thus Ovid;

— Sparsosque sine ordine flores
 Secernunt calathis:

And Sidonius;

Cytisos, crocos, amellos,
 Casias, ligustra, calthas
 Calathi ferant capaces:

And Prudentius;

Floribus ut cumulet calathis:

And Jerom, "Rosarum et liliorum *calathus*." He observes also, that it served not only for flowers, but for all other country things, as appears from the following passages of Ovid;

Afferat in calatho rustica dona puer:

And Columella;

— Pomisque Damasci
 Stipantur calathi:

And Nemesianus;

— Decerpunt vitibus ulmos,
 Et portant calathis.

Hence he infers that the poet did not transfer the word from work-baskets, as some imagine, because agriculture is the most ancient of all arts: whence it seems more probable, that the word was transferred from agriculture to work-baskets. This learned critic proceeds to give a new signification to *calathus*. "It means not only a basket," says he, "but all flowers, which when they blow, expand into an orb." The Latin Dictionaries indeed "are entirely silent about it, but we have a proof from Ausonius and St. Jerom. The former, in that epigram, which begins with *Ver erat, et blando, &c.* says thus;

"Nec mora, ridentis calathi patefecit honorem,

"Prodens inclusi semina densa croci:

"the latter, in his epistle to Pamachus; *Quis parturientem rosam, et papillatum corymbum, antequam in calathum fundatur orbis, et tota ruhentium foliorum pandatur ambitio, immature demessum, aequis oculis marcessere videat?* This signification is drawn from the similitude of a

plucks wall-flowers for you,
and the tops of poppies, *Pallentes violas et summa papavera carpens,*

“basket in such flowers, when blown, which is confirmed by Pliny, who, speaking of the lily, uses the following words; *Folius foris striatis, et ab angustis in latitudinem paulatim se laxantibus, effigie calathi.*” Hence he concludes, that Virgil’s meaning perhaps may be, that the nymphs bring lilies, not in bud, but full blown, and double, *dilata in orbem, et efformata in calathos jam plenos præ foliorum multitudine, et exuberantia.* We might therefore, according to this criticism, render *lilia plenis calathis*, not lilies in full baskets, but lilies with full cups or bells. This sense would be very good, if we had any reason to believe that double lilies were known or esteemed among the ancients. There is indeed a double white lily, the *lilium album, in-odorum, flore pleno H. R. Par.* But, as Mr. Miller observes, “there is no beauty in it, for the flowers seldom open, and have no scent, so that it scarcely deserves a place in a good garden.” Therefore unless it could be made appear, that these double lilies are frequent in Italy, that they commonly open their flowers there, and afford some smell, we ought to adhere to the common interpretation. Virgil has used the word *calathis* only in three other places. In the fifth Eclogue, it evidently signifies a sort of cup or drinking vessel;

Vina novum fundam calathis Arvisia nectar.

In the third Georgick it serves to express a basket, through which the whey is strained from the curd;

— Quod jam tenebris et sole cadente
Sub lucem exportans *calathis* adit oppida pastor.

See the note on ver. 402. In the

seventh Æneid it is used for a work-basket;

— Non illa colo, *calathivæ* Minervæ
Fœmineas assueta manus.

It is probable, that these several utensils were of the same shape, narrower at the bottom, and broader at the top, which Pliny expresses by *ab angustis in latitudinem paulatim se laxantibus.* The flowers of this form are called by us *bell-flowers.*

Tibi candida Nais.] Turnebus observes that a Naiad is mentioned here with great propriety; because those nymphs were fond of boys, and ran away with Hylas. Columella has imitated this passage, in some verses quoted already, in the note on *Alba ligustra cadunt.*

47. *Pallentes violas.*] That violets are usually called black by the poets, and that our common violets are of a very dark colour, is well known. It is therefore to be considered, what the poet means in this place by *pale violets.* This is certain, that the common violet is often seen with white flowers; and Ray affirms, on his own experience, that both the purple and white violets come from the seeds of the same plant. There is also a sort of violet, with a pale yellow flower, in shape resembling that species, which we commonly call pansy or heart’s-ease. It is the *Viola bicolor arvensis, C. B.* It is a common weed amongst the corn; and I have formerly thought it to be the same that Virgil here calls *pallentes violas.* But on a more mature consideration of what the ancient writers have delivered, I rather believe the plant here intended to be the stock gilliflower or wall flower, which all botanists with one consent allow to be what the ancients called



1. *Lilium*. 2. *Volapallens*. 3. *Papaver*. 4. *Narcissus*. 5. *Anethum*.
6. *Casia*. 7. *Hyacinthus*. 8. *Caltha*.

Narcissum et florem jungit bene olentis anethi.

adding daffodils, and the flower of sweet-smelling dill.

leucoium, which is evidently derived from λευκὸν ἴον, a *white violet*. Theophrastus says the *leucoium* is one of the earliest flowers, appearing even in the winter, if the weather is mild; but if it is cold, something later, in the spring: Τῶν δὲ ἀνθῶν πρῶτον ἐμφαίνεται τὸ λευκοῖον, ὅπου μὲν εἰ ἀπὸ μαλακώτερος, εὐθύς τοῦ χειμῶνος, ὅπου δὲ σκληρότερος, ὕστερον, ἐπιμαχοῦ τοῦ ἔρος. Piny, who has translated this very passage, renders λευκοῖον *viola alba*; "Florum prima ver nunciantium *viola alba*. "Tepidiioribus vero lucis etiam "hyeme emicat." Some, observing that these authors speak of the *leucoium* or *viola alba*, as appearing first in the spring, will have it to be the snow-drop, or *leucoium bulbosum*, as it is commonly called. We might as well take it to be the *primula veris*, or primrose, the very name of which declares it to be one of the earliest flowers. But the snow-drop cannot be the plant in question; because Theophrastus, in another place, reckons it among those plants, which have a leafy stalk; Βασικαυλάφυλλα δὲ παρὲς ἀδύμιον τὰ φυλλῶδες, λωτὸς, λευκοῖον. Now the snow-drop has no leaves upon the stalk; and therefore cannot be the *leucoium* of Theophrastus. Dioscorides thought the *leucoium* too well known to need any description. This unhappy negligence is so common among the ancients, that the plants which they were best acquainted with are frequently least known by the moderns. He only says there is a difference in the colour of the flowers, which are either white, or yellow, or blue or purple; Λευκοῖον γινώσκον ἴστιν. "Ἔστι δὲ αὐτῆς διαφορὰ ἐν τῷ ἀνθῷ· ἢ γὰρ λευκὸν ἴστιν, ἢ μέλιον, ἢ κυανοῦν, ἢ πορφυροῦν ἐπέσκειται. It may be

thought strange, that a plant, which derives its name from whiteness, should be said to have yellow, blue, or purple flowers: but it is the general opinion of the modern botanists, that it was called white, not from the colour of its flower, but from the hoariness of its leaves. Caspar Bauhinus, not to quote any more of them, says expressly, "*Leucium*, id est, *viola alba*, potius foliorum quam florum ratione." The colours mentioned by Dioscorides are all to be met with in the stock gilliflower, except blue, whence ἡ κυανοῦν is supposed by several critics to have slipped into the text by some mistake. Marcellus affirms that *blue* is omitted in a very old Latin version of Dioscorides, which he had seen. This suspicion is confirmed also by Oribasius and Serapio, who do not mention *blue*, though they copy all the other words of Dioscorides exactly. Hippocrates, in his book *περὶ γυναικείας φρονίας*, speaks of the black *leucoium*, Λευκοῖον μέλαν τοῦ μέλιτος ἐν οἷον διὰς τῶν αὐτῶν τρόπον χρῆσθαι, which must be understood of that sort with purple flowers. That sort which bears yellow flowers can be no other than what we call the *wall-flower*, which has a sweet smell, and blows early in the spring, and therefore agrees with what Theophrastus has said of the *leucoium*. It is indeed a *stock gilliflower with yellow flowers*, though it happens to have obtained a name peculiar to itself. It may be a matter of some difficulty, to imagine how the ancients came to give almost the same name to two sorts of plants, so different as violets and stock gilliflowers. Perhaps the first sort taken notice of by them might be that with the purple flowers, which being something like a violet, and

Then interweaving them with
casia, and other sweet herbs,

Tum, casia atque aliis intexens suavibus herbis,

having hoary leaves, might induce them to call it λευκός, or *white violet*. Or perhaps the smell alone, which is the most remarkable property commonly observed in a violet, might be the occasion of their bestowing on it a similar name. The giving the same general name to several species of plants, which have a similar structure of flower and fruit, is an exactness known only to the modern botanists, and hardly thought of till the latter end of the sixteenth century. Hence it has been very usual to call plants of a like structure by different names, and those of different structure by the same name. Numberless instances of this might be mentioned, as *lily of the valley*, which hardly bears any other resemblance of a lily than its whiteness; and *ground ivy*, which seems to resemble ivy in nothing else but its creeping. But we need go no farther than the plant under consideration. The word *gilliflower* has been applied to plants most widely different from each other; the *stock-gilliflower*, which comprehends the wall flower; and the *clove-gilliflower*, which comprehends the several sorts of carnations and pinks. How these so different plants came to have the same name bestowed on them, is not easy to imagine, unless it was from the fineness of their smell. The clove-gilliflower has the smell of that sort of spice, which is called clove, and in Latin *caryophyllum*. From *caryophyllum* the French derive their *girofle*, which means the same spice. Hence they call the flower, which has that smell, *giroflier*, which we have corrupted to *gilliflower*. Chaucer, in his *Ho-maunt of the Rose*, writes it

Eplofre, transposing the l and the r of *giroflier*;

There was eke weyng many
a spice,
As Clove Eplofre, and liquor-
ite.

And our old Turner has *gelover* and *gelyfoure*. Here we may observe the error of those, who not knowing the derivation of the word *gilliflower*, have affected to call these plants *july-flowers*. The species of *leucoium* having also a fine smell, obtained thereby the name of *gilliflowers* also. For the same reason, the French call these last not only *giroflier*, but *violier* also, agreeable to the idea of the ancients. Thus much I thought necessary to say, in justification of my translating *pallentes violas* wall-flowers. But I must still beg leave to add a word or two concerning the epithet *pallentes*. We have seen already, that the Romans called stock-gilliflowers *viola alba*. It is therefore plain that they comprehended both them and common violets under the general name of *viola*. It is probable also, that when they intended to express any one particular sort, they added some epithet to distinguish it. Thus our poet, intending here to express the yellow stock-gilliflower, which we vulgarly distinguish under the name of wall-flower, added the epithet *pallentes*, or *yellow*. Paleness is that appearance of the human countenance, which happens when the blood ceases to animate it. Thus diseases are called pale in the sixth *Æneid*, because they occasion this *paleness* of the face;

Pallentesque habitant Morbi.

Mollia luteola pingit vaccinia caltha.

50 she sets off the soft hyacinth with yellow marigolds.

In the third Æneid a face is said to be *pale* with hunger ;

— *Pallida semper
Ora fame.*

The *paleness* of death is frequently mentioned ; as in the sixth Æneid ;

At vero ut vultum vidit morientis, et ora,
Ora modis Anchisiades pallentia miris :

And in the fourth,

— *Pallida morte futura.*

In these northern parts of the world this paleness is indeed a sort of a faint, dead whiteness: but in the warmer countries, where the people are generally of a more swarthy complexion, their paleness is rather yellow. Hence the Greeks and Romans, by *paleness* do not mean *whiteness* but *yellowness*. Virgil himself gives the epithet *pale* to the olive, which is of a yellowish green ;

Lenta salix quantum pallenti cedit olivæ.

The Greeks call *paleness* ὄχρος, and a colour used in painting ὄχρα, which is known to be yellow, and by us called *yellow ochre*. Theocritus calls the paleness in the cheeks of dead Adonis ὄχρα ;

Ἄδωνις ἢ Κούρη
Ὄς εἶδε νεκρὸν ἦδη,
Στυγίαν ἰχθυὸν χείταν,
Ὄχρῶς τε τὸν παρμέν.

Horace, in the tenth ode of the third book, speaks of the *violet paleness* of a lover, which must be meant of the *viola alba*, *leucoium*, or *wall-flower* :

O, quamvis neque te munera nec preces,
Nec tinctus viola pallor amantium
Nec vir Pieria pellice saucius
Curvat. —

In the nineteenth epistle of the first book, where he is inveighing against servile imitators, he says, if

he should happen to grow *pale*, they would drink cummin to make themselves like him ;

— Quod si

*Pallerem casu, biberent exangue cumi-
num.*

This alludes to a custom, which some coxcombs had of drinking cummin to make themselves look pale, in imitation of studious persons ; as Pliny tells us ; “ Verum tamen omne pallorem bibentibus gignit. Ita certe ferunt Portii Latronis clari inter magistros dicens adsectatores similitudinem coloris studiis contracti imitatos.” Dioscorides, speaking of the same effect of cummin, calls the colour occasioned by it ὄχρότερον: Τρίφυλλον δὲ καὶ χροῖτα ἐπὶ τὸ ὄχρότερον πινόμενον τε καὶ συγχροόμενον. Ovid, in the fourth book of his Metamorphosis, compares paleness to box, which is known to be a yellow wood ;

— Oraque buxo
Pallidiora gerens :

And again in the eleventh ;

— Buxoque simillimus ora
Pallor obit.

But, what is more full to our purpose, the same poet ascribes *paleness* to gold, which is certainly what we should call yellow. It is in the story of Midas, who turned every thing he touched to gold. He took up a stone, says the poet, and the stone grew *pale with gold* ;

Tollit humo saxum : saxum quoque pal-
luit auro :

And when that king bathed himself in the river Pactolus, the fields became *pale with gold* ;

Nunc quoque jam veteris percepto semine
venæ
Arva rigent, auro madidis pallentia glebis :

I myself will gather apples, hoary wish tender down, Ipse ego casta legam tenera lanugine matam,

Summa papavera.] Servius says the poet mentions poppies, daffodils, and dill, because *papaver*, *narcissus*, and *anethus*, were the names of three beautiful boys, who were turned into those flowers. The story of *Narcissus* is known, but I do not remember to have read of the other two. Poppies have been spoken of at large in the note on ver. 78. of the first Georgick. The sort here intended is the common red poppy, which grows wild among the corn. It is mentioned here, as well as by *Theocritus*, because it was anciently used in some little amorous fooleries. The Cyclops, in *Theocritus*, tells *Galatea* he will bring her either white lilies, or tender poppies with red *platagonia*;

— "Ἐφρον δὲ τοι ἢ κρήνη λαυὰ,
ἢ μέμνη ἀγαλὰν, ἰεῦδρά πλαταγόνι ἴχου-
σαν.

The Greek Scholiast tells us, they had a custom of taking a leaf of a poppy or anemony, [he means the petal or flower-leaf,] and laying it on the thumb and fore-finger of one hand, and slapping it with the other. If it gave a crack, it was a sign their sweethearts loved them; but if it failed, they lamented their disappointment. In the third *Idyllium*, the goatherd tells *Amaryllis*, that he lately tried whether she loved him; but the *telephilon* gave no *πλατάγημα* or crack;

"Ἐγὼν πρῶν, ὅσα μοι μεμνημένοι εἰ φίλιος
μεί,
Ὀδὴ εὖ τηλεφίλον πιπιμάξασο εὖ πλατά-
γημα.

Which *Cresch* thus translates,

All this I knew, when I design'd to
prove,
Whether I should be happy in my love:
I press'd the *long-leaf*, but in vain did
press;
It gave no lucky sound of good success;

taking *τηλεφίλον* to be the *αὐζωσ*, which is a sort of *sedum* or *house-leek*. The scholiast mentions various opinions concerning this *τηλεφίλον*, some taking it to mean the poppy, others some other herb. He says, they used to put it on their arms, and give it a blow: if it only made the skin red, it was a sign of love; but if it made the skin sore, it was a sign of hatred. *Cæsalpinus* observes, that the *ornithopodium portulacæ folio*, which he calls *telephium*, was used in his time for the same purpose in Italy, and was therefore called the *herb of love*. "Telephium vulgo, a nostris herba
" amoris vocatur, herbula præcipue
" in vineis nascens. . . . Hujus fo-
" lium cum saliva applicatum cu-
" tum rubificat, aliquando, et pus-
" tulas excitat: unde nunc usus
" puellaris in amore explorando: si
" enim cutem rubefacit tantum,
" amoris putatur iadicium: si pus-
" tulas excitat, odii. Hunc usum
" antiqui poetæ telephium tradide-
" runt, ut apud Theocritum, ob
" id Philthron quoque appellata est." What the Scholiast and *Cæsalpinus* have here related concerning the *telephilon* or *telephium* is not the same with what *Theocritus* has said of it: for the goatherd did not look for its effect on his skin, but attended to the sound. It appears however, that not only the poppy, but other flowers or leaves also were used for this superstitious purpose. But the *ἰεῦδρά πλαταγόνια* of the poppy mentioned by *Theocritus* shew that the red poppy was particularly in use; whence we may conclude, that it was the sort here intended by *Virgil*, who, like the Greek poet, has mentioned it along with lilies.

Castaneae nucis, mea quas Amarillis ama- and chestnuts, such as my
bat. *Amarillis* used to love.

48. *Narcissum*.] See the note on ver. 122. of the fourth Georgick.

Florem . . . bene olentis Anethi.] Theocritus mentions this plant along with roses and wall-flowers, to make a garland to wear on the safe arrival of the beloved Ageanax:

Ἀγνάμικτος πάλιν διζήμενῃ ἐς Μιτυλιάν
 Ἦμα πάντα γίνεσθαι, καὶ ὑπάλαινον ἔρμον
 ἴσαντα.

Κήρυξ, ἔπος κατ' ἄμαρ, ἐνθήσθαι, ἢ φάδεντα,
 Ἢ καὶ λευκαίων στίφανον περὶ κροῦν φιλώ-
 σαι,

Τῶν Πιτυλιασικῶν οἶνον ἀπὸ κρητῆρος ἀφίξει.

To Mitylician shores my darling sails:
Be smooth, ye waves, and blow, ye gentle
gales.

Safe let him land: then shall my head
be crown'd,

With dill, or wall-flow'rs, or with roses
bound,

Whilst in full bowls the cheerful wine
goes round.

In the *Συρακοσίους* mention is made of a sort of arbour covered with dill;

Χλωρὰ δὲ σπυδαίς, μαλακῇ βρέθουσι ἀνθήσῃ,
 Δάμαρσιν.

It is mentioned also by Columella, who seems to have written in imitation of Virgil,

Et bene odorati flores sparguntur Anethi.

And again,

— Cereale papaver Aneto
 Jungite.

It is commonly sown with us in gardens, and is very like fennel; but differs from it in being annual, smaller, not so green, and having broader, and leafy seeds, of a less agreeable flavour. The flower is yellow, like that of fennel, but smaller. It does not grow wild in England.

49. *Casia*.] See the notes on ver.

213. of the second Georgick, and on ver. 30. of the fourth.

Intexens.] These flowers and herbs were to be woven into a garland. It was a custom amongst the ancients, to present such garlands to those whom they loved. Thus Milton represents Adam weaving a garland for Eve;

— Adam the while

Waiting desirous her return, had wove
 Of choicest flowers a garland to adorn;
 Her tresses, and her rural labours crown,
 As reapers oft are wont their harvest
 queen.

Suavis herbis.] La Cerda thinks this may be meant of the sweetness of the colour of these flowers, because *suavis* is used in that sense; as *suave rubens hyacinthus*. But in this place, it is certainly used to express the odour; for we have presently afterwards,

Sic positæ quoniam *suaves* miscetis
 odores.

50. *Vaccinia*.] *Vaccinium* is the same with the *είκωνδος* of the Greek poets; for which reason I here translate it *hyacinth*. See the note on ver. 18. of this Eclogue.

Caltha.] It is hardly possible to determine certainly what plant the poets meant by their *caltha*. We find, by the epithet *tuteola* in this place, that it had a yellow flower; which is confirmed also by Columella, who gives it the epithet *flammeola*;

Jam rosa distendat contorti stamina
 juncti,
 Præterque *flammeola* juntpatar *flamma*
caltha.

Therefore it may very well be our common *marigold*, according to the general opinion. La Cerda says it

I will add waxen plums, and this fruit also shall be honoured:

Addam cerea pruna: honos erit huic quoque pomos;

is the *buphthalmus* of Dioscorides, and thence takes occasion to correct a passage in Pliny. The words are these; "Buphthalmus similis boum oculis, folio Fœniculi, circa oppida nascens, fruticosa caulibus, qui et manduntur decocti, quidam *cachlam* vocant." Here, says he, Dalechampius inserts *calcham* in the margin; but instead of them both I substitute *caltham*. It may not be amiss to consider, how well grounded the criticism of this learned author may be. We find in Dioscorides almost the very same words with those just quoted from Pliny. He says, *buphthalmus*, which some call *cachlas*, has thin and soft stalks, leaves like fennel, and a yellow flower, larger than that of *anthesis*, shaped like an eye, whence it had its name. It grows about towns, and in open places: Βούφθαλμον οἱ δὲ κάχλαν καλοῦσι καυλὸν ἀνίησι τρυφερόν· φύλλα δὲ μακροβρωτῆ ἄνθη μέλινα· μίξζονα τῆς ἀνθημίδος ὀφθαλμοειδῆ· ἴσον καὶ ὀνόμασται· φύεται δὲ ἐν πεδίοις, καὶ περὶ τὰς πόλεις. He uses almost the same words in his description of the *chrysanthemum*, which he says is also called *calchas*. It is a tender herb and bushy, having smooth stalks and jagged leaves; the flowers are of a shining yellow colour, and round like an eye, whence it is so called. It grows near towns, and the stalks are eaten as pot-herbs: Χρυσάνθημον ἢ Χαλκᾶς τρυφεράτις πῶτα Δαρμνοειδῆς δὲ λείους ἀναφέρουσα καυλοῦς καὶ φύλλα πολυσχιδῆ ἄνθη μέλινα ἰσχυρῶς στίλβοντα· καὶ ὀφθαλμοὶ κυκλοτερεῖ διὰ καὶ οὕτως ὀνόμασται· φύεται περὶ τὰς πόλεις· οἱ καυλοὶ δ' αὐτοῦ λαχαίνονται. Thus we find, that the *buphthalmus* is by some called *cachlas*, and the *chry-*

santhemum is also called *calchas*. Whether *κάχλας* and *χαλκᾶς* are both the same word differently spelt, or not, has been a subject of dispute: but they seem sufficiently different; and therefore since Dioscorides agrees with Pliny in saying the *buphthalmus* is called *cachlas*, there seems to be no occasion for La Cerda's correction. Besides, it is plain, that neither the *buphthalmus* nor the *chrysanthemum* is our marigold, the leaves of which are neither jagged, like *chrysanthemum*, nor resembling fennel, as is said of the *buphthalmus*. Any radiated discous flower may be said to resemble an eye; and Columella seems to hint at that similitude, when he says,

Pingit et in varios terrestria sidera flores,
Candida Leucoia, et flaventia *lumina* calthæ.

Thus we call our great daisy, which is a radiated discous flower, the *ox-eye daisy*.

51. *Cana legam tenera lanugine mala.*] The fruits here mentioned are almost universally affirmed to be quinces, which without doubt have a hoary down, and therefore so far agree with the poet's description. The only objection I have to this interpretation is, that the quince is of so austere a taste, that the shepherd could not think of offering it to a young palate. Nor do I find, that it is at all better in those warmer climates; or that the Greeks or Romans used to eat it raw: and it cannot be supposed that Corydon spake of dressing it. We are told indeed by Plutarch, that it was an institution of Solon, that the bride should eat a quince, before she went to bed: but whether this was for

Et vos, O lauri, carpam, et te, proxima myrte,

and you, O bays, will I gather, and thee next, O myrtle,

some secret reason; or that a married woman should be accustomed from the beginning to some sort of austerity, I will not take upon me to determine. Had it been proved, that it was the custom to entertain the ladies with raw quinces before marriage, it would have been more to our present purpose. It seems more probable, that it was some other more delicious fruit. Pliny speaks of a sort of downy apples, which he calls *mala lanata*: but we are much at a loss to know what he meant; and the critics generally think the text to be very corrupt in that passage. I should imagine, that the apples here meant might be peaches or apricocks, if Pliny had not informed us, that they were not known in Italy till thirty years before his time, and that they were sold at a great price; "Sed Persicorum palma Duracinis. Nationum habent cognomen Gallica et Asiatica. Post autumnum maturescunt, æstate præcocia intra triginta annos reperta, et primo denariis singula venundata. Superlatia e Sabinis veniunt, popularia undique. Pomum innocuum expetitur ægris. Pretiumque jam singulis centeni nummi fuere, nullius majore: quod miremur, quia non aliud fugacius. Longissima namque decerpto bidui mora est, cogitque se venundari." It may be questioned, however, whether Pliny meant apricocks in this passage, by the word *præcocia*; which perhaps might be used only as an epithet to *Persica*; and then it will signify an early sort of peach. This is certain, that he mentions *Armeniaca* in the very next chapter, as a sort of plum; "Ingens postea turba Prunorum.—Necnon ab externa

"gente Armeniaca, quæ sola et odore commendantur." Perhaps also in this passage he might mean a sort of plum, which was called the Armenian plum; and then there will have been no mention at all of apricocks in this author. However, he certainly makes a distinction between the *Armeniaca* and *Præcoces*, whatsoever they were, as in the following passage, "Floret prima omnium Amygdala, mense Januarii Martio vero pomum maturat. Ab ea proxime florent Armeniaca, dein tuberes et præcoces. Illæ peregrinæ; hæ contractæ:" Palladius seems to speak of them as the same; "Armenia vel præcoqua prunis, Duracina Amygdalis adhærescunt." Dioscorides distinguishes between peaches and apricocks, or *Persica* and *Armeniaca*, and says the latter are smaller than the former; Τὰ δὲ Περσικά μῆλα εὐτόμαχα. . . . Τὰ δὲ μικρότερα καλοῦμενα Ἀρμενιακά. Ῥωμαῖοι δὲ Περσικόνια εὐτόμαχόντι τῶν προσηρμένων εἰσίν. We find by this quotation that apricocks were so well known in Italy in his time, as to have obtained a Latin name. The *περσικόνια* is only *præcocia* in Greek characters: and the more modern Greeks have corrupted it to *βερσικόνια*, from which our English name apricock seems to be derived. It is not improbable also, that this fruit, when it was first brought into England, might be called a *præcox*, according to the Latin, whence our illiterate people imagining the last syllable *cox* to be *cocks*, concluded the word to be the plural number, and therefore that *a* was not the article, but part of the word; and so pronounced it *aprecocks*, and thence formed the singular *aprecock*, and *apricock*, as it is now written. Some-

being thus placed, because ye diffuse sweet odours. Sic positæ quoniam suaves miscetis odores. 55

thing like this we find in the name of the flower called anemony, which in Greek is ἀνεμώνη, and in Latin *anemone*. This we endeavoured to make an English word by removing the accent to the *antepenultima*, and calling it *anénone*, whence many taking the two first letters of the word to be the article *an*, have called it *an emony*, and in the plural number *emories*, which corruption has got admittance into several books of gardening. From what has been said, it appears, that the apples in question may possibly be the *mala præcocia* or *apricocks*; though I do not positively assert it.

52. *Castaneasque nuces.*] Some understand the poet to speak of two sorts of fruit here; both nuts and chestnuts. La Cerda quotes Ovid, as making them different in a passage evidently written in imitation of that before us;

Afferat aut uvas, aut quas Amaryllis
amabat
Et nunc castaneas, nunc amat illa
nuces.

But Heinsius reads,

At nunc castaneas non amat illa nuces:

so that, according to this learned editor, Ovid makes them but one fruit, like Virgil. That chestnuts were called nuts, or *castanæ nuces* by the Romans, we need only quote the authority of Pliny; "*Nuces* "vocamus et *castaneas*, quanquam "accommodatiores glandium generi."

53. *Addam cerea pruna.*] Plums may be called waxen, from their colour being yellow like new wax. Thus Ovid;

Ipsa tuis manibus sylvestri nata sub
umbra
Mollia fraga leges: ipsa autumnalia
corna.

Prunaque, non solum nigro liventia
succo.

Verum etiam generosa, novasque imi-
tantia ceras.

I leave out *et* between *pruna* and *honos*, on the authority of Pierius, who observes it to be wanting in the Roman, Lombard, and Medicæan manuscripts, and to have been inserted by another hand and with a different ink in the rest. However, most of the editors admit *et* in this place. It is rejected by Masvicius, Catrou, Cunningham, and Burman.

Honos erit huic quoque pomo.] It is the general opinion of the commentators, that this refers to the plums just mentioned. The sense therefore is, that as Amaryllis was fond of chestnuts, so Alexis delights in plums; and on that account plums shall be esteemed a noble fruit. There is a thought like this in the seventh Eclogue, where it is said, that though Hercules loves the poplar, Bacchus the vine, Venus the myrtle, and Apollo the bay; yet since Phyllis admires the hazel, the hazel shall be preferred to them all:

Populus Alcidiæ gratissima: vitis Iaccho;
Formosæ myrtus Veneri: sua laurea
Phæbo:
Phyllis amat corylos: illas dum Phyllis
amabit,
Nec myrtus vincet corylos, nec laurea
Phæbi.

Pomum is certainly used to express any sort of fruit almost that is eaten. Lord Lauderdale takes the *poma* here, not to refer to the plums already mentioned, but to mean apples distinctly;

Plums too and apples do deserve our
praise.

54. *Lauri Myrte.*] See

Rusticus es, Corydon: nec munera curat Alexis:
Nec si muneribus certes, concedat Iolas.
Eheu, quid volui misero mihi? floribus Austrum

Thou art a rustic, Corydon, and Alexis slight'st thy presents: and should'st thou contend with gifts, thou must at last give place to Iolas. Alas! wretch that I am! what have I said?

the notes on ver. 306. of the first Georgick.

56. *Rusticus es, Corydon, &c.*] This Eclogue concludes with a beautiful mixture of various passion. Corydon, having just expatiated on the plenty of gifts which he was preparing for Alexis, on a sudden seems to fall into despair. He reflects on the meanness of his own condition, and on the little value of his presents, in comparison with what the more wealthy Iolas had in his power to give. He no sooner mentions the name of his rival, than he bursts into an exclamation at his own imprudence for so doing. Then being afresh agitated by love, he expresses his astonishment to see Alexis despise the country, which had been the seat of gods; endeavours to persuade him to prefer a rural life before any other. He then expresses the violence of his desire, and on a sudden recollects himself, reflects on the negligence in his own affairs, which this unruly passion had caused, and encourages himself to give over his folly and mind his business.

Es.] Pierius says it is *est* in the Roman manuscript; and *certes* in the next verse, instead of *certes*.

57. *Iolas.*] Nannius, as he is quoted by La Cerda, will have Iolas to be put for Augustus. Catrou tells us it is Mæcenas. "Alexander," says he, "belonged to Mæcenas, and Mæcenas is here meant under the name of Iolas. Virgil foresaw the difficulty he should have in obtaining this slave. Perhaps the only method

"he took of asking for him was "by this beautiful Eclogue."

58. *Eheu.*] Musonius, and after him Burman, contends, that the first syllable of *eheu* is short; to confirm which, they produce the following verse of Terence;

Quæso, quid de te tantum meruisti?
eheu.

Hence they infer, that we ought, instead of *eheu* to read *heu*, *heu*, like the Greek *αι, αι*. Pierius seems to have found this reading only in the Roman manuscript. The quantity of the first syllable of *eheu*, in the verse quoted from Terence, is disputable. But Virgil has used it again, at the beginning of a verse, in the third Eclogue;

Eheu quam pingui macer est mihi taurus
in arvo.

Tibullus also has

Ferres est eheu quisquis in urbe manet.

Achilles Status indeed says it is *heu*, *heu*, in the Vatican manuscript.

Quid volui misero mihi?] Ruæus mentions three different interpretations of this passage; 1. That of Ludovicus Vives: I am pouring forth my verses to deaf ears; just as if I had exposed my flowers to be torn by the winds, and let in the dirty swine to trample in my clear springs. 2. That of Nannius; I have ruined my flourishing affairs by this passion. He confirms this opinion by the two proverbs of the flowers and the swine, and by these expressions which follow soon after; *Quæ te dementia cepit? Semiputata tibi, &c.* 3. That of Abramus; What have I said unawares? I

I have foolishly exposed my flowers to a southern blast, and let in the boars to my clear springs. Alas! whom do you fly thus madly! even the gods have inhabited the woods, and Dardanian Paris also. Let Pallas dwell in the towers, which she herself has erected. The fierce lioness pursues the wolf; the wolf the kid; and the wanton kid the flowering cytissus: thee Corydon pursues, O Alexis: every one is drawn on by his dear delight. See how the bullocks bring back the ploughs, hung upon the yoke,

Perditus, et liquidis immisi fontibus apros.

Quem fugis, ah demens! habitarunt dii quoque
sylvas, 60

Dardaniusque Paris. Pallas, quas condidit arces,

Ipsa colat: nobis placeant ante omnia sylvæ.

Torva læana lupum sequitur, lupus ipse capellam:

Florentem cytissum sequitur lasciva capella:

Te Corydon, O Alexi: trahit sua quemque vo-
luptas. 65

Aspice; aratra jugo referunt suspensa juvenci,

have mentioned Iolas and his more powerful gifts. Should Alexis hear this, he will certainly prefer my more dangerous rival, which will be as destructive to me, as if I had exposed my flowers to the southern blasts, and my clear springs to the swine. La Cerda is of the same opinion with Abramus, and observes, that Corydon compares Alexis to flowers and clear springs, and Iolas to a stormy wind and a wild boar. But Dr. Trapp, on the contrary, makes the flowers and springs to be the former peace of Corydon's mind, and the winds and boar to be his passion for Alexis. "Among the several interpretations," says he, "of these allegorical and proverbial expressions, "I choose this: By my folly in indulging this mad passion I have raised a tempest in my breast, which before was quiet, confounded and ruined my affairs, which before were well managed, flourishing, and successful."

60. *Habitarunt dii quoque sylvas.*] Thus Ovid;

Cynthius Admeti vaccas pavisse Phæaræ
Fertur, et in parva delituisse casa.
Quod Phœbum decuit, quem non decet?
exue fastus,
Curam mansuri quisquis amoris habes.

61. *Dardaniusque Paris.*] Paris, the son of Priam king of Troy, is

said to have fed sheep on the mountain Ida.

Pallas.] Pallas is said to have been the inventor of building.

63. *Torva læana lupum, &c.*] Thus Theocritus;

Ἄ αἰχὴ τὸν κύτισον, ὁ λύκος τὰν ἀγὰ διώκει,
Ἄ γίγανος ἀροτροῦ, ἐγὼ δ' ἐπὶ τῷ μιμανή-
μαι.

The goats their thyme, the wolves the goats pursue,
The crane the plough, and I am mad for you. CREECH.

64. *Cytissum.*] See the note on ver. 431. of the second Georgick.

66. *Aratra jugo referunt suspensa juvenci.*] At the beginning of this Eclogue, the poet had marked the time of noon by the feeding of the cattle under the shade, the lizards hiding themselves under the bushes, the reapers sitting down to their rest, and the cicada chirping in the thickets; all which circumstances, having an immediate relation to the country, are mentioned with great propriety. In like manner he now describes the close of the day by the oxen bringing back the plough, and by the increase of the shadows. These words *aratra jugo suspensa* allude to the manner of bringing the plough home, when the labour of the day is over. It is then drawn backward; and as the share does not then enter the ground, the

Et sol crescentes decedens duplicat-umbras :

Me tamen urit amor, quis enim modus adsit
amori?

Ah Corydon, Corydon, quæ te dementia cepit !

Semiputata tibi frondosa vitis in ulmo est. 70

and the setting sun doubles
the increasing shadows: yet
am I scorched by love; yet
for what measure is there in love?
Ah! Corydon, Corydon, into
what madness art thou fallen!
Thy vine hangs half pruned
on the leafy elm.

labour of drawing it is inconsiderable; and so it may be said to be only just hung upon the yoke. Horace also has alluded to this custom of drawing the plough backwards, and mentions it among the pleasures of the country;

Has inter epulas, ut juvat pastas oves
Videre properantes domum!
Videre fessos vomerem inversum boves
Collo trahentes languido.

67. *Sol crescentes decedens duplicat umbras.*] This description of the evening by the length of the shadows is very suitable to pastoral poetry. The first Eclogue ends with the same image;

Majoresque cadunt altis de montibus
umbræ.

Pierius found *discedens* in some ancient manuscripts; but he thinks *decedens* to be the genuine reading.

68. *Me tamen urit amor.*] This is a strong expression of the vehemence of Corydon's love. He has just observed, that it is now the cool time of the evening, notwithstanding which, he is still scorched by his furious passion. He seems to tell us, that the fire within him is so great, that he should not have imagined the cool evening to approach, if he had not seen the oxen returning from their work, and observed the shadows to increase.

69. *Ah, Corydon, Corydon, &c.*] The shepherd begins at last to perceive the folly of his passion; and to lament his error in having neglected his necessary affairs. This

verse is plainly taken from one in the *Cyclops* of Theocritus;

Ἦ Κύκλωψ, Κύκλωψ, πᾶ τὰς φρίνας ἐκ-
παύσασαι;

70. *Semiputata tibi frondosa vitis in ulmo est.*] Servius has justly observed, that here is a double instance of neglect, the vines are half pruned, and the elms are suffered to make long shoots. Some of the commentators have thought this accusation of neglect cannot relate to the present time, because these complaints of Corydon are uttered in the summer, which is not the season for pruning vines. But there is really a summer as well as an autumnal pruning: and if this summer pruning is neglected, the vines may well be said to be but half pruned. This summer pruning is mentioned by Columella; "Pam-

pinandi autem modus is erit, ut
"opacis locis, humidisque et frigi-
"dis æstate vitis nudetur, foliaque
"palmitibus detrahantur, ut matu-
"ritatem fructus capere possit, et
"ne situ putrescat." The pruning
also of the elm or other tree to
which the vine clings is spoken of
by the same author, who says it
must be done every other year, to
keep the vine from being over-
shaded. "Arboris autem perpetua
"cultura est, non solum ante dili-
"genter eandem disponere, sed
"etiam truncum circumfodere, et
"quicquid frondis enatum fuerit,
"alternis annis aut ferro amputare,
"aut astringere, ne æmula umbra
"viti noceat."

Think rather of some necessary business, and weave your osiers with soft rushes. You will find another Alexis, if this disdains you.

Quin tu aliquid saltem, potius quorum indiget
 usus,
 Viminibus mollique paras detexere junco?
 Invenies alium, si te hic fastidit, Alexim.

71. *Quin tu aliquid saltem.*] Terence has an expression, in the *Andria*, not much unlike this;

Ah! quanto satius est, te id operam
 dare,
 Qui istum amorem ex animo amoveas
 tuo, quam id loqui
 Quo magis libido frustra incendatur tua.

72. *Detexere.*] Servius interprets it *Mulum texere, finire, perficere*; for he says *de* in composition signifies *augmenting*.

73. *Invenies alium, &c.*] Thus Theocritus;

Ἐδῆστος Γαλάττιον ἴσως καὶ καλλίον ἄλ-
 λαν.

Here Polyphemus comforts himself with the hope of finding another Galatea, even more beautiful than her, who has used him with so much disdain. Corydon mentions only the finding another Alexis, without saying whether more or less beautiful. Lord Lauderdale interprets it, that another Alexis will be more kind;

What if Alexis should disdain thee still,
 If he's not kind, thou'lt meet with others
 will.

Dryden understands the poet to mean, that Corydon will find another Alexis, more kind, though less beautiful;

And find an easier love, though not so
 fair.

Alexim.] Some read *Alexis*, making the sense to be, *you will find another, if this Alexis despises you*. But it is plain, that Servius read *Alexim* or *Alexim* in the accusative case; for his interpretation is *Alium Alexin, alium puerum formosissimum, qui te minime spernat*. Pierius found *Alexim* in the Roman manuscript. He says the letter after *i* is erased in the Lombard manuscript; and in the Oblong one *is* appears to be written with another hand and ink.

Servius says, some will have *Alexis* in this place to stand for Augustus; and that we are to understand the poet to mean, *You will find another Emperor, if Augustus despises you for asking for your land*. But he justly thinks the plain meaning is the best.

Catrou interprets *invenies alium, you will find another scholar*; "Si Alexis refuse de t'avoir pour maître, tu trouveras ailleurs un autre disciple." But in the last of his notes, he seems almost ready to give up his beloved allegorical interpretation, and begins to think there is more passion in this Eclogue, than is usual, when we aspire only to have the education of a young person; and suspects that Virgil perhaps gave too much into the depraved taste of his age. However, he is willing to hope, that he only intended to shew what sentiments a tender friendship is capable of inspiring.

P. VIRGILII MARONIS
BUCOLICORUM
 ECLOGA TERTIA.

PALEMÓN.

MENALCAS, DAMCETA, PALEMÓN.

MEN. **DIC** mihi, Damceta, *cujum pecus?* an Melibœi?
MEN. Tell me, Damceta, whose sheep are these? do they belong to Melibœus?

1. *Dic mihi, Damceta, &c.*] This Eclogue contains a dispute between two shepherds, of that sort which the critics call *Amœbea* from *Ἀμοιβαῖος*, *mutual* or *alternate*. In this way of writing, the persons are represented to speak alternately, the latter always endeavouring to exceed or at least equal what has been said by the former; in which, if he fails, he loses the victory. Here Menalcas and Damceta reproach each other, and then sing for a wager, making Palæmon judge between them. Menalcas begins the contention, by casting some reflections on his rival Ægon, and his servant Damceta.

Damceta.] Vives, according to custom, will have this Eclogue also to be allegorical; and that Virgil here means himself again under the fictitious name of Damceta. He tells us, that the poet having obtained the favour of Augustus, Pollio, Mæcenas, Gallus, and other men of quality, was envied by se-

veral learned men, with one of whom he contends here under the name of Menalcas. This rival therefore is supposed to begin by asking Virgil by way of contempt, who is the author of this pastoral? Is it Melibœus? meaning some scribbler, Mævius perhaps, or Bavivus. Virgil answers, it is Ægon, that is, some famous poet, such as Gallus or Cinna. Catrou thinks it "would be hard to guess what authors Virgil intended to conceal under the names of Damceta, Menalcas, and Palæmon. Some interpreters," says he, "have thought that Virgil here represented himself, and that under the person of an adversary, he had pointed out one of the poets who envied him. But this is asserted without any proof; and besides, it is not probable that Virgil would have given himself such a sorry character, as either of these two shepherds. The reproaches, which they give each other alter-

Dam. No: to Ægon: Ægon lately intrusted them to my care.

Men. O sheep, always an unhappy cattle! whilst he courts Neæra, and is afraid that she should prefer me before him,

DAM. Non, verum Ægonis: nuper mihi tradidit Ægon.

MEN. Infelix O semper oves pecus! ipse Neæram

Dum fovet, ac, ne me sibi præferat illa, veretur;

"nately, are too sharp for Virgil
 "to care to draw so much hatred
 "upon himself. I fancied at first,
 "that they might be Cebes and
 "Alexander, Virgil's two scholars,
 "and that the poet represented
 "himself under the name of Palæ-
 "mon. But I found too little pro-
 "bability, to ground a reasonable
 "conjecture. I am therefore per-
 "suaded, that Virgil had no view
 "in this Eclogue of any person of
 "note, or of any particular event.
 "It is natural for poets sometimes
 "to feign subjects to their liking,
 "sometimes to adopt such as chance
 "throws in their way. We may
 "venture to say, that Virgil here
 "intended to imitate and exceed
 "Theocritus, without any other
 "allusion. It is probable also,
 "that the poet did not write this
 "Eclogue, till Pollio was advanced
 "to the highest honours. It is
 "certain, that Virgil had already
 "written some rural poems, when
 "he composed this. Every thing
 "else is uncertain."

I am glad to find, that this learned commentator has at last rejected the allegorical interpretation, in which I heartily concur with him, and think that the same arguments might have served him with regard to the two first Eclogues.

The poet plainly imitates the *Ναμαίς* of Theocritus, which begins with almost the same words;

B. Εἰσὶ μοι, ὦ Κορυθαί, τίνος αἱ βόες; ἢ ἴα Φιλώτα;

K. Οὐκ, ἀλλ' Ἀργαῖος. βόσκων δὲ μοι αὐτὰς Ἴωνες.

Cujum pecus.] An old critic, it

seems, ridiculed these verses, think-
 ing *cujus, cuja, cujum*, not to be
 Latin;

Dic mihi, Damœta, cujum pecus? anne
 Latinum?

Non, verum Ægonis, nostri sic rure lo-
 quuntur.

This question is easily answered, by producing the authority of Plautus and Terence. We find in the *Curculio*, *Cuja vox sonat procul?* and in the *Rudens*, *Cujanam vox mihi prope hic sonat?* and *Cuja ad aures vox mihi advolavit?* in the *Andria*, *Cujum puerum apposuisti? dic mihi;* and in the *Eunuchus*, *Quid, virgo cuja est.*

2. *Non, verum Ægonis.*] This answer of Damœtas seems intended to sting Menalcas, who had asked him tauntingly, whose flock it was that he fed. Ægon's, says he, that is, your wealthy and powerful rival, as appears by what follows. For Menalcas replies with some sharpness, that Ægon had better mind his flock himself, than lose his time in following Neæra, which gives this hireling an opportunity to defraud him.

3. *Infelix O semper oves pecus.*] Pierius found *oves* in the Roman manuscript; but in the Lombard copy it had been altered to *ovis*. *Oves* is approved by Heinsius, and several other good editors. La Cerda reads *ovis*, and says *ovis pecus* is put for *oves*, as *labor Herculis* for *Hercules*. Dr. Trapp thinks it is improper and absurd; and Burman justly observes, that *infelix oves pecus* is like *ignavum fucus pecus* in the fourth Georgick.

Hic alienus oves custos bis mulget in hora : 5 this foreign keeper milks the sheep twice in an hour: and the cattle are defrauded of their nourishment, and the lambs of their milk.

Et succus pecori, et lac subducitur agnis.

DAM. Parcius ista viris tamen objicienda memento.

Novimus et qui te, transversa tuentibus hircis,

Dam. Be more sparing, however, in your reproaches on men. We know who had to do with you, whilst the he-goats looked askance;

7. *Parcius ista viris, &c.*] *Dametas* being stung with this insinuation of his defrauding his master, reproaches *Menalcas* with some secret transaction of his. This draws on some smart repartees, in which the manner of the common people is well imitated. Neither of them justifies himself; but proceeds to throw new reproaches on his adversary.

Servius makes a stop after *parcius*, and interprets thus; *Do not make any great reproach of this; but know that brave men are guilty of rapine.* *Dr. Trapp's* interpretation seems to be much better; "Think not *men* (*i. e.* such as have the *spirit* and *honour* of their *sex*, whatever *others* may do) will bear such *affronts* as these." *Catrou* is of opinion, that the meaning is no more than this; "It is not fit for a young shepherd, thus to reproach a full grown man." *Dryden* translates it,

Good words, young *Catamite*, at least to men.

8. *Novimus et qui te.*] Here is a verb suppressed, which *Servius* says is *corruperint*; and indeed the whole scope of the sarcasm seems to require some such word to be understood. *Vives* understands these words to mean, "We have *seen* your foolish and ridiculous poem, which the people read with indignation and contempt, though the easy and generous nobles only smiled." An old English translator, *W. L.* follows *Vives*, in taking *viderunt* to be understood;

Yet, ill doth thee beseeme (take heede) to jeere,
And taxe men thus: I know who once saw you,
When all the goats (ascance) did at thee leere:
And I could tell thee in what chappell too,
But the mild nymphes (thee scorning) did repine.

Lord Lauderdale translates this passage thus;

Be sparing how you charge with crimes unknown.
But still remember those that are your own.
We know what you committed too, and where,
When the he-goats look'd on your wanton fare;
We know where you profan'd the sacred place,
Though the nymphs pardon'd with a smiling grace.

Dryden's translation is,

We know who *did your business*, how, and when.
And in what chappel too you plaid your prize;
And what the goats observ'd with leering eyes:
The nymphs were kind, and laught, and there your safety lies.

Dr. Trapp keeps close to the original, and suppresses the verb;

Less liberally tho', at least on men,
(Remember that) such scandal should be thrown:
We know by whom, and in what sacred cave
You too were—while the he-goats look'd askance:
But thank the easy nymphs, they saw and smil'd.

Catrou renders it "Nous scavons et le temps, et le lieu——" and

and in what chapel too, but the easy nymphs only laughed.
Men. It was then, I believe, when they saw me hack Mycon's trees and young vines with a malicious bill.

Et quo, sed faciles Nymphæ risere, sacello.

MEN. Tum, credo, cum me arbustum videre

Myconis,

Atque mala vites incidere falce novellas.

adds this note; "It will be observed, without doubt, that I have suffered myself to be carried along by the torrent of interpreters. They all affirm, that Virgil understands something, which he is ashamed to express. However I do not see any necessity to think, that the poet alludes here to any abominable crime, which was committed in a temple sacred to the nymphs. One may imagine, that he means only the malice of Menalcas, in breaking the bow and arrows of Daphnis. His passion affrighted the very goats."

Transversa tuentibus hircis.] Vives thinks this an admirable expression of looking with contempt, with a leering eye, such as, according to Pliny, a lion will not endure to look at him. The general opinion of the commentators is, that this action of Menalcas was so shameful, that the very goats, the most libidinous of all animals, turned their heads away, that they might not behold it.

9. *Faciles.*] La Cerda understands *faciles* to mean tender or compassionate; because an angry deity would have destroyed Menalcas for so scandalous a profanation. Burman will have it to signify easy or good-natured; as if they were ready to have granted a favour themselves. Virgil does not seem ever to have used *facilis* in this sense; but he has sometimes used it to signify favourable; as in the fourth Georgick;

— Tu munera supplex
 Tende petens pacem, et faciles venerare
 Napeas :

And in the fourth Æneid;

Expectet *facilemque* fugam, ventosque
 ferentes.

Sacello.] The *Sacella*, like our chapels, were commonly smaller edifices dedicated to the deities. In the country they often consecrated caves, and called them *Sacella*. Such caves were sacred to the *Napeæ*, according to Nemesianus;

Quæ colitis sylvas, Dryades; *queque*
 antra *Napeæ*.

Thus the *faciles Nymphæ* in this place may perhaps be the same with the *faciles Napeæ* in the fourth Georgick; where we find they were propitious to the prayer of Aristæus; as in this place, they were ready to pardon Menalcas.

10. *Tum credo, &c.*] Menalcas answers ironically, that it was when he maliciously injured Mycon's vineyard; insinuating that Damocetas was guilty of such a fact. Servius says it was a capital crime, to cut another man's trees.

Videre.] Burman seems to be at a loss to understand who these are, that saw. He says Castelvetrinus thinks *videre* refers to those, whom Damocetas said he knew; *Novimus et qui te*: he thinks it may refer to the goats, or perhaps be a general expression, *they saw*, that is, *any body*. It seems much more probable, that he refers to the nymphs, who are the last mentioned persons.

11. *Mala . . falce.*] Servius understands *mala* to refer to the intention of the person, who made use of the pruning-hook. Burman contends, that *mala* signifies blunt or rusty; because by such an instru-

DAM. Aut hic ad veteres fagos, quum Daph-
nidis arcum

Dam. Or here, at the old
beech-trees, when you broke
the bow and arrows of Daph-
nis:

ment the plants would be greatly injured. Servius also thinks, that the injury consists in cutting the young vines, because old ones are the better for pruning. Virgil indeed, in the second Georgick, seems to forbid the pruning of young vines;

Ac dum prima novis adolescit frondibus
ætas,
Parcendum teneris: et dum se lætus ad
auras
Palme agit, laxis per purum immissus
habenis,
Ipsa acies nondum falcis tentanda, sed
uncis
Carpendæ manibus frondes, interque le-
gendæ.
Inde ubi jam validis amplexæ stirpibus
ulmos
Exierint, tum stringe comas, tum bra-
chia tonde.
Ante reformidant ferrum: tum denique
dura
Exerce imperia, et ramos compesce flu-
entes.

Columella understands the poet's meaning in this passage to be, that the vines are not to be pruned the first year, but are to be cut down to the ground after the second; which, he says, was an erroneous doctrine taught by Virgil, Saserna, Stolo, and Cato; "Illam veterum opini-
"onem damnavit usus, non esse
"ferro tangendos anniculos malle-
"olos, quod aciem reformident:
"quod frustra Virgilius, et Saserna,
"Stolonesque et Catones timue-
"runt, qui non solum in eo erra-
"bant, quod primi anni capilla-
"menta seminum intacta patie-
"bantur, sed et post biennium
"cum vivi radix recidenda erat,
"omnem superficiem amputabant
"solo tenus juxta ipsum articulum,
"ut e duro pullularet." Whether
this doctrine is erroneous or not, it is plain, that Virgil condemned the pruning of vines newly planted.

Therefore the opinion of Servius, that the injury consisted in pruning young plants, is in some measure confirmed. Then we must so far agree with Burman, that there can hardly be any doubt, that the cutting them with a bad knife is very injurious.

— Neu ferro lædæ retuso
Semina,

says our poet himself. Columella also says, that the greatest care must be taken, to have very hard, fine, and sharp tools; because a blunt knife is a loss of time to a pruner, and tears the vine and spoils it: "Super cætera illud
"etiam censemus, ut duris, tenu-
"issimisque et acutissimis ferra-
"mentis totum istud opus exequa-
"mur: obtusa enim et hebes, et
"mollis falx putatorem moratur,
"eoque minus operis efficit, et plus
"laboris affert vinitori. Nam sive
"curvatur acies, quod accidit
"molli, sive tardius penetrat, quo
"evenit in retuso et crasso ferra-
"mento, majore nisu est opus.
"Tum etiam plagæ asperæ, at-
"que inæquales vites lacerant.
"Neque enim uno, sed sæpius re-
"petito ictu res transigitur. Quo
"plerumque fit, ut quod præcidi
"debeat, perfringatur, et sic vitis
"laniata, scabrataque putrescat
"humoribus, nec plagæ consanen-
"tur." Thus the reproach on
Damœtas must be, either that he was employed by Mycon to prune his vines, and performed it with a bad instrument, or that he pruned such as were newly planted, which he ought not to have done; or else that he went by stealth into Mycon's vineyard, and hacked the vines and elms, with an intent to destroy

thou, perverse Menalcas, wast vexed, when thou sawest them given to the lad, and wouldest have died, if thou hadst not done them some mischief.

Men. What will masters do, when thieves are so audacious?

Fregisti et calamos: quæ tu, perverse Menalca,
Et cum vidisti puero donata dolebas;

Et si non aliquis nocuisses, mortuus esses. 15

MEN. Quid domini faciant, audent cum talia fures?

them. This last, I believe, is the true sense. I do not remember to have found *incidere* used any where for pruning. We find indeed in the eighth Eclogue,

Mopse novas *incide* faces;

which is cutting of branches from pines or firs: but this sort of cutting is not with regard to any benefit intended to the tree by taking off superfluous branches, but means the cutting them off for our own use. In the tenth Eclogue it signifies cutting letters into the bark of a tree;

—Tenerisque meos *incidere* amores
Arboribus.

In the third *Æneid* it is used to express the cutting of a rope asunder;

Nos procul inde fugam trepidi celerare
recepto
Supplice, sic merito, tacitque *incidere*
funem;

And in the fourth;

Festinare fugam, tortosque *incidere* funes
Ecce iterum stimulat.

Hence it is transferred, in the ninth Eclogue, to signify cutting off a dispute;

— Novas *incidere* lites.

All these significations of *incidere* seem to express an injury with regard to the thing cut, which is very different from pruning. The old Roman laws were very severe against such as injured their neighbours' trees, according to Pliny; "Fuit
"et arborum cura legibus priscis:
"cautumque est duodecim tabulis,

"ut qui injuria cecidisset alienas,
"lueret in singulas æris xxv." This we find confirmed in the thirty-seventh Book of the Digests, where Caius says, that those who cut down trees, especially vines, are to be punished as thieves; "Sciendum est
"autem eos, qui arbores, et maxi-
"me vites ceciderint, etiam tam-
"quam latrones puniri." Thus we see, that when Menalcas insinuates, that Damœtas was guilty of this injury to Mycon's trees, he does in effect call him thief.

12. *Aut hic ad veteres, &c.*] Damœtas retorts, with an insinuation, that Menalcas had broken a bow and arrows, belonging to Daphnis, out of mere spite.

16. *Quid domini faciant, &c.*] Menalcas keeps up the same manner of insulting with which he began. He set out at first with treating him as a mean slave, asking him whose ragged sheep he tended; and now he says, what usage may I expect from the master, when his slave dares to treat me with such insolence? He again accuses Damœtas as a thief, charging him with having stolen a goat from Damon.

Faciant.] Some read *facient*; but Pierius found *faciant* in the Roman and other ancient manuscripts.

Fures.] Servius says, *fur* is used for *servus*, which he confirms by the authority of Plautus, who, speaking of a slave, uses this expression, "Homo es trium literarum," by which he means *fur*. But if we consider the whole passage, as it stands in Plautus, we shall find it does not come up to the purpose, for

Non ego te vidi Damonis, pessime, caprum
 Excipere insidiis, multum latrante lycisca?
 Et cum clamarem : quo nunc se proripit ille?
 Tityre, coge pecus : tu post carecta latebas. 20

DAM. An mihi cantando victus non redderet
 ille,

Quem mea carminibus meruisset fistula, caprum?

Did not I see you, sirrah,
 steal Damon's goat, whilst his
 mongrel made a loud bark-
 ing? and whilst I called out,
 where does he hide himself?
 you skulked behind the
 rushes.

DAM. Ought not he, when
 I had excelled him in music,
 to have given up the goat,
 which my pipe had won?

which Servius quotes it. The fourth scene of the second act of the *Aulularia* is a discourse between Strobilus a slave, and Congrio and Anthrax two cooks. Congrio reproaches Anthrax, as being unfit to dress a wedding-dinner, being accustomed only to prepare entertainments at funerals; "Coquus ille nondiali 'st, in nonum diem solet ire coctum." Anthrax answers, "Tun' trium literarum homo me vituperas? Fur!" To which Congrio replies, "Etiam Fur trifurcifer!" Here it is plain, that the cooks do not call the slave, but each other, *thief*; nor does it in the least appear, that *fur*, is used in this place, by Plautus, as synonymous with *servus*.

17. *Non ego te vidi, &c.*] Here he accuses him openly of theft; for he declares, that he himself saw him steal Damon's goat.

Pessime.] This term of reproach is used to a slave by Horace;

Non dices hodie, quorsum hæc tam putida tendunt

Furcifer? Ad te, inquam. Quo pacto, pessime?

18. *Lycisca.*] Servius tells us, that the mongrel breed of dogs, generated by a wolf on a bitch is called *Lycisca*. Both Aristotle and Pliny mention this breed; but I have not found the word *Lycisca* in any author, except in this passage of Virgil. Some take it to be the dog's name. Thus Dr. Trapp;

Did I not see you, varlet, by surprise
 Filch Damon's goat, *Lycisca* barking
 loud?

20. *Carecta.*] See the note on ver. 231. of the third Georgick.

Servius mentions a story, which some old allegorical interpreters pretended that Virgil alluded to in this passage. "Varus, a tragic poet, had a very learned wife, with whom Virgil had a criminal conversation; and made her a present of a tragedy, which she gave to her husband, as if she had composed it herself. Varus recited it as his own, which Virgil here mentions allegorically, it having been the ancient custom to give a goat to those who excelled in tragedy." Thus Virgil is supposed to shadow the stealing of his tragedy under the robbing Damon of his goat. But Servius treats this as an idle story, and thinks the most obvious meaning is the best. He adds, that allegories are to be rejected in pastoral writings, except where the mention of the loss of lands necessarily requires them.

21. *An mihi cantando, &c.*] Damonætas justifies himself against the accusation of Menalcas, by affirming, that he had fairly won the goat from Damon, by a trial of skill on the pipe. To this Menalcas answers with great contempt, treating him as a common piper about the streets, and unfit to engage in such a contention.

To let you know, sir, the goat was my own; and Damon himself confessed it to me; but said it was not in his power to give it.

Men. You conquer him in playing! Was you ever master of a pipe joined with wax? Is it not your custom, you blockhead, in the public roads to spoil a sorry tune with a screeking straw?

Dam. Are you willing therefore, that we should put it to the trial,

Si nescis, ræus ille caper fuit: et mihi Damon
Ipse fatebatur, sed reddere posse negabat.

MEN. Cantando tu illum? aut unquam tibi
fistula cera. 25

Juncta fuit? non tu in triviis, indocte, solebas
Stridenti miserum stipula disperdere carmen?

DAM. Vis ergo inter nos, quid possit uterque
vicissim

25. *Cantando tu illum?*] Some such word as *overcome* is here necessarily understood to agree with *tu*. It is omitted, no doubt, in imitation of the contemptuous style of the vulgar. Our common people would say, *You play! You—*

Aut.] It is *haud* in the Medicean manuscript, according to Pierius. According to this reading, it ought to be interpreted, *You conquer him in playing? You never was master of a pipe joined with wax.*

Fistula cera juncta.] Damoetas affirmed, that he had won a goat from Damon, by excelling him in playing on the pipe. Menalcas questions his being possessed of an instrument deserving the name of a pipe, or *fistula*, which was composed of several reeds joined together, according to the invention of Pan, mentioned in the second Eclogue. This passage is an imitation of the fifth Idyllium of Theocritus;

Τὸν ποίαν σύριγγα; τὸ γὰρ ποίαν, δῶλε Σο-
χάρα,

Ἐπάσω σύριγγα; τί δ' οὐκίτι σὺν Κορύ-
δῳ;

Ἀρμύται καλέμας αὐτὸν ποικύουσι ἴχουσι;

Thy pipe! what pipe hadst thou, thou

slavish lout,

Could'st thou and Corydon do ought

but toot

On oatn straws, to please the foolish

rout? CREECH.]

Juncta.] Pierius found *vineta* in the Roman and other manuscripts: but he justly prefers *juncta*.

26. *In triviis.]* *Trivia* are the places where three roads meet; which are consequently very public. Thus Menalcas represents Damoetas as a common piper in places of public resort.

27. *Stridenti miserum, &c.]* It is hardly possible to express more contempt, than is used in these words. He will not allow his adversary's instrument to deserve the name of a pipe, but calls it a *straw* or *stubble*, *stipula*; and adds the epithet *stridenti*, to shew that even this straw, instead of a mellow sound, made a screeking noise; the tune he plays upon this instrument is called *miserum*, a sorry one; and even this sorry tune he is said to *spoil*, *disperdere*. The very sound of this verse is worthy of observation. Milton has imitated it in his *Lycidas*:

— Their lean and flashy songs

Grate on their scannel pipes of wretched
straw.

28. *Vis ergo, &c.]* Damoetas, in order to put a stop to any further reproaches, challenges Menalcas to sing with him for a wager, and offers to stake a young cow of considerable value.

Menalcas, in the *Βουκολιασταὶ* of Theocritus, proposes a wager almost in the same words;

Χρήθους δ' ὦν ἰσθῖν, χρήθους καταδῶμαι
ἄθλος;

Vicissim.] He proposes that sort of contention, called *Amabea*, in

Experiamur? ego hanc vitulam, neforte recuses,
Bis venit ad mulctram, binos alit ubere fœtus,
Depono: tu dic, mecum quo pignore certes. 31

MEN. De grege non ausim quicquam deponere tecum.

Est mihi namque domi pater, est injusta noverca:
Bisque die numerant ambo pecus, alter et hædos,
Verum, id quod multo tute ipse fatebere majus,
Insanire libet quoniam tibi, pocula ponam 36
Fagina, cælatum divini opus Alcimedontis:

what each of us can do! I lay this cow; and to let you know the value of her, she comes twice every day to the pail, and suckles two calves: say what wager you are willing to lay.

MEN. I care not lay any part of the flock for a wager with you. For I have a father at home, and a severe step-mother; who both count the sheep twice every day, and one of them the goats. But, since you have a mind to be mad, I will lay what you yourself will allow to be much better, two beechen cups, the carved work of the divine Alcimedon:

which they sing alternately. See the note on ver. 1.

29. *Vitulam.*] It is plain, that *vitula* cannot mean a calf in this place; because she is said to give milk, and to have two young ones. It is used no doubt for a young cow, as *virgo* is for a young woman, though she has had children.

32. *De grege non ausim, &c.*] Menalcas answers, that he does not dare to stake any part of the flock, because of the strictness of his father, and severity of his step-mother; but offers a pair of fine cups, which he describes after a beautiful manner.

This is an imitation of the Βουκολισμοί of Theocritus;

Ὁὐ θησῶ σόκα ἀμύν' ἰσὶ χαλκῶς ὁ πανή-
μου
X' ἂ μόνη· τὰ δὲ μᾶλα ποθίσωρα πάν-
κείμηναι.

I cannot stake a lamb; so should I lose,
My father's jealous, and my mother
cross;

These watch, they know how many
lambs I keep;

Both count my lambs at night, and one
my sheep. CREECH.

This last line of the translation is added from Virgil; for Theocritus says no more, than that they count all the sheep at evening. The learned reader will observe, with La Cerda, how much the imitation excels the original: "Theocritus says

"barely, I will not lay. Virgil adds
"an ornament, I dare not lay.
"Theocritus says, *My father is difficult*, whereas fathers are usually very indulgent to their children. But Virgil mentions only
"there being a father at home,
"which is a sufficient restraint to
"a dutiful son. Theocritus mentions only a mother; but Virgil
"a step-mother, and a severe one
"too."

36. *Pocula ponam fagina.*] Pliny tells us, that beechen cups were anciently esteemed. Therefore we may suppose, these were fine old-fashioned cups, which, though admired in the country, would have been despised at Rome in Virgil's time. The commentators will have these beechen cups to be intended to express the poverty of the shepherds, which I think could not be the meaning of the poet. Damaetas had offered to lay a good cow; and now Menalcas proposes rather a beechen cup, which he says is of far greater value. It was no great mark of poverty in a shepherd, to be able to part with a cup, which was of much greater value than a good cow.

37. *Divini opus Alcimedontis.*] It seems probable, by this expression, that there had been a famous carver, named Alcimedon. But I

A bending vine is wreathed round them by his delicate art,

Lenta quibus torno facili superaddita vitis

have not found the mention of him in any other author. Perhaps he was a friend of our poet, who was willing therefore to transmit his name to posterity. By his name, it appears, that he must have been a Greek, and consequently a man of some quality; for Pliny informs us, that in Greece, none but gentlemen were permitted to learn that art, and painting; which law was first procured by Eupompus, the master of Apelles; "Et hujus auctoritate effectum est, Sicyone primum deinde et in tota Græcia, ut pueri ingenui ante omnia diagraphicen, hoc est, picturam in buxo docerentur, recipereturque ars ea in primum gradum liberalium. Semper quidem honores ei fuit, ut ingenui eam exercent, mox ut honesti, perpetuo interdicto ne servitia docerentur. Ideo neque in hac, neque in toreutice, ullius qui servierit opera celebrantur."

38. *Lenta quibus torno, &c.*] This beautiful description of the cup is plainly an imitation of that in the first Idyllium of Theocritus.

Καὶ βαθὺ κισσῶσιον, κικλωμένον ἀδίᾳ κροῦ,
ἀμφύσις, νεοτιυχίς, ἵτι γλυφάνω ποτόθεν
τῷ περὶ μὲν χίλιη μαρίνται ὑψέτι κισσῶς,
κισσῶς ἰλιχρῶσα κικλωμένους· ἃ δὲ κατ' αὐτὰν
κροῦ ἰλιξ εἰδίσται ἀγαλλομένα κροκόσιον.

Besides a cup, with sweetest wax, o'erlaid,

A fine two-handed pot, and newly made;
Still of the tool it smells, it neatly shines,
And round the brim a creeping ivy twines,
With crocus mix'd, where seem the kids
to browse,

The berries crop, and wanton in the boughs.

CREECH.

It is hardly possible for a translation to be more erroneous than these two last lines. *Κροῦ* signifies a fruit of a yellow or saffron colour, which Creech has rendered

crocus. But crocus or saffron is a flower, not a fruit. I must confess, it was some time before I could discover where Creech found the *kids* in this passage of Theocritus. I suppose it must be from mistaking the sense of the word ἰλιξ. It signifies those *claspers* or *tendrils*, which the vine and other scandent plants use to sustain themselves in climbing. The Romans call it *clavicula* or *capreolus*. Hence the translator finding ἰλιξ to be *capreolus* in Latin, which also signifies a *kid*, took it in the latter sense. But he ought to have known, that though *capreolus* is used both for a *kid* and a *tendril*; yet ἰλιξ signifies only the latter.

Torno.] "Salmasius and La Cerda understand two arts to be here spoken of, that of the turner, and that of the graver. They say, a vine, clusters, and figures of men, cannot be formed by the *tornus*, or lath, which shaves and smooths the wood, but only by the graving-tool, *cælum* or *scalprum*, by which the wood or metal is cut and hollowed. They will have *quibus*, in this passage, to be the ablative case, and *torno* the dative, rendering it thus, *in quibus lenta vitis per cælaturam addita est torno, sive materiæ jam tornatæ*, that is, *in which a bending vine is added by graving to the lath, or turner's instrument, or to the wood that has already been turned*. In the first place, I am of opinion, that to use *tornus* for the *turned wood* is not Latin. 2. I find, that *toreunata*, which, in the old glossaries, are expounded *opera torno rasa*, are promiscuously taken by the most approved writers for carved work: such as cups and bowls,

Diffusos hedera vestit pallente corymbos.

and overspreads the scattered clusters with pale ivy.

“ that have the figures of men and
“ beasts embossed. Thus Martial,
“ l. iv. 39. *Solus Phidiaci toreuma*
“ *cali*. Thus also Cicero, against
“ Verres, frequently in the same
“ sense. 3. Pliny, l. xxxiv. 8. men-
“ tions Phidias, as the inventor
“ of the art of turning, and Poly-
“ cletus, as the perfecter of it; and
“ that these were sculptors and
“ statuaries, as well as turners, is
“ manifest. Wherefore I believe,
“ that though the *tornus* is really an
“ instrument distinct from the *cæ-*
“ *lum* and *scalprum*, custom has ob-
“ tained to use them promiscu-
“ ously.” RŪÆUS.

Vitis.] “ Many understand a vine
“ and an ivy to be interwoven, I
“ agree with Nannius, that the ivy
“ alone is meant; and take *vitis*
“ for a branch of ivy, *vimen he-*
“ *dera*, which Pliny calls *viticula*;
“ and *hedera* for the leaves of ivy,
“ in this sense; a branch of ivy
“ intermingles its own clusters with
“ pale leaves.” RŪÆUS.

“ How can a vine cover ivy-
“ berries, or any thing else, with
“ ivy-leaves? or can *vitis* signify
“ ivy? Or if it signifies a vine, can
“ *hedera* be put for *pampini*; or
“ *corymbos* for *racemos*? Servius and
“ De La Cerda are silent upon this
“ great difficulty: and so are all the
“ rest, except RŪÆUS, who says
“ that Pliny (I wish he had told us
“ where) uses *viticula* for *vimen he-*
“ *dera*. This, if it be true, goes
“ a great way. For if *vitis* may
“ here signify ivy, all is plain.
“ The rest understand ivy and a
“ vine intermingled: but then they
“ tell us not how to account for the
“ manner of expressing, which is
“ the only point to be cleared.
“ They say, *This is meant*: but the
“ question is, *How can such words*

“ mean such a thing! For my part,
“ I think RŪÆUS’s opinion may be
“ right; if his quotation from
“ Pliny be true: especially con-
“ sidering how nearly ivy and a
“ vine are akin to each other in
“ the property here expressed by
“ *lenta*, i. e. *flexilis*, and in creep-
“ ing up, or round some other
“ body: and moreover that *vitis*,
“ and *vimen* spring from the same
“ root, *vico*.” DR. TRAPP.

I am glad, that it is in my power
to satisfy this learned gentleman, in
his greatest difficulty, and at the
same time to justify RŪÆUS from the
suspicion of quoting falsely. Pliny
does really use *viticula* for a branch
of ivy, in the eleventh chapter of the
twenty-fourth book, where he thus
describes the *apocynum*; “ *Frutex*
“ *est, folio ederae, molliore tamen,*
“ *et minus longis viticulis, semine*
“ *acuto, diviso, lanuginoso, gravi*
“ *odore.*” It must however be ob-
served, that *viticula* does not pecu-
liarily signify the branch of ivy; for
it is used for that of a vine by Pal-
ladius; “ *Item vituli marini pellis*
“ *in medio vinearum loco uni su-*
“ *perjecta viticulae creditur contra*
“ *imminens malum totius vineae*
“ *membra vestisse.*” It does not
seem improbable, that Virgil might
use *vitis* in this place, not for a vine
properly so called, but for a branch
climbing with tendrils, or *viticula*.
Our gardeners call this sort of
branches, as in melons and cucum-
bers, *vines*. Thus Mr. Miller, in
his Gardener’s Dictionary, speaking
of cucumbers, says, “ Then lay
“ out the runners of the *vines* in
“ exact order, and be careful in
“ this work not to disturb the *vines*
“ too much, nor to bruise or break
“ the leaves. This digging of the
“ ground will loosen it, and thereby

In the middle are two images, Conon; and who was that other,

In medio duo, signa, Conon: et quis fuit alter, 40

“ render it easy for the roots of the
“ plants to strike into it, as also
“ render the surface of the earth
“ more agreeable to the vines that
“ run upon it.” This, I think, is
certain, that *corymbus* signifies the
cluster of berries of an ivy, and not
of a vine. To conclude, I believe,
that *vitis lenta* really signifies, not a
vine bearing grapes, but a vine, or
bending branch.

39. *Hedera . . . pallente.*] Many
sorts of ivy are mentioned by the
ancients; most of which seem to
be rather varieties than distinct spe-
cies. Theophrastus says the three
principal sorts are the white, the
black, and that which is called
helix; Πολυιδής δὲ ὁ Κιστός, ὁ μὲν
ὑπίγιος, ὁ δὲ εἰς ὕψος αἰρέμενος· καὶ
τῶν ἐν ὕψει πλείω γίνη· τρία δ' οὖν
φαίνεται τὰ μέγιστα· ὁ τε λευκός, καὶ
ὁ μέλας, καὶ τρίτον ἢ ἑλιξ. The *black*
is our common ivy, and the *helix*
seems to be only the same plant,
before it is arrived to the per-
fection of bearing fruit. For at
first the leaves are angular, and the
whole plant clings close to the wall
or tree that supports it: but when
it comes to flower, a new shoot is
detached from the support, bearing
roundish leaves without angles.
That the *helix* is the ivy in its bar-
ren state, is plain from the account
which Theophrastus gives of it.
He says the leaves are angular, and
more neat than those of ivy, which
has them more round and simple.
He adds also, that it is barren:
Ἡ δὲ δὴ ἑλιξ ἐν μεγίσταις διαφοραῖς
καὶ γὰρ τοῖς φύλλοις πλείστον διαφέρει,
τῇ τε μικρότητι, καὶ τῷ γωνιοῦδι καὶ
εὐδυσμότερα εἶναι· τὰ δὲ τοῦ κιστοῦ· τε-
ριφροτέρη καὶ ἀπλῶ καὶ τῷ μήκει τῶν
κλήματων· καὶ ἐτι τῷ ἄκαρπος εἶναι.
As for the white ivy, it seems to

be unknown to us. Some indeed
imagine it to be that variety, of
which the leaves are variegated
with white. But Theophrastus ex-
pressly mentions the whiteness of
the fruit. For he says some have
only the fruit white, and others the
leaves also; Λευκός γὰρ ὁ μὲν τῷ καρ-
πῷ μόνον, ὁ δὲ καὶ τοῖς φύλλοις ἰστί.
Dioscorides also mentions three
principal sorts of ivy, the white, the
black, and the *helix*. The white
bears a white fruit; the black has
either a black, or saffron-coloured
fruit, which is called by the vulgar
Dionysia; the *helix* bears no fruit
at all; but has white twigs, and
small, angular, reddish leaves;
Κιστός πολλὰς ἔχει διαφορὰς τὰς κατ'
εἶδος, τὰς δὲ γωνικώτατας τρεῖς λέγου-
ται γὰρ ὁ μὲν τις λευκός, ὁ δὲ μέλας, ὁ
δὲ ἑλιξ· ὁ μὲν οὖν λευκός φέρει τὸν καρ-
πὸν λευκόν, ὁ δὲ μέλας μέλανα ἢ κροκί-
ζοντα· ὃν δὲ καὶ ἰδιώται Διονύσιον κα-
λοῦσιν· ὁ δὲ ἑλιξ ἄκαρπος· τί ἰστί, καὶ
λευκὰ ἔχει τὰ κλήματα, καὶ τὰ φύλλα
λεπτά καὶ γωνιῶδη καὶ ἐρυθρά.
Pliny has confounded the ivy with the
cistus, being deceived by the simi-
litude of the Greek names; that
of ivy being *κιστός* or *κιστός*, and
that of the *cistus* *πίστος*. The fol-
lowing words plainly belong to
the *cistus*, “ Duo genera ejus pri-
“ ma, ut reliquarum, mas et fœ-
“ mina. Major traditur mas cor-
“ pore, et folio duriore ac pin-
“ guiore, et flore ad purpuram ac-
“ cedente. Utriusque autem flos
“ similis est Rosæ sylvestri, nisi
“ quod caret odore.” The flower
of the *cistus* does indeed bear a re-
semblance to that of the wild rose;
but it would be difficult to find any
such similitude in the ivy. What
relates to the ivy is for the most part
taken from Theophrastus. “ Ivy

Descripsit radio totum qui gentibus orbem?

who described with his staff
the whole world to the na-
tions?

“ is now said to grow in Asia.
“ Theophrastus denied it, and said
“ it did not grow in India, except
“ on the mountain Merus: that
“ Harpalus did all that was in his
“ power to plant it in Media, but
“ in vain: that Alexander how-
“ ever, on account of its scarce-
“ ness, crowned his army with it,
“ when he returned from the con-
“ quest of India, after the example
“ of *Liber Pater*, the *thyrsi* of
“ which deity, and the helmets
“ and shields, are now adorned with
“ it by the people of Thrace in
“ their solemn rites. It is an ene-
“ my to all trees and plants; it
“ breaks down walls and sepul-
“ chres; and is very grateful to
“ the coldness of serpents; whence
“ it is a wonder that any honour
“ should be given it.” Then fol-
“ lows the passage relating to the
“ *cistus*, after which he thus proceeds;
“ There is a white and a black ivy,
“ and a third sort which is called
“ *helix*. These sorts are again
“ subdivided, for one is white only
“ with regard to the fruit; another
“ has the leaves also white. Of
“ those which bear a white fruit,
“ some have a thicker and larger
“ berry, the clusters being formed
“ into an orb, which is called *co-*
“ *rymbus*. The *selinitium* has a
“ smaller berry, and looser cluster.
“ Some of them have their berries
“ black, and others of a saffron co-
“ lour, which the poets use in their
“ crowns. The leaves of it are
“ not so black, and it is called by
“ some *Dionysia*, and by others
“ *Bacchica*, and has the largest
“ *corymbi* of any of the black sorts.
“ Some of the Greeks make two
“ kinds of this also, from the co-
“ lour of the berries, the *erythra-*

“ *num*, and the *chrysocarpum*. But
“ the *helix* is very distinguishable,
“ being very different in the form
“ of its leaves. They are small
“ and angular, and more neat;
“ whereas those of the other sorts
“ are plain. It differs also in the
“ length of the *internodia*, but
“ chiefly in its barrenness; for it
“ bears no fruit. Some do not
“ think its difference to be speci-
“ fical, but owing only to its age;
“ and affirm that what at first is a
“ *helix*, grows afterwards to an *ivy*.
“ But their mistake is evident from
“ there being several sorts of *helix*,
“ of which three are very remark-
“ able. One is herbaceous and
“ green, which is the most com-
“ mon, another is white, and a
“ third variegated, which is called
“ the *Thracian*. The leaves of the
“ green sort are thinner, disposed in
“ better order, and fuller: those of
“ the second sort are quite different.
“ Of the variegated ivy one sort
“ has thinner leaves, disposed in
“ order, and full; in another sort
“ all these properties are neglected.
“ The leaves also are larger in some
“ than in others: and they differ
“ also in the form of their spots.
“ Also of the white sort some are
“ whiter than others. The green
“ grows chiefly into length. The
“ white destroys trees, and by de-
“ priving them of all their juice
“ increases so much in thickness as
“ to become a tree itself. The
“ signs of its beginning to bear
“ fruit are the size and breadth of
“ its leaves, and the standing up
“ of its shoots, which otherwise
“ are bending: and though all sorts
“ of ivy strike roots from their
“ branches; yet in this sort they
“ are most branched and strong.

what seasons the reaper, and what the bending ploughman should observe.

Tempora quæ messor, quæ curvus arator habet?
ret?

42

"The black comes next to it. But this is peculiar to the white, that it sends forth branches from amongst the leaves, and girts a tree quite round, which it does also upon walls, though it cannot encompass them. Hence, if it is cut off in several places, it still continues to live, and has as many strikings of roots as it has branches, by which it preserves itself, and sucks and strangles the trees upon which it grows. There is also a difference in the fruit of the white and black ivy; for in some the berries are so bitter, that no bird will touch them. There is also an upright ivy, which stands without any support; and is therefore peculiarly called *cissos*; whereas the *chamæcissos* always creeps on the ground." The learned reader will compare this passage of Pliny with what Theophrastus has said in the eighteenth chapter of the third book of his History of Plants. It is plain, that these ancient writers describe a sort of ivy with a *white fruit* as well known to them; but I cannot find that any of the moderns are acquainted with it. The white ivy was esteemed more beautiful than the common sort, as appears from the following verse in the seventh Eclogue;

Candidior cyncis, *hedera formosior alba.*

See the note on that passage.

40. Conon.] Servius thinks the Conon here intended was the famous general of that name, whom the shepherd mentions expressly as being well known; but forgets the name of the philosopher. This Conon is mentioned by Plutarch,

in the life of Lysander, as admiral of the Athenian navy. He was surprised by the Peloponnesians under the command of Lysander, who destroyed his ships, Conon himself escaping with only eight vessels to Euagoras king of Cyprus. Others, with more probability, think the Conon under consideration to have been a mathematician, and the friend, or as some say, the master, of the famous Archimedes, who speaks of having sent some theorems to him, at the beginning of his book Περὶ Ἐλικῶν; Τῶν ποτὶ Κόνωνα ἀποσταλείτων θεωρημάτων, ἕπερ ὦν αἰεὶ τὰς ἀποδύξεις ἐπιστίλλεις μοι γράφει, τῶν μὲν πλείστον ἐν τοῖς ὑπὸ Ἡρακλείδα κομισθέντισιν ἔχεις γεγραμμένας. He presently afterwards mentions his death as a misfortune, many valuable discoveries being left imperfect; and gives him the character of a geometrician of uncommon skill, and extraordinary application. The problems, which he left, remained untouched for several years, till Archimedes himself took them into consideration: Κόνων μὲν οὐκ ἰκανὸν λαθὼν ἐς τὰν μάστινσιν αὐτῶν χρόνον, μετὰλλαγὴν τὸν βίον, καὶ ἄδηλα ἐποίησιν, καὶ ταῦτα πάντα ὑγρὸν, καὶ ἄλλα πολλὰ ἔχειν, καὶ ἐπὶ τὸ πλείον, προάγαγεν τὴν γεωμετρίαν. Ἐπιστάμεθα γὰρ ὑπάρξασαν αὐτῷ σύνεσιν οὐ τὰν τυχεύσασιν περὶ τὸ μάθημα, καὶ φιλοπονοῖαν ὑπερβάλλουσαν. Μετὰ δὲ τὰν Κόνωνος τελευτῶν πολλῶν ἐτίων ἐπιγενημένων, οὐδ' ὑφ' ἐνὸς οὐδὲν τῶν προβλημάτων αἰσθανόμεθα κεινημένον βούλομαι δὲ καθ' ἐν ἑκάστον αὐτῶν προσεσκήσασθαι. At the beginning also of his Τετραγωνισμὸς Παραβολῆς, he speaks of him as an intimate friend of himself, and of Dositheus, and calls him an excellent geometrician, and wonderful mathematician: Ἀκούσας Κόνωνα

Necdam illis labra admovi, sed condita servo.

I have not yet put my lips to them, but keep them laid up.

μὲν τελευτηκῆναι, δὲ ἦν ἔτι λαίπων ἐν Φιλίᾳ, τινὰ δὲ Κόνωνος γινώσκον γινώσκειν, καὶ γεωμετρίας οἰκίον εἶναι, τοῦ μὲν τελευτηκῆτος εἶναι ἐλυπήθημεν, ὡς καὶ Φίλου τοῦ ἀνδρὸς γινωσκόμενου, καὶ ἐν τοῖς μαθήμασι Δαυμαστοῦ τινός. This Conon is also celebrated by Catullus, in his Epigram on the constellation of Berenice's hair, as a famous astronomer;

Omnia qui magni dispexit lumina mundi,
Qui stellarum ortus comperit atque
obitus,
Flammeus ut rapidi Solis nitor obscure-
tur,
Ut cedant certis sidera temporibus,
Ut Triviam furtim sub Latmia saxa re-
legans
Dulcis amor, gyro devocet aërio :
Idem me ille Conon cælesti lumine vidit
E Beroniceo vertice casariam,
Fulgentem clare : quam multis illa Deo-
rum,
Lævia protendens brachia, pollicita
est.

The four last lines are taken from two of Callimachus, which are preserved by Theon in his comment on Aratus. This learned commentator informs us, that Conon constituted this constellation, to compliment Ptolemy king of Egypt; Οἱ δ' ἡλιακῆν αὐτοῦς λόγουσι, Κόνων δὲ ὁ μαθηματικὸς Πτολεμαίῳ χαρίζομενος Βερονικῆς πλόκαμον ἐξ αὐτῶν κατηστέρησι τοῦτο καὶ Καλλιμάχῳ σου φησὶ,

Ἢ δὲ Κόνων μ' ἔβλεψεν ἐν ἡμέρᾳ Βερονικῆς
Βόστρυχον ἐν κνήρᾳ πᾶσι θηναίοισι.

He is mentioned also by Propertius;

Me creat Archytæ soboles Babylonis
Horus,
Horus, et a proavo ducta Conone do-
mus.

Et quis fuit alter, &c.] This is a true example of pastoral simplicity; for the shepherd is not here guilty of a blunder, which some commentators propose as an instance of it

in other places: but he forgets the name of the other mathematician, and describes him by his works. But the commentators are as much at a loss for his name as the shepherd. Hardly any person noted for knowledge in astronomy has wanted a patron, to place his image on this poetical cup. Servius thinks it was either Aratus, Ptolemy, or Eudoxus. La Cerda mentions besides these, Hesiod, Anaximander, and Archimedes, the latter of whom he prefers, thinking it most probable, that the artist would join those on the same cup, whom he knew to have been joined in friendship, and to have excelled in the same studies. Ruæus mentions Aratus, Hesiod, and Archimedes, but thinks it more probable, that the poet means the latter, who was the disciple, or at least the friend, of Conon. If by Ptolemy, Servius means the famous mathematician of Alexandria, he is guilty of a gross error; for he lived long after Virgil's death, in the time of Antoninus. Eudoxus, the Cnidian, was a famous astronomer, geometrician, physician, and legislator. He was taught geometry by Archytas, and physic by Philistion of Sicily. He is said also to have been one of Plato's auditors, and to have travelled into Egypt, where he studied a year and four months. He wrote several celebrated pieces in astronomy, geometry, and other sciences, was very famous among the Greeks, compiled a body of laws for his own country, and died about the year of Rome 401. Suidas says he wrote of astronomy in verse. Cicero, in his second book *de Divinatione*, says he was an auditor of Plato, and the prince of astronomers; "Ad Chal-
dæorum monstra veniamus: de

Dam. And the same Alcimedon has made two cups for me,

DAM. Et nobis idem Alcimedon duo pocula fecit,

“ quibus Eudoxus, Platonis auditor, in astrologia, judicio doctissimorum hominum, facile princeps, sic opinatur, id quod scriptum reliquit, Chaldæis in prædictione, et in notatione cujusque vitæ ex natali die, minime esse “ credendum.” Thus Eudoxus may possibly be the person intended; though it is much to be doubted, because we do not hear that he ever wrote concerning agriculture. Hesiod seems to have a much better claim to the honour of being engraven on our cup. He was born at Ascræ in Bœotia, and is thought by some to have been older than Homer; others make him his contemporary; and others place him after the age of that great poet. But, if we may believe himself, he was at least contemporary with Homer; for he has told us, that he lived in the age succeeding the heroes who warred at Troy, and at the same time measures an age by the life of man. His poem concerning the times and seasons for agriculture is sufficiently known; and Pliny tells us, that he was the first who wrote on that subject; “ Hesiodus, qui princeps omnium “ de agricultura præcepit.” Our poet also himself professes to write in imitation of this author;

Ascræumque cano Romana per oppida carmen.

Anaximander, according to Diogenes Laërtius, was a philosopher of Miletus, and flourished under Polycrates, the tyrant of Samos. He was the first inventor of the sundial, and geographical maps, and constructed a sphere. But it does not appear that he wrote any thing for the service of husbandmen. Ar-

chimedon was a famous mathematician of Syracuse, a relation and friend of Hiero, king of that city. He has been celebrated by all historians, for the wonderful effect of his engines in defending that town against the Romans. Marcellus, who laid close siege to the place, caused some of the galleys to be fastened together, and towers to be erected on them, to drive the defendants from the wall. Against these Archimedes contrived engines, which threw heavy stones and great pieces of timber upon those which lay at a distance, by which means some of the galleys were broken in pieces. As for those which lay nearer, some were taken hold of by great grappling-irons, which lifted them up, shook out the men, and then threw them down again into the water: others were lifted up into the air, and dashed to pieces against the walls, or thrown upon the rocks. In like manner was the army overwhelmed with showers of stones and timber; so that Marcellus was forced to lay aside the assault, but after some time the city was taken by surprise, and Archimedes was killed by a soldier, who did not know him, to the great grief of the Roman general, who made use of all possible means to preserve him. He is said also to have contrived a glass sphere, wherein the motions of the heavenly bodies were shewn. Claudian has celebrated it in the following epigram;

Jupiter in parvo cum cerneret æthera vitro,
Risit, et ad superos talia dicta dedit
Hucine mortalis progressa potentia curæ?
Jam meus in fragili luditur orbe labor.

Et molli circum est ansas amplexus acantho; 45 and twisted the handles with soft acanthus,

Jura poli, rerumque fidem, legesque deorum,

Ecce Syracusius transtulit arte senex.
Inclusus variis famulatur spiritus astris,
Et vivum certis motibus urget opus.
Percurrit proprium mentitus signifer an-
num,

Et simulata novo Cynthia mense redit.
Jamque suum volvens audax industria mundum

Gaudet, et humana sidera mente regit.
Quid falso insontem tonitru Salmonea
mirror?

Æmula naturæ parva reperta manus.

*When in a glass's narrow space confin'd
Jove saw the fabric of th' Almighty mind,
He smil'd, and said, Can mortal's art alone
Our heav'nly labours mimic with their
own?*

*The Syracusian's brittle world contains
Th' eternal law, which through all nature
reigns.*

*Fram'd by his art see stars unnumber'd
burn,*

*And in their courses rolling orbs return.
His sun through various signs describes
the year,*

*And ev'ry month his mimic moons ap-
pear.*

*Our rival's laws his little planets bind,
And rule their motions with a human
mind,*

*Salmoneus could our thunder imitate,
But Archimedes can a world create.*

We may observe from what has been said concerning the most justly celebrated mathematician, and from the whole tenor of his writings, that his genius led him almost entirely to mechanics. I do not remember the least hint in any author, of his having applied his knowledge in astronomy to agriculture. Therefore I cannot think his being the friend or disciple of Conon, is a sufficient reason to suppose him to be the person intended. It seems more probable, that those are in the right, who assign the place to Aratus. He was born at Soli or Solæ, a city in Cilicia, and flourished in the reign of Ptolemy Phi-

ladelphus, king of Egypt, and Antigonus Gonatas, king of Macedon. He was pursuing his studies at Athens, when Antigonus sent for him. He was present at the marriage of that monarch, with Phila the daughter of Antipater, was much esteemed by them, and lived at their court till the time of his death. His *Φαινομένηα*, a poem, which is still extant, has been famous through all ages. We may conclude, that it was of great authority among the Greeks, from St. Paul's quoting part of a verse from this poem, in his oration to the Athenians;

Τού γὰρ καὶ γένος ἐσμέν. —

For we are also his offspring.

Cicero indeed seems to say, in his first book *de Oratore*, that Aratus was ignorant in astronomy; but at the same time he allows, that he treated of that subject excellently in verse; "Si constat inter doctos, hominem ignarum astrologia; or, natissimis atque optimis versibus, Aratum de cælo stellisque dixisse." Nay he himself translated Aratus into Latin verse. He was translated also into Latin by Germanicus Cæsar, and Avienus, and the number of his scholiasts and commentators is very great. Even Virgil himself has translated several lines from this Greek poet, and inserted them in his *Georgicks*, as may be seen in the notes on that part of our author's works. Now, as Aratus has described the several constellations in his poem, with the prognostics of the weather, he answers exactly to the character, which the shepherd gives of the philosopher, whose name he had forgotten. As he was an author admired by the greatest per-

and placed Orpheus in the middle, and the woods following him.

Orpheaue in medio posuit, sylvasque sequentes.

sons, and as he was thought worthy of imitation by our poet himself, it is most probable, that he was the person intended in the passage now under consideration.

41. *Radio.*] The *radius* is a staff or rod, used by the ancient mathematicians in describing the various parts of the heavens and earth, and in drawing figures in sand. It is mentioned again in the sixth Æneid, in that beautiful passage, where the poet speaks of the arts in which other nations excel the Romans;

Exeunt alii spirantia mollius æra,
Credo equidem: vivos ducent de mar-
more vultus;

Orabunt causas melius; cœlique meatus
Describebant radio, et surgentia sidera dicent.

Totum . . . orbem.] He means the whole system of heavenly bodies. Aratus has particularly described the several constellations.

42. *Tempora quæ messor, &c.*] Aratus is very particular in describing the seasons, and signs of the weather.

43. *Nec dum illis, &c.*] The commendation of a cup, drawn from its having never been used, is to be found in the sixteenth Iliad;

Ἔσθα δὲ οἱ δίπας ἴσκι στενογμίον οὐδὲ σὺ
ἄλλος
Ὀδὲ ἄνδρῶν πίσινας ἐπ' αὐτοῦ ἄλκοα εἶνον.

From thence he took a bowl of antique
frame,
Which never man had stain'd with
ruddy wine. POPE.

Thus also Theocritus in the first *Idyllium*;

Οὐδ' ἴσι πα ποτὶ χεῖλος ἱμῶν δίγιν, ἀλλ' ἴσι
κῦραι
Ἀχραντον.

It never touch'd my lips, unsoil'd and
new. CREECH.

44. *Et nobis idem, &c.*] Da-

mœtas, unwilling to allow any superiority to his adversary, or to give him any opportunity of evading the contest, accepts his offer, and agrees to stake two other cups, made by the same workman, which he describes with equal beauty; but insists upon it, that they are not equal in value to the heifer, which he had offered at first.

Idem Alcimedon duo pocula fecit.] Here Damœtas preserves his equality: he offers two cups, as well as Menalcas; and they are both made by the hand of the same famous workman.

45. *Et molli circum, &c.*] Thus also Theocritus,

Παντῶ δ' ἐμφὶ δίπας περιπίστεται ὑγρὸς
ἀκανθός.

Molli . . . acantho.] The *acanthus* is spoken of at large, in the note on ver. 123. of the third Georgick. But it may not be amiss to say something in this place, concerning the epithet *ὑγρὸς*, which Theocritus bestows on the *acanthus*, and Virgil renders *mollis*. It properly signifies *moist* or *liquid*, which cannot be the sense in this place: but it is also used figuratively by the Greeks, to express *soft* or *bending*, in which sense the *ὑγρὸς* of Theocritus, and the *mollis* of Virgil is here to be understood. The younger Pliny, in the description of his garden, has an expression very much to this purpose; "*Acanthus in plano mollis*, et, pene "*dixerim, liquidus.*" And a little afterwards; "*Post has acanthus* "*hinc inde lubricus et flexuosus.*" Hence we may observe, that both Greeks and Romans were inclinable to use *fluid*, *soft*, and *bending*, in the same sense.

46. *Orphea.*] See the note on ver. 454. of the fourth Georgick.

Necdum illis labra admovi, sed condita servo.

Nor have I yet put my lips to them, but keep them laid up.

Sylvasque sequentes.] Thus also our poet, in the fourth Georgick;

Septem illum totos perhibent ex ordine menses

Rupe sub æria deserti ad Strymonis undam

Flevisse, et gelidis hæc evoluisse sub antris,

Mulcentem tigres, et agentem carmine quercus.

For sev'n continu'd months, if fame say true,

The wretched swain his sorrows did renew;
By Strymon's freezing streams he sat alone,

The rocks were mov'd with pity to his moan:

Trees bent their heads to hear him sing his wrongs,

Fierce tygers couch'd around, and loll'd their fawning tongues. DRYDEN.

Thus also Horace;

Aut in umbrosis Heliconis oris,
Aut super Pindo; gelidove in Hæmo;

Unde vocalem temere insecutæ

Orphea sylvæ,

Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,

Blandum et auritas fidibus canoris

Ducere quercus.

O'er Helicon's resounding grove,

O'er Pindus, or cold Hæmus' hill;

Whence list'ning woods did gladly move

And throng'd to hear sweet Orpheus' wond'rous quill.

He, by his mother's art, could bind

The headlong fury of the floods;

Allay rough storms, appease the wind,

And loose from their fix'd roots the dancing woods. CREECH.

Ovid enumerates the several trees, which being moved by the music of Orpheus, came and formed a shady grove about that divine musician.

Collis erat, collumque super planissima campi

Area quam viridem faciebant graminis herbæ.

Umbra loco decerat. Qua postquam parte resedit

Diis genitus vates, et fila sonantia movit;
Umbra loco venit. Non Chaonis abfuit arbos,

Non nemus Heliadum, non frondibus esculus altis,

Nec tilix molles, nec fagus, et innuba Laurus.

Et Coryli fragiles, et fraxinus utilis hastis,
Enodisque abies, curvataque glandibus

ilex,
Et platanus genialis, acerque coloribus

impar,
Amnicolæque simul salices, et aquatica

lotos,
Perpetuoque virens buxus, tenuesque

myricæ,
Et bicolor myrtus, et baccis cærulea

tinus:
Vos quoque flexipedes hederæ venistis,

et una
Pampinæ vites, et amictæ vitibus ulmi:

Ornique, et piceæ, pomoque onerata rubenti

Arbutus, et lentæ victoris præmia palmæ:
Et succincta comas, hirsutaque vertice

pinus;
Grata Deum matri.—

Adfuit huic turbæ metas imitata cupressus.

A hill there was; a plaine upon that hill;

Which in a flowrie mantle flourish'd still;
Yet wanted shade. Which, when the

God's descent

Sate downe, and toucht his well tun'd instrument,

A shade receiv'd. Nor trees of Chaomy,
The poplar, various oaks that pierce the

sky,
Soft linden, smooth-rinde beech, unmarried

bayes,
The brittle hazel, ash, whose speares we

prays,
Unknottie firre, the solace shading planes,

Rough chesnuts, maple flect with different
granes,

Streame-bordering willow, lotus loving
lakes,

Tough boxe whom never sappie spring forsakes;

The slender tamarisk, with trees that beare,
A purple figge, nor myrtles absent were.

The wanton ivy wreath'd in amorous
twines,

Vines bearing grapes, and elmes supporting
vines,
Straight service trees, trees dropping pitch,
fruit red

If you consider the heifer, the cups are of small value.
MEN. You shall not get off to-day: I will engage with you on your own terms. Do but let him be judge, who is coming along; oh! it is Palæmon.

Si ad vitulam spectes, nihil est. quod pocula laudes.

MEN. Numquam hodie effugies, veniam, quocumque vocaris. 49

Audiat hæc tantum vel qui venit, ecce, Palæmon :

Arbutus ; these the rest accompanied.
 With limber palmes, of victory the prize :
 And up-right pine, whose leaves like bristles rise ;

Prized by the mother of the gods :—
 The spyre-like cypresse in this throng appears.
 SANDYS.

To this fable Milton alludes, in the beginning of his seventh book ;

But drive far off the barbarous dissonance
 Of Bacchus and his revellers, the race
 Of that wild rout, that tore the Thracian bard
 In Rhodope, where woods and rocks had ears
 To rapture, 'till the savage clamour drown'd
 Both harp and voice; nor could the muse defend
 Her son.—

Heinsius found *sequaces* instead of *sequentes*, in one of his manuscripts ; but *sequentes* is certainly better, which represents the trees in the very action of following Orpheus.

47. *Necdum illis, &c.*] Here Damœtas repeats the very words of Menalcas, that he may not allow him any superiority.

48. *Si ad vitulam spectes, &c.*] In this line Damœtas answers that of Menalcas,

Verum id quod multo tute ipse fatebere majus.

Menalcas had affirmed that his cups were of far greater value, than the cow which his adversary had offered. Here Damœtas answers, that he would stake two cups, in no degree inferior to his ; but at the same time declares, that they are far inferior in value to the cow, which he offered at first.

Spectes laudes.] Pierius found *spectas* and *laudas*, in the Lombard manuscript, and *spectas* in the Medicean.

49. *Numquam hodie effugies, &c.*] Damœtas had first provoked Menalcas to a trial of skill: but now Menalcas challenges him ; and that he may not get off, accepts of the wager, on his own terms ; appeals to a neighbour, who happened to pass by, and proposes him for judge of the controversy between them.

We must observe, that Damœtas had closed his speech with a contempt of the cups which Menalcas had offered, affirming, that they were by no means to be put in competition with a good cow. Menalcas answers briskly, that this shall not serve him for an excuse ; for though his father, and particularly his stepmother, would require an exact account of all the cattle from his hands ; yet he was so sure of victory, that he would venture a good cow, that Damœtas might have no pretence to decline the controversy, or to say that the prize was not worth contending for.

Veniam quocumque vocaris.] La Cerda interprets this *ad quemcumque vel locum, vel judicem, vel conditionem*. I take the meaning of it to be, *I will engage with you on your own terms ; that is, I am so sure of victory, that I will venture to stake a cow, that you may have no excuse.*

50. *Audiat hæc tantum.*] Lacon, in the fifth *Idyllium* of Theocritus, wishes for a friend to come and judge between him and his antagonist ;

Efficiam posthac ne quemquam voce lacessas.

DAM. *Quin age, siquid habes; in me mora non erit ulla:*

Nec quemquam fugio, tantum, vicine Palæmon, Sensibus hæc imis (res est non parva) reponas.

PAL. *Dicite: quandoquidem in molli con-*
dimus herba. 55

I will take care that your tongue shall never be silent to any one again.

Dam. Come on, if you have any thing to sing; there shall be no delay in me; nor do I shun any one: I only beg of you, neighbour Palæmon, to hear us with the strictest attention; for it is no trifling affair.

Pal. Begin then, since we are seated on the soft grass;

Ἄλλὰ τίς ἀκούει,
τίς κερύει; αὐτὸν ἔσθαι πρὸς ἱ βασιλέως ἀδελφῶν Δουκῶνας.

But who shall judge, and who shall hear us play?

I wish the herdsman Licop came this way. ΛΙΣΙΠΠΟΣ.

But Menalcas has much the advantage of the Greek shepherd: for he does not wish for a friend to be judge; but offers the decision to a neighbour, who comes along by chance.

Vel qui venit.] “Menalcas, seeing a shepherd at a distance, proposes to make him judge, let him be who he will. This is the force of the words *vel qui venit*. As he comes nearer, he finds him to be Palæmon, and calls him by his name, and speaks with more confidence to his rival, *Efficiam posthac ne, &c.*” ΡΥΜΙΟΣ.

Palæmon.] “Palæmon Remmius, a famous grammarian under Tiberius, boasted that Virgil had prophesied of him, when he made choice of Palæmon to be judge between two poets.” ΚΑΤΡΟΥ.

51. *Voce.*] Some understand *voce* to be meant of *singing*; but others, with better reason, think it alludes to the reproachful words that have been used.

52. *Quin age, &c.*] Damocetas bids him leave wrangling, and begin to sing, if he has any thing worth hearing, tells him he is ready to answer him, and calls upon Pa-

læmon to hear attentively, and judge between them,

Quin age, siquid habes.] Thus Theocritus;

Ἐὶσι λίγ', εἴ τι λίγυς.

Si quid habes.] “Lambinus, in his notes on Plautus, reads *si quid agis*, as do several others also. “Horace has *Quicquid habes, age, deponere tutis auribus*, and Terence frequently; also our poet in the ninth Eclogue, *Incipe si quid habes*. Plotius also acknowledges *habes* in the fifth Eclogue, ver. 11. In the gloss of the royal manuscript, it is explained *si quid potes*.” BURMAN.

53. *Nec quenquam fugio.*] This is a direct answer to what Menalcas had said; “Nunquam hodie effugies.”

Vicine Palæmon.] Servius observes, that Damocetas soothes Palæmon, by giving him the friendly epithet of neighbour.

55. *Dicite quandoquidem, &c.*] Palæmon, being chosen judge of this controversy, exhorts them to begin, describes the beauty of the place and season, and appoints Damocetas to sing first, and Menalcas after him.

Dicite is used here for *canite*. It is very frequent among the poets, both Greek and Roman, to use *say* and *sing* promiscuously. Thus Anacreon;

Θίλω λίγυς Ἀσπερίδας,
Θίλω ἢ Κόβμον ἔδω.

and now every field, now every tree brings forth. Now the woods are green, now the season is most beautiful. Begin, Damœtas, and do you follow, Menalcas, you shall sing alternately, the Muses love alternate singing.

Dam. Ye Muses, begin from Jupiter, all things are full of Jupiter:

Et nunc omnis ager, nunc omnis parturit arbor :
Nunc frondent sylvæ, nunc formosissimus annus.
Incipe, Damœta : tu deinde sequere, Menalca.
Alternis dicetis : amant alterna Camenæ.

DAM. Ab Jove principium Musæ : Jovis omnia plena : 60

In *molli.*] “*In* is wanting in “the two Leyden copies, and in “that of Vossius. It is *consedimus* “*umbra* in the Venetian, which “perhaps is repeated from *Ecl. v.* “3. where the shepherds sit under “a shade. So in *Ecl. vii. 45.* “*somno mollior herba.* *Ovid. Met.* “iv. 514. *mollibus incubat herbis,* “and x. 513. *mollibus herbis im-* “*posuere.* But the librarians frequently confound *umbram* and “*herbam.*” BURMAN.

This description of the season is very beautiful. The grass is soft and agreeable, the fields shew a fine verdure, the fruit-trees are full of blossoms, the woods are all covered with green leaves. The harmony of the numbers is as delicate as the season itself, which is here painted by the masterly hand of our poet.

56. *Parturit.*] This word does not necessarily signify the trees bearing fruit, for we see it is applied also to the grass of the field. Thus in the second Georgick, the poet, speaking of the spring, says,

Parturit almus ager; zephyrique tepentibus auris
Laxant arva sinus;

which can be understood only of the first appearance of the grass and corn.

57. *Frondent.*] *Fronde* signifies not merely the leaves, but the annual shoots of a tree. Therefore *frondent sylvæ* means, that the trees are full of young shoots, and consequently clothed with leaves.

58. *Incipe Damœta, &c.*] Thus Theocritus, in the ninth *Idyllium,*

Βασσιλέειο Δάφνι, τὸ δ' ἄλλ' ἄρχοι πρῶτος,
Ὀιδᾶς ἄρχοι πρῶτος, ἰριψάσθω δὲ Μενάλκας.
Sing, Daphnis, sing, begin the rural lay; Begin, sweet Daphnis; next, Menalcas, play.

59. *Alternis dicetis.*] “Palæmon, as being judge, orders the “rivals to exercise themselves in “the Amœbean way. We shall soon “see, that all its laws are strictly “observed. I am not surprised, “that this sort of poetry should be “so pleasing to the Muses; for it “has something particularly agreeable in it. Father Sanadon, in “a collection of poems, on the “birth of the prince of the Asturias, has revived this sort of Eclogue, and composed one worthy “of the time of Virgil.” CATROU.
Some copies have *alterni* instead of *alternis.*

Camenæ.] So Varro thinks it should be written: we generally find *Camæna*. It is a name used for the Muses, and, according to Varro, derived from *carmen*.

60. *Ab Jove principium, &c.*] Damœtas being willing to open his song in such a manner, that it shall be impossible for his antagonist to surpass it, begins with Jupiter himself, whom he claims for his patron. Menalcas, in his turn, lays claim to the patronage of Apollo, which he enforces, by saying he is always provided with gifts suitable to that deity.

Ille colit terras, illi mea carmina curæ.

He gives plenty to our fields,
he regards my song.

Ab Jove principium Musæ.] Servius says these words are capable of two interpretations, either *The beginning of my song is from Jupiter*; or, *O muses, let us begin from Jupiter*. La Cerda understands it in the former sense; But Ruæus justly prefers the latter, because we have a parallel passage in the seventeenth Idyllium of Theocritus, where the muses are invoked in like manner;

Ἐκ Διὸς ἀρχόμεσθα, καὶ εἰς Δία λήγεις,
Μοῦσαι.

Begin with Jove, my muse, and end with Jove.

The old translation by W. L. is in some measure according to the first interpretation;

Their first commence from Jove the muses take.

The Earl of Lauderdale follows the latter;

Almighty Jove my muse shall first revere.

And Dryden;

From the great Father of the Gods above
My muse begins.

And Dr. Trapp;

With Jove, ye muses, let the song begin.

Servius has justly observed, that this distich is an imitation of Aratus, who begins his poem thus;

Ἐκ Διὸς ἀρχόμεσθα, τὸν οὐδὲ ποτ' ἄνδρες
ἴωμεν

Ἀρήτην; μῦσαι δὲ Διὸς πᾶσαι μὲν ἀγναίαι,
Πᾶσαι δ' ἀνθρώπων ἀγαθαί, μισθὴ δὲ θάλασσα,
καὶ λμῖνις πάντῃ δὲ Διὸς περιπλήσμεθα πάντες.

In like manner Orpheus begins his song, in the tenth book of Ovid's *Metamorphoses*;

Ab Jove, Musa parens, cedunt Jovis
omnia regno,

Carmina nostra move. Jovis est mihi
sæpe potestas
Dicta prius.

From Jove, O muse, my mother, draw
my verse,
All bow to Jove: Jove's power we oft re-
hearse. SANDYS.

The Muses were nine sisters, the daughters of Jupiter and Mnemosyne. Their names were Clio, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polymnia, Urania, and Calliope, who was the most excellent of them all according to Hesiod;

Ταῦτ' ἅρα Μοῦσαι αἶδον, Ὀλύμπια δώματ'
ἴχουσαι,
'Ενία θυγατέρις μεγάλου Διὸς ἰκχιγαυαίαι,
Κλειώ τ', Εὐτέρπη τε, Θάλια τ', Μελπο-
μήνη τε,
Τερψιχόρη τ', Ἐρατώ τε, Πολυμνία τ', Ὀδ-
ρανίη τε,
Καλλιόπη θ'. ἣ δὲ προφειριστάτη ἴσθιν ἀπα-
σίαν.

And,

Μνημοσύνης δ' ἱεραῖς ἱράσασατο καλλικόμοις,
Ἐξ ἧς αἱ Μοῦσαι χρωτάμικτις ἱερίοντο
'Ενία.

Jovis omnia plena.] Several of the ancient philosophers were of opinion, that one soul animated the universe, and that this soul was the Deity. Plutarch, in his treatise on the opinions of philosophers, tells us, that all, except those who assert the doctrine of a vacuum and atoms, held the universe to be animated. See the note on ver. 221. of the fourth Georgick. In the same treatise we find, that Thales, Pythagoras, Plato, Aristotle, Dicæarchus, and Asclepiades the physician, supposed the soul to be incorporeal, self-moving, a thinking substance, and the constant action of a natural organ endued with life; Οὔτοι πάντες οἱ προτεταγμένοι ἀσάματος τὴν ψυχὴν ὑποτίθενται, φύσει λέγοντες αὐτοκίνη-

Mens. And Phœbus loves me: Phœbus always finds his own offerings with me,

MEN. Et me Phœbus amat: Phœbo sua semper apud me

των και οὐσίαν νοητήν, και τοῦ φυσικοῦ οργανικοῦ ζῶν ἔχοντος ἰντελέχειαν: and that, according to Pythagoras and Plato, the soul is immortal, and when it leaves the body, returns to the soul of the world; Πυθαγόρας, Πλάτων ἄφαρτον εἶναι τὴν ψυχὴν, ἐξιδύσαν γὰρ εἰς τὸ τοῦ παντός ψυχὴν ἀναχερῆν πρὸς τὸ ἰμογενεῖς. Thales seems to have been the first who advanced, that the soul or mind of the world is the Deity; for thus Plutarch informs us; Θαλῆς γὰρ τοῦ κόσμου Θεὸν. We learn from the same author, that Socrates and Plato, who were of the same opinion concerning the universe, supposed three principles, God, Matter, and Idea: that God is the mind of the world; Matter the first subject of generation and corruption; and Idea an incorporeal substance in the conceptions and imaginations of God; Σωκράτης Εὐφροσύνην Ἀθηναίως, και Πλάτων Ἀριστονας Ἀθηναίως, αἱ γὰρ αὐτὰ πρὸς παντός ἑκατέρου δόξαν, τρεῖς ἀρχάς, τὸν Θεὸν, τὴν Ἔλην, τὴν Ἰδέαν ἔστι δὲ ὁ Θεὸς ὁ νοῦς, Ἔλη δὲ τὸ ὑποκείμενον πρῶτον γινῆσι και φθορῆ, Ἰδέαν δὲ οὐσία ἀσώματος ἐν τοῖς νοήμασι και ταῖς φαντασίαις τοῦ Θεοῦ ὁ Θεὸς νοῦς ἔστι τοῦ κόσμου. Jupiter being the supreme of the fabulous deities, his name is frequently used by the poets to express the one God, whom the wisest of the philosophers acknowledged as the Soul or Mind of the universe. Thus Virgil here calls him Jupiter, *Jovis omnia plena*; but in the fourth Georgick he calls him God; *Deum namque ire per omnes*; and in the sixth *Æneid*, he calls him Spirit and Mind;

Principio cœlestis, ac terræ, camposque liquentes,

Lucentemque globum Lunæ, Tītaniaque mœtra
Spiritus intus alit, totamque infusa per artus
Mens agit at molem, et magno se corpore miscet.

61. *Ille colit terras.*] Servius interprets *colit, amat*, which he confirms by a passage in the first *Æneid*, *Unam posthabita coluisse Samo*, where *coluisse* means *amasse*. Ruæus renders it *ille fecundat terras*. Thus also his learned countryman Marrolles, *C'est luy qui cultive les champs*; and W. L. *He fertile makes the land*; and the Earl of Lauderdale, *He clothes the earth*; and Dr. Trapp, *He for the world provides indulgent*; and Catrou, *Il donne de la fécondité à nos campagnes*. Dryden's paraphrase seems to be in the same sense;

To Jove the care of heav'n and earth belongs;
My flocks he blesses.

Illi mea carmina curæ.] "Poets are under the protection of the Gods; thus Ovid,

"At sacri vates, et Divinæ cara vocantur.

"And Tibullus;

"— Divum servat tutela poetas."

LA CRUDA.

62. *Et me Phœbus amat, &c.*] "Damoetas had begun with Jupiter, and therefore it was difficult for his adversary to rise higher. Menalceas however, according to the laws of the *Amœbean Eclogue*, carries the thought farther, and corrects that of his adversary. The first had boasted that Jupiter loved his verses: this was presumption. The second says he has presents always at hand, to offer to the God of

Munera sunt lauri, et suave rubens hyacinthus. bays, and sweet red hyacinths.

“verse: this is piety and modesty.”

CARRU.

Servius thinks these words capable of a double interpretation; either he only equals his adversary, that God, whom each worships, being to him supreme: or else he intends to go farther, meaning by *and Phœbus loves me*, that not only Jupiter, but Apollo also loved him.

Burman finds *at me* in some manuscripts.

Phœbus.] “The same with Apollo and Sol, the son of Jupiter and Latona, who bore him at the same time with Diana, in the island Delos, the inventor of physic; and the God of divination, poetry, and music. He was called Phœbus *quasi phœos* *pluv*, the light of life.” RŒVUS.

68. *Lauri.*] The *laurus* is not our laurel, but bay, as is shewn in the note on ver. 306, of the first Georgick.

Apollo was in love with Daphne, the daughter of Peneus. She being pursued by him, and almost overtaken, besought her father to have pity on her; Peneus heard her prayer, and to preserve her chastity from the violation of Apollo, changed her into a bay-tree. The God being disappointed of possessing the nymph, resolved that the tree should be his favourite, and enjoy the greatest honours, according to Ovid, in the first book of his *Metamorphoses*;

Cui Deus, at conjux quoniam mea non potes esse,

Arbor eris certe, dixit, mea. Semper habebunt

Te omnia, te citharæ, te nostræ, lauræ, phœtræ.

Tu ducibus Latiis aderis, cum læta triumphum

Vox canet; et longæ visent Capitolia pæpæ.

Postibus Augusti eadem fidissimâ custos Ante fores stabis, medianque tuebere quercum.

Suave rubens hyacinthus.] Hyacinthus, who was another favourite of Apollo, and unhappily killed by him, was changed into the flower called hyacinth by the poets. It is however very different from any of the sorts of hyacinth which we cultivate in our gardens. See the note on ver. 188. of the fourth Georgick.

“It is certain, that the law of the Amœbean, or responsive verse, is this; that the last speaker must produce something better, or at least equal; otherwise he is overcome. Damœtas therefore, in this contention for honour, begins most arrogantly. He assumes to himself Jupiter, who fills all things, he will leave nothing to his adversary, whom he intends to overwhelm with the power of so great a deity. Add to this the great haughtiness of the first verse. Menætas being in these straits, lays hold on that deity, whom he knows to be next to Jupiter. and supreme in poetry. He adds an affection, which is wanting in the first; for it is more to say *he loves me*, than *he regards my verses*. He adds a reciprocal love; he loves me and I love him; for I esteem and honour his gifts. What if you should admit the explication of Servius? *Phœbus also loves me*; that is, *Jupiter loves me*, and *Phœbus also*. I have two deities, and you have but one. Lastly, there is no pledge between Damœtas and Jupiter; but a great one between Menætas and Phœbus; he always keeps by him bays and hyacinths. There is no

*Dam. Galatea/wanton girl,
throws an apple at me,*

DAM. Malo me Galatea petit lasciva, puella ;

“doubt of his being conqueror
“here. Compare this with The-
“ocritus, *καὶ Μῶσαι μὲ φιλεῖντι*, *the*
“*Muses love me*. The other an-
“swers, *καὶ γὰρ ἐμὲ Ὀπίλλων φιλεῖ*,
“and *Apollo loves me*. It was no
“great matter for him to get the
“better, for the first had not art
“enough to preclude him. But it
“was a great difficulty for Menal-
“cas to overcome, when Jupiter
“was already engaged. Lastly,
“our poet, with more propriety,
“opposes one God to another,
“whereas the Greek poet sets
“Goddesses against a God, and
“those very Goddesses too, that
“are the companions, and even
“the servants, of Phœbus. There
“are many things delivered con-
“cerning Jupiter and Phœbus,
“which shew them often to dis-
“agree. Theocritus goes on, *the*
“*Muses love me*

“ ——— καλὸν κλίον ἢ τὸν ἀοιδόν
“ Δάφνι,

“*much more than the singer Daph-*
“*nis*. Here the Greek poet falls
“short, for the other shepherd op-
“poses nothing to this part. What
“Theocritus introduces afterwards,
“concerning the goats and fine
“ram, is good. Calpurnius, *Ecl. ii.*
“who follows both poets, thus
“imitates this part. Idas says first,
“*Me Sylvanus amat, dociles mihi donat*
“*avenas,*
“*Et mea frondenti circumdat tempora*
“*tæda.*
“To which Astachus answers,
“*Et mihi Flora comas parienti gramine*
“*spargit,*
“*Et mihi matura Pomona sub arbore*
“*ludit.*”

LA CERDA.

If I might venture to deliver my
opinion in an affair, which seems
to have been determined by the

general consent of the critics, I
should say, that the law which they
have enacted with regard to the
Amœbean poetry is not just. If the
last speaker must necessarily equal,
if not excel, what has been said by
the first, I do not see how it is
possible for the last ever to come off
with conquest; at the best he can
but make a drawn battle of it. In
the present Eclogue, the critics
endeavour to prove, that Menalcas
is equal to Damœtas in every couplet,
and in some superior. Surely
then he excels him, and ought in
equity to obtain the prize; or else it
is impossible for the last speaker ever
to gain the victory. If this was the
case, who would ever engage in
such a contention, where the first
speaker cannot possibly lose the vic-
tory, and the last can never get it?
This imaginary law therefore seems
to be absurd; the nature of the
Amœbean poetry being rather this;
that two persons speak alternately an
equal number of verses; that the
latter is obliged to produce some-
thing that has relation to what has
been said by the former; and that
the victory is obtained by him, who
has pronounced the best verses. Pa-
læmon, who is chosen for judge be-
tween our two shepherds, declares
them to be equal; whence we may
conclude, that Virgil intended either
that they should be equal in every
couplet, or else that sometimes one
should excel, and sometimes the
other. With regard to the two
couplets now before us, it must be
allowed, after all that the com-
mentators have said, that the first
cannot be excelled. Therefore Me-
nalcas does not attempt to emulate
the first line, which is in praise of
Jupiter, the supreme Deity. He
only answers to the end of the se-

Et fugit ad salices, et se cupit ante videri. 65 and runs to hide herself among the willows, but wishes I may see her first.

cond line, *illi mea carmina cura*, by saying that he himself is the favourite of Apollo, the God of verse ; to which he adds as an instance of the veneration which he has for this deity, that he takes care to be constantly provided with such gifts as are agreeable to him. It is said, that Menalcas makes choice of Apollo, as the next deity in order to Jupiter. But, according to Horace, Jupiter is infinitely great, and above all comparison ; and the next to him, though at an immense distance, is Pallas : nor is Apollo mentioned till not only Pallas, but even Bacchus and Diana have been celebrated ;

Quid prius dicam solitis Parentis
Laudibus ; qui res hominum, ac deorum
Qui mare et terras, variisque mundum
Temperat horis ?
Unde nil majus generatur ipso ;
Nec viget quicquam simile, aut secundum :
Proximos illi tamen occupavit
Pallas honores.
Præliis audax, neque te silebo,
Liber, et sævis inimica virgo
Belluis : nec te metuende certa
Phæbe sagittia.

Whom first ? shall I creating Jove
With pious duty gladly sing,
That guides below, and rules above,
The great Disposer, and the mighty King ?
Than he none greater, next him none
That can be, is, or was ;
Supreme he singly fills the throne ;
Yet Pallas is allow'd the nearest place.
Thy praises, Bacchus, bold in war,
My willing muse will gladly shew,
And, virgin, thee whom tygers fear ;
And Phæbus dreadful for unerring bow.
CREECH.

For my own part, I should give the preference to the couplet of Damœtas ; though it may be said, in favour of Menalcas, that he has answered as well as it was possible for him to do, when his adversary had assumed a patron above all imi-

tation. Thus perhaps a candid judge will be loth to bestow the victory on Damœtas ; seeing it could not be expected that Menalcas should perform an impossibility. But yet it must be allowed, that Damœtas, being to speak first, had a right to take advantage of it, which he has done with success, and is therefore superior to his adversary.

64. *Malò me Galatea, &c.*] The shepherds having celebrated the deities, whose patronage they claim, proceed next to the mention of their loves. Damœtas boasts of the wantonness of his Galatea, who throws an apple at him, and then runs away to hide herself, but wishes at the same time, that she may not be unseen. In answer to this, Menalcas boasts of the fondness of his Amyntas, who comes so often to him, that his very dogs are acquainted with him.

These two couplets are an imitation of the same number, in the fifth Idyllium of Theocritus. Co-matus says,

Βάλλει καὶ μάλλινι τὸν αἰγίλον ἢ Κλιστρίστῃ,
Τὰς αἰγὰς περιλύντα, καὶ ἄδῃ τι ποικυλι-
ᾶσθαι.

The fair Calistris, as my goats I drove,
With apples pelts me, and still murmurs
love. CREECH.

Lacon answers,

Κῆμὲ γὰρ ὁ Κρατίδης τὸν σαμίνα λυῖσ
ἔπαυται
Ἐκμαίνῃ· λισταρὰ δὲ παρ' αὐχίνα εἶσιν
ἴθιρα.

And me smooth Cratid, when he meets
me, fires ;
I burn, I rage, and am all wild desires.
CREECH.

It must however be allowed, that the copy is superior to the original. The commentators discourse, with

Men. But my same Amyntas comes to use of his own accord: so that even Delia is not better known to my dogs.

Dam. I have provided a present for my Venus: for I have marked

MEN. At mihi sese offert ultro meus ignis

Amyntas:

Notior ut jam sit canibus non Delia nostris.

DAM. Parta meæ Veneri sunt munera: namque notavi

much shew of learning, on these apples which Galatea throws at her lover; but I believe Virgil intended no greater mystery, than to describe naturally the little wantonness of a country girl, who endeavours to make her lover take notice of her, and then runs away and hides herself, hoping at the same time, that he will not be very dull at discovering her. Horace, who was better versed in these affairs than most of the learned critics, has alluded also to these little coquettries,

Nunc et latentis proditor intimo
Gratus puellæ risus ab angulo.

*New love to hear the hiding maid,
Whom youth hath fir'd, and beauty
charms,*

*By her own tittering laugh betray'd,
And forc'd into her lover's arms.*

Mr. Pope, in his first pastoral, had his eyes on these passages of Virgil and Horace,

Me gentle Delia beckons from the plain,
Then hid in shades eludes her eager
swain;

But feigns a laugh to see me search
around,
And by that laugh the willing fair is
found.

66. *At mihi sese offert, &c.*] Menalcas urges the constant affection of his Amyntas, in opposition to the levity of Galatea. Servius observes, that this is stronger than what Menalcas has said, according to the law of Amœbean poetry,

67. *Delia.*] Some understand this to mean Diana; but it would be a presumption in a shepherd to represent a goddess so familiar with him, as to be acquainted with his dogs. It seems more reasonable to

think it was a servant-maid, or one at least of the family.

Catrou is of opinion that Menalcas here has the advantage again, or is at least equal. "Galatea," says he, "bestows on one a mark of her affection, by throwing apples at him. Amyntas gives a greater to the other, by offering himself to his friend of his own accord. The image of the shepherdess running away, and yet being willing to be seen, is elegant and easy. That of the dogs of Menalcas, which always know Amyntas, and caress him, has something in it agreeable and natural."

I believe the reader will be more inclinable to prefer the couplet of Dæmœtas. The description of Galatea's behaviour is wonderfully pretty and natural; and more to be liked than the forward fondness of Amyntas. Milton makes it an excellence in Eve, that she was *not obvious, not obtrusive*. Mr. Pope seems to be of the same opinion; for in his first Eclogue, when Strophon has spoken the lines quoted above, Daphnis does not answer him, by boasting of the forwardness of his mistress; but describes her as running away, yet wishing to be overtaken,

The sprightly Sylvia trips along the
green,
She runs, but hopes she does not run
unseen,
While a kind glance at her pursuer flies,
How much at variance are her feet and
eyes.

68. *Parta meæ Veneri, &c.*] The shepherds now boast of the pre-

Iipse locum, aëriæ quo congressere palumbes.

MEN. Quod potui, puero sylvestri ex arbore
lecta

the place, where the lofty
ring-doves have built their
nest.

MEN. I have done the best
I could; I have sent my boy
ten golden apples

70

sents which they make to their loves. Damœtas says he intends to send ring-doves to Galatea; but Menalcas answers, that he has already sent ten golden apples to Amyntas, and will send as many more the next day.

The first couplet is an imitation of one in the fifth Idyllium of Theocritus;

[Ἐγὼ μὲν δεῶν τῆ παρὲν ἀντίκα φάσσαν,
Ἐκ τῆς ἀρκυίδου καθιλὼν· σπυγὶ γὰρ ἐπίσθου.

I'll give my dear a dove; in yonder
woods

I'll climb, and take her down, for there
she broods.

[*Mæx Veneri.*] It is no unusual thing with the Greek and Roman writers, to use Venus for a *mistress*.

69. *Aëriæ . . . palumbes.*] The *palumbes* or *palumbus* of the Latin writers, and the *φάττα* or *φάσσα* of the Greeks, is our *ring-dove*, or *queest*, called also in the north, a *cushat*. It differs from the *common pigeon*, or *dove*, in being larger; and having white spots on each side of the neck, like a collar or neck-lace, whence it is called *palumbus torquatus*, and by us *ring-dove*. Aristotle, in the thirteenth chapter of the fifth book of his History of Animals, says, "There are several species of the pigeon or dove kind. One sort is called *πιλιὰς*, which is smaller than the common pigeon, and hard to tame: it has blackish feathers, and its feet are red and rough; for which causes it is never bred in houses. The *φάττα* is the largest sort of all, and the next is the *οἰνὰς*; this is a little bigger than the common pigeon: and the least of all is the *τρυγὼν*;" *Τῶν*

δι περιστριουδῶν τυγχάνου πλιῶν ὄντα τὰ γῆν' ἔστι γὰρ ἕτερον πιλιὰς καὶ περιστριᾶ· ἑλάττω μὲν οὖν πιλιὰς· τιθασσὸν δὲ γίνεται μᾶλλον ἢ περιστριᾶ· ἢ δὲ πιλιὰς καὶ μέλαν καὶ μικρὸν καὶ ἑρυθρόπουλον, καὶ τραχύπουλον, διὸ καὶ οὐδὲς τρίψου· μέγιστον μὲν οὖν τῶν τοιούτων ἡ φάττα ἔστι, δεύτερον δὲ ἡ οἰνὰς· αὐτὴ δὲ μικρῶ μίζων ἔστι τῆς περιστριᾶς· ἑλάχιστον δὲ τῶν τοιούτων ἡ τρυγὼν. The *πιλιὰς* is probably

our *rock-pigeon*, which is small, of an ash-colour, and breeds on the rocks. The *οἰνὰς* is our *stock-dove* or *wood-pigeon*, which has purple feathers, as if stained with wine, whence it is called *οἰνὰς* and *vinago*. The *τρυγὼν* is the *turtle-dove*, and the *φάττα* is the *ring-dove*. These last build in high trees, whence Virgil calls them *aëriæ*. The amorous disposition of doves, and their reputed conjugal fidelity, make them a proper present from a lover to his mistress. Propertius seems to have meant our ring-dove by his *columba torquata*;

Sed cape *torquata*, Venus O regina *columbæ*

Ob meritum ante tuos guttura secta
focos.

[*Congessere.*] Burman tells us, that Heinsius had written *concessere* in the margin; but *congero* has been used in the same sense by other good authors. Thus Plautus, in the *Rudens*;

Credo aliam in aliam beluam hominem
vortier.

Illic in columbum, credo, leno vertitur.
Nam in columbari ejus collum haut
multo post erit;

In nervum mille hodie nidamenta con-
geret.

70. *Quod potui, &c.*] This cou-

o

gathered from a wild tree :
to-morrow I will send him as
many more.

Aurea mala decem misi : cras altera mittam.

plet is taken from the third *Idyllium* of Theocritus ;

Ἡὐδὶ τοὺς δίκαι μᾶλα φίωσ' ἐνωθεὶ καθύλον,
Ἵν' ῥ' ἰσίδιον καθύλιον ἐν' καὶ ἀφρον ἄλλα
τοὺς οἰσῶ.

Ten apples I have sent, you shew'd the tree ;

Ten more to-morrow ; all I pluck for thee.

CREECH.

We see here, that Theocritus says *apples* simply without any epithet ; and perhaps Virgil might mean no more by *golden*, than to express the excellence of the apples. It is however the general opinion of the critics, that some particular fruit, different from what we call simply *apples*, is intended. Some will have citrons to be the fruit in question : but they were not planted in Italy till long after Virgil's time. Our poet himself, in the second Georgick, where he speaks of the distinguishing of countries by their trees, makes the citron peculiar to Media. Therefore this fruit cannot be the *golden apple*, which the shepherd gathered in a wood, *sylvestri ex arbore lecta*. Much less can it be the orange, as Catrou has translated it, making it to be gathered also from a wilding ; " C'étoit dix oranges, " que j'avois cueillies sur un Sauvageon." So far was the orange from growing in the woods of Italy in those days, that the fruit itself was wholly unknown to the ancients. The more general opinion of the learned is, that these golden apples are quinces, which some affirm to have been spoken of by the ancients under the name of *melimela*, being so called from their yellow colour like honey. But Pliny says expressly, that the *melimela* were named from their having the *taste*, not the *colour*, of honey ; " Mustea

" a celeritate mitescendi, quæ nunc
" *melimela* dicuntur a sapore melleo."

Thus also Martial,

Dulcibus aut certant quæ *melimela* favis.

We have seen already, in the note of ver. 51. of the second Eclogue, that the quince has a taste too austere for the palate of a young person ; and Martial seems to allude to this austerity, when he says, that if you preserve quinces in honey, you may then, if you please, call them *melimela* ;

Si tibi Cecropio saturata Cydonia melle
Ponentur : dicas hæc *melimela* licet.

It may with better reason be affirmed, that the *pomegranate* is the *golden apple*. This fruit is common in Italy, and grows even in the woods, as we are assured by Matthioli, a learned Italian ; " Nusquam " non cognita sunt in Italia : siqui- " dem inibi et in hortis, et in vine- " tis, et in viridariis eorum frequen- " tissime visuntur arbores. Syl- " vestre alterum, alterum domesti- " cum. Sylvestres sponte nascuntur " in collibus, et maritimis locis, et " aridis." Thus far it agrees with the *golden apples*, which either grew on a wild tree, or were gathered in a wood, *sylvestri ex arbore*. Let us now consider the description, which Ovid gives of the *golden apples*, with which Hippomenes won Atalanta, in the tenth book of the *Metamorphoses* ;

Est ager, indigenæ Tamasenum nomine
dicunt ;
Telluris Cypriæ pars optima : quem mihi
prisce
Sacravere senes : templisque accedere do-
tem
Hanc jussere meis. Medio nitet arbor
in arvo ;
Fulva comam, fulvo ramis crepitantibus
auro.

DAM. O quoties, et quæ nobis Galatea locuta est !

Dam. O! how often, and how tenderly has Galatea spoken to me! O ye winds, bear some part to the ears of the Gods.

Partem aliquam venti divum referatis ad aures.

Hinc tria forte mea veniens decerpta fe-
rebam

Aurea poma manu.

*A field there is, so fertile none, thro' all
Rich Cyprus, which they Damascenus call.
Antiquitie this to my honour vow'd :*

*And therewith all my temples are endow'd.
A tree there flourish'd on that pregnant
mold,*

*Whose glittering leaves, and branches,
shone with gold.*

*Three golden apples, gathered from that
tree,*

By chance I brought.

Pliny mentions *Tamascus*, as one of the fifteen towns of Cyprus. We learn from a Greek poet, quoted by Athenæus, that a pomegranate-tree was planted in that island by Venus, which was highly esteemed ;

Ἐριφος δὲ ἐν Μιλιβοῖα αὐτὰ ταῦτα τὰ
ιαμβοῖα προσθεῖς ὡς Ἰδία, τὰ τοῦ Ἀντι-
φάνους ἐπιφέρει,

——— Ἄνται δὲ ῥοιῶν

Ὡς ἐργαῖς τὴν γὰρ Ἀφροδίτην ἐν Κύπρῳ
Δίδρον φουτῖσαι, ταῦτέ φασιν, ἐν μόνον
βίβρα πολυμήνη.

By comparing this Greek author with Ovid, we find that the tree planted in Cyprus, and bearing golden apples, was a pomegranate-tree. Now, that the fruit of this tree was described to be of a yellow, or golden colour, we find in the fifth book of the *Metamorphoses*, where it is called *pallenti*, which we have already observed, in the note on ver. 46. of the second *Eclogue*, to be ascribed to gold by the same poet :

*Punicum curva decerpserat arbore po-
mum :*

Sumtaque *pallenti* septem de cortice grana
Presserat ore suo.

More authors might be quoted, but what we have already said is suffi-

cient to prove, that the golden apples of the poets are *pomegranates*.

In these couplets Menalcaas seems to have the advantage ; for Damœtas only had a present in view for Galatea ; but Menalcaas has already made a present of ten pomegranates to Amyntas, and designs to send him as many more.

72. *O quoties, &c.*] Damœtas speaks in a rapture of these soft things, which Galatea has said to him ; and invokes the winds to carry part of them even to the ears of the gods. Menalcaas, in opposition, expresses a complaint of Amyntas leaving him to keep the nets, whilst he himself goes to hunt.

73. *Partem aliquam venti, &c.*] The commentators are divided about the meaning of this passage. Servius understands it to signify, that the words of Galatea are so sweet, as to be worthy of being heard even by gods. La Cerda is of the same opinion, and adds, that the winds were thought by the ancients to be messengers between the gods and men. Thus Dryden translates it,

Winds on your wings to hear'n her ac-
cents bear,
Such words as heav'n alone is fit to hear.

Catrou gives a quite different sense ; for he supposes the shepherd to desire the winds to carry only a part to the Gods, for fear they should be jealous ; “ Zephirs, n'en portez “ qu'une partie aux oreilles des “ dieux ! ils en seroient jaloux.” Ruæus hints at the best interpreta- tion ; the shepherd intreats the winds to bear at least some part of her words to the Gods, that they

Men. What advantage is it to me, my Amyntas, that you do not despise me in your heart, if I must keep the nets whilst you hunt the boar?

Dam. O Iolas, send Phyllis to me: it is my birth-day.

Men. Quid prodest, quod me ipse animo non spernis, Amynta,

Si, dum tu sectaris apros, ego retia servo? 75

DAM. Phyllida mitte mihi: meus est natalis, Iola:

may be witnesses of the promises, which Galatea has made to him.

74. *Quid prodest, &c.*] Menalcas boasts also of the love that Amyntas bears to him, and adds a kind complaint, that this is not sufficient, since he will not let him partake of the dangers, to which he exposes himself in the chase.

La Cerda is afraid, that the victory will here be thought to belong to Damœtas. He owns it is a difficult place, and therefore strains hard, to shew wherein Menalcas excels. He objects to the first couplet, that Damœtas boasts of nothing but words, and shews how little they are to be depended upon. This is mere trifling, since he himself allows them to be such words as were fit even for gods to hear. Surely nothing can be more elegant, than the rapture in which Damœtas speaks of the promises of his mistress, and his prayer to have them confirmed by the gods. We may therefore venture once more to allow him the victory.

76. *Phyllida mitte mihi, &c.*] Damœtas calls upon Iolas, to send Phyllis to him, and invites him to come himself, when the Ambarvalia are celebrated. Menalcas claims Phyllis, as his favourite mistress, and boasts of the tenderness, which she shewed at parting with him.

Meus est natalis.] The ancients used to celebrate the day of their birth with much cheerfulness, and invite their friends to partake with them. Thus Plautus in his *Captivi*;

— HEG. Quia natalis est dies.

ERG. Propterea a te vocari me ad cœnam volo.

And in the *Pseudolus*;

Nam mihi hodie natalis dies est; decet eum vos omnes concelebrare:

Pernam, glandium, callum; samem, facito in aqua jaceant. Satin' audis?

Magnifice volo enim summos viros accipere, ut mihi rem esse reantur.

And in the *Persa*;

— Hoc age, accumbe: hunc diem suavem

Meum natalem agitemus: amœnum: date aquam manibus, apponite mensam.

The thirteenth *Elegy* of Ovid's third book *de Tristibus*, is on his birth-day, wherein he laments, that being banished into such a dismal country, it is not in his power to celebrate the day with such solemnities as usual; the wearing of a white garment, crowning the altar with flowers, and offering frankincense, and holy cakes;

Quid tibi cum ponto? num te quoque Cæsaris ira

Extremam gelidi misit in orbis humum?

Scilicet expectas soliti tibi moris honorem,

Pendeat ex humeris vestis ut alba meis?

Fumida cingatur florentibus ara coronis?

Micaque sollemni thuris in igne sonet?

Libaque dem pro me genitale notantia tempus?

Concipiamque bonas ore favente preces?

Martial mentions it as an unusual thing, to invite any one to celebrate a birth-day, who was not esteemed a friend;

Cum faciam vitula pro frugibus, ipse venito.

MEN. Phyllida amo ante alias : nam me discedere flevit :

When I offer a heifer for the fruits of the earth, do you come yourself.

MEN. O Iolas, I love Phyllis above all others ; for she wept at my departure,

Ad natalicias dapes vocabar,
Essem cum tibi, Sexte, non amicus.

La Cerda thinks Damœtas desires Iolas to send her to him, as an agreeable present, because it was the custom also to send presents on those occasions. But it seems more probable, that he invites her as a friend.

Iola.] Iolas may be supposed to be the father of Phyllis.

77. *Cum faciam vitula, &c.*] The shepherd invites Phyllis to a merry entertainment ; but her father to a more solemn feast. He means the *Ambarvalia*, in which they offered sacrifice for the success of the corn. This solemnity is beautifully described by our poet in the first Georgick. See ver. 339.

Faciam.] *Facere* signifies to sacrifice, and the victim is put in the ablative case : thus *faciam vitula* in the passage before us signifies *to sacrifice a heifer*. La Cerda justly observes, that *rem sacram*, or some such words, must be understood after *faciam*, in confirmation of which, he produces a quotation of Livy, which comes up fully to the purpose ; “*Omnibus divis rem divi-nam thure, ac vino fecisse.*”

Vitula.] We may observe, that this Eclogue began with a reproach, that Menalcas threw upon his adversary, that he was only a hireling, that fed the flocks of others. Damœtas, being stung with this obloquy, takes occasion more than once, to represent himself as a man of property. He offered at first to stake a heifer, which Menalcas was unwilling to answer, because the herd was not his own, but his father's. Here again Damœtas sets forth his own ability, and brags of offering a heifer, at the *Ambarcalia*,

which was a sacrifice peculiar to wealthy persons : for the poorer sort contented themselves with offering a lamb, as we find in Tibullus ;

Vos quoque felix quondam, nunc pauperis horti
Custodes, fertis munera vestra Iares.
Tunc vitula innumeros lustrabat cæsa juvenecos,
Nunc agna exigui est hostia magna soli.
Agna cadet vobis, quam circum rustica pubes
Clamet, io messes, et bona vina date.

Ipse venito.] He treats Iolas, the father of Phyllis, with much respect, inviting him to the *Ambarvalia*, a solemn sacrifice, to which every one was obliged to come with the strictest purity, as we read also in Tibullus ;

Quisquis adest favet : fruges lustramus
et agros,
Ritus ut a prisco traditus extat avo.
Bacche veni, dulcisque tuis e cornibus
uva
Pendeat, et spicis tempore cinge Ceres.
Luce sacra requiescat humus, requiescat
arator,
Et grave suspenso vomere cessat opus.
Solvite vincula jugis : nunc ad presepiea
debent
Plena coronato stare boves capite.
Omnia sint operata Deo : non audeat
ulla
Lanificam pensis imposuisse manum.
Vos quoque abesse procul jubeo : discedat ab aris
Cui tulit hesterna gaudia nocte Venus.
Casta placent superis : pura cum veste
venite,
Et manibus puris sumite fontis aquam.

78. *Phyllida amo, &c.*] Menalcas, in answer to Damœtas's pretending to invite Phyllis on his birth-day, declares, that he loves her above all others ; and calls Iolas to witness, with what tenderness she took her leave of him.

and said farewell, my dear, a long farewell.

Dam. A wolf is a dreadful thing to the folds, rain to the ripe corn, winds to the trees: to me the anger of Amaryllis.

Men. Rain is a delightful thing to the seed, arbutes to the weaned kids,

Et longum formose vale, ^{vale,} inquit, Iola.

DAM. Triste lupus stabulis, maturis frugibus
imbres, 80

Arboribus venti, nobis Amaryllidis iræ.

MEN. Dulce satis humor, depultis arbutus
hædis,

Me discedere flevit.] For *discessum meum flevit*, a Grecism.

79. *Longum formose vale, vale, inquit.]* *Longum vale*, and *æternum vale*, are Grecisms frequently used. Servius takes notice, that the last syllable of the second *vale* is short, because it comes before a vowel, as in *Te Corydon o Alexi*.

Iola.] Servius takes *Iolas* to be another name for *Menalcas*; so that, according to him, we should interpret this line, *inquit, O formose Iola, vale, longum vale*. Marolles is of the same opinion, for he translates it, *adieu mon bel Iolas*. But Ruæus has given a much better interpretation. "*Iola,*" says he, "is not a word spoken by Phyllis to Iolas, but by Menalcas to Iolas. For as Damœtas had before addressed himself to Iolas, saying, *O Iolas, send Phyllis to me*: so now Menalcas also addresses himself to the same person, *O Iolas, I love Phyllis.*"

Here we may agree with the critics, that the victory belongs to Menalcas. Damœtas endeavours to obtain the affection of Phyllis by an invitation; but Menalcas has already gained it. Besides, there is a greater tenderness and delicacy in the latter couplet than in the former.

80. *Triste lupus stabulis, &c.]* Damœtas, finding his rival to have the advantage, with regard to Phyllis, turns the discourse to another mistress, and declares nothing is more terrible in his opinion than the anger of Amaryllis. Menalcas

answers, that nothing is so delightful to him as Amyntas.

The first couplet seems to be an imitation of some verses in the *Βουκολισται* of Theocritus;

Δίδρασι μὲν χυμῶν φοβερὸν κανά, ὄδασι δ'
αὐχμῶς,
"Ὀρνισίῳ δ' ὄσπληγξ, ἀγροσίῳ δὲ λίνα."
Ἄδρι δὲ, παρθενικῆς ἀπαλῆς πόθοσ·—

Rough storms to trees, to birds the treacherous snare,
Are frightful evils, springes to the hare,
Soft virgin's love to man. CREECH.

Imbres.] Heinsius found *imber* in three ancient manuscripts.

82. *Dulce satis humor, &c.]* Thus also Theocritus, in the ninth *Idyllium*.

Ἄδδ μὲν ἡ μῶσχος γαῦρουται, ἀδδ δὲ χά βῶσ,
Ἄδδ δὲ χά σύριγγ', χά βουκόλος· ἀδδ δὲ
κῆγῶν.

Sweet is the heifer's sound, and sweet the kine,
Sweet is the pipe's, the swain's, and sweet is mine. CREECH.

Depultis arbutus hædis.] The goats are fond of the arbutu, or strawberry-tree. Thus our poet, in the third *Georgick*;

Post hinc digressus jubeo frondentia capris
Arbuta sufficere.

Thus also Horace;

Impune tutum per nemus arbutos
Quærunť latentes, et thyma deviaz
Olentis uxores mariti.

See the notes on ver. 148. of the first *Georgick*, and ver. 300. of the third.

Depultis signifies *weaned, a lacte*

Lenta salix fœto pecori, mihi solus Amyntas.

DAM. Pollio amat nostram, quamvis est rustica, Musam :

bending willows to the pregnant cattle, Amyntas alone to me.

Dam. Though my song is rustic, yet Pollio likes it.

being understood, which is expressed in the seventh Eclogue,

Depulsos a lacte domi quæ clauderet agnos.

Varro uses *depulsus* also for being weaned; "Cum *depulsi* sint agni a "matribus." La Cerda thinks the shepherds are equal in these couplets: but Catrou, according to custom, affirms that Menalcas has the advantage. "The images," says he, "which Menalcas here presents to the mind, are more agreeable than those of his adversary. A wolf, unseasonable rains, and tempestuous winds, are the ornament of Damœtas's discourse. In that of Menalcas, we have favourable rains, and an agreeable nourishment to the flocks." According to this way of reasoning, Menalcas ought to be esteemed inferior to Damœtas, in the two preceding contentions, in one of which he complains of the unkindness of Amyntas, and in the other speaks of the grief of Phyllis, both melancholy images. Yet this learned gentleman gives the preference to Menalcas on both these occasions. In the present case they may justly be esteemed equal, one representing how much he dreads the displeasure of Amaryllis; and the other how much he esteems the favour of Amyntas. Nay, Virgil himself seems to be of this opinion; for at the close of this Eclogue, he makes Palæmon determine, that he who gives a good description of his diffidence in love is equal with him, who describes well his happy success in the same passion;

Et vitula tu dignus, et hic, et quisquis amores
Aut metuet dulces, aut experietur amaro-

84. *Pollio amat nostram, &c.*] Damœtas introduces a new subject, and boasts that Pollio is fond of his poetry. Menalcas lays hold on this occasion to celebrate Pollio, as being a poet himself.

C. Asinius Pollio was a poet, orator, and historian, and a great patron of poets, especially of Virgil and Horace. He was chosen consul in the year of Rome 714. The next year he had a triumph decreed him for his victory over the Dalmatians, at which time Ruæus supposes this Eclogue to be written, because mention is here made of preparing victims for Pollio. Horace addresses the first ode of the second book to him, in which we find, that he wrote concerning the civil wars, that he composed tragedies, that he was an orator, and that he triumphed over the Dalmatians;

Motum ex Metello consule civicum
Bellique causas, et vitia, et modos,
Ludumque fortunæ, gravesque
Principum amicitias, et arma
Nondum expiatis uncta cruoribus;
Periculosæ plenum opus alæ
Tractas: et incedis per ignes
Suppositos cineri doloso.

Paulum severæ Musa Tragediæ
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno:

Insigne mœstis præsidium reis,
Et consulenti, Pollio, curiæ;
Cui laurus æternos honores
Dalmatico peperit triumpho;

Jam nunc minaci murmure cornuum
Perstringis aures: jam litui strepunt;
Jam fulgor armorum fugaces

Ye Muses, feed a heifer for
your reader.

Pierides, vitulam lectori pascite vestro.

Terret equos, equitumque vultus.
Audire magnos jam videor duces,
Non indecoro pulvere sordidos:
Et cuncta terrarum subacta,
Præter atrocem animum Catonis.

*Sad prisoners guard, and glory of the bar,
The Senate's oracle, and great in war,
Whose faith and virtue all proclaim;
To whom the German triumph won*

Eternal fame,

And never-fading glories of a crown:

*The grounds and vices of our wars,
Our civil dangers and our fears,
The sport of chance, and turns of fate,
And impious arms that flow'd
With yet unexpiated blood:*

The great Triumvirate,

*And their leagues fatal to the Roman state;
A dangerous work you write, and tread
O'er flames by treacherous ashes hid;
Yet this you write, and give to fame
A lasting monument of our father's shame.*

*But hold thy mourning Muse, forbear
To tread the crowded theatre,
Till quiet, spread o'er state-affairs,
Shall lend thee time for meaner cares;
And then inspir'd with tragic rage
Return to the forsaken stage,
And mourn the faults and follies of the age:*

*Methinks the trumpet's threat'ning sound
Disturbs our rest with fierce alarms,
And from the shining arms
A dreadful light'ning spreads around;
It darts pale fear thro' ev'ry eye,
The horses start, and trembling riders fly.*

*Methinks the warlike captains' shouts are
heard,
With sordid dust how gloriously be-
smear'd!*

In blood I see the soldiers roll,

I see the world obey,

*All yield, and own great Cæsar's sway,
Except the stubborn Cato's haughty soul.*

CREECH.

Seneca, in his book *de Tranquillitate Animi*, mentions him as a great orator; "Et magni, ut dixi, viri quidam sibi menstruas certis diebus ferias dabant: quidam nulum non diem inter otium et curas dividebant. Qualem Pollio- nem Asinium oratorem magnum

"meminimus, quem nulla res ultra decimam retinuit. Ne epistolas quidem post eam horam legebat, ne quid novæ curæ nasceretur, sed totius diei lassitudinem duabus illis horis ponebat." He was the first, that erected a public library in Rome, as we find in Pliny, lib. vii. c. 30. who adds, that the statue of Varro being erected in his lifetime, in that library, by so great an orator and citizen, was no less glory to him, than the naval crown given him by Pompey the Great, when he had finished the piratic war. "M. Varronis in bibliotheca, quæ prima in orbe ab Asinio Pollione de manubiis publicata Romæ est, unius viventis posita imago est: haud minore (ut equidem reor) gloria, principe oratore et cive, ex illa ingeniorum, quæ tunc fuit, multitudine, uni hanc coronam dante, quam cum eidem Magnus Pompeius piratico ex bello navalem dedit." He mentions this library again in lib. xxxv. c. 2. "Asinii Pollionis hoc Romæ inventum, qui primus bibliothecam dicando, ingenia hominum rem publicam fecit." The same author mentions Pollio's fine collection of statues, by Praxiteles and other famous masters, as the reader will find at large in lib. xxxvi. c. 5. Plutarch mentions him as an intimate friend of Julius Cæsar, and one of those who were present with that great man, when he deliberated concerning the passage of the Rubicon. The same author quotes Pollio's account of the battle at Pharsalia, and speaks of his being with Cæsar in Africa, and assisting him in putting a stop to the flight of his men, when they were surprised by Scipio. The younger Pliny mentions him in a

MEN. Pollio et ipse facit nova carmina, pa- Men. And Pollio makes new
scite taurum, verses himself: feed a bull,

list of the greatest men in Rome; "Sed ego vereræ ne me non satis deceat quod decuit M. Tullium, C. Calvum, *Asinium Pollionem*, Marcum Messalam, Q. Hortensium, M. Brutum, &c." Velleius Paterculus also, speaking of the men of extraordinary genius who adorned the Augustan age, inserts the name of Pollio in that illustrious catalogue; "Jam pæne supervacaneum videri potest, eminentium ingeniorum notare tempora. Quis enim ignorat diremtos gradibus ætatis floruisse hoc tempore Ciceronem, Hortensium, saneque Crassum, Catonem, Sulpicium; moxque Brutum, Calidum, Cælium, Calvum, et proximum Ciceroni Cæsarem; eorumque velut alumnos, Corvinum, ac *Pollionem Asinium*, æmulumque Thucydidis Sallustium." In another place, he mentions his steadiness, and fidelity to Cæsar's cause; "Asinius autem Pollio, firmus proposito, et Julianis partibus fidus." The same historian mentions another instance of his integrity. There had been a great friendship between him and Anthony; but after the latter gave himself up to an infamous commerce with Cleopatra, Pollio would have no more concern with him; but when Augustus invited him to join with his forces in the fight at Actium, he refused to be engaged on either side; "Non prætereatur Asinii Pollionis factum et dictum memorabile. Namque cum se post Brundisiam pacem continuisset in Italia, neque aut vidisset unquam reginam, aut post enervatum amore ejus Antonii animum, partibus ejus se miscuisset, rogante

"Cæsare, ut secum ad bellum proficisceretur Actiacum: Mea, inquit, in Antonium majora merita sunt, illius in me beneficia notiora: itaque discrimini vestro me subtraham, et ero præda victoris."

85. *Pierides vitulam, &c.*] Servius understands this to mean, "either feed his herds, because he reads this poem, or nurse up a heifer for him as a reward." Ruæus makes a farther use of this passage. He thinks the time of the publication of this Eclogue may be discovered from the verses before us. He is of opinion, that the mention of a heifer and afterwards of a bull refers to the time of his obtaining a triumph for the Dalmatian victory; these animals being sacrificed on such occasions to Jupiter Capitolinus. That triumph being noted in the *Fasti* to have happened on the eighth of the kalends of November, in the year of Rome 715, he concludes, that this Eclogue must probably have been written about the middle of October, when Virgil was about 31 years old. His learned countryman, Catrou, is of another opinion. He thinks, that Damœtas proposes to breed up a heifer for him, as a man of taste in poetry; and that Menalcas proposes a young bull, as for one, who was himself an illustrious poet. Burman, in his note on the next couplet, takes *nova carmina* to signify heroic and epic verses, being induced by a note of Acron on Horace, where he says, that the lyric poets used to sacrifice a heifer, the tragic a goat, and the others a bull. He quotes Ramus also, who says a heifer was a reward for bucolic poets, which Burman says he

that already butts with his horn, and spurns the sand with his feet.

Jam cornu petat, et pedibus qui spargat arenam.

took from Servius, and wishes he had added the authority of some other writer. I believe indeed it will be difficult to prove, that either heifers or bulls were ever offered in sacrifice by poets, or given to them as a reward. We know that the goat was a reward for tragedy: but I cannot find the least hint in any ancient author, concerning a like reward for the other sorts of poetry. Nor is it easy to imagine, that it should be customary for poets to sacrifice a bull, which was esteemed the greatest victim that could be offered to the gods. Thus Pliny, "Hinc victimæ opimæ, et lautissima deorum precatio." Nay, our poet himself has told us as much in the second Georgick;

Hinc albi, Clitumne, greges, et maxima
Taurus
Victima, sæpe tuo perfusi flumine sacro,
Romanos ad templa deum duxere triumphos.

There does indeed seem something like an allusion to a heifer being a reward for such as excel in bucolic poetry, in the close of this Eclogue, where Palæmon tells the contending shepherds, that each of them deserves a heifer; "et vitula tu dignus et hic." But perhaps the judicious reader will be of opinion, that this alludes only to the heifer, which the shepherds had agreed to stake. I dare not venture to make an absolute decision in an affair so very doubtful; and therefore shall leave it to be considered, whether this passage may not relate to the *Ambarvalia*, in which we have seen already, that a heifer was the usual offering for wealthy persons. According to this interpretation, Damætas desires the Muses to feed a heifer for their friend and patron;

to which Menalcas answers, "Pollio is not only a patron of the Muses, but also a poet himself: therefore instead of a heifer, the usual victim of wealthy shepherds, feed a bull, the greatest of all victims for so illustrious a person." Those who will not admit of this exposition, may take that of Ruæus, which is certainly very ingenious.

86. *Pollio et ipse facit, &c.*] We have seen already, in the notes on the preceding couplet, that Pollio was an excellent poet.

Nova carmina.] Servius interprets *nova* by *magna, miranda*: Burman will have it to mean *heroic and epic* poems, because Acron says, *Alios* (which he interprets *epicos*) *poetas taurum inmolasse*. It may probably mean no more, than that Pollio was at that time composing some new poem.

87. *Jam cornu petat, &c.*] These circumstances make a good description of a young bull, that is just come to maturity. This line is repeated in the ninth Æneid, ver. 629.

It can hardly be doubted but that the victory here belongs to Menalcas. Damætas speaks of Pollio only as a judge of poetry: but Menalcas celebrates him, as being a good poet himself. Damætas offers him a heifer: but Menalcas proposes a bull for him. Thus the latter excels the former in each particular. The shepherds are now equal; Damætas excelling in the first, second, and fourth, and Menalcas in the third, fifth, and seventh; for they were equal in the sixth; as they will also appear to be in the remaining part of this contention.

DAM. Qui te, Pollio, amat veniat; quo te
quoque gaudet :
Mella fluant illi, ferat et rubus asper amomum.

Dam. Let him, who loves thee, O Pollio, reach the same honours, which he rejoices to see thee attain; let honey flow for him, and let the rough bramble bear spices.

88. *Qui te, Pollio, amat, &c.*] Damocetas, unwilling to fall short of his adversary, in the praises of Pollio, expresses the highest regard for him, and wishes that all who love him may reach the same honours. Menalcas, on the other side, expresses the strongest detestation of the detractors from that great man.

Veniat quo te quoque gaudet.] Here no doubt *venisse* must be understood, according to Servius, who adds, that the poet alludes to the consulship, which Pollio obtained, after having taken Salonæ, a city of Dalmatia: though others affirm, that the victory over the Dalmatians was in the year after the consulship. Burman differs from his predecessors, and says, "he does not well understand what Servius and the rest after him mean about the consulship of Pollio, and *venisse* being understood, which he thinks they can hardly prove. But," says he, "it appears from the following couplet, that Damocetas here censures the arrogance of Menalcas, who endeavoured in a manner to make himself equal with Pollio, by saying: *Pollio amat nostram, &c.* to which he now answers, that Damocetas, who loves Pollio, ought to be endued with that poetical genius, for which he hears Pollio to be celebrated, and ought to have honey flow, that is, be master of a honey eloquence, and able to treat of the most difficult subjects with the greatest sweetness." Then he seems to think that we ought to read *veniat quo te quoque laudet*, taking *quo* to be used for *ut*, and interprets it, *may he come to*

sing your praises, and may he be furnished with all eloquence. I must confess myself to be as much at a loss to understand this learned critic, as he is to understand Servius and his followers. I do not see how it appears from the following couplet, that Damocetas here censures the arrogance of Menalcas; nor was it Menalcas, but Damocetas himself, that said *Pollio amat nostram, &c.* nor can I comprehend, how it can be an answer to that arrogance to say, "That Damocetas, who loves Pollio, ought to be endued with the same poetical genius." His words are, "Sed ex sequenti Menalcæ disticho apparet Damocetam hic perstrinxisse arrogantiam Menalcæ, qui se fere Pollioni æquare voluerat, dicendo, *Pollio amat nostram, &c.* cui nunc respondet, Damocetam illum, qui Pollionem amat, debere etiam instructum esse facultate illa poetica, qua Pollionem celebrari audit, &c." It is to be hoped, that this learned critic will explain this passage farther, in some future edition. His taking *quo* for *ut*, and inserting *laudet* for *gaudet*, seems violent; for he does not say, that he is countenanced in this reading by so much as one single manuscript. To conclude, I do not see it necessary to suppose, that the passage before us alludes to the civil or military honours of Pollio: it may possibly aim at those only which he had acquired as an author.

89. *Mella fluant illi.*] Burman, as was observed in the preceding note, interprets this to mean eloquence. It seems rather to allude

Men. Let him, who does not
hate Bavius, love thy verses,
O Mævius:

MEN. Qui Bavium non odit, amet tua carmina

Mævi:

90

to the happiness of the golden age, in which the poets feign that honey dropped from oaks. Thus we read in the next Eclogue;

Et duræ quercus sudabunt roscida mella.

See the note on ver. 131. of the first Georgick.

Ferat et rubus asper amomum.] *Rubus* is without doubt the bramble, or blackberry-bush.

Servius says the *amomum* is an Assyrian flower; to prove which, he quotes these words of Lucan; "Vicinae messis *amomum*." The Earl of Lauderdale translates this passage,

Who loves thee, Pollio, all those blessings
share

Sweet honey yields, or myrtles which thy
hedges bear.

Dryden renders it *myrrh*;

Let *myrrh* instead of thorn his fences
fill.

Dr. Trapp translates it *spices*, and Catrou *des parfums*. Theophrastus tells us, that some say the *amomum* is brought from Media, and others from India; τὸ δὲ καρδάμμων καὶ ἄμμων, οἱ μὲν ἐκ Μηδίας οἱ δ' ἐξ Ἰνδῶν. Dioscorides says "it is a little shrub, with branches bending and turning, like a cluster of grapes. It has a sort of flower, small, and resembling a stock-gilliflower. The leaves are like those of bryony. That from Armenia is accounted the best, which is of a goldish colour, has reddish stalks, and a very sweet smell;" Ἀμμῶν ἴσσι θυμαρίσκος αἰοῦν βότρυς, ἐν ξύλου ἀντιμπαλίγματος ἰαυτῶν ἔχει δὲ τι καὶ ἄνθος, μικρὸν, ὡς λευκοῦ· φύλλα δὲ βουνοῖα ὅμοια· κάλλιστον δὲ ἴσσι τὸ ἀρμένιον, χρυσι-

ζον τῇ χροίᾳ, ἔχον τὶ τὸ ξύλον ὑπόκερρον, ἰσῶδες ἰκανῶς. The same author speaks of a worse sort from Media, and another from Pontus. Ruæus quotes this description of Dioscorides. But these words "In Assyria, Armenia, Ponto, et Media optimum" are not just; for Dioscorides does not mention Armenia, and says expressly that the *amomum* from Media, which grows in moist and plain places, is less efficacious: τὸ δὲ μηδικὸν διὰ τὸ ἐν πεδίοις καὶ ἐν ἰσθμοῖς τόποις φύσθαι ἀδυνατώτερον. Pliny seems to speak of it as a cluster from an Indian vine; though he says others are of opinion, that it is a shrub like a myrtle, a span high, that it is gathered with the root, and is very brittle; that the best sort is like the leaves of the pomegranate-tree, not wrinkled, and of a reddish colour; and that it grows also in Armenia, Media, and Ponto; "Amomi uva in usu est, ex Indica vite labrusca; ut alii existimavere, frutice myrtuoso, palmi altitudine: carpitur que cum radice, manipulatim leniter componitur, protinus fragile. Laudatur quam maxime Punicæ mali foliis simile, nec rugosis, colore ruffo. . . . Nascitur et in Armenia parte, quæ vocatur Otenæ, et in Media, et in Ponto." It has been a matter of great question among the modern writers, whether we are at present acquainted with the true *amomum* of the ancients. It is sufficient for our present purpose to know, that there was such a spice or perfume, in high esteem among them, and that it came from the eastern parts of the world. Therefore, when Damocetas wishes that Pollio's friends

Atque idem jungat vulpes, et mulgeat hircos.

and let him yoke foxes, and milk he-goats.

may gather *amomum* from brambles, he makes a second allusion to the happiness of the golden age. Thus we find again in the next Eclogue;

— Assyrium vulgo nascetur amomum.

90. *Qui Bavium non odit, &c.*] Menalcas changes the subject from the admirers of Pollio to his detractors; and as Damocetas had wished all happiness to the former, so he expresses the greatest detestation of the latter. "We see plainly," says Catrou, "what sort of opposition there is between the two couplets of Damocetas and Menalcas. The former wishes the friends of Pollio, as a reward for their good-will, equal honours to those which had been decreed to this illustrious Roman. Pollio had been consul, and had obtained a triumph for his conquest of Dalmatia. The second wishes all those, who do not despise the verses of Bavius, as a punishment for their ill taste, may esteem those of Mævius, a worse poet still. But, in short, what relation is there between Bavius and Pollio, between a hero and a bad poet? And if there is none, where are the laws of the *Amœbean Eclogue*? A passage of Symmachus may perhaps clear up this dark place, which the interpreters have not explained: *Non idem honor*, says Symmachus, in pronuntiandis fabulis, P. Pollioni, quam Bavio fuit, neque par *Æsopo et Rossio fama processit*. Here this author puts Pollio and Bavius in competition, and seems to give the preference to Bavius. They were both poets, and composed dramatic pieces. Each of them had his partisans; but Virgil was for Pol-

lio, his benefactor. In this Eclogue, he makes a furious attack upon the rival of his friend. He would have those, who esteem him, be accounted stupid enough to be guilty of the grossest absurdities. I know, that in the last editions of Symmachus the text has been altered, and that they read *Ambivio* instead of *Bavio*. But what right had they to put *Ambivius* with Pollio? was it not more natural to follow the old editions, and to join Pollio with Bavius, as Virgil has done?" But Burman shews plainly enough that the passage in Symmachus, on which Catrou grounds his criticism, is either corrupted, or not to the purpose. The Pollio there mentioned is, even according to Catrou's quotation, P. Pollio. Now our Pollio was not P. Pollio, but C. Asinius Pollio, and it has been proved that there was no such person as Publius Pollio in the whole Asinian family. It is more probable, that *Pollioni* has slipped into the text of Symmachus by mistake, and that we ought to read *Publio* only; for there was, it seems, one Publius, a player, who is there opposed to *Ambivius*, another player, who is mentioned in another epistle of Symmachus. Cicero also mentions *Ambivius Turpio*, an actor, in his book *de Senectute*. In truth, all that is said about Bavius by the commentators is doubtful: and I believe we know no more of him at present, than what Virgil has told us; that he was a very sorry poet; and that he died in the year of Rome 720, in Cappadocia, according to the chronicle of Eusebius; "Olymp. clxxxix. 3. M. Bavius Poeta, quem Virgilius Bucolicis notat, in Cappadocia moritur."

Dam. Ye boys, that gather
flowers, and strawberries, that
grow on the ground,

DAM. Qui legitis flores, et humi nascentia
fraga,

As for Mævius, we know rather more of him; for Horace, as well as Virgil, has taken care to transmit his name to posterity. The lyric poet prays heartily that he may be shipwrecked, and vows a sacrifice to the storms if they will but destroy him;

Mala soluta navis exit alite,
Ferens olentem Mævium
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.

Opima quod si præda curvo littore
Porrecta mergos juveris;
Libidinosus immolabitur caper,
Et agna tempestatibus.

That cursed ship, that stinking Mævius bore,

*With an ill omen left the shore;
South-wind, be sure you raise the swelling tides,*

And stoutly beat her feeble sides.

*Then if I see thee spread a dainty dish
To hungry fowl, and greedy fish,
A goat and lamb shall then my vows perform,*

And both shall die to thank the storm.

The works of these poetasters have not reached to our times, and probably did not survive their authors: so that we must rely wholly on Virgil's testimony for their character. This great poet's declaring against them has caused their names to be always mentioned with contempt and ridicule. Pope, in his *Dunciad*, has placed Bavius in *Elysium*, on the banks of *Lethe*, where he is employed in dipping the souls of the dull, before their entrance into this world;

Here, in a dusky vale, where *Lethe* rolls,
Old Bavius sits, to dip poetic souls,
And blunt the sense, and fit it for a skull
Of solid proof, impenetrably dull.

“ The wonderful satirical sharp-

ness of these lines, *Qui Bavius non odit, &c.*” says Dr. Trapp, “ is likewise known to a proverb. “ It is pleasant to see the poet *dash-ing two dunces against one another, to make sport for himself and his reader.* We may be sure they were not only *dull, but envious and malicious scribblers*; Virgil had certainly been abused by them; otherwise he, who was the most *candid, and best-natured* man in the world, would not have been so severe upon them.” Here I cannot agree with this ingenious gentleman, that *Virgil had certainly been abused by them*, in which case, it would have been more suitable to his candour and humanity, to have taken no notice of them. The offence, which they had committed, was certainly against *Pollio*, who was Virgil's friend, and a man of the greatest merit. What *Menalcas* said would have been no answer at all to the former couplet, if these bad poets had not been enemies to *Pollio*. Before we quit these ancient dunces, I would beg leave to consider, whether what Virgil has said of them is not capable of a better interpretation, than that which is generally received; “ Let him who does not hate Bavius, be punished with liking the poems of Mævius.” Wherein does the punishment consist? It would indeed be a punishment to a person of good taste, to be obliged to read bad poetry; but surely it can be none to him that likes it. We know that both Bavius and Mævius were contemporary with Virgil: perhaps Bavius was the older of the two, and his verses allowed without dispute to be ridiculously bad. Let us suppose then, that Mævius was the

Frigidus, O pueri! fugite hinc, latet anguis in herba. fly from hence, a cold snake lies hid in the grass.

adversary of Pollio: the satire in this case will be very plain, and strongly levelled against Mævius. The sense then will be, that none can bear the poetry of Mævius, but such as are so senseless as to like the wretched verses of Bavius. This sense seems to me more delicate, and more like Virgil. We may strengthen this interpretation by considering an almost similar circumstance. We are told that Settle was once a rival of the famous Dryden, and had a strong party on his side. If any friend of Dryden would have shewed his contempt of that unworthy antagonist, could he have done it better than by naming some incontestably bad poet, such as Withers, for instance, and saying, "Let him that does not hate Withers, admire Settle?" Would not the satire, in that case, be more delicate, and strong, than if that friend had named two of Dryden's antagonists, and said, "Let him that does not hate Blackmore, admire Settle?" There is no great matter of satire in naming two poets together, who are neither of them in esteem. But to compare a poet, who has many admirers, with another that has none, is treating him with ridicule and contempt. We may conclude therefore, that Mævius had his admirers, and that Virgil, being incensed against him for abusing his friend Pollio, was resolved to shew his contempt of him, by telling him he was no better a poet than Bavius. Dryden has translated this line most strangely;

Who hates not living Bavius, let him be
Dead Mævius, doom'd to love thy works
and thee:

Where this famous translator disco-

vered, that Mævius was dead, when this Eclogue was written, I cannot imagine

91. *Atque idem jungat, &c.*] Here Menalcas says, that such as can like the poetry of Mævius, are capable of employing themselves in the grossest absurdities.

92. *Qui legitis flores, &c.*] "In these and the following couplets, the shepherds seem to be grown friends: they do not sting one another, as before; but only oppose one sentence to another; in which they appear to me to be always equal. The allegories, which some have imagined, do not please me. Damocetes admonishes the boys to avoid the flowers of the meadows, where snakes lie hid: Menalcas warns the sheep to keep from the banks of the rivers, where there is danger." LA CERDA.

Servius understands this allegorically. He says it is a hint to the Mantuans, who lived among armed soldiers, that were as dangerous as so many serpents. Vives interprets it, "You that study the liberal arts, avoid this venomous poet." Catrou thinks it is a metaphor taken from the country, to shew the danger of those passions, which captivate the heart. He understands love to be the snake in the grass. If this passage must be understood allegorically, I should rather follow the interpretation of Vives, because it continues the subject of the preceding couplet. But I believe it would be better, with La Cerda, to understand these verses literally.

Humi nascentia fraga.] This epithet *humi nascentia* is very proper; it expresses the manner in which strawberries grow; for the

Men. Ye sheep, forbear to go farther, it is not safe to trust the bank:

MEN. *Parcite oves nimium procedere: non bene ripæ*

plants which bear them trail upon the ground, and are therefore more likely to conceal serpents.

94. *Parcite oves, &c.*] Servius interprets *parcite procedere* to mean *prohibete, servate ne procedant*. This Ruæus justly thinks to be harsh and without example. The other interpretation, he observes, is countenanced by this line of Catullus;

Nil metuunt jurare, nihil promittere parcant.

It is conformable also to a like expression of Theocritus, in the fifth Idyllium;

Σίγα' ἀπὸ τῆς κοτίου καὶ μηκέτις· ἀδὲ τί-
μιση,
'Ὡς τὸ πάταυτις τοῦτο γιάλοφον, ἔ τι μωρί-
κας.

Servius also understands this couplet allegorically, and thinks it alludes to the story of Virgil's being in danger of his life from Arrius the centurion, if he had not thrown himself into the river. Vives tells us the whole story: "Arrius the centurion was placed in Virgil's lands, and when Virgil returned from the city with Cæsar's edict, by which Arrius was commanded to quit his possession, the centurion assaulted Virgil with his drawn sword, and pursued him, till he threw himself into the Mincius, and swam to the farther bank." Dr. Trapp is of opinion, that "to put the ram for the shepherd, however allegorical it may be, is not very natural: and there is little agreement, says he, between falling into a river accidentally, and leaping into it designedly." Catrou thinks the allusion to love is still carried on, and that the meaning of this cou-

plet, is, that love is a slippery shore, from which we may easily fall headlong into the torrent, if we do not carefully avoid the brink. I believe we had better keep to the literal interpretation.

Non.] Daniel Heinsius has *nam* instead of *non*, which surely must be a mistake.

95. *Etiam nunc.*] Burman finds *etiam sua* in one manuscript.

96. *Tityre pascentes, &c.*] These couplets continue the subject of taking care of the flocks.

Servius thus allegorizes the passage before us; "O Mantua, refrain from the endeavour to recover thy lands: for when it shall be a proper time, I will wash them all, that is, I will purge them all before Cæsar, when he shall return from the fight at Actium. He uses this expression in *fonte* with great propriety; for he himself was afraid to receive his land from Cæsar's friends, as from some little streams; but now he tells the Mantuans, that he will obtain the benefit from the fountain head, from Cæsar himself." But Virgil, if we may believe the writers of his life, finished all his Eclogues seven years before the fight at Actium. Vives interprets this couplet in the same manner, and takes in *fonte* to mean Augustus; but he does not mention Actium. Catrou understands it as a caution, to avoid being surprised by dangerous inclinations. Dryden translates this couplet thus;

From rivers drive the kids, and sling
your hook:

Anon I'll wash 'em in the shallow brook.

What does he mean by *and sling your hook*?

Creditur : ipse aries etiam nunc vellera siccat. 95

DAM. Tityre, pascentes a flumine reice capellas :

Ipse, ubi tempus erit ; omnes in fonte lavabo.

MEN. Cogite oves, pueri : si lac præceperit æstus,

Ut nuper, frustra pressabimus ubera palmis.

DAM. Eheu, quam pingui macer est mihi taurus in arvo !

the ram himself is even now drying his fleece.

Dam. O Tityrus, keep the goats back from the river : I myself will wash them all in the fountain, when it shall be a proper time.

Men. Fold the sheep, my boys : if the heat should dry up the milk, we shall press their dugs in vain with our hands, as we did some time ago.

Dam. Alas ! in how fattening a field is my bull lean !

100

Reice.] “ Here is first a *syncope*, “ *rejice* into *re-ice*, then a contraction of two short vowels into “ a long diphthong, *re-ice* into “ *reice*. Thus we have *eicit* for “ *ejicit* in Lucretius ;

“ *Nec radicitus e vita se tollit et eicit.*”
RUÆUS.

97. *Omnes in fonte lavabo.*] Thus Theocritus, in the fifth Idyllium ;

Αἴγες ἱμαὶ θαρραῖος κροουχίδος· αἴθειον ἔμμε
Πάσας ἰνῶ λουρῶ Σὺβαρίσιδος ἰνδοὶ κρένας.

98. *Si lac præceperit æstus.*] “ That is, *præripuerit*, *ante cæperit*, *ante verterit*. Hence *preceptors* are so called, because they first take a thing, and conceive it in their mind, before they teach others. Gifanius thinks we should read *perceperit* for *invaserit*, after the manner of the old Latin writers. Thus Pacuvius, in his *Medea*, has *Horror percipit* ; and Plautus, in his *Amphitryo*, *Nam mihi, &c. mihi horror membra misero percipit dictis tuis* ; and Lucretius, lib. 5.

“ *Aera percipiat calidis fervoribus ardor.*”

“ But I think we ought not to change the text.” LA CERDA. Ruæus interprets it, either of drying up the milk, or corrupting it so, as to make it go away. W. L. makes use of a word, which I do

not remember to have seen elsewhere ;

If heate, as erst it did, the milk *forestowe*.

The Earl of Lauderdale translates it,

Drive home the ewes, my lads, lest heat *restrain*

Their milk, as late we press'd their dugs in vain.

Dryden's translation is,

To fold my flock ; when milk is *dried* with heat ;

In vain the milk-maid tugs an empty teat.

And Dr. Trapp's,

Boys, fold your sheep : if summer *dry* the milk,

As lately, we shall squeeze the teat in vain.

He explains it in his note by *præocupaverit*, which, without doubt, is the true meaning. Catrou seems to think it meant *curdling* the milk ; “ *Si la chaleur venoit a tourner leur laits.*”

100. *Eheu quam pingui, &c.*] Damocetas laments, that his herd is subject to the passion of love, as well as himself. Menalcas answers, that love is not the occasion of the leanness of his sheep, but some fascination.

Eheu.] Some read *Heu, Heu*, which answers to the Greek expression Αἶ, αἶ.

Love is the same destruction of the cattle, and of the master of the cattle.

MEN. These certainly do not suffer by love; their flesh scarce sticks to their bones. I know not what eye bewitches the tender lambs.

DAM. Tell me in what land the space of heaven is extended three ells and no more;

Idem amor exitium pecori est, pecorisque magistro.

MEN. His certe neque amor causa est; vix ossibus hærent.

Nescio quis teneros oculus mihi fascinat agnos.

DAM. Dic quibus in terris, et eris mihi magna Apollo,

Macer est mihi taurus.] Thus Theocritus, in his *Νομῆς*;

Αιστὰς μὲν καὶ ταῦρος ἰ πάμφηχοι.

In arvo.] Pierius and Burman find *in arvo* in several manuscripts, which reading they approve, because the *ervum*, a sort of vetch, is said by Aristotle, Columella, and Pliny, to fatten cattle. La Cerda quotes a passage from Plautus, in confirmation of this reading; *Ervum daturin' estis, bubus quod feram*: but he says he follows the most learned, who retain *in arvo*.

102. *His certe; &c.]* Damætas had ascribed the leanness of his bull to love, a passion by which himself was tormented; but Menalcas tells him, that this cannot be the case of his young lambs, which are mere skeletons; and therefore some other cause ought to be assigned, which he thinks to be fascination or witchcraft.

Vix ossibus hærent.] Thus Theocritus, in his *Νομῆς*;

Τίνας μὲν δὴ σοι τᾶς πόρτιος αὐτὰ λιλύσσανται τῶστιά.

103. *Oculus . . . fascinat.]* It is an opinion, which still prevails among the ignorant, that witches, and other evil disposed persons, have a power of injuring both persons and cattle, by looking at them with a malicious eye.

104. *Dic quibus in terris, &c.]* Damætas, to put an end to the controversy, proposes a riddle to his

antagonist, who, instead of solving it, proposes another.

Asconius Pedianus, according to Servius and Philargyrius, affirmed that he had heard Virgil himself declare, that he had left these riddles, on purpose to torture the grammarians in solving them, and that the first alluded to Cælius of Mantua. This Cælius, it seems, was an extravagant fellow, that spent his estate in luxury, and left himself no more land than sufficed for his sepulchre. This solution makes the riddle to be a sorry pun upon the name of Cælius, *spatium cæli* being supposed to mean, not the *space of heaven*, but the *space of Cælius*. But Virgil does not use to trifle in this manner. Servius tells us, that others think it alludes to the well, which the philosophers digged at Syene, to shew, that on the eighth of the kalends of July the sun shone perpendicularly over that place: that others would have it mean the shield of Ajax, on which the form of the heavens was expressed; others a cave in Sicily, through which Proserpine was carried off by Pluto: and others the place called *mundus* in the rites of Ceres: but these he thinks are too high for a countryman. Philargyrius speaks of a well, into which they used formerly to descend in order to celebrate their mysteries, the orb, or circumference of which was no more than three ells, that they might thereby discover the produce of the year:

Tres pateat cœli spatium non amplius ulnas. 105 and you shall be great Apollo to me.

when they were at the bottom, they could see no more of the sky, than what answered to the circumference of the well. He mentions also the Sicilian cave, and the shield not of Ajax, but of Achilles. Plutarch tells us, in his life of Romulus, that when Rome was founded, they dug a trench round the place, where afterwards the *Comitia* stood, and threw into it the first-fruits of every thing that was either useful or necessary; and then that every man took a turf of his own country, and threw it into the trench; that this trench was called *Mundus*, which they took for their centre, and described the city in a circle round it. This he says was done according to the rites of the Tuscans. Festus relates, from Atteius Capito, that this trench lay open three days, which were accounted most strictly religious. Hence La Cerda observes, that we ought to consider attentively, that this trench, which was called *Mundus* or the *World*, lay open just three days. He then proves, that *mundus* and *cælum* are often used in the same sense, and infers from all this, that the three ells, mentioned by the poet, allude to the three days, and that the *cælum* alludes to the trench or *mundus*. This criticism he ascribes to Ciacconius, and adds, that he thinks it probable, that Virgil, who was well versed in what concerned the Romans, would choose to allude to the affairs of that people, of whom he takes frequent opportunities to celebrate the glories. Ruæus, besides the interpretations already mentioned, favours us with three others; 1. Pomponius refers it to one Cælus, whose statue was but three cu-

bits. 2. Alciatus understands it of an oven, the mouth of which was three ells wide. 3. Others of any well, from which any person being let down, sees no more of the sky than the breadth of the well. Out of all these various opinions, Ruæus leaves his reader to choose which he likes best. Dr. Trapp thinks the story of Cælius and his monument a *poor jest*, and a *very indifferent pun into the bargain*; and declares himself either for the well or the oven. Catrou thinks the most simple interpretation the best, because it is most within the reach of a shepherd's understanding, and therefore declares for the well. Burman relates two or three other interpretations, which are not very material, and at last leaves the difficulty as he found it. For my own part, I do not pretend to any skill in the solution of riddles; but I shall hope for the reader's excuse if I offer one interpretation more, which I have not met with among all the various opinions of the commentators. Might not the shepherd mean a *celestial globe or sphere*? That the ancients had the use of such instruments, is certain. Pliny, lib. ii. cap. 8. ascribes the invention of the sphere to Atlas; "Circulorum quoque cœli ratio in terræ mentione aptius dicetur, quando ad eam tota pertinet, Signiferi modo inventionibus non dilatis. Obliquitatem ejus intellexisse, hoc est, rerum fores aperuisse, Anaximander Milesius traditur primus olympiade quin-quagesima octava. Signa deinde in eo Cleostratus, et prima Armetis ac Sagittarii. Sphæram ipsam ante multo Atlas." In lib.

Men. Tell me in what land
flowers grow,

MEN. Dic quibus in terris inscripti nomina
regum

viii. cap. 56. where he speaks of the inventors of things, he ascribes the invention of astronomy to Atlas, and that of the sphere to Anaximander; "Astrologiam Atlas, Liviæ filius; ut alii, Ægyptii; ut alii, Assyrii. Sphæram in ea Milesius Anaximander." Diogenes Laertius also ascribes the invention of the sphere to the same Anaximander; Ἀναξίμανδρος Πραξιάδου, Μιλήσιος ἀλλὰ καὶ σφαῖραν κατισκίασι. Damocetas might possibly allude to the glass sphere of Archimedes, which has been spoken of already, in the notes on ver. 40. It will be objected by some perhaps, that three ells is a much larger dimension than is ever found in any celestial globe. But we do not know, how large these instruments used to be made by the ancients. Besides, the critics are not agreed whether the *ulna* was an ell or a cubit. See the note on ver. 355. of the third Georgick. Now if we suppose it to mean a cubit; a circumference of three cubits will agree with the measure of the globes in common use among us. Others perhaps will object, that a globe represents the whole heaven, whereas Virgil speaks only of a space, or part of the sky. To this I answer, that *spatium* signifies not only a part, but the whole measure of any thing. Thus Juvenal uses it to express the whole dimension of a turbot;

— Hadriaci *spatium* admirabile rhombi.

Pliny also uses *spatium* for the measure of a man, from the crown of the head to the sole of the foot; "Quod sit hominum *spatium* a vesti-

gio ad verticem, id esse passis manibus inter longissimos digitos observatum est." If any one should doubt of the signification of the word *patet*, which I render to be extended, let him consult Cæsar, who, in his seventh book *de Bello Gallico*, uses *pateo* to express the extension of a plain; "Ante oppidum planities circiter millia passuum tria in longitudinem *patebat*;" and these words are repeated twice in the same book. Pliny also evidently uses *patet* for extends; "Sylvarum longitudo est schœnorum XX: latitudo dimidium ejus. Schœnus *patet*, Eratosthenis ratione, stadia XL." Thus we find, that *spatium cæli patet tres ulnas*, may justly be translated the space of heaven extends three ells; or the sky is extended to the dimension of three ells, or three cubits, which agrees very well with a celestial globe. If the reader dislikes this interpretation, I am not obstinate in defending it; he may take any of the others, which he likes best.

106. *Dic quibus in terris, &c.*] Servius explains this riddle to mean the hyacinth of the poets, which has been largely considered, in the note on ver. 183. of the fourth Georgick. Servius however is mistaken, when he says the hyacinth retains only the name of Hyacinthus, and not of Ajax; for the reverse is true. AI, AI, was inscribed on that flower only to express the notes of lamentation for the death of Hyacinthus; but they constitute half the name of Ajax. It is indeed the general opinion, that the hyacinth is the flower in

Nascantur flores : et Phyllida solus habeto.

inscribed with the name of kings, and Phyllis shall be your own.

question ; but La Cerda has proposed another solution of the riddle, which is not unworthy of our consideration. He rejects the common interpretation, for being too obvious. But perhaps, when Virgil wrote this Eclogue, the story of the metamorphosis of the blood of Ajax into a hyacinth might not be altogether so trite as it is among us, who have been accustomed to read it in Ovid at school. He proposes a new solution, with rather too much confidence, though it is very ingenious. He produces a coin, which has the image of Augustus on one side, with this inscription, CAESAR AVGVSTVS, and on the other flowers, with L. AQVILIVS FLORVS III. VIR. These he says are the flowers to which Menalcas alludes, as if he had said, you ask where the heaven extends only three ells, meaning the Roman Forum : and I on the other side ask you, in what country flowers grow with the names of kings, meaning Augustus, whose name we strike on our coin among flowers. He adds a conjecture, that perhaps the name of Florens, a sort of money, was derived from these flowers. He then answers several objections, which he thinks may be made to his interpretation. I do not recite them, because the judicious and learned Ruæus has made one, which overturns the whole solution. " This learned man," says he, " did not remember, that the surname of *Augustus* was not bestowed on Octavianus till the year of Rome 727, in the seventh consulship of Octavius, and third of Agrippa, when Virgil was 43 years

" old. Now the Bucolicks were published when Virgil was 32." This chronological objection is, I believe, not to be answered. Ruæus therefore justly concludes, that we must have recourse to the more natural and pastoral interpretation of the hyacinth. But the authority of Nannius, which he produces, to shew, that the name of Hyacinthus as well as that of Ajax is expressed by *AI*, can hardly be admitted. He reads *Hiacinthus* instead of *Hyacinthus*, and so by taking *ia* backwards, finds part of the name to be *ai*. This is straining most extravagantly ; and Ruæus acknowledges, that this reading of *Hiacinthus* is *contra communem Græciæ totius fidem*. Ruæus observes farther, that Ajax and Hyacinthus were not kings, but the sons of kings, and that Virgil calls them kings, in the same manner as he calls Lavinia and Ariadne queens in other places. I shall not stay to enquire whether Ajax was actually possessed of the crown of Salamis. This is certain, that he commanded their troops at the siege of Troy ; and the chief commanders in that war are generally looked upon as kings. Nor is it necessary to prove that the name of Hyacinthus was meant in this passage, together with that of Ajax ; since Virgil might poetically speak of kings in the plural number, when only one king was intended. Pope, who has imitated these riddles, in his first pastoral, has thought himself at liberty also to use monarchs in the plural number, where he alluded to a circumstance, that belonged only to one single monarch :

Pal. It is not in my power to decide so great a controversy between you; you deserve the cow, and he also; and whosoever shall be diffident in successful love, or have experience of unsuccessful. Now, my lads, stop the rills: the meadows are sufficiently moistened.

PAL. Non nostrum inter vos tantas componere lites :

Et vitula tu dignus, et hic : et quisquis amores
Aut metuet dulces, aut experietur amaros. 110
Claudite jam rivos, pueri : sat prata biberunt.

STREPH.

Say, shepherd, say, in what glad soil appears
A wondrous tree, that sacred monarchs bears ?
Tell me but this, and I'll disclaim the prize,
And give the conquest to thy Sylvia's eyes.

DAPH.

Nay, tell me first, in what more happy fields
The thistle springs, to which the lily yields ?
And then a nobler prize I will resign ;
For Sylvia, charming Sylvia, shall be thine.

107. *Phyllida solus habeto.*] Phyllis was one, whom both the shepherds claimed ; one saying *Phyllida mitte mihi*, and the other *Phyllida amo ante alias*. But now Menalcas seems so confident of his having puzzled Damoetas, that he offers to give him a sole right to her, if he can solve the riddle.

108. *Non nostrum inter vos, &c.*] Palæmon declares, that it is not in his power to decide which has the better, and desires them to make an end of their contention.

Servius makes a stop after *non* ; so that the sense will be thus ; *No: it is my part to decide*. In this he is followed by some other critics. Others understand a question to be asked ; *Is it not my part to decide?* These interpretations seem to have this foundation ; Menalcas proposes to resign Phyllis to his rival, on condition that he solves the riddle, which Palæmon objects to, because

the prize, for which they contend, is a cow. Hold, says he, you forget that you are contending for a cow, and now offer to stake your mistress. I, who am chosen judge, will not suffer you to depart from the original terms of your contention, but will decide the controversy myself. This interpretation might be admitted : but Ruæus and other good judges choose to understand the words in the most plain sense ; that Palæmon declares himself unable to decide which of them has performed best.

109. *Et vitula tu dignus, &c.*] Palæmon determines, that each of the shepherds deserves a cow for his reward, and every one also, who shall give so just a representation of the hopes and fears of love.

111. *Claudite jam rivos, &c.*] Some understand, that Palæmon, having given his decision, now turns to his own servants, and gives them direction to stop the rills, that have overflowed the meadows sufficiently. But the most general opinion is, that he speaks figuratively, alluding to the comfort, which the meadows receive from the overflowing rills. Hence Catrou, in his translation, gives the metaphor its proper sense ; " Put an end to your dispute : I " have received sufficient pleasure " in hearing you." In those rocky and warm countries, it is customary to refresh their thirsty fields with rills of water, which they collect together, and then turn the course

of the water to the field that requires it; as our poet has beautifully described it in the first Georgick;

*Et cum exustus ager morientibus æstuat
herbis,*

*Ecce supercilio clivosi tramitis undam
Elicit: illa cadens raucum per lævia
murmur*

*Saxa ciet, scatebrisque arentia temperat
arva.*

We find in the fifth Eclogue a comparison of good poetry to the quenching of thirst;

*Tale tuum carmen nobis, divine poeta,
Quale sopor fessis in gramine: quale per
æstum
Dulcis aquæ saliente sitim restinguere
rivo.*

Dr. Trapp here produces a like metaphor from the holy Scriptures; "My doctrine shall drop as the rain; my speech shall distil as the dew, as the small rain upon the tender herb, and as the showers upon the grass." Deut. xxxii. 2.

P. VIRGILII MARONIS
BUCOLICORUM
 ECLOGA QUARTA.

POLLIO.

SICELIDES Musæ paullo majora canamus.
 Non omnes arbusta juvant, humilesque myricæ.
 Si canimus sylvas, sylvæ sint consule dignæ.

Ye Sicilian Muses, let us sing
 of something more grand.
 The vineyards and humble
 tamarisks delight not all. If
 we sing of the woods, let the
 woods be worthy of a consul.

1. *Sicelides Musæ, &c.*] In the verses of the Sibyls there were some prophecies, which foretold, that a king should be born into the world about this time, under whom the happiness of the golden age should be restored. These prophecies the poet applies to a child, that was born, or just ready to come into the world in the consulship of his great friend Pollio. He therefore invokes the Muses to raise his verse above the common pitch of pastoral poetry. He invokes the Sicilian Muses, because Theocritus, the father of pastoral poetry, was a Sicilian.

Majora canamus.] Whilst Virgil was writing his Eclogues and Georgicks, he seems to have had frequent impulses to write something above his present subject. Thus in the beginning of the third Georgick,

— Tentanda via est, qua me quoque
 possim
 Tollere humo, victorque virum voltare
 per ora.

And,

Mox tamen ardentem accingar dicere
 pugnas
 Cæsaris, et nomen fama tot ferre per
 annos,
 Tithoni prima quot abest ab origine Cæsar.

2. *Non omnes arbusta juvant.*] The subjects of pastoral poetry are of themselves too mean to give delight to many readers.

Arbusta.] See the note on ver. 40. of the first Eclogue.

Humilesque myricæ.] The tamarisk sometimes becomes a pretty tall tree; but it is generally low and shrubby. It is very common on the banks of the rivers in Italy. This plant was first brought into England in Queen Elizabeth's time by Archbishop Grindall, as a sovereign remedy for the spleen, according to Camden. It is *humilesque genestæ*, in the Medicean manuscript, according to Pierius.

3. *Si canimus sylvas, &c.*] The

Now comes the last age of
the Cumæan song :

Ultima Cumæi venit jam carminis ætas :

poet is willing to raise his pastoral verse above the common style, and though he still brings his images from the country, yet to make it worthy the perusal of a Roman consul. Thus Mr. Pope, in his fine imitation of this Eclogue ;

Ye nymphs of Solyma ! begin the song :
To heav'nly themes sublimer strains be-
long.
The mossy fountains, and the sylvan
shades,
The dreams of Pindus, and th' Aonian
maids,
Delight no more——

Sint.] Pierius says it is *sunt* in most of the ancient manuscripts.

4. *Ultima Cumæi venit, &c.*] He now begins the subject of the Eclogue, which is the Sibylline prophecy of new and happy days, the return of Astræa, and of the golden age.

Cumæi carminis.] The general opinion is, that there were ten heathen prophetesses, or Sibyls, the Delphian, Erythræan, Cumæan, Samian, Cuman, Hellespontic, Lybian, Phrygian, Persian, and Tiburtine. One of these, whether the Cumæan or Erythræan, is not certain, and some say it was the Cuman, came to Tarquin, king of Rome, and offered him nine volumes of prophecies, for which she demanded a great price. When this proposal was rejected by the king, she withdrew, and burned three volumes, and coming again before the king, asked the same sum for the six. Being rejected again, she did as before, and returned with the remaining three volumes, insisting still upon the same price which she had demanded for the whole. The king imagining there

was something extraordinary in them, from this unusual conduct of the Sibyl, bought them of her, and caused them to be laid up among the sacred archives of Rome. Two men were appointed to have the care of this treasure : their number was afterwards increased to ten, and at last to fifteen. When the capitol was burnt, a little before the dictatorship of Sylla, these sacred volumes perished in the flames. The senate, to remedy this loss, sent messengers all over Italy and Greece, to collect as many verses of the Sibyls as could be procured. They found about a thousand, which were brought to Rome, and kept with the greatest care, till at last they were burnt by Stilico, in the time of the emperor Honorius. What these verses were is not now certainly known ; for those which are now extant under the name of the Sibylline Oracles, are not without reason generally thought to be spurious. This however we may conclude, from the Eclogue before us, that they foretold the birth of a child, to happen about that time ; under whom the world should enjoy peace and happiness. This must certainly allude to our blessed Saviour, of whose birth the prophecies in Isaiah are so like many verses in this Eclogue, that we may reasonably conclude, that those truly inspired writings had been seen by the Sibyls themselves, or at least by Virgil. In the oration of the Emperor Constantine to the clergy, as we find it in Eusebius, there is an acrostic of the Erythræan Sibyl preserved in Greek verse, the initial letters of which, taken together, make ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ ΘΕΟΥ ΥΙΟΣ ΣΩΤΗΡ ΣΤΑΥΡΟΣ ; that is,

Magnus ab integro sæclorum nascitur ordo. 5 the great order of ages begins again.

Jesus Christ, the Son of God, the Saviour, the cross :

Ἰδρωσὶ γὰρ χθὼν κρείστος σημίον ὄ' ἴσται
ἤξει δ' οὐρανόθεν βασιλεὺς αἰῶσιν ὁ μίλλων,
Σάββα παρῶν κρείται πᾶσαν καὶ κόσμον
ἅπαντα.

Ἄφρονται δὲ Θεὸν μικροὺς πιστοὶ καὶ ἄπιστοι,
Ἐπίστοτοι μὲτὰ τῶν ἁγίων ἐπὶ τίμα χρέοναι,
Σαρκοφόρον ψυχᾶς δ' ἀνδρῶν ἐπὶ βήματι
κρείται.

Χίρως δ' ἂν ποτὶ κόσμον ἔλος καὶ ἄπαντα
γίνηται.

Ἰψώσι τ' εἰδωλα βροταὶ καὶ πλοῦτοι ἅπαντα,
Ἰχθυῶν ῥήξη τὴ πύλας ἐρατῆς αἰῶνα.

Σάβ' τότε πᾶσα νεκρῶν ἐς ἰλιυθίον φάος
ἤξει

Τοὺς ἁγίους, ἀκούεις τὴ τῶν αἰῶσιν
ἰλίχην.

Ὅσα πάντα τὴ πρᾶξις ἴλασιν τότε πάντα λα-
λήσει

Στήθια γὰρ ζοφόντα Διὸς φαστῆρσιν ἀνοίξει.
Θεῶσιν τ' ἐκ πάντων ἴσται καὶ βρυγμὸς
ἰδόντων.

Ἐκλιψὺ σίλας ἡλίου, ἄστρῶν τε χορείαι.
Οὐρανὸν ἰλίχην, μήνης δὲ τε φήγγος ἔλιπται.

Ἐψώσιν δὲ φέραγγας, ἔλει δ' ὄψμακα
βουσσῶν.

Ἐψος δ' οὐκίτι λυγρὸν ἐν ἀνθρώποισι φανῆται.
Ἰάα τ' ἄρη πιδίως ἴσται, καὶ πᾶσα θάλασσα

Ὀκ εἰς πλοῦν ἤξει, γῆ γὰρ φρυχθίσα κί-
ραυῶν

Σὺν πηγῆσι ποταμῶν ἀκχάζοντις λείψουσι.
Σάλπηγγ' δ' οὐρανόθεν φωνὴν πολυθήρησιν ἀφήσει.

Ἐρύουσα τὸ μίλλων καὶ δὴ σήματα κόσμου.
Ταρταρόν χάος διίξην ποτὶ γαίην χανοῦσα.

ἤξουσιν δ' ἐπὶ βήμα Θεοῦ βασιλῆς ἅπαντες.
Ἦῶσιν δ' οὐρανόθεν ποταμοὺς πυρὸς, ἠδὲ γι
θίου.

Σῆμα δὲ τοὺ τότε πᾶσι βροταῖς ἐραδαίκετον,
οἶον

Τὸ ἔζλον ἐν πιστοῖς τὸ κίρας τὸ σοβοῦμένον
ἴσται.

Ἀνδρῶν εὐσεβίων ζοῆ, πρόσκομα τὴ κόσμου,
Ἐτασι φωτῆς πιστοῖς ἐν δόξασι πηγῆσι.

Ἐβδὸς πομαίνουσα σιδρηῆν γι κρατῆσιν.
Ὀυτὸς δ' οὖν προγραφῆσιν ἐν ἀκροστιχίαις Διὸς
ἡμῶν

Σωτῆρ ἀθάνατος βασιλεὺς ὁ πατὴρ ἡμῶν

The pious emperor acknowledges, that many looked upon these verses as a forgery of some over zealous Christian. But he says, they are certainly genuine, and were trans-

lated into Latin by Cicero, who was murdered long before the birth of Christ. We do not find these verses in any of Cicero's works that are now extant; yet it is hardly to be imagined, that Constantine would so openly have appealed to them, if they had not been extant in his time. This however is certain, that there were verses of the Sibyls in the custody of the *Quindecemviri* in Cicero's time, which were said to foretel a king, and were written in the manner of an acrostic. For that author, in his second book *de Divinatione*, gives us to understand, that there was a design of applying the Sibylline verses, which foretold a king, to Julius Cæsar. Hence he takes occasion to combat the authority of the verses, and declares, that no prophecy ought to be believed, that mentions any thing so contrary to the constitution of the Roman Republic. He argues, from their being acrostics, that they could not be genuine, because the care and exactness required in composing an acrostic is inconsistent with the fury which is said to have possessed the Sibyls, when they uttered their predictions: "Sibyllæ versus ob-
servamus, quos illa furens fudisse
dicitur: quorum interpretes nuper
falsa quædam hominum fama
dicturus in senatu putabatur,
eum, quem re vera regem habebamus, appellandum quoque esse
regem, si salvi esse vellemus . . .
Non esse autem illud carmen fuerentis, quum ipsum poëma declarata, est enim magis artis, et diligentia, quam incitationis et motus, tum vero ea, quæ acrosticis dicitur, quum deinceps ex primis versus litteris aliquid con-

Now the Virgin returns, the
reign of Saturn returns:

Jam redit et Virgo, redeunt Saturnia regna:

“nectitur, ut in quibusdam En-
“nianis. Id certe magis est ad-
“tenti animi, quam furentis. At-
“que in Sibyllinis ex primo versu
“cujusque sententiæ primis litteris
“illius sententiæ carmen omne
“prætexitur. Hoc scriptoris est,
“non furentis; adhibentis diligen-
“tiam, non insani. Quamobrem
“Sibyllam quidem sepositam, et
“conditam habeamus, ut, id quod
“proditum est a majoribus, injussu
“senatus ne legantur quidem libri,
“valeantque ad deponendas potius
“quam ad suscipiendas religiones:
“cum antistitibus agamus, ut quid-
“vis potius ex illis libris, quam re-
“gem proferant; quem Romæ
“posthæc nec dii nec homines esse
“patiantur.” These arguments of
Cicero are by no means a proof
that the verses of the Sibyls were
forged; and if they were, it is
plain, that it was done long before
there were any Christians to forge
them. Several of the most primi-
tive Fathers, in their disputes with
the heathens, appealed to the verses
of the Sibyls, in which they told
them, they might see plainly that
the coming of Christ was foretold
by their own oracles. This argu-
ment would have been of no weight,
if the learned men of those times
had not known that such verses
were extant before the coming of
Christ: and it is not easy to ima-
gine, that they could have been so
famous over all Italy and Greece so
early as the time of Justin Martyr,
who lived about the middle of the
second century, if they had been
forged by the Christians. St. Au-
gustin, in his exposition of the
Epistle of St. Paul to the Romans,
says, he should not easily have be-
lieved that the Sibyl prophesied of

Christ, if Virgil, whom he calls
the most noble of the Roman poets,
had not prefixed to his poem on the
renovation of the age, which seems
to agree with the kingdom of Christ,
the line now under consideration;
“Fuerunt enim prophetæ non ip-
“sius, in quibus etiam aliqua in-
“veniuntur quæ de Christo audita
“cecinerunt, sicut etiam de Sibylla
“dicitur: quod non facile crede-
“rem, nisi quod poetarum qui-
“dam, in Romana lingua nobi-
“lissimus, antequam diceret ea de
“innovatione seculi, Christi in Do-
“mini nostri Jesu Christi regnum
“satis concinere et convenire vide-
“antur, præposuit versum, dicens,

“Ultima Cumæi jam venit carminis
“ætas.

“Cumæum autem carmen Sybilli-
“num esse nemo dubitaverit.”

The same learned Father, in his
eighteenth book *de Civitate Dei*,
mentions the same acrostic with
that which is quoted above. He
tells us he saw it first in a sorry La-
tin translation, but afterwards Flac-
cianus, a proconsul, an eloquent and
learned man, having some discourse
with him concerning Christ, shewed
him a Greek book, in which were
some verses of the Erythræan Sibyl,
and pointed out an acrostic, the
initial letters of which were Ἰησοῦς
Χριστός, Θεοῦ Υἱός σωτῆρ, *Jesus Christ,*
the Son of God, the Saviour. He
then sets down the Latin version, in
which the acrostic is far from be-
ing well preserved;

Judicii signo tellus sudore madescet.
E cælo rex adveniet per secula futurus:
Scilicet in carne præsens ut judicet or-
bem.
Unde Deum cernent incredulus atque
fidelis

Jam nova progenies cælo demittitur alto.

now a new progeny is sent
down from high heaven.

Celsum cum sanctis, ævi jam termino in ipso.

Sic animæ cum carne aderunt, quas judicet ipse.

Cum jacet incultus densis in vepribus orbis.

Rejicient simulachra viri, cunctam quoque gazam :

Exuret terras ignis, pontumque polumque Inquirens, tetri portas effringet Averni, Sanctorum sed enim cunctæ lux libera carni

Tradetur, sotes æternum flamma cremabit.

Ocultos actus retegens, tunc quisque loquetur

Secreta, atque Deus reserabit pectora luci.

Tunc erit et luctus, stridebunt dentibus omnes.

Eripitur solis jubar, et chorus interit astris.

Solvetur cælum, lunaris splendor obibit, Dejiciet colles, valles extollet ab imo.

Non erit in rebus hominum sublime, vel altum.

Jam æquantur campis montes, et cærula ponti.

Omnia cessabunt, tellus confracta peribit. Sic pariter fontes torrentur, fluminaque igni.

Sed tuba tunc sonitum tristem dimittet ab alto

Orbe, gemens facinus miserum variosque labores :

Tartareumque chaos monstrabit terra dehiscens.

Et coram hic Domino reges sistentur ad unum.

Decidet e cælis ignisque et sulphuris annis.

St. Augustin observes, that in all the writings of this Sibyl, whether she was the Erythræan, as some think, or the Cuman, according to others, there is not the least mention of the gods of the heathen being to be worshipped; but there are some things against them and their worshippers, so that she may seem to be one of those who belong to the city of God. He then throws together some scattered quotations of Lactantius from one of the Sibyls,

which most evidently relate to Christ, and concludes with informing us, that some place the Erythræan Sibyl in the time of Romulus, and others in the time of the Trojan war.

What has been said in this note relates chiefly to the Erythræan Sibyl; but it may be observed, that many thought there was but one Sibyl, or confounded them all together: thus the poet uses the Cumæan for any Sibyl, she who prophesied at Cumæ being most famous in Italy.

5. *Magnus ab integro, &c.*] Hesiod mentions five ages of the world; 1. The golden age, in the days of Saturn, when men lived like the gods, in security, without labour, without trouble, and not subject to the miseries of old age. Their death was like going to sleep; they enjoyed all the conveniences of life in tranquillity; the earth produced plenty of all fruits without tillage. 2. The silver age, in which men were less happy, being injurious to each other, and neglecting the due worship of the gods. 3. The copper, or, as we commonly call it, the brazen age, in which men discovered copper, made themselves armour with it, and were given to violence and war. 4. The age of demi-gods and heroes, who warred at Thebes and Troy. 5. The iron age, in which Hesiod lived, which was to end when the men of that time grew old and grey. Thus, by the great order of the ages beginning anew, Virgil means that the golden age was then returning.

6. *Jam redit et virgo.*] The Emperor Constantine, and many other pious Christians, will have this to allude to the blessed Virgin. But Virgil certainly meant Astræa or

O chaste! Lucina, favour
the birth of this infant,

Tu modo nascenti puero, quo ferrea primum

Justice, who is said by the poets to have been driven from earth to heaven by the wickedness of mankind; and therefore her returning is one sign of the restoration of the golden age. In the second Georgick, our poet, with great propriety, represents her as having made her last abode on earth in the country;

— Extrema per illos
Justitia excedens terris vestigia fecit.

Hesiod makes Δίκη, or Justice, to be the daughter of Jupiter and Themis;

Διούτερον ἠγάγετο Λαπαρῆν Θέμιον, ἢ τίτιν
Ὠρέως,
Εὐνομένην τε, Δίκην τε, καὶ Εἰρήνην τιθα-
λυΐαν.

But in his description of the ages, Αἰδῶς and Νέμεσις leave earth and go to heaven;

Καὶ τότε δὴ πρὸς Ὀλυμπον ἀπὸ χθονὸς ἐβρο-
δείης,
Λευγαίῃσι Φαίεισι καλυφάμενον χροῶ κάλον,
Ἄδωνάτων μιστὰ Φύλον ἴσθη προελπίοντ' ἀνθρώ-
πους
Αἰδῶς καὶ Νέμεσις.

It appears to me that Νέμεσις must mean also Justice in this place, and be the same with Δίκη, whom he had mentioned a few lines before, together with Αἰδῶς, or Modesty, where he says, neither of them shall converse with men;

— Δίκη δ' ἐν χερσὶ, καὶ Αἰδῶς
Οὐκ ἴσται.

But in the Θεωγία he makes Νέμεσις to be the daughter of Night;

Τίτις δὲ καὶ Νέμεσις, πῆμα θνητοῖσι βροτοῖσι,
Νύξ ἰλοή.

Here indeed he describes Νέμεσις as the vengeance of the gods, as the word is commonly understood; but it cannot have that meaning in the

former passage, where he speaks of her leaving earth, because of the wickedness of men. It must there necessarily mean Justice, or else have slipped into the text erroneously for some other word. Aratus, speaking of the constellation *Virgo*, makes a question, whether she was the daughter of Astræus, the father of the stars, or of some other, and calls her Δίκη, or Justice;

Ἄμφοτέρωσι δὲ τοσσὶν ὑποσπίψαιο Βωώτου
Παρθίνου, ἢ ῥ' ἐν χερσὶ Φίει στάχον αἰγλή-
ντα
Εἰς' οὖν Ἀστραίου κίνη γίνος, ἢ ῥά τί φωνῶ
Ἀστρου ἀρχαίων πατρί' ἴμμιναι' ὑπὲρ τιν
ἄλλου,
Εὐκλεος Φορῖαιτο· λόγος γί μιν ἰστρίχου
ἄλλος
Ἀνθρώποις, ὡς δῆθεν ἐπιχθονίᾳ πάρος ἦν,
Ἐρχετο δ' ἀνθρώπων καταιωνίη' οὐδέπωτ'
ἀνθρῶν,
Οὐδέπωτ' ἀρχαίων ἠήτατο φύλα γυναικῶν,
Ἄλλ' ἀναμῆξ ἰκάθηται, καὶ ἀθανάτη πικ-
ρῶσα·
Καὶ ἰ Δίκην καλίσσκον.

He tells us also, that after the copper age began, and men made war one with another, she hated them, and went up to heaven;

Ἄλλ' ὅτε δὴ κρείττω ἰσθίτασαν, οἱ δ' ἰγί-
νοντα,
Καλλιή γινεῖ, πρῶτερον ἰλαώτεροι ἄνδρες,
Οἱ πρῶτοι κακίερχον ἰχκαλιούσαντο μάχαι-
ραν
Εἰσοδίη, πρῶτοι δὲ βροτῶν ἰπάσαντ' ἀροτήρων
Καὶ τότε μισήσασα Δίκη κίτων γίνος ἀνθρῶν,
Ἐπταῖ ὑπεουρανίη' ταύτην δ' ἄρα νόσταται
χώραν
Ἦχι' πικρῶ ἰσυχίη ἴσι φαίνεται ἀνθρώποισι.

Ovid calls her Astræa, and says she was the last of the deities that left the earth, on account of the wickedness of the iron age;

Victa jacet Pietas; et Virgo cæde man-
dentes
Ultima cælestium terras Astræa relinquit.
Astræa, last of all the heavenly birth,
Affrighted, leaves the blood-defiled earth.
SANDYS.

Desinet, ac toto surget gens aurea mundo,

in whom the iron age shall begin to fall, and the golden age shall rise over the whole world:

I do not remember, that I have found the name *Astræa* in any author older than Ovid, and suspect, that we ought to interpret *Astræa* *virgo*, the *Astræan virgin*, from her father *Astræus*, and not the *virgin Astræa*. Thus *Daphne* is called *nympha Peneia*, the *Peneian nymph*, from her father *Peneus*, and not the *nymph Peneia*. If this suspicion is well grounded, it is a common error to call *Justice Astræa*.

Redeunt Saturnia regna.] Hesiod says the golden age was under the reign of Saturn in heaven;

Ὅτι ἰσότην γιγάσαι διὰ θνητοῖ τ' ἀνθρώπων,
Χρόνον μὲν πρῶτα γένος μετέσταν ἀνθρώπων

Ἀλάσταν ποίησαν, Ὀλύμπια δώματ' ἔχοντες.
Οἱ μὲν ἐπὶ Κρόνου ἦσαν, ἔτ' οὐρανόμυθον ἰβάντων.

7. *Jam nova progenies, &c.*] The emperor Constantine is of opinion, that this verse plainly alludes to our blessed Saviour; Τοῦτον Τιβερίος διδίδετο καθ' ὃν χρόνον ἢ τοῦ Σωτήρος ἐξέλαμψεν παρουσία, καὶ τὸ τῆς ἀγιωτάτης θερησκίας ἐπιπεράτισσιν μυστήριον, ἢ τι πᾶσι τοῦ δήμου διαδοχῆ συνίστη, πρὶν ἢ οἰμαί λόγῳ τὸν ἐξοχώτατον τῶν κατὰ Ἰταλίαν ποιητῶν

Ἐθελόντα ἴσως πλὴν ἀνθρώπων ἰφαιήθη.

8. *Tu modo nascenti, &c.*] The poet now invokes *Lucina*, and entreats her to favour the birth of the infant, of whom there were such great expectations at this time; and declares, that it was to be in the consulship of *Pollio*.

Nascenti puero.] The child, that was to be born in that age, when the world should be at peace, as was foretold by the oracles, was without doubt our blessed Saviour. But the poet, ignorant of the true sense of the prophecies, understands them to mean the peace which was set-

tled when he wrote this Eclogue, and applies all the blessings, which were promised to the reign of Christ, to a child that was then expected to come into the world. The commentators have not determined, with any certainty, what child it was to whom these promised blessings are ascribed by the poet. *Servius* tells us, that *Asinius Pollio* having taken *Salonæ*, a city of *Dalmatia*, and obtained a triumph, and afterwards the consulship, had that very year a son, who was called *Saloninus*, from the name of the captive city, and that this *Saloninus* is the child whom *Virgil* here celebrates. This opinion is generally received, on the authority of *Servius*. But *Ruæus* shews plainly that this must be a mistake. He observes, that *Saloninus* was not the son, but the grandson of *Pollio*, and that he could not be born about the time of writing this Eclogue, because he died a young man sixty years afterwards, being designed the husband of *Tiberius Cæsar's* granddaughter, for proof of which he refers us to the third book of the *Annals* of *Tacitus*. The words of *Tacitus* are these; “*Obiere eo anno viri illustres, Asinius Saloninus, M. Agrippa et Pollione Asinio avis, fratre Druso insignis, Cæsarique progener destinatus.*” Here indeed *Tacitus* does not say expressly, that *Asinius Saloninus* was a young man, but it may be supposed, that he was many years under sixty, when he was proposed for a husband to the Emperor's granddaughter. *Ruæus* farther observes, that the son of *Pollio* was named *C. Asinius Gallus*, and not *Saloninus*, which is certain. Besides, it may be considered, that *Tacitus* calls *M. Agrippa* the grand-

thy own Apollo now reigns.

Casta fave Lucina: tuus jam regnat Apollo. 10

father of Saloninus. Agrippa must therefore have been his mother's father; and indeed Tacitus himself informs us, that Vipsania, the daughter of Agrippa, was married first to Tiberius, and afterwards to Asinius Gallus. "Ducta in matrimonium Vipsania M. Agrippæ filia, quæ quondam Tiberii uxor fuerat." Now Tiberius was born little above a year before the consulship of Pollio, that is, under Lepidus and Plancus, just after the battle of Philippi, as we are informed by Suetonius; "Natus est Romæ in palatio, XVI. Cal. Decemb. M. Æmilio Lepido iterum, L. Munatio Planco Coss. post bellum Philippense. Sic enim in fastos actaque publica relatum est." Dio tells us, that after the death of Agrippa, who had married Julia, the daughter of Augustus, Tiberius was compelled to part with his first wife, the daughter of Agrippa, by a former marriage, who had one child by him already, and was big with another, and to take Julia; Ὡς γοῦν ὁ Ἀγρίππας . . . ἐπιπέθη . . . τὸν Τιβέριον καὶ ἄκων προσεβίβητο . . . καὶ προαισθησάσας καὶ ἐκείνου τὴν γυναικᾶ, καίτοι τοῦ τε Ἀγρίππου θυγατέρα ἐξ ἄλλης τιδὸς γαμητῆς εὔσας, καὶ τίνοι τὸ μὲν ἦδη τρίφουσαι, τὸ δὲ ἐν γαστρὶ ἔχουσαι, τῆς τε Ἰουλίαν οἱ ἐγγυῆσι. From these authorities considered together it appears, that Saloninus could not possibly be born till many years after his grandfather Pollio was consul. For before his mother Vipsania was married to his father Asinius Gallus, she had been wife to Tiberius, and had two children by him; and this very Tiberius could not be above two years old in the consulship of Pollio. This divorce also is placed by Dio in the consulship of M. Valerius Messala

Barbatus, and P. Sulpicius Quirinius, which was twenty-eight years after that of Pollio. Therefore so far was this Saloninus from being born in his grandfather's consulship, that, according to Dio, he could not possibly come into the world till near thirty years after it. Ruæus also observes, that Pollio did not take Salonæ till the year after his consulship; so that he could not give that name to a son, who was born before he had obtained the victory. We may therefore conclude, with Ruæus, that this story of Saloninus, who, according to Servius, died almost as soon as born, is not to be credited. That learned commentator seems to be of opinion, that the child, whose nativity the poet celebrates, is Asinius Gallus, who might perhaps be born when his father was consul. But other learned men are of opinion, that the glories prophesied of this child are greater than could with decency be supposed to belong to a son of Pollio; and therefore that the child intended is more probably some near relation of Augustus himself. The authors of the *Journal de Trevoux* suppose it was Drusus, the son of Livia Drusilla, who was with child of him by her former husband Tiberius Nero, when Augustus married her. Thus Suetonius, "Liviam Drusillam matrimonio Tiberii Neronis, et quidem prægnantem abduxit, dilexitque, et probavit unice, ac perseveranter." But Dio Cassius places the affection of Augustus to Livia, and his repudiating his former wife Scribonia, who had just born him a daughter, in the consulship of Lucius Marcus Censorinus and C. Calvisius Sabinus, who were consuls the year after Pollio; τῶ δ' ἐπι-

Teque adeo decus hoc ævi, te consule, inibit,

And in thy consulship, in
thine, O Pollio, shall this glory
of the age commence;

γεννημένω, ἐν ᾧ Λοικίος τε Μάρκιος
καὶ Γάιος Σαβίνος ὑπάτουςσαν . . . ἤδη
γὰρ καὶ τῆς Λιουΐας ἔσαν ἕρχετο, καὶ
διὰ τοῦτο καὶ τὴν Σκερβωνίαν τιμαυθάν οἱ
δυοῦν ἀπεκίμψατο αὐθημερόν. Ac-
cording to the same accurate au-
thor, it was in the following year,
when Appius Claudius Pulcher
and C. Norbanus Flaccus were
consuls, that Augustus married
Livia, who was then six months
gone with child, by Tiberius Nero;
Ἐπὶ δ' Ἀππίου τε Κλαυδίου καὶ Γαίου
Νόρβανου ὑπάτων. . . . Ταῦτά τε οὖν
τότε ἴσμεν, καὶ ὁ Καῖσαρ τὴν Λιουΐαν
ἐγγυῖεν ἦν δὲ δυοῦν μὲν Λιουίον Δρου-
σου, ὅς ἐν τε τοῖς ἐκτεθῆσιν ἐν τῷ λευκά-
ματι ἐγγυῖεν, καὶ ἑαυτὸν μετὰ τὴν ἐν
Μακεδονίᾳ ἦτταν κατεχρήσατο γυνὴ δὲ
τοῦ Νέρωνος, μετ' οὗ συνιδέφουεν, ὥσπερ
εἴρηται καὶ ἐκείνῳ γὰρ ἐξ αὐτοῦ μῆνα ἔκτεν.
She was delivered of Claudius Dru-
sus Nero, whom Augustus returned
to his proper father; Συνοικοῦσα δὲ ἡ
γυνὴ τῷ Καίσαρι, τίκτει Κλαυδίον Δρου-
σου Νέρωνα καὶ αὐτὸν ὁ Καῖσαρ ἀνάλετο,
καὶ τῷ πατρὶ ἐπέμψεν. It is true
indeed, that Drusus was in-
tended to succeed Augustus, but not
till after the death of Marcellus;
and we find, that when Augustus
married Livia he was so far from
looking upon the child as his own,
that he sent him away to his father
Tiberius. Besides the time of his
birth will by no means agree with
the time of writing this Eclogue,
which was when Pollio was consul,
whereas Drusus was born under
Claudius and Norbanus, so that his
mother could not even be with child
of him during the consulship of C.
Asinius Pollio. It is with much
greater probability, that Catrou has
asserted Marcellus, the son of Oc-
tavia, to be the child in question.
“In the year of Rome,” says he,
“714, when Asinius Pollio and

“ Domitius Calvinus were consuls,
“ the people of Rome compelled
“ the triumvirs Octavian and An-
“ thony to make a durable peace
“ between them. It was hoped,
“ that thereby an end would be
“ put to the war with Sextus
“ Pompey, who had made himself
“ master of Sicily, and by the
“ interruption of commerce, had
“ caused a famine in Rome. To
“ make this peace the more firm,
“ they would have Anthony, whose
“ wife Fulvia was then dead, marry
“ Octavian Cæsar’s sister Octavia,
“ who had lately lost her husband
“ Marcellus, and was then big
“ with a child, of which she was
“ delivered, after her marriage
“ with Anthony. This child re-
“ tained the name of his own fa-
“ ther Marcellus, and as long as
“ he lived, was the delight of his
“ uncle Octavian, and the hope of
“ the Roman people. It is he that
“ is the subject of this Eclogue.
“ Virgil addresses it to Pollio, who
“ was at that time consul, and
“ thereby makes a compliment to
“ Cæsar, Anthony, Octavia, and
“ Pollio, all at once. The Mar-
“ cellus whose birth is here cele-
“ brated, is the same whose death
“ is lamented by Virgil in the sixth
“ Æneid. The poet borrows what
“ was predicted by the Cumæan
“ Sibyl, concerning Jesus Christ;
“ and applies it to this child.” This
learned Jesuit is so confident of the
truth of his assertion, that he has
made no scruple to alter the usual
title of this Eclogue, and to call it
Marcellus. Indeed the fitness of
Marcellus, to be the subject of our
Eclogue, and the authority of one
so thoroughly versed in the Roman
history as Catrou, would make one
subscribe almost implicitly to this

and the great months shall begin to proceed.

Pollio; et incipient magni procedere menses.

system. But before we give our entire assent to it, it may not be amiss to consider the weight of his arguments. 1. "Dio relates, that Octavia, the mother of Marcellus, was married to Anthony, in the consulship of Pollio, and adds, that at the time of this marriage, she was big with child by Marcellus, her former husband, who was lately dead." Dio does say expressly, that Octavia the sister of Augustus, was at that time married to Anthony, being then big with child; *καὶ τὴν Ὀκταουίαν τὴν τοῦ Καίσαρος ἀδελφὴν ἰπιδὸν ἑ ἀνήρ αὐτῆς ἰνταλντάκι, καὶ χύουσαι πρᾶμῆστισυάριμι.* 2. "Servius, on the sixth book of the *Æneid*, says, Marcellus was eighteen years old when he died at Baiæ, *Periit decimo octavo, in Baiano.* Now Dio places his death in the year of Rome 731, therefore reckoning backwards from 731 to 714, we shall find the eighteen years assigned by Servius. However, as Marcellus did not die till the latter end of 731, he must have been near 19 when he died, which is the age assigned him by F. Labbe, in his *Chronology*." The words of Servius are, "Hic decimo sexto anno incidit in valetudinem; et periit decimo octavo, in Baiano, cum ædilitatem gereret." But, with that learned writer's leave, if Marcellus was born in 714, he could but just have entered into his eighteenth year in 731. Propertius, who lived at the time, and ought to have known the true age of that illustrious young Roman, says he died in his twentieth year.

Occidit, et misero steterat vigesimus annus.

Catrou endeavours to get rid of this

difficulty, by saying, "that nothing is more obscure than the signification of this line of Propertius. How can it be made out, that *steterat vigesimus annus* means that Marcellus had reached his twentieth year? On the contrary, it is more natural to understand thereby, that his twentieth year was stopped, and that he would never see it. This is the force of the word *steterat*, and this expression agrees with a person, who is almost nineteen. However, if Propertius did mean that Marcellus was twenty, it is being very exact for a poet not to mistake one single year." As for the word *steterat*, Catrou certainly strains it to a signification, that cannot be admitted. The word is not so obscure as he would have us believe. *Sto*, applied to time, signifies the appointed time decreed by fate for our death. In this sense it is plainly used by Virgil, in the tenth *Æneid*;

*Stat sua cuique dies, breve et irreparabile tempus
Omnibus est vitæ.*

Therefore the words of Propertius evidently mean, that Marcellus died in his twentieth year; so that I do not see any other way of getting rid of this difficulty, than by supposing, that Propertius, as a poet, did not think himself obliged to be exact to a year or two. Catrou mentions another objection against his system. "Marcellus was ædile, the year in which he died, and at that time Tiberius was only quæstor. But, according to Paterculus, Tiberius was then nineteen; therefore Marcellus must at least have been twenty, because he had a place superior to that of

Te duce, si qua manent sceleris vestigia nostri

Under thy conduct, if any traces of our wickedness remain,

“Tiberius. Otherwise Augustus must have preferred the younger before the elder.” To this objection Catrou gives the following answer; “Marcellus was near nineteen as well as Tiberius. Augustus had a mind to have both these offices in his own family. He gives the superior office to his nephew, who had just married his daughter Julia, in preference to the son of his wife. What reason is there to be surprised at this? For my part, I take the opinion of F. Labbe to be so far preferable to that of F. Salien, that I should embrace it, even though I was not interested as I am, to establish Marcellus the hero of this Eclogue.” This seems to be a sufficient answer to the objection: only the learned father has strained the point a little too far, in making Marcellus and Tiberius to be of the same age; for Tiberius must have been two years older than the hero of this Eclogue. Thus far I have considered the arguments, which Catrou uses in support of his system, and the objections brought against it, with the utmost impartiality. I shall now beg leave to examine a circumstance or two, which perhaps may give some light into this difficulty. Dio tells us, that when Augustus was consul the tenth time, together with C. Norbanus, that is, in the year of Rome 730, there was a decree of the senate made, that Marcellus should then have a seat in the senate, and leave to sue for the consulship ten years before the lawful age; and that Tiberius should have leave to sue for any office five years before the usual time; whereupon the former was immediately

made ædile, and the latter quæstor; *Τῷ τι Μαρκίλλῳ βουλευσῶν τι ἐν ταῖς ἰστρατηγησῶσι, καὶ τὴν ἰσπατικὴν δίκα θάττω ἔτιον ἤπερ ἰνὸμιστο, αἰτήσῶσ' καὶ τῷ Τίβερῶν, πῶτε πρὸ ἰσάστῃς ἀρχῆς ἔτιον τὸ αὐτὸ τοῦτο ποιῆσαι ἰδέσθ' καὶ παρεαχρήμα γὰ οὗτος μὲν, ταμίης, ἰαίνης δέ, ἀγορευόμενος, ἀπιδύχθησαν.* But though Dio seems to say, that by this decree Marcellus had liberty to sue for the consulship only, before the usual time, we must certainly understand that it extended to other offices; else it could have had no effect in procuring the ædileship. It is not certainly agreed by the critics, what was the legal age for obtaining these offices. Lipsius says a quæstor was to be twenty-five, and an ædile twenty-seven or twenty-eight. The learned Dr. Middleton, in his Treatise on the Roman Senate, takes the quæstorian age, which was the same with the senatorian, to have been thirty years complete. We have seen already, that Tiberius was born Nov. 16, 712. Therefore he could be no more than eighteen years complete, when he was chosen quæstor. But he was allowed to sue for that office five years before the legal time; therefore he was to have leave to do that at eighteen which others might do at twenty-three. This falls short of the lowest quæstorian age that has been supposed by two years. To reconcile this difficulty, we must have recourse to another passage in Dio, where Mæcenas advises Augustus to alter the laws relating to the age of magistrates, so as to reduce it to that which is assigned by Lipsius; for he would have the senatorian age to be twenty-five, and the prætorian thirty; *Ἐς δὲ τὸ συνήθειον πῶριζαυσεσάτους*

they shall be frustrated, and deliver the world from perpetual fear.

Irrita perpetua solvent formidīne terras.

... . τριμύσηντις τε, καὶ ἀγορα-
μύσηντις, ἢ δημοχόρησιν, στρατηγί-
ων, τριμύσηντις γινόμεσι. It appears
by this, that there was a consulta-
tion about that time concerning the
alteration of these laws, and we
may conclude that twenty-three was
then settled to be the quæstorian
age; for otherwise Tiberius could
not have been made quæstor in
730. Now if Marcellus was born
about the latter end of 714, the
year of Pollio's consulship, he was
sixteen in 730. He was enabled to
sue for an office ten years before
the usual time, which made him
equal to twenty-six, three years
more than Tiberius, which differ-
ence we find to have been between
the ædiles and quæstors. Thus it
seems highly probable, that Au-
gustus had first settled the age of
a quæstor to be twenty-three, and
that of an ædile to be twenty-six,
about the year of Rome 725, for it
was in that year that Mæcenas
gave the advice above mentioned;
and that afterwards, in the year
730, being willing to advance his
nephew and son-in-law to those
dignities, he procured the decree to
be made, that Marcellus, who was
then sixteen, might sue for the
ædileship ten years before the usual
time, and that Tiberius, who was
then eighteen, might do it five
years before the usual time, which
enabled them to enjoy the respective
offices, to which he intended to
promote them. This appears to
me to be a strong confirmation of
Catrou's system, as it makes it
highly probable, that Marcellus
was born about the latter end of the
year of Rome 714, and conse-
quently, that he was the hero of the
Eclogue now under consideration.

10. *Casta fave Lucina.*] Lucina
is the goddess presiding over child-
birth. Some will have her to be
the same with Juno, because the
women in labour used to call upon
Juno Lucina for help. But Cicero,
in his second book *de Natura Deo-
rum*, tells us expressly, that she is
the Moon, whom the Greeks call
Lucina and Diana, and the Romans
Juno Lucina. He adds, that she
presides over child-birth, because
the time of pregnancy is counted
by the revolutions of the moon;
and mentions a jest of Timæus,
who having related in his history,
that the temple of the Ephesian
Diana was burnt on the same night
that Alexander was born, added,
that it was no wonder, when Diana
chose to be from home, to attend
the labour of Olympias; "Luna
" *a lucendo nominata sit: eadem*
" *est enim Lucina. Itaque ut*
" *apud Græcos Dianam, eamque*
" *Luciferam, sic apud nostros Ju-*
" *nonem Lucinam in pariendo in-*
" *vocant: quæ quidam Diana om-*
" *nivaga dicitur, non a venando,*
" *sed quod in septem numeratur*
" *tanquam vagantibus. Diana dicta,*
" *quia noctu quasi diem efficeret.*
" *Adhibetur autem ad partus, quod*
" *ii maturescunt aut septem non-*
" *nunquam, aut plerumque novem*
" *lunæ cursibus: qui quia mensa*
" *spatia conficiunt menses nomi-*
" *nantur. Concinne quidem, ut*
" *multa, Timæus; qui cum in*
" *historia dixisset, qua nocte natus*
" *Alexander esset, eadem Dianæ*
" *Ephesiæ templum deflagravisse,*
" *adjunxit minime id esse miran-*
" *dum, quod Diana, cum in partu*
" *Olympiadis adesse voluisset, ab-*
" *fuisset domo." Catullus also, in*
his Ode to Diana, says expressly,

Ille Deum vitam accipiet, Divisque videbit 15 He shall enjoy the life of gods, and shall see heroes mixed with gods,

that she is Juno Lucina, Trivia, and the Moon;

Tu *Lucina* dolentibus,
Juno dicta puerperis,
Tu potens Trivia, et notho es
Dicta lumine Luna.

Tu cursu dea menstruo
Metiens iter annuum,
Rustica agricolæ bonis
Tecta frugibus explēs.

Virgil uses the epithet *casta*, because Diana was a virgin. We may observe, by the invocation of Lucina here, that the child was not yet born.

Tuus jam regnat Apollo.] Apollo was the brother of Diana, which seems to be the cause why *tuus* is here used, *thy own Apollo*, that is, *thy brother Apollo*. Servius says, the poet here alludes to the last age, which the Sibyl had said should be under the sun; and at the same time to Augustus, to whom a statue was erected, with all the distinctions of Apollo. He observes also, that Octavia, the sister of Augustus, was thought to be meant by Lucina. La Cerda mentions another opinion, that Apollo himself might be then said to reign, because his prophecies by the mouth of the Sibyl were then fulfilled: but he himself seems to think that Augustus is meant. Ruæus thinks that Apollo himself is intended, whose prophecies were now fulfilled. Catrou is fully persuaded, that Lucina and Apollo are Octavia and Augustus. "That illustrious lady," says he, "had all the characters of the chaste goddess. The regularity of her conduct was always without reproach. She is invited to cast a favourable look on Marcellus in his birth, as the child will soon be invited to smile on his mother. The

"allegory of Lucina and Apollo, applied to Octavia and Cæsar, has something noble and happy in it. It is easy to perceive Cæsar under the figure of Apollo: the triumvir was fond of being honoured under the name of this god. The preceding year he had erected a temple to him; and as Anthony had taken the name of Bacchus, Octavian took the name and the symbols of Apollo. It would have been an indiscretion in the poet, to have made use of the word *regnat*, if he had applied it directly, and without a metaphor, to Cæsar. But he applies it immediately to Apollo, and it was a received term, in speaking of a planet or of a constellation." That Octavia was a lady of the strictest virtue is certain; but it does not seem to be a consequence of her virtue, that she was to be invoked under the name of Lucina, to favour her own delivery, which seems to be a very odd imagination. Nor will the child be invited to smile on his mother, but to know his mother by her smiling on him. See the note on ver. 60. As for the temple of Apollo, if we may believe Dio Cassius, it was after the sea fight at Actium that Augustus made offerings to that deity, who was peculiarly worshipped at Actium, and built a larger temple for him, which was not finished till twelve years after this Eclogue was written. As for Anthony, the same author tells us, that it was after the peace made between Augustus and him that he went into Greece, and took upon him the name of another Bacchus, in which the people were fond of humouring him, and the Athenians carried it so far as to make a

and he himself shall be seen
by them,

Pœmixtos heroas, et ipse videbitur illis :

match between the new Bacchus and their goddess Minerva. Anthony approved of the marriage, and demanded of them a large sum of money for her portion. Thus according to Dio, Anthony's taking the name of Bacchus was not till after the time of writing this Eclogue, and the building of the temple of Apollo was many years after that. Some have been so weak as to imagine, that the poet here alludes to a famous supper mentioned by Suetonius, where Augustus and his friends took upon themselves the character of several deities, and Augustus that of Apollo, which is highly improbable. This story is not very authentic, according to Suetonius himself, and if Augustus had this frolic, it was in private; "Cœna quoque ejus se-cretior in fabulis fuit." It was performed when there was a scarcity in the city, which might probably be that which happened soon after the agreement between Augustus and Anthony, and therefore might not happen soon enough to give rise to any expression in this Eclogue. It was censured as an impious and profane action by all that knew of it; and therefore, if there is any truth at all in the story, it cannot be imagined, that Virgil would compliment Augustus with the name of a deity, which he had assumed at a riotous entertainment, and had reason to be heartily ashamed of. A better reason for Augustus to be called Apollo, than any I have seen produced, might have been brought from the beginning of the forty-fifth book of Dio; where we are told, that one principal reason, why Julius Cæsar thought of making Augustus his heir, was that his mother Attia

affirmed positively, that she had conceived him by Apollo; that having slept in the temple of that god, she seemed to admit the embraces of a dragon, and that her reckoning went on duly from that time. But it seems not at all likely, that Virgil would have insinuated in this Eclogue, which is dedicated to Pollio, that Augustus then reigned. Pollio was the friend of Anthony, and had a large share in reconciling the two great triumvirs. Now if Virgil would make his court to Pollio, he should at least have said they reigned jointly. In truth, I believe the compliment was designed to Pollio himself. He was at that time the chief magistrate, had a large share in bringing about the reconciliation, was a patron of the Muses, and a good poet himself. Therefore Apollo might be said to reign, when one of his favourite sons was in so high a station. It may be observed also, that the poet immediately slides into the mention of Pollio's consulship, as the appointed time for all these promised blessings.

11. *Te consule.*] Here the poet plainly points out the time when this Eclogue was written. It was in the consulship of C. Asinius Pollio, that is, in the year of Rome 714.

12. *Pollio.*] See the note on ver. 84. of the third Eclogue.

Magni menses.] Servius says, the poet alludes to the months July and August, which were so called in honour of Julius and Augustus Cæsar, whereas their names were Quintilis and Sextilis before. But Ruæus justly observes, that this could not be true of August, which had not that name till after the death of Cleopatra, and the three

Pacatumque reget patriis virtutibus orbem.

and shall rule the appeased world with his father's virtues.

triumphs of Augustus, nay not till the year of Rome 727. *Great* here signifies *illustrious*; such months, such a time, as has not yet been known.

13. *Te duce, &c.*] The poet having mentioned the consulship of Pollio, immediately tells him, that under his conduct all the remains of the civil war shall be extinguished.

We see plainly, that Pollio is the person on whom Virgil depends, for putting a period to the civil wars, which he means by the wickedness of the Romans, *sceleris nostri*. In order to a full understanding of this passage, let us consider as briefly as we can the state of the Roman affairs at that time. The civil war between Julius Cæsar and Pompey began in the year of Rome 705, and notwithstanding the defeat of Pompey, at Pharsalia, in the next year, it was not ended till about the latter part of 709. This cessation was but very short; for in less than half a year, Julius Cæsar was murdered in the senate-house, when he was consul the fifth time. Immediately the capitol was seized by the murderers, the *Forum* filled with armed soldiers by Lepidus, and the whole city was in confusion. Lepidus, who then had the command of an army, intended, under pretence of avenging the death of Cæsar, to set up himself. Mark Anthony, who was Cæsar's colleague in the consulship, brought the mangled corpse into the *Forum*, shewed his wounds, and read his will to the people, in which he had made his nephew Octavius his heir in the first place, and Anthony and Decimus Brutus, and some others of the murderers, in the second, and had left his gardens by the river side to the people, and thirty drachmas to

each of them. This raised a most violent tumult among the people, and an ardent desire to revenge the death of that great man. This gave an opportunity to Anthony of assuming an almost arbitrary power, who finding Lepidus to be a person capable of giving him much disturbance, made an alliance with him, bestowing his daughter in marriage on the son of Lepidus. Octavius was pursuing his studies at Apollonia, having been sent thither, with part of the army, to wait there for his uncle, who was preparing to make war against the Parthians. But being informed of Cæsar's death, and of his having constituted him his heir, he hastened to Rome, where he was treated with contempt by Anthony, who looked upon him as a mere boy, and one of no consequence. Octavius therefore joined with the Patrician party, and particularly with Cicero, who having conceived an implacable hatred against Anthony, supported the young man in opposition to him. With this assistance, he soon levied an army, and, together with the new consuls for the year 711, marched against Anthony, who then held Decimus Brutus besieged in Mutina. The town was relieved, and Anthony put to flight, with the loss of the two consuls, who fell in different engagements. The senate now became jealous of Octavius, and endeavoured to depress him as much as they had before exalted him. They invested his enemies with power, giving the province of Macedonia to Marcus Brutus, one of Cæsar's murderers, Syria to Cassius, another of them, and the command of the navy to Sextus, the son of Pompey. Octavius, being informed of these alterations, came

But to thee, O child, shall
the earth pour forth her first
gifts, without culture,

At tibi prima, puer, nullo munuscula cultu,

to an agreement with Anthony and Lepidus, and marched back to Rome, where he was presently chosen consul, and had the government of the city committed to him. He was then adopted into the family of Cæsar, and took upon him the name of Caius Julius Cæsar Octavianus, according to Dio. The senate, who did not know of the private agreement that young Cæsar had made with Anthony and Lepidus, sent him against them, and at the same time invited Brutus and Cassius to march towards Rome. But Cæsar meeting with Anthony and Lepidus, had a private conference with them; they agreed to divide the government between them, and by their joint interest, Lepidus was chosen consul for the ensuing year 712. The union of these three powerful persons was called the Triumvirate. They returned separately to Rome, each with his own army, and there put in execution the horrid agreement made between them, of putting all to death whom each of them looked upon as his enemy, and this without the least appearance of mercy. It would be long and disagreeable to relate the particulars of these shocking barbarities; how husbands were betrayed by their wives, fathers by their sons, and masters by their slaves, into the hands of their murderers. It was made a capital crime to conceal any of the proscribed persons, or even to shew any mark of sorrow for their death. In the mean time Brutus and Cassius had gathered a considerable army near Philippi, a city of Macedonia, on the confines of Thessaly. Cæsar and Anthony marched against them: the battle was fought with fury on both sides: the victory in-

clined to the triumvirs, and Cassius first, and then Brutus, slew themselves. Many others, who either had been concerned in the murder of Julius Cæsar, or knew themselves to be in the number of the proscribed, or feared the hatred of the triumvirs, fell upon their own swords. The two conquerors now divided the world between them, making little account of Lepidus; and Anthony undertook to keep all quiet in Asia, and Cæsar to do the same in Italy, engaging at the same time to settle the soldiers in the Italian lands. This was performed in the year 713, when P. Servilius and Lucius, the brother of Mark Anthony, were chosen consuls. This division of the lands drew a general hatred on Cæsar; the soldiers being generally discontented with the portion that was given them, and the lawful owners being justly exasperated at the loss of their estates. This gave an opportunity to Fulvia, the wife of Mark Anthony, who had a quarrel with Cæsar, and was a woman of a most turbulent spirit, to draw the disaffected to her party. Her husband's brother Lucius, the consul, joined with her in endeavouring to oppress Cæsar, who marched against them, and besieged them in Perusia, a city of *Hetruria*. The town was strong, and held out a long time: but it was taken the next year, in the consulship of Domitius and Pollio. Fulvia escaped to her husband, and endeavoured a reconciliation between him and Sextus Pompey; and Cæsar soon reduced all the other towns of Italy. Anthony, being incited by his wife, came to Italy against Cæsar, took Sipus, a town of *Apulia*, and laid siege to *Brundisium*. Agrippa retook Sipus; but Servilius Rullus,

Errantes hederas passim cum baccare tellus,

ivy spreading every where,
with baccar,

who was sent to relieve Brundisium, was suddenly attacked by Anthony, and routed, many of his soldiers being slain, and many also deserting. Rome was now under the greatest terror; the flames of civil war were now breaking out with fresh fury: nothing less than new battles, proscriptions, and murders, were to be apprehended. But it happened very luckily that Fulvia, who had a chief hand in blowing up the flame, died; whereupon Pollio the consul, who was a great friend of Anthony, and desirous to recal him from the luxurious life which he had learned in Asia and Egypt, projected a reconciliation. Mæcenas also, who had no less regard for Cæsar, did his endeavour to bring him to a reconciliation. This was happily effected by the joint concurrence of these two worthy persons; and as a pledge of their agreement, Octavia, Cæsar's beloved sister, was married to Anthony. It was hoped, that this lady, who had all the ornaments as well as virtues of her sex, would be able to draw Anthony from his licentious way of living. She was then with child by her former husband, Marcellus, and it can hardly be doubted, but that it was this unborn child that Virgil alluded to in this Eclogue. Cæsar and Anthony entered Rome in great triumph together, and nothing less than the most solid and happy peace was then expected. It was to this peace therefore that our poet ascribed the happiness of the golden age; and to Pollio, the chief author of it, that he dedicated the poem under consideration. Since he had performed an action of such importance, as the reconciliation of these great and powerful enemies, he

might justly tell his patron, that what little sparks now remained of the civil wars, would be easily extinguished under his conduct. Whether it succeeded according to the poet's expectation or not, is not my business here to examine. I have taken upon me to explain the meaning of my author; but not to shew, that he was endued with the spirit of prophecy.

[*Siqua manent, &c.*] There were still some remains of the civil war; for Sextus Pompey at that time retained the ships, which had been put under his government, and infested the coasts of Italy. Virgil expresses his hope, that Pollio will by his prudence compose this difference also, since he had just effected a more difficult reconciliation.

15. *Ille Deum vitam accipiet, &c.*] He now turns his discourse to the infant, and predicts his future glories.

Hesiod, in his description of the golden age, says, *they lived like gods.* Catrou observes, that "Virgil would not have spoken thus of a son of Pollio. As for Marcellus," says he, "it is probable that Cæsar caused him to be brought up as his own son, from the very moment of his birth. He was his own nephew, and he had no son. We know that he adopted Marcellus; and as history has not pointed out the time of this adoption, we may believe, and Virgil insinuates it in this Eclogue, that it was from the very time of his birth. In short, would he have given up the hope of his family to the education and discretion of Anthony? In this sense therefore Virgil says, that Marcellus was going to live amongst gods and heroes. He had

and colocasia mixed with
smiling acanthus.

Mixtaque ridenti colocasia fundet acantho. 20

“the blood of both in his veins, “being Cæsar by his mother, and “Marcellus by his father.” But this child does not seem to have been born at the time of writing this Eclogue. It is however not impossible, that Augustus should adopt him, even before his birth. We have seen already, that when he married Livia, he sent the child as soon as born to his true father Tiberius. In the present case, Octavia had no former husband living, to whom she might return the child when born. It might therefore very probably be stipulated, that the infant should be returned to his nearest relation, who was his mother’s brother, Augustus. Nor is it improbable, that Augustus should engage to make it his heir, if it proved a male, and he had no son of his own. Or perhaps it might be an article of the peace, that as Octavia was so nearly related to both the triumvirs, being the sister of one and wife of the other, and pledge of the peace itself, that the child of which she was then pregnant should be heir to both. But these are only conjectures, and are neither to be proved nor contradicted from history. It must be from such an adoption, that Marcellus could claim any relation to the gods; for Catrou forgets himself, when he says he had divine blood from his mother. Julius Cæsar derived his descent from Iulus or Ascanius, the son of Æneas, the son of Venus: his sister’s daughter was married to Octavius, by whom she had young Octavius, who was called also Octavianus, and Augustus Cæsar: therefore Augustus was also of divine descent: but Octavia was the daughter of Octavius by a former wife, and therefore a mere mortal.

Divisque videbit.] What the poet here says concerning gods and heroes, seems to relate rather to the general description of the golden age, than to any circumstances, which can be supposed to have really happened at that time. We need only compare this passage with the sixth and seventh verses of the ninth chapter of Isaiah, to be satisfied that either the Sibyl or the poet had seen that prophecy. “For “unto us a Child is born, unto us a “Son is given, and the government “shall be upon his shoulder: and “his name shall be called Wonder- “ful, Counsellor, the mighty God, “the everlasting Father, the Prince “of peace.”

17. *Patrius virtutibus.*] By his father’s virtues, I believe we must understand those of Augustus, who must already have adopted him, as was said before. We cannot well understand him to mean those of Anthony, his mother’s husband; for his licentious life was too well known at that time, and gave great offence to Pollio himself. Nor can it well be supposed, that the poet would thus express himself of a son of Pollio, if that was the infant intended: for a prediction of his son becoming the ruler of the world, published under his patronage, would have exposed both poet and patron to danger, at a time when the triumvirs were in full power.

18. *At tibi prima puer, &c.*] He foretels the blessings which shall attend the birth of this infant.

There is a very great similitude between this passage and the following quotation from Isaiah;

“The wilderness and the solitary “place shall be glad for them: and “the desert shall rejoice, and blos- “som as the rose, chap. xxxv. ver.

Ipsæ lacte domum referent distenta capellæ

The goats of their own accord
shall bring home their dugs
distended with milk :

“ 1. The glory of Lebanon shall
“ come unto thee, the fir-tree, the
“ pine-tree, and the box together,
“ chap. lx. ver. 13. The wolf
“ also shall dwell with the lamb,
“ and the leopard shall lie down
“ with the kid : and the calf, and
“ the young lion, and the fatling
“ together, and a little child shall
“ lead them. And the cow and
“ the bear shall feed, their young
“ ones shall lie down together : and
“ the lion shall eat straw like the
“ ox. And the sucking child shall
“ play upon the hole of the asp,
“ and the weaned child shall put
“ his hand on the adder’s den, chap.
“ xi. ver. 6, 7, 8.”

At tibi.] “ In the Roman ma-
“ nuscript it is *ac tibi* ; and after-
“ wards again *ac simul* instead of *at*
“ *simul* : but in all the other ancient
“ manuscripts it is *at*.” PIERIUS.

Nullo cultu.] The earth pro-
ducing its fruits without culture is
a mark of the golden age. Thus
Ovid ;

*Ipsa quoque immunis, rastroque intacta,
nec ullis
Saucia vomeribus, per se dabat omnia
tellus.*

*The yet-free earth did of her owne accord,
Untorne with ploughs, all sorts of fruit
afford.* SANDYS.

19. *Errantes hederas.]* The epi-
thet *errantes* expresses the creeping
quality of ivy, which shooting roots
from every joint, spreads itself over
every thing that it can lay hold on.
See the note on ver. 39. of the third
Eclogue. Ivy was a plant used in
the chaplets of poets, whence some
think that Virgil prophesies, that
this infant will become a great poet.
Thus in the seventh Eclogue ;

*Pastores hederæ crescentem ornate Poe-
tam
Arcades, invidia rumpantur ut ilia Cœdro.*

*Aut si ultra placitum laudarit, baccare
frontem
Cingite, ne vati noceat mala lingua fu-
turo.*

Here we see that ivy and *baccar* are
used together, as in the passage now
under consideration. But perhaps
this passage may be better explained,
by supposing, that the ivy growing
up for the infant signifies rather
that he will be celebrated by poets,
in which sense it seems to be used
in the eighth Eclogue ;

— *Accipe jussis
Carmina cepta tuis, atque hanc sine
tempora circum
Inter victrices hederam tibi serpere lauros.*

Baccare.] That the *baccar*, *bac-
charis*, or *baccaris* was esteemed an
herb good against enchantments, is
plain from the passage just now
quoted from the seventh Eclogue.
According to Dioscorides, it is a
sweet-smelling herb, that is used in
garlands ; the leaves of it are rough,
and of a middle size between those
of violet and mullein : the stalk is
angular, about a cubit in height,
with some appendages : the flower
is white, inclining to purple, and of
a sweet smell : the roots resemble
those of black hellebore, and smell
very like cinnamon : Βάκχαρις βο-
τάνη ἴσθι εὐώδης καὶ στυφανωματική. ἢ
τὰ φύλλα τραχίᾶ· μέγας δὲ γονίω-
τάτῳ τοῦ καὶ φλόμου· καυλὸς δὲ γονίω-
δης· πῆχλιος τὸ ὕψος, ὑπότραχυσ· ἔχει
παραφυάδας ἀγρῆ δὲ ἑμπόφυτον, ὑπό-
λυκα, εὐώδη· ῥίζαι δὲ ὅμοιαι ταῖς τοῦ
μέλανος ἑλλεβοροῦ· οἰκνύει τῇ ὀσμῇ κιννα-
μόμου. Pliny has not described it ;
but he tells us, that the smell of it
is very like cinnamon, and quotes
the authority of Aristophanes, to
prove that it is not a barbarous
name, but a Greek one ; “ *Baccar*
“ *quoque radices tantum odoratus*

and the herds shall not stand
in fear of the great lions.

Ubera : nec magnos metuent armenta leones.

“ est, a quibusdam nardum rusti-
cum appellatum. Unguenta ex
“ ea radice fieri solita apud anti-
“ quos, Aristophanes priscae comœ-
“ diae poëta testis est. Unde qui-
“ dam errore falso barbaricam eam
“ appellabant. Odor est ei cin-
“ namomo proximus.” Of the se-
veral plants which the moderns
have supposed to be the *baccar*, it
is more easy to say which is not
the plant, than which is. Some
have thought clary to be the *bac-
car*; but its root is not like the
black hellebore, nor has it any
smell of cinnamon. Others have
proposed the avens, or herb ben-
net; but the flower of that is yel-
low. Fox-glove is thought by some
to be the plant; but neither the
form of the root nor the smell seem
to agree with the *baccar*. The bo-
tanists of Montpellier would have
the plant which we call ploughman’s
spikenard to be the *baccar*, whence
that herb is commonly called *bac-
charis Monspeliensium*: but it seems
rather to be the *conyza* of the an-
cients, and is figured by Matthi-
olus under the name of *conyza major*.
This last learned author confesses
ingenuously, that he never was ac-
quainted with the true *baccar*, till
Andreas Lacuna sent him a dried
specimen of it, which he had ga-
thered about Rome. This plant,
as Lacuna affirms in his letter to
Matthi-olus, has every property
ascribed by the ancients to the *bac-
car*. Matthi-olus has given a figure
of it; but the authors since his
time do not agree, even concerning
the plant which he has figured.
The general opinion seems to be,
that it is only a different represent-
ation of his *conyza major* or the
baccharis Monspeliensium. To me
they appear very different; and the

baccharis of Matthi-olus seems ra-
ther to represent some species either
of *verbascum* or *blattaria*. I be-
lieve it is the *blattaria purpurea*
C. B. the leaves of which resemble
the *conyza major* Matthioli. But
whether this is the true *baccar* of
the ancients or not, I dare not
positively affirm, and am afraid the
root does not greatly resemble that
of the black hellebore.

20. *Colocasia*.] The *colocasia* is,
without doubt, an Egyptian plant.
Dioscorides affirms, that it is the
root of the Egyptian bean, which
some call pontic. It grows chiefly
in Egypt, and is found in the lakes
of Asia and Cilicia. It has leaves
as large as an umbrella, a stalk a
cubit long, and of the thickness of
a finger, a rosaceous flower, twice
as big as a poppy. When the flower
goes off, it bears husks like little
bags, in which a small bean appears
beyond the lid, in form of a bottle,
which is called ciborion or cibotion,
a little ark, because the bean is sown
on the moist earth, and so sinks in-
to the water. The root is thicker
than a reed; it is eaten both raw
and boiled, and is called colocasia.
The bean is eaten green, and when
it is dried it turns black, and is
bigger than the Greek bean: ‘Ο δὲ
Αἰγυπτίος Κύματος ὃν ἱνοὶ Ποτικὸν
καλοῦσι, πλεῖστος μὲν γίνεται ἐν Αἰ-
γύπτῳ καὶ ἐν Ἀσίᾳ δὲ καὶ ἐν Κιλικίᾳ
ἐν ταῖς λίμναις εὐρίσκειται· ἔχει δὲ φύλλον
μέγα ὡς πίταρον, καυλὸν δὲ πηχυαῖον·
περὶ δάκτυλον τὸ πάχος· ἄθος δὲ ῥοδό-
χρου· διπλάσιον μήκους· ὅπερ ἀπαν-
θῆσαν Φέρι φυσιὰ παραπλήσια θυλακί-
οις, ἐν οἷς κύματος μικρὸς ὑπεραίρει τὸ
πᾶμα ὡς πομφόλυξ· καλεῖται δὲ κιβώριον
ἢ κιβώτιον διὰ τὸ τὴν φυσιάν τοῦ κύματος
γίνεσθαι αὐτοῦ ἐπιτιμῆνον ἂν ἰκμοβάλλω,
οὕτω τὶ εἰς τὸ ὕδωρ ἀφιερῆναι· ῥίζα δὲ
ὑψιστὶ πηχυῆτα καλλέου· βίβρωσκόπιον

Ipsa tibi blandos fundent cunabula flores,

Thy very cradle shall pour
forth pleasing flowers,

ἴφθ' τι καὶ ὀμή. Κολλεκασία καλουμένη ὁ δὲ κύμας βιβρώσκειται μὲν καὶ χλωρὸς ξηραθείς δὲ γίνεται μέλας· καὶ μίζων τοῦ Ἑλληνικοῦ. Theophrastus tells us, that the Egyptian bean grows in marshes and lakes; the stalks, at the longest, are four cubits, and of the thickness of a finger, and resembling a reed, without joints; it has divisions on the inside, like a lily. It bears a head at the top, like a honey-comb; with one bean in each cell, appearing a little above it, in number about thirty. The flower is twice as big as that of a poppy, and of the colour of a rose: the head rises above the water. A great leaf grows by each bean. . . . The root is thicker than the largest reed, and has divisions like the stalk. It is eaten raw and boiled and roasted, by the inhabitants of the marshes. It grows spontaneously in great plenty. It is also sown in the mud, with plenty of chaff, that it may sink down without corrupting; and thus they make their plantations of beans. . . . It grows also in Syria and Cilicia: Ὁ δὲ Κύμας φύεται μὲν ἐν τοῖς ἔλεσι καὶ ταῖς λίμναις· καυλὸς δὲ αὐτοῦ μήκος μὲν ὁ μακρότατος εἰς τέτταρας πήχους· πᾶχος δὲ δακτυλιαῖος· ὁμοίος δὲ καλάμου μαλακῷ [μακρῷ] ἀγοιᾶτ'· διαφύσεις δὲ ἐνδοθεν ἔχει διόλου διωλημένας ὁμοίως τοῖς κρίνοις· ἐπὶ τοῖσιν δὲ ἡ κωδία παρομοία σφηκίῳ περιφερεῖ· καὶ ἐν ἑκάστῳ τῶν κυττάρων κύμας μικρὸν ὑπεραίρειν αὐτοῦ, πλήθος δὲ οἱ πλῆστοι τριάκοντα· τὸ δὲ ἄθος διαπλάσιον ἢ μήκωνος· χρωμα δὲ ὁμοίου βόθῳ κατακορῆς· ἐπάνω δὲ τοῦ ὕδατος ἡ κωδία παραφύεται δὲ φύλλα μεγάλα παρ' ἑκαστοῦ τῶν κυάμων. . . . Ἡ δὲ ρίζα παχυτέρα τοῦ καλάμου τοῦ παχυτάτου, καὶ διαφύσεις ὁμοίας ἔχουσα τῷ κυλῷ· ἐσθίουσι δ' αὐτὴν καὶ ὀμήν, καὶ ἴφθην, καὶ ὀπτήν· καὶ οἱ περὶ τὰ ἔλη, τούτῳ σίτῳ χρῶνται· φύεται μὲν οὖν καὶ

παλὺς αὐτόματος. οὐ μὲν ἀλλὰ καταβάλλουσι ἐν πληθῷ ἀχυρώσαντες εἰ μάλιστα πρὸς τὸ κατινχιθῆναι γὰρ καὶ μῆλαι καὶ οὐ διαφθαῆναι· καὶ οὕτω κατασκευάζουσι τοὺς κυάμους. . . . Γίνεται δὲ οὗτος καὶ ἐν Συρίᾳ καὶ κατὰ Κιλικίαν. Here it may be observed, that Theophrastus does not give the least hint, that either the Egyptian bean, or any part of the plant is called *colocasia*. But Pliny, as well as Dioscorides, affirms that they are the same plant. He mentions the stalk as the part that is eaten, says the Egyptians used the leaves to drink out of, and adds, that in his time it was planted in Italy; "In Ægypto nobilissima est colocasia, quam cyamon aliqui vocant. Hanc e Nilo metunt, caule cum coctus est araneoso in mandendo, thyrsos autem, qui inter solia emicat, spectabili, foliis latissimis, etiam si arboreis comparatur, ad similitudinem eorum quæ personata in nostris omnibus vocamus. Adeoque Nili sui dotibus gaudent, ut implexis colocasiæ foliis in variam speciem vasorum, potare gratissimum habent. Seritur jam hæc in Italia." We find this plant mentioned also by Herodotus, who does not call it either *cyamos* or *colocasia*, but *lily*; and speaks of it immediately after the *lotos*, which he calls a *lily* also. There grow in the Nile, says he, other lilies also resembling roses. The fruit of these grows upon different stalks, proceeding from the same root, and resembles the combs of wasps. It has several seeds, of the bigness of the kernels of olives, sticking together; which are eaten either green or dry; "Ἔστι δὲ καὶ ἄλλα κρίνα βόδοισι ἐμφερέα, ἐν τῷ ποταμῷ γινόμενα καὶ ταῦτα· εἴ ὅν ὁ καρπὸς ἐν ἄλλῃ κάλυκι

and the serpent shall perish,
and the deceitful herb of poison
shall perish,

Occidet et serpens, et fallax herba veneni

παφρομένη ἐκ τῆς βίβης, γίνεται κερία
σφακῶν ἰσθμῶν ὁμοιωτάτων ἐν τούτῳ τραυτά
ἔσον τι πνεύσι ἰλαίης ἐγίντα συχυρά·
τραύγεται δὲ καὶ ἀπαλά ταῦτα καὶ αὔα.

Prosper Alpinus, in his book *de Plantis Ægypti*, assures us, that the Egyptian name of this plant is *culcas*, which the Greek writers might easily change to the more agreeable sound of *colocasia*. He says, no plant is better known or in more use among them; the root of it being eaten as commonly as turnips among us. But he seems to question, whether it is the same with the Egyptian bean of the Greek authors, because he could never meet with any one that had seen either stalk, flower, or fruit of it. However, by the figure which he has given of the leaves, it is the plant, which C. Bauhinus has called *arum maximum, Ægyptiacum, quod vulgo colocasia*. But whether this *arum* is the very Egyptian bean of Theophrastus, is not greatly material to our present purpose, since it is certain, that it is the *culcas* of the modern Egyptians, and the *colocasia*, which began to be planted in Italy in Virgil's time. When this Eclogue was written the *colocasia* was a rarity, newly brought from Egypt; and therefore the poet speaks of its growing commonly in Italy, as one of the glories of the golden age, which was now expected to return.

Acantho.] The *acanthus* here meant is the *acacia*, an Egyptian tree, from which we obtain the gum arabic. See the note on ver. 119. of the second Georgick.

21. *Ipsæ*.] The commentators observe, that *ipsæ*, in this place, is very expressive, and answers to αἰνῆς, in Greek; so that *ipsæ capellæ* signifies as much as αἰνόμεναι,

and καθ' ἑαυτὰς, that is, of their own accord.

Distenta.] This epithet expresses the fulness of the dug, which makes it strut. Thus Lucretius,

Hinc fessæ pecudes pingues per pabula læta
Corpora deponunt, et candens lacteus humor
Uteribus manat distentis.

And Horace,

Claudensque textis cratibus lætum pecus,
Distenta siccet ubera.

22. *Nec magnos metuent armenta leones*.] This is plainly taken from Isaiah, as are also some verses of the Sibyl to the same purpose, quoted by Lactantius.

23. *Ipsa tibi blandos, &c.*] Some of the commentators will have it, that the poet here alludes to a story, which is told concerning his own nativity; that a twig of poplar, being planted when he was born, soon grew up to be a tall tree. But a poplar does not bear any beautiful flowers: so that, allowing the story to be true, this passage does not seem to allude to it.

24. *Occidet et serpens*.] “The Sibyl had used this expression, in an evident prophecy of the coming of Christ. Virgil has transferred it to the birth of Saloninus. Sannazarius has used it in its proper sense;

“Occidet et serpens, miseris quæ prima
“parentes
“Elusit, portentificis imbuta venenis.”

LA CERDA.

Fallax herba veneni.] “He does not mean the *cicuto*, with which every one is acquainted, but that Sardinian plant, which being like *apiastrum*, deceives people:

Occidet: Assyrium vulgo nascetur amomum. 25 and Assyrian amomum shall grow common.

“ or the *aconite*, as in the second
“ *Georgick*;

“ — Nec miseros fallunt aconita le-
“ gentes.” SERVIUS.

Apiastrum is what we call baum. See the note on ver. 63. of the fourth *Georgick*. Pliny says this herb is poisonous in Sardinia; “ *Apiastrum* Hyginus quidem *me-lissophyllon* appellat. Sed in con-fessa damnatione est venenatum in Sardinia.” If the poet did mean any particular herb, I should understand him of the *aconite*, which seems to be confirmed by the verse that *Servius* has quoted. *Ruæus* is of opinion, that he means all venomous herbs in general.

25. *Assyrium vulgo nascetur amomum.*] “ In the Lombard manu-script it is *Assyrium* et *vulgo*. “ But the sentence is neat and elegant, without the copulative particle.” *PIERIUS*.

Servius says the *amomum* is a sweet-smelling plant, which grows only in Assyria. But so far is it from growing only in Assyria, that it is not said by any of the ancient writers of natural history to grow in Assyria at all. See the note on ver. 89. of the third *Eclogue*. It is well known to be customary with poets, and particularly *Virgil*, to extend the names of countries as far as possible. We have seen, in the notes of the first *Eclogue*, that the empire of the Parthians is extended to the utmost bound that it ever reached. In the same manner we must understand Assyria in this place, the greatest extent of which empire it may not be amiss to describe on this occasion. We read in the second book of *Kings*, that *Sennacherib*, king of Assyria, sent this message to *Hezekiah*; “ Let

“ not thy God, in whom thou
“ trustest, deceive thee; saying,
“ Jerusalem shall not be delivered
“ into the hand of the king of As-
“ syria. Behold, thou hast heard
“ what the kings of Assyria have
“ done to all lands, by destroying
“ them utterly; and shalt thou be
“ delivered? Have the gods of the
“ nations delivered them which my
“ fathers have destroyed, as *Go-
“ zan*, and *Haran*, and *Rezep*,
“ and the children of *Eden* which
“ were in *Thelasar*? Where is the
“ king of *Hamath*, and the king
“ of *Arpad*, and the king of the
“ city of *Sepharvaim*, of *Henah*
“ and *Ivah*?” *Gozan* is situated on
the *Caspian sea*, *Haran* was one of
the royal seats of the kings of *Me-
sopotamia*, *Rezep* was a city of
Syria, *Thelasar* was a city of *Ba-
bylonia*, *Hamath* and *Arpad* were
cities of *Syria*, *Sepharvaim* was a
city on the river *Euphrates*, between
Babylon and *Nineveh*. *Isaiah* also
puts these words into the mouth of
the king of Assyria; “ Is not
“ Calno as *Carchemish*? is not
“ *Hamath* as *Arpad*? is not *Sama-
“ ria* as *Damascus*?” *Calno* was
a city where *Bagdad* now stands,
and gave name to a large region
called *Chalonitis*. In the second
book of *Kings*, ch. xvi. we find
that *Tiglath-pileser* took *Damascus*,
and carried the people to *Kir*, which
was a city and large region of *Me-
dia*, and must therefore have been
conquered before that time by the
Assyrians. In ch. xvii. we find that
Shalmaneser “ took *Samaria*, and
“ carried *Israel* away into *Assyria*,
“ and placed them in *Halah* and in
“ *Habor*, by the river of *Gozan*,
“ and in the cities of the *Medes* ;”
and that “ the king of *Assyria*
“ brought men from *Babylon*, and

But as soon as thou shalt be able to read the praises of heroes, and the actions of thy father, and to know what virtue is; the field shall gradually grow yellow with softer beards,

At simul heroum laudes, et facta parentis
Jam legere, et quæ sit poteris cognoscere virtus;
Molli paullatim flavescet campus arista,

“from Cuthah, and from Ava, “and from Hamath, and from “Sepharvaim, and placed them in “the cities of Samaria, instead of “the children of Israel.” Halah and Habor are by some thought to be Colchis and Iberia, and by others to be a region between Assyria and Media. Cuthah is Susiana. Ezra mentions the Dinaites, Apharsathchites, Tarpelites, Apharsites, Archevites, Babylonians, Susanchites, Dehavites, and Elamites, as the nations that had been transplanted to the cities of Samaria. The Apharsathchites were a people that inhabited the bottom of the mountains next to Assyria; the Archevites were on the east of Pasitigris, between Apamia and the Persian gulph; the Susanchites were the people of Cuthah, or Susiana; and the Elamites were the Persians. We read also in the twentieth chapter of Isaiah, that the king of Assyria conquered Egypt and Ethiopia. Thus the Assyrian empire contained not only Assyria properly so called, but also Armenia, Media, Susiana, part of Persia, Chaldea, Mesopotamia, Cilicia, Syria, Palestine, Egypt, and Ethiopia. Therefore the *amonum* being confessedly a plant of Armenia and Media, which were formerly subject to the Assyrian empire, is said by the poet to be an Assyrian plant. It was in high esteem, as a rich perfume; and therefore it is one of the glories of this age, that so rare a plant would be made common.

26. *At simul heroum, &c.*] The poet having declared the blessings that shall attend the birth of this expected child, describes those which

shall accompany his youth. Other signs of the golden age shall appear; but it shall not yet be perfectly restored. Navigation, agriculture, and war shall not yet entirely cease.

Heroum laudes, &c.] Servius interprets the praises of heroes to mean Poetry, the actions of his father History, and the knowledge of virtue Philosophy; and observes, that these sciences are placed in the proper order in which a youth ought to study them.

Facta parentis.] If Marcellus was the subject of this Eclogue, as seems most probable; by his father must be meant Augustus, who seems to have adopted him, even before his birth: unless any one will suppose that the poet means Anthony, who was an intimate friend of Pollio, and had really performed many great actions. But I believe the poet rather means Augustus.

Parentis.] Pierius found *parentum* in the Roman manuscript.

28. *Molli . . . arista.*] Servius interprets *molli, fertili*. La Cerda renders it *matura et coacta*, and says that we may use *uva mollis* and *ponum molle*, to express ripe grapes, and ripe apples, in imitation of Virgil. Ruæus also interprets it *maturis aristis*. Dr. Trapp also translates it,

Ripe yellow harvests on the fields shall wave.

“So *molli*,” says he, “is interpreted by the commentators; and “though it may seem strange, since “corn is hardened not softened by “being ripe; yet it must be considered that the word *flavescit* is

Incultisque rubens pendebit sentibus uva,

and the reddening cluster
shall hang on the unculti-
vated thorns;

“ in the same verse, and that corn
“ is not yellow till it is ripe. I
“ think *mollis* therefore must relate
“ to the taste; which is softer and
“ mellow, as any fruit is riper.”
But, on the most careful examina-
tion of all the numerous places,
where this adjective has been used
by Virgil, we shall not find a single
passage, in which it is used to sig-
nify ripeness. The only instance
that can be pretended is *castaneæ
molles* in the first Eclogue, ver. 82.
But the word has been shewn to
have another sense, in the note on
that verse. It is applied to the
softness of wool, in the eighth
Eclogue;

— *Molli cinge hæc altaria villa.*

And in the second Georgick,

— *Nemora Æthiopum molli canentia
lana.*

And in the third,

— *Greges villis lege mollibus albos.*

And in the fourth,

— *Dum fuis mollia pœna
Devolvunt.*

Hence this epithet is given to the
sheep themselves, which are called
molle pecus in the third Georgick,

— *Glacies ne frigida lædat
Molle pecus:*

And in the ninth Æneid,

*Impastus ceu plena leo per ovilia turbans,
Suadet enim vesana fames manditque
trahitque
Molle pecus.*

In the fifth Eclogue it is used to
express the softness of a covering of
leaves;

— *Folii lentas intexere mollibus has-
tas:*

And in the fourth Æneid,

— *Mollique fluentem
Fronde premit crinem.*

In the eighth Æneid it signifies the
softness of an embrace;

— *Niveis hinc atque hinc diva lacertis
Cunctantem amplectu molli fovet.*

In the tenth Æneid it is used for
the softness of the hoary hair of old
age;

Canentem molli pluma duxisse senectam.

In the second Georgick it signifies
the softness of little images;

Oscilla ex alta suspendunt mollia pinu.

In the third Georgick it is used for
the softness of a bit, to be put in the
mouths of young horses;

— *Det mollibus ora capistris:*

and for the softness of a sheep-cote,
covered with straw;

— *Stabulis edico in mollibus herbam
Carpere oves.*

It is applied also to a couch, or
chair, in the eighth Æneid;

Mollibus a stratis opera ad fabrilia surgit:

and,

— *Castæ ducebant sacra per urbem
Pilentis matres in mollibus.*

Water is called soft in the tenth
Æneid;

Mollibus extulit undis;

and wine also in the first Georgick;

*Tunc agni pingues, et tunc mollissima
vina;
Tunc somni dulces.*

It is an epithet frequently given to
flowers, not to express their ripe-
ness, but their delicacy; as in the
second Eclogue;

U

and the hard oaks shall sweat
the dewy honey.

Et duræ quercus sudabunt roscida mella. 30

Mollis luteola pingit vaccinia caltha :

and in the fifth ;

Pro *mollis viola*, pro purpureo Narcisso
Carduus, et spinis surgit paliurus acutis ;

where it is plainly opposed to the sharpness of thorns : and in the sixth ;

Ille latus niveum *mollis* fultus *hyacintho* :

also in the first *Æneid*,

— Fotum gremio dea tollit in altos
Idaliæ lucos, ubi *mollis amaracus* illum
Floribus et dulci aspirans complectitur
umbra.

And in the seventh ;

— *Molles* tibi sumere *thyrsos* ;

and,

Mollibus intexens ornatat cornua *sertis*.

And in the eleventh ;

Qualem virgineo demessum pollice florem
Seu *mollis viola*, seu languentis *hyacinthi*.

It signifies also the softness of grass ;
as in the third *Eclogue* ;

— In *mollis* conседimus *herba*.

And in the seventh ;

— Somno *mollior herba*.

And of meadows ; as in the tenth *Eclogue* ;

Hic gemini fontes, hic *mollia prata* :

and in the second *Georgick* ;

Mollibus in pratis.

It is used also for a soft and gentle flame, as in the second *Æneid* ;

— *Tractuque* innoxia *mollis*
Lambere flamma comas :

and in the fourth ;

— Est *mollis flamma* medullas.

It is also used to express the softness and ease of sleep ; as in the second *Georgick* ;

— *Mollesque* sub arbore somni :

and in the third ;

— *Molles* sub dio carpere somnos.

And of a pleasing shade, inviting to sleep ; as in the third *Georgick* ;

— *Mollis* succedere sæpius *umbra* :

and of a fine, mild season ; as in the first *Georgick* ;

— Breviorque dies et *mollior æstas*.

Hence it is applied to effeminate persons, as in the first *Georgick* ;

India mittit ebur, *molles* sua thura *Sabæi* ;

and to the easy hours of access to any person, as in the fourth *Æneid* ;

Sola viri *molles* aditus, et tempora noras :

and,

Tentaturum aditus, et quæ *mollissima*
fandi

Tempora :

of which sort are *mollia jussa*, in the third *Georgick*, and ninth *Æneid* ; and *mollia fatu*, in the twelfth. In the eleventh, we find the stings and irritations of the mind twice expressed by *stimulis haud mollibus*. *Mollis* is also frequently applied to any thing that is bending and pliable, as *molle siler* in the second *Georgick* ; also for any sort of basket-work ; as in the third *Eclogue* ;

Viminibus mollisque paras detexere *juncos* ;

and in the eleventh *Æneid* ;

— *Crates, et molle feretrum*
Arbuteis texunt virgis, et vimine querno.

Thus the *acanthus* is called *mollis* in the third *Eclogue*, because of its

Pauca tamen suberunt priscae vestigia fraudis,

But there will still remain
some footsteps of the ancient
fraud,

easy bending; and in the fourth Georgick we find,

Ille comam *mollis* jam tum tondebat
acanthi;

when he had said but a few lines
before,

— *Flexi tacuissem vimen acanthi.*

In the same sense it is used to express the flexibility or ductility of gold, when drawn into wire or thread; as in the tenth *Æneid*;

— *Fusus cervix cui lactea crines
Accipit, et molli subnectit circulus auro:*

and,

— *Molli mater quam neverat auro.*

In the third Georgick it signifies the tender bending of the legs of a young colt;

— *Pecoris generosi pullus in arvis
Altius ingreditur, et mollia crura reponit.*

Hence it is transferred to signify bowed, or bent to obedience; as in the third Georgick;

*Belgica vel melius molli feret esseda
collo:*

and in the eleventh *Æneid*;

— *Latini
Clamorem tollunt, et mollia colla reflectunt.*

Thus also in the eighth *Æneid* it is applied figuratively to the waters of a river, to express the subjection of the nations that dwell on its banks;

— *Euphrates ibat jam mollior undis.*

Lastly, it is used for the easy descent of a hill, in the ninth Eclogue;

— *Mollique jugum demittere clivo.*

And in the third Georgick;

— *Molli devertitur orbita clivo.*

These, I think, are all the places where Virgil has used the adjective

mollis, and there does not seem to be one, where it can be interpreted either *ripe* or *fertile*. We must therefore seek for some other interpretation of *molli arista*. It has been observed, in the note on ver. 219. of the first Georgick, that the *triticum* or wheat of the ancients was bearded, and a passage from Cicero was there produced, wherein the beard of wheat is described as a prickly fence, to defend the ear from the injuries of birds. Therefore we may understand the meaning of the passage under consideration to be, that the corn shall no longer stand in need of this fortification, this pallisade, this *vallum aristarum*, as Cicero calls it, to defend it from injuries; but shall spring up spontaneously, and grow ripe with *soft* and *tender* beards.

29. *Rubens.*] This epithet is used to express the ripening of the grapes, as *flavescens* was for that of the corn.

Pendebit.] La Cerda observes, that this word properly describes the vineyards in Italy, where the vines run up on high trees, and so the clusters hang down.

Sentibus.] I take *sentis* not to mean any particular species of plant; but to be a general word for all wild, thorny plants. Thus Isaiah, chap. lv. 13. "Instead of the thorn shall come up the fir-tree, and instead of the brier shall come up the myrtle-tree."

Uva.] It has been observed, in the note on ver. 60. of the second Georgick, that *uva* does not signify a *single grape*, but the whole *cluster*.

30. *Et dura quercus, &c.*] Honey is said to have dropped from trees in the golden age. See the note on ver. 131. of the first Georgick.

which shall cause men to go down to the sea in ships, to encompass towns with walls, and to imprint furrows on the earth. There shall then be another Tiphys, and another Argo,

Quæ tentare Thetim ratibus, quæ cingere muris
Oppida, quæ jubeant telluri infindere sulcos.
Alter erit tum Tiphys, et altera quæ vehat Argo

31. *Pauca tamen suberunt, &c.*] The restoration of the golden age is not to be perfect, till this child is grown to full manhood. It has been said already, at the latter end of the note on ver. 13. that this Eclogue was written at the time of the reconciliation between Augustus and Anthony, and that it is to this reconciliation that the poet ascribes all the blessings of peace, which were expected at that time. But the son of the great Pompey was still in some measure master of the sea, and an enemy to both the triumvirs. Therefore the great work of peace was not wholly perfected; though the poet hoped to see it soon established, by the authority and wisdom of the consul; as he said a few lines above;

Te duce si qua manent sceleris vestigia
nostri,
Irrita perpetua solvent formidine terras.

Prisca fraudis.] I take these words to mean the same with *sceleris nostri*, in one of the verses just quoted.

32. *Tentare Thetim ratibus.*] Thetis was said to be the daughter of Nereus and Doris. She was married to Peleus, the son of Æacus, by whom she had Achilles. Thetis is certainly used here for the sea itself. I have taken the liberty to make use of a Scripture expression, in translating these words, which I thought might be warranted in a poem, allowed to contain so many allusions to sacred prophecies.

33. *Telluri infindere sulcos.*] "In the Roman manuscript, it is *tel-lurem infindere sulco*: in the Ob-long Vatican, *sulcis*. The Lom-

"bard, Medicean, and some others
"follow the common reading."
PIERIUS.

34. *Alter erit tum Tiphys.*] "When Pelias had received an answer from Apollo, that he should be deprived of his kingdom and life by one who came to sacrifice with one foot naked; it happened soon after, that as Jason was coming to sacrifice, he met Juno, in the form of an old woman, who pretended not to be able to get over the ford of a river, upon which he carried her, and lost one of his shoes in the mud. Pelias therefore, apprehending him to be the dangerous person, sent him to Colchis, to fetch the golden fleece of the ram, that had transported Phrixus and Helle. Jason, in obedience to this command, built the ship Argo, assembled the youth of Greece to accompany him in his expedition, and had Tiphys for his pilot." SERVIUS.

Argo.] The *Argo* was the first long ship, with sails, built by the Greeks. Before that time they had used only round vessels of burden, and always kept within sight of the shore; but now they were to launch farther, and to guide their ships by the stars. The etymologists are greatly divided about the derivation of the name of this ship. The more general opinion, and perhaps the best, is, that it was so called from the master-builder of it, Argus the son of Danaus. This Danaus was the brother of Ægyptus, who was probably the same with Sesac or Sesostris, king of Egypt, and fled from that country in a long ship, after

Delectos heroas: erunt etiam altera bella, 35 which shall carry chosen heroes: there shall also be other wars, and a great Achilles shall again be sent to Troy.
 Atque iterum ad Trojam magnus mittetur Achilles.

the pattern of which the Argo was built. Others, among whom Cicero seems to have been, think it was so called, because the Argives sailed in it. A third opinion is, that its name is derived from *ἀργός* *swift*; but that word signifies also, and perhaps more properly, *slow*; whence that joke of Martial on slow sailors;

At vos tam placidas vagi per undas,
 Tuta luditis otium carina,
 Non nautas puto vos, sed Argonautas.

A fourth opinion is, that it had its name from Argus, the son of Phryxus. Others again derive it from the Hebrew word אָרֶג *ereg*, which signifies *weaving*, or *texture*, to which purpose Catullus is quoted, who, speaking of the building of this very ship, uses the following expression;

Pinea conjungens inflexæ textæ carinæ.

Several other authorities might easily be produced, to prove that *texo*, and its derivatives, are applied to the building of ships. Lastly, Bochart, having spoken of the *gauli*, a sort of round vessels, says he is of opinion, that the Phœnicians opposed to those round ships the ספינין אֲדָמָה *naves arca* or *arco*, as the Syrians pronounce it, that is, *ships of length*, or, which is the same thing, *long ships*. Hence the first long ship built by the Greeks was called *Argo*, by changing *c* into *g*: thus they change *Caius* to *Gaios*, and *Cnæus* to *Γναίος*. The reader will choose which of these derivations he likes best; for my own part, I should prefer either the first or the last. Bochart also gives a probable explanation of the fiction, that the Argo was endued with a power of speaking, from some of the timber of the

Dodonean grove being put into the ship by Pallas. He observes, that the Hebrew word דָּבַר signifies both *to speak* and *to govern*. Hence דּוֹבֵרָה *dobera*, when used as a participle, signifies *speaking*; but when a noun, a *ship*, which is *governed*. From this homonymy, says he, the fable arose, that the ship itself, or some timber in it, was vocal, by which *timber* we are to understand the *rudder*, which does not *speak*, but *governs* the ship.

35. *Delectos heroas.*] These chosen heroes are the Argonauts, so called because they sailed in the ship Argo. They accompanied Jason, in his expedition to Colchis, to fetch the golden fleece: they were the flower of all Greece, and were fifty-two in number. Pindar calls them *the flower of sailors*, and Theocritus *the flower of heroes*: hence Virgil calls them *chosen heroes*. Sir Isaac Newton proves, by many good arguments, that this expedition was about forty-three years after the death of Solomon, three hundred years later than the time settled by the Greek chronologers.

Erunt etiam altera bella.] “No-
 “thing is more just than the pro-
 “phesy of Virgil. A bloody war
 “at last reduced Sextus Pompey to
 “quit Sicily, and to meet his death
 “in Asia by Anthony. The con-
 “junction of affairs, the prepara-
 “tions made by Octavian, and
 “above all, the disposition of men’s
 “minds, gave room for the pre-
 “diction of the poet.” CATROU.

36. *Atque iterum ad Trojam, &c.*] The story of the siege of Troy, and the valour of Achilles, are too well known, to need any comment in this place. But I cannot pass by in

But when full age shall have made thee a man, the mariner himself shall withdraw from the sea: nor shall the naval pine

Hinc, ubi jam firmata virum te fecerit ætas,
Cedet et ipse mari vector: nec nautica pinus

silence an observation of the learned La Cerda, concerning a mistake of Cicero and Eustathius. The former in one of his epistles says, that Homer did not bestow the epithet *πολιπυρρος*, the taker of cities, either on Ajax or Achilles, but on Ulysses: the latter, in his commentary on the second Iliad, says, that Homer calls Ulysses *πολιπυρρος*, who took only the city Troy, because it was the head of the war: but he calls Achilles by that name only once, though he had taken several cities. La Cerda accuses them both of forgetfulness. He allows indeed, that Ulysses is often called *πολιπυρρος*, and points out eight places, two in the Iliad and six in the Oydsey: but at the same time he refers us to three places in the Iliad, where the same epithet is given to Achilles. The first is in the eighth Iliad, where Minerva tells Juno, that Jupiter was prevailed upon by Thetis to favour Achilles;

Ἀσπασμένη τιμήσσι Ἀχιλλῆα πολιπυρρον.

The same words are repeated near the beginning of the fifteenth Iliad, when Jupiter relates to Juno the intercession of Thetis for her son. The third place is in the twenty-fourth Iliad, where Jupiter tells Thetis, that the gods had disputed nine days about Achilles and the body of Hector;

Ἐνῆμαρ δὲ νῆκος ἐν Ἀθηνάσσι ἔμαρσεν
Ἐκτορος ἀμφὶ νῆκου, καὶ Ἀχιλλῆϊ πολιπυρρον.

To conclude the notes on this paragraph, it may be observed, that Virgil cannot be supposed to mean, that the Argonauts and heroes that warred at Troy will return again; but that other eminent mariners

will arise, other famous vessels, other wars, and other great commanders. At the time of writing this Eclogue, notwithstanding the happy peace just composed between Augustus and Anthony, great preparations were making against Sextus Pompey, who had acquired such fame in naval exploits, that the people did not scruple to call him another Neptune. Besides he presently after grew so formidable, that the triumvirs were compelled to make peace with him.

37. *Hinc ubi jam firmata, &c.*] The poet, having spoken of the defects that shall remain during the childhood and youth of the expected infant, now comes to speak of the fulness of blessings that shall attend the completion of the golden age, when he shall have attained to the full state of manhood.

Lucretius has an expression like this in his third book;

Inde ubi robustis adolevit viribus ætas.

38. *Cedet et ipse mari vector.*] Servius tells us, that *vector* signifies him that is carried, as well as him that carries, the merchant as well as the mariner; though, according to Burman, this note is wanting in several copies of Servius; so that we may question whether it was the genuine opinion of that ancient grammarian. Ruæus however has adopted it; "Tam active dicitur pro eo qui vehit, quam pro eo qui vehitur." Dr. Trapp seems to be surprised at this, and says *vector* "is a very particular word: it signifies both actively and passively; *vehens* and *vectus*: as if *victor* should signify both the conqueror and the conquered. I do not remember any parallel instance in

Mutabit merces : omnis feret omnia tellus.

Non rastros patietur humus, non vinea falcem :

Robustus quoque jam tauris juga solvet arator.

Nec varios discet mentiri lana colores : 42

Ipse sed in pratis aries jam suave rubenti

exchange merchandises : every land shall bear every thing. The ground shall not endure the harrows, nor the vineyard the pruning-hook : and the strong ploughman shall take off the yokes from his bullocks. Nor shall the wool learn to counterfeit various colours. But the ram himself, in the meadows, shall have his fleece tinged, sometimes with the fine red of the purple,

“all the language.” But I believe this criticism of the grammarians is without foundation ; and that *vector* is used only in the active sense, for the person who carries. Thus a merchant may be called a *vector* or carrier of goods, when he goes with them himself ; and a master of a ship is really a *vector* likewise, or carrier of good and passengers, though he himself may be said to be carried in the ship. We call a person ; who undertakes the carriage of goods by land, a *carrier*, without any regard to his going on foot, on horseback, or in his own waggon ; in which last case, I fancy it would be thought an impertinent distinction to say he was then *carried*, and therefore not a *carrier* in the active sense of the word.

Nautica pinus.] Ships used to be built of the wood of pine-trees ; whence it is usual with the poets to use *pinus* for a ship.

39. *Mutabit merces.*] The ancient way of traffic was by changing one commodity for another, as is still practised in those countries, where the use of money is not yet known.

Omnis feret omnia tellus.] In the second Georgick, the poet tells us, that all lands cannot bear all things ;

Nec vero terræ ferre omnes omnia possunt.

But here he mentions the reverse, that in this restoration of the golden age every country will bear all sorts of products ; which will make navigation useless.

40. *Non rastros, &c.*] In this new age the earth is to produce every thing spontaneously : the earth will have no occasion to be torn with harrows, or the vine to be wounded with pruning-hooks.

41. *Robustus.*] Burman finds *robustus* in some copies, which might be admitted ; but I believe *robustus* is the true reading. Lucretius has *robustus moderator aratri*, in his fifth book ;

Nec robustus erat curvi moderator aratri
Quisquam, nec scibat ferro molirier arva.

And again in his sixth book ;

Præterea jam pastor, et armentarius
omnis,
Et robustus item curvi moderator aratri
Languebant.

42. *Nec varios discet, &c.*] He calls the colours, which are given to wool by art, false or fictitious. Thus we read in the second Georgick,

Alba neque Assyrio fuscatur lana veneno.

43. *Ipse sed in pratis, &c.*] Instead of this false tincture, he says the sheep shall be clothed with wool of the finest colours. Servius tells us, that, in the books of the Tuscans, it was delivered, that when a ram should be seen stained with an unusual colour, the greatest felicity should attend the chief ruler. Many passages may be collected from the writers of the lives of the emperors, where such extraordinary omens are said to have attended their births. Nor are authors wanting who tell us of such fine sheep

and sometimes with the yellow of saffron :

Murice, jam croceo mutabit vellera luto :

being to be seen in distant countries.

Suave rubenti murice.] *Murex* signifies all hard and sharp bodies ; as we find it used in the fifth Æneid for the sharp points of a rock ;

Concussæ cautes, et acuto in murice remi
Obnixi crepuere, illisæque prora pependit.

Valerius Maximus uses it for the *tribulus*, or *caltrop*, a spiked instrument used in war, to obstruct the approach of an enemy ; “ Aviti “ spiritus egregius successor Scipio “ Æmilianus, cum urbem præ- “ validam obsideret, suadentibus “ quibusdam, ut circa mœnia ejus “ ferreos murices spargeret, omnia- “ que vada tabulis plumbatis con- “ sterneret, habentibus clavorum “ cacumina, ne subita eruptione “ hostes in præsidia nostra impetum “ facere possent : respondit, non “ esse ejusdem, et capere aliquos “ velle, et timere.” Thus it is used also by the natural historians to express a sort of shell-fish, which is set about with spikes. Of this kind was that celebrated fish, from which the Tyrian colour was obtained. It is called *purpura* and *murex* : but it is much to be doubted, whether it was the same colour with that which we now call purple ; it seems rather to have been either scarlet or crimson. We find in this passage, that it was a beautiful red, *suave rubenti murice*. In the fourth Æneid it is represented as a glowing or very bright colour ;

— *Tyrioque ardebat murice læna*
Demissa ex humeris :

and in the ninth Æneid it is said to be a bright colour ;

— *Picta croco, et fulgenti murice vestis.*

44. *Croceo luto.*] Some take *cro-*

ceo luto to be put here for *croco luteo*, *yellow saffron*. Saffron itself is of a fiery or deep orange colour, approaching to red : but the tincture of it is a deep yellow, like the yelk of an egg, or a marigold flower, which is called *luteola caltha* in the second Eclogue. Others will have *luto* to be a contraction of *luteo*, the name of an herb mentioned by Vitruvius, which was used to give a green tincture to blue, and must therefore necessarily afford a yellow tincture itself ; for nothing but yellow can change blue into green ; “ Item,” says Vitruvius, “ qui non “ possunt chrysocolla propter caritatem uti, herba quæ *luteum* “ appellatur cœruleum inficiunt, “ et utuntur viridissimo colore.” Pliny calls the herb *lutea*, in the fifth chapter of his thirty-third book, where he is speaking of *chrysocolla* ; “ *Nativa duritia maxime “ distat, luteam vocant. Et ta- “ men illa quoque herba, quam “ luteam appellant, tingitur.*” And again, “ *Parætanium quoniam est “ natura pinguisimum, et propter “ lævorem tenacissimum, atra- “ mento aspergitur, ne parætunii “ candor pallorem chrysocollæ af- “ ferat. Luteam putant a lutea “ herba dictam, quam ipsam cæ- “ ruleo subtritam, pro chrysocolla “ inducunt, vilissimo genere at- “ que fallacissimo.*” I believe the *lutum* of Virgil, the *luteum* of Vitruvius, and the *lutea* of Pliny, mean one and the same herb : and it is evident, from what all three have said of it, that it must be one that affords a yellow tincture. There is hardly any question to be made of its being that herb, which our English writers of botany describe under the name of *luteola*, *wild woad*, and *dyers' weed*. The dyers about

Sponte sua sandyx pascentes vestiet agnos. 45 and vermilion shall clothe the lambs of its own accord.

London call it *woold*, a name which I do not remember to have met with in any author, and use it in dyeing yellow both wool and silk. It is common on walls, and in waste places, and is sown in the fields for the use of the dyers. It grows to about a yard in height; has long, narrow leaves; and the flowers and seed-vessels cover great part of the branches of the stalk. When it is dried, it acquires a yellow colour; and being bound up in bundles for sale, it bears some rude resemblance of sheaves of corn. The resemblance of the name, *woold*, and the frequent use of it in dyeing, has occasioned some to confound it with *woad*, from which it is very different. Besides the *woad* is called *isatis*, and *glastum*, and affords a blue tincture; though it is also used for a foundation of other colours. The *woad* also is bruised in a mill, dried, powdered, and goes through several preparations, before it is fit for the use of the dyer, whereas the *woold* or *lutum* is used entire, in its full perfection of ripeness.

45. *Sponte sua sandyx, &c.*] *Sandyx* is spoken of by Pliny as a cheap material for painting; "Præterea e vilioribus, ochra, cerussa usta, sandaracha, sandix, syricum, atramentum." I believe this cheap sort of *sandyx* was made of the factitious *sandaracha*, which was a preparation of white lead; for the true *sandaracha*, which seems to be our native red arsenic, was said to come from an island of the Red Sea. Pliny has led many of the commentators into an error, by imagining, that Virgil spake of it in this place as an herb; "Sandaracham et ochram Juba tradit in insula rubri maris Topazo nasci: sed inde non pervehuntur ad nos. Sanda-

racha quomodo fieret diximus. Fit adulterina et ex cerussa non in fornace cocta. Colos esse debet flammeus. Pretium in libras asses quini. Hæc si torretur, æqua parte rubrica admixta, sandycem facit. Quanquam animadverto Virgilium existimasse herbam id esse, illo versu,

"Sponte sua sandyx pascentes vestiet agnos."

Here Pliny seems to censure Virgil, as being mistaken, in representing *sandyx* as an herb on which the lambs fed, and thereby changed the colour of their wool to scarlet. But if he had read Virgil with due attention, he would have perceived that the poet does not represent the *sandyx* as an herb, any more than he did the *murex* in the preceding verse. Servius also affirms roundly that *sandyx* is an herb; "Sandyx herba est, de qua sandycinus tintur color." La Cerda, falling into the same error, says *sandyx* is both an herb, and a colour; and adds, as his own opinion, that unless *sandyx* be understood to mean an herb, the epithet *pascentes* is superfluous. But surely this learned commentator did not consider the whole passage; for his argument would prove *murex* also to be an herb, which he himself allows to be a fish. *Pascentes* is no more superfluous than in *pratis*, and no one has imagined that the poet meant, that the ram should tinge his fleece, by feeding on a shell-fish in the meadows: why then must the *sandyx* be the food of the lamb, any more than the *murex* is that of the ram? Let us consider the whole period together. The poet tells us, that there shall no longer be occasion to give any artificial colour to the wool: for the

The *Parcae*, agreeing in the firm order of fates, have said to their spindles, proceed ye ages after this manner.

Attempt the greatest honours, for the time shall now come,

Talia sæcla suis dixerunt, currite, fuis
Concordes stabili fatorum numine Parcæ.

Aggredere, O magnos, aderit jam tempus, honores,

sheep shall be adorned with the finest colours naturally. The words *ipse* and *sponde sua* are used to shew, that it will be the work of nature, and not of art. He does not mean, that the sheep will feed on the purple-fish, the woold, and the *sandyx*; but that they shall have fleeces as beautiful, as if they had been stained by those materials. I have rendered *sandyx vermilion*, because it is a colour well known among us, and answers to the image intended to be given by the poet: though perhaps, if it was necessary to be exact, we should not find any English word to express it. The colour meant in this place was certainly red, and might probably come near to our red ornament.

46. *Talia sæcla suis dixerunt currite.*] "In the Medicean manuscript it is *dixerunt currere*, as if *dixerunt* "was put for *edixerunt*, or *affirmaverunt*; by the same figure "by which *donat habere* is used in "another place. But Servius acknowledges the imperative *currite*. Nor must it be omitted, "that in our time chiefly they began to write *seculum* without a "diphthong: some grammarians assign for a reason of this, that "the word is derived *a sequendo*. "But the ancient marbles have "*seculum* with an *æ* diphthong, "as we read in the Roman manuscript. In many ancient coins also *æ* diphthong is to be observed, as *sæcularia* in one of "P. Septimus Geta; and *sæculi felicitas* in one of Faustina, and "so in most of the rest; though in "a silver one of Otho there is *secul*, "with a single *e*." PIERIUS.

47. *Parcæ.*] The *Parcæ*, ac-

ording to Hesiod, were the daughters of Night; their names were Clotho, Lachesis, and Atropos; they had the disposal of good and evil to men, according to their deserts;

Νῦξ δ' ἴστικα στυγερὸν τι Μόρον, καὶ Κῆρα
μίλαιναν,
καὶ Θάνατον.—

Καὶ Μοίρας καὶ Κῆρας ἠγίναντο νηλιοπαύουσι,
Κλωθὴ τι, Λάχισις τι, καὶ Ἀτροπος αἴτι
βροτοῖσι

Γεινομένους διδοῦσιν ἔχουν ἀγαθὸν τι κακὸν τι,
Αἴτι' ἀνδρῶν τι θείων τι παρὰ Κασίας ἰφίστου-
σαι

Οὐδῖσσι λήγουσι θια δεινὸν χόλοιο,
Πεῖν γ' ἄπο τῶ δάουσι κακῆν ὄσιν, ὅς τις
ἀμάσση.

But in another place, he makes them the daughters of Jupiter and Themis;

Διούτερον ἠγάγιστο λισαρήν Θέμιον, ἢ τίσις
"Πρας,

Εὐνομίην τι, Δίκην τι, καὶ Εἰρήνην τιθα-
λυίαν,

Αἴτι' ἰεγ' ἀραιούσι παραθητοῖσι βροτοῖσι.

Μοίρας δ', ἧς πλείστην τιμὴν πόρε μυστίαν
Ζεὺς,

Κλωθὴ τι, Λάχισις τι, καὶ Ἀτροπος αἴ τι
διδούσι

Θνητοῖσι ἀνθρώποισι ἔχουν ἀγαθὸν τι κακὸν
τι.

These three sisters are entrusted with the conduct of the thread of human life, which they cut off, when the fatal time is come. They are here introduced by Virgil, as commanding the thread belonging to this glorious age to run on without interruption.

48. *Aggredere, O magnos, &c.*] Virgil having now brought his hero on to the full state of manhood, calls upon him to assume his destined honours, and to save the tottering world; and then breaking forth into a poetical rapture, wishes that

Cara Deum soboles, magnum Jovis incrementum!
Aspice convexo nutantem pondere mundum, 50

O beloved offspring of the gods, O great increase of Jupiter! Behold the world tottering with its globose weight,

he himself may but live so long, as to have an opportunity of celebrating his actions. He affirms, that so divine a subject will raise his verse above the poetry, even of Orpheus inspired by his mother Calliopea, and of Linus assisted by his father Apollo. Nay he goes so far as to say, that Pan himself shall yield to him, even though his own Arcadia should be judge.

Magnos honores.] These great honours mean the magistracies, the great offices and dignities of the Roman commonwealth:

Aderit jam tempus.] These words mean the completion of that age, in which it was lawful to sue for magistracies.

49. *Cara Deum soboles, &c.*] *Deum* is here put for *deorum*.

“ Would it have been proper to bestow these illustrious appellations on a son of Pollio? Surely Virgil does not here pour them forth without reason. But what young prince could at that time deserve to be called the child of gods, and the illustrious offspring of Jupiter? Without doubt, it must have been one of the family of the Cæsars. But did there come into the world at that time any other children of the family of Cæsar? They alone descended from Jupiter by Æneas, who was the son of Venus. But did there at that time come into the world any child of the family of Cæsar, except young Marcellus? Tiberius was not yet entered into the house of Octavian by his mother, and Drusus was not yet born. Certainly, the more we think, the more we discover Marcellus to be the person.” CATROU.

It has been already observed, that

Octavia, the half sister of Augustus, and mother of Marcellus, was not descended from the Cæsars. We must therefore have recourse to the adoption of Marcellus by Augustus.

50. *Aspice convexo, &c.*] Servius interprets this, “ the world “ bends with its present evils, and “ rejoices in its future good.” Others, says La Cerda, explain the passage thus; “ Behold, that is, “ take care, that the world may “ rejoice. But this changing of “ the signification of the verb seems “ very poor. The verb *aspice* is “ evidently to be taken in the com- “ mon sense in both places. But “ I will here beg leave to give an- “ other explication of these three “ verses. What if the poet should “ say, not *Behold how the world “ bends to destruction: behold how “ all things are joyful under thy in- “ fluence; but, Behold how the world “ bends from the destruction, into “ which it was sunk, towards a “ golden state; behold and contem- “ plate how all things are now more “ joyful?* Thus the sense will be, “ that the world bends from the “ iron age to the golden, and not “ the contrary. This explication “ is favoured by Servius and Ger- “ manus, who here acknowledge “ an *ἀναστροφή*, that is, says “ Servius, *a revolution of all things “ by means of the stars.* But what “ will be the change, if the world “ falls into destruction, for which “ it was ready before? Besides, “ after the childhood and youth “ of Saloninus, in which almost “ all things were golden, why “ should the world run again to “ destruction? The sense therefore “ is properly this: In your infancy

both the earth, and the ex-
pansive of seas, and the high
heaven.

Terrasque, tractusque maris, cœlumque pro-
fundum:

"the golden age shall begin, for
"the earth shall produce flowers,
"&c. in your youth it shall be
"brought to perfection, for the
"ears shall grow yellow in the
"fields, &c. but there shall still
"be some footsteps of ancient
"fraud: when you are quite a man,
"there shall be no fraud, no plough-
"ing, no sowing, the earth shall
"afford every thing spontaneously;
"purple shall grow upon the rams,
"and these times shall be very
"happy, with the consent of the
"fates. Surely, at this point of
"time, it would be impertinent to
"say, that the world bends to evil:
"it would square better with this
"felicity to say, *See how the world
"moves and changes itself to every
"sort of felicity, which shall happen,
"when you are a man.*" Ruæus
assents to this opinion, and inter-
prets it *the world moving itself for
joy*: "Gestientem, et præ lætitia
"commoventem se." Catrou pa-
raphrases this passage, according to
the interpretation of Servius;
"Voyez, d'une part, le monde
"chancellor sous le poids de sa
"grandeur! La mer, la terre et
"les cieus, tout s'ebbranle. Voyez,
"de l'autre, l'allégresse revenir à
"l'Univers, aux approches d'un
"siècle heureux." But his learned
countryman De Marolles had rendered
it in the other sense; "Re-
"garde le monde balancé sur son
"propre poids. Vøy les terres, les
"seins de mer, et les cieus élevez,
"avec tout le reste des creatures
"qui se rejouissent pour le retour
"d'un siècle si heureux." Our old
translator, W. L. seems to be of
La Cerda's opinion;

Come, see the world, decrepit now, and
scere,

E'ne nodding ripe, with its own pon-
drous heape;
The seas, and earth, and highest hea-
vens view;
How all things in them all doon even
leape
For joy of this fame age now to ensue.

The Earl of Lauderdale follows
Servius;

And now behold the unfix'd tott'ring
world,
Seas, earth, and heav'n into confusion
hurl'd:
Nature again puts on a smiling face,
And all with joy th' approaching age
embrace.

And Dryden also,

See, lab'ring nature calls thee to sustain
The nodding frame of heav'n and earth
and main;
See to their base restor'd, earth, seas,
and air,
And joyful ages from behind, in crowd-
ing ranks appear.

And Dr. Trapp;

—See the globous weight
Of earth, of heav'n, of ocean, nod, and
shake!
See how all things enjoy the future age.

"*Convexo pondere,*" says this learned
gentleman, "is here the same with
"*convexi ponderis, or molis*; not
"governed of *nutantem*, as most
"imagine: it being impossible that
"the globe should bend, or reel,
"with its own weight. But what
"then is the meaning of *nutantem*?
"With, or under what, does it
"nod or stagger? With its guilt
"and misery, say some; and so
"wants to be succoured by this
"new-born hero. But that to
"others seems not to agree with
"the happiness which is ascribed
"even to the first division, to the
"beginning of this happy age.
"And therefore they say it either

Aspice, venturo lætentur ut omnia sæclo !

Behold how all things rejoice
at the approaching age!

“ nods, i. e. moves and shakes itself, with joy and exultation; which is pretty harsh to my apprehension: or, which is not much better, inclines and tends to another, i. e. a yet more happy state; *vergentem*, say they, *nutantemque in meliorem statum*. After all, I like the first interpretation best; for as to that reason alleged against it, the change of the world from bad to good, from miserable to happy, could not be instantaneous. It would be idle for Virgil to say, that while he wrote this, the world was actually in so good and happy a state, when all the world knew the contrary. His meaning therefore must be, that the child being now born, the age is as good as come; it will commence very speedily; even in his infancy. It was excellent sense therefore to say, the world at present labours with its guilt and misery; but yet rejoices at the very near prospect of the happy change, which is in a manner begun already. So that *Aspice mundum nutantem*, i. e. *malis suis præsentibus*, is perfectly reconcileable with the next words, *aspice venturo lætentur ut omnia sæclo*.” The solution of this difficulty seems principally to depend on a right understanding of *nutantem*. The verb *nuto* is used by Virgil only in two other places. In the ninth Æneid, it is used in a comparison of the waving of the plume of a helmet to that of the head of a spreading oak;

Ipsi intus, dextra ac læva, pro turribus
astant,
Armati ferro, et *cristis capita alta corusci*.
Quales aeris lliquentia flumina circum,
Sive Padi ripis, Athesin seu propter
amœnum,

Consurgunt geminæ quercus, in tonsaque
cælo
Attollunt capita, et *sublimi vertice nutant*.

This passage leaves the matter wholly undecided; for the oaks are not said to *nod*, either to destruction, or to a better state. It is plainly meant only of their nodding to and fro, as they are moved by the wind. But in the second Æneid, it is evidently used to express the nodding or tottering of a tree, to its destruction;

Ac veluti summis antiquam in montibus
ornum
Cum ferro accisam, crebrisque bipennibus
instant
Eruere agricolæ certatim; illa usque
minatur,
Et tremefacta comam concusso vertice
nutat:
Vulneribus donec paulatim evicta, supremum
Congemuit, *traxitque jugis avulsâ rui-*
nam.

Besides, this nodding of the tree is mentioned, as the similitude of the ruin of a great city. I believe it would be difficult to produce even a single instance of *nuto* being used to signify the nodding, or bending of any thing, from a worse state to a better: we may therefore venture to conclude, that in the passage before us, it signifies, that the world is nodding or tottering towards its fall, or at least that it is bending, shaking, and in danger of ruin. La Cerda is mistaken, when he imagines, that the poet uses this expression at that point of time, when his hero is upon the verge of manhood. It would indeed then have been impertinent to have said the world was at that time in danger of ruin. But it is evident, that Virgil now speaks in his own person, at the time of writing the Ec-

O may I but enjoy the best part of so long a life; and spirit sufficient to declare thy actions! Even Thracian Orpheus shall not surpass me in poetry, nor Linus; though one should be favoured by his mother, and the other by his father:

O mihi tam longæ maneat pars ultima vitæ,
Spiritus, et quantum sat erit tua dicere facta!
Non me carminibus vincet nec Thracius Or-
pheus, 55
Nec Linus: huic mater quamvis, atque huic
pater adsit:

logue: for otherwise he would not have said *venturo sæclo*; whereas La Cerda understands him to speak of the new age as considerably advanced. The sense therefore is this; he calls upon the child to behold the depraved condition of mankind, the Roman state almost torn in pieces, by a long series of civil wars, and just ready to sink by its own weight; yet even now, when at the very brink of destruction, comforted by the prospect of future happiness, under his influence. This they had good reason to hope for, seeing his mother, yet with child of him, was at this time the blessed instrument of a peace between the two great triumvirs, when they were at the very point of tearing the world asunder by their discord.

52. *Latentur.*] It is *latentur* in the Roman manuscript, according to Pierius. Heinsius, according to Burman, found *latentur* in all his manuscripts.

53. *Tam longæ.*] “In the Lom-
“bard and Medicean manuscripts
“it is *tam longæ*. But *tam longæ*
“*vitæ* is the true reading, which
“is acknowledged also by Servius.”
PIERIUS.

55. *Thracius Orpheus.*] He was the son of Cægrus, a king or river of Thrace, by the Muse Calliope. See the notes on ver. 454. of the fourth Georgick, and ver. 46. of the third Eclogue.

56. *Linus.*] He was the son of Apollo, by the Muse Terpsichore, and the master of Thamyras, Her-

cules, and Orpheus, whom he instructed in music and poetry. Diogenes Laërtius says he was a Theban, and the son of Mercury by the Muse Urania. The same author tells us, that he wrote concerning the generation of the world, the courses of the sun and moon, and the generations of animals and fruits, in heroic verse: that he was killed with an arrow by Apollo, in Eubœa, where his epitaph was to be seen, expressing, that he was a Theban, and the son of the Muse Urania. Ἴδου γὰρ παρὰ μὲν Ἀθηναίοις γέγονε Μουσαῖος, παρὰ δὲ Θεβαίοις Λίνος. . . . Τὸν δὲ Λίνου παῖδα εἶναι Ἐρμού καὶ Μούσης Οὐρανίας ποιῆσαι δὲ κοσμογονίας, ἡλίου καὶ σελήνης πορείαν, καὶ ζῴων καὶ καρπῶν γένεσις. Τούτῃ ἀρχὴ τῶν ποιημάτων ἔστι,

Ἦν ποτὶ ταί χεῖρας οὐτος ἐν δ' ἄμα πάντ'
ἰσιφύκῃ.

. Τὸν δὲ Λίνου τελευτῆσαι ἐν Εὐβοίᾳ ταχυνθέντα ὑπὸ Ἀπόλλωνος· καὶ αὐτῷ ἐπιγυγράσθαι,

Ὡς δὲ Λίνου Θεβαῖον ἰδίξαστο γαῖα θανόντα,
Μούσης Οὐρανίης υἱὸν ἰσσιφάνου.

It is plain, however, that Virgil takes him to be the son of Apollo; as does Martial also, in an epigram on the death of Severus the son of Silius, where he observes, that the gods themselves could not avert the death of their sons: Apollo had lost Linus, Calliope Orpheus, Jupiter Sarpedon, and the emperor Domitian his son Domitian;

Festinata sui gemeret cum fata Severi
Silius, Ausonio non semel ore potens: }

Orphei Calliopea, Lino formosus Apollo.

Pan etiam, Arcadia mecum si iudice certet,

Pan etiam Arcadia dicat se iudice victum.

Incipe, parve puer, risu cognoscere matrem : 60

Orpheus by Calliope, and Lino by beautiful Apollo. Nay, should Pan contend with me, and Arcadia should be judge, even Pan himself, though Arcadia were judge, should own himself to be overcome.

Begin, O little boy, to know thy mother by her smile :

Cum grege Pierio mœstus Phœboque
querebar,

Ipse mecum flevi, dixit *Apollo, Lino.*

Respexitque suam, quæ stabat proxima
fratri,

Calliopen, et ait; tu quoque vulnus
habes.

Aspice Tarpeium, Pallatinumque Tonan-
tem;

Ausa nefas Lachesis læsit utrumque
Jovem.

Numina cum videas duris obnoxia fati,
Invidia possis exonerare deos.

57. *Calliopea.*] She was one of the nine Muses, and esteemed to preside over heroic poetry.

Apollo.] The god of verse. These ancient poets are fabled to be the children of Apollo and the Muses, because they excelled in poetry and music.

58. *Pan.*] This deity was chiefly adored in Arcadia, where he was said to have been begotten. See the note on ver. 31. of the second Eclogue.

Etiam.] Pierius found *deus*, instead of *etiam*, in the Oblong manuscript; where, in the next line it is *Pan etiam*.

60. *Incipe parve puer, &c.*] Virgil concludes this noble Eclogue, with calling upon the child to distinguish his mother by her smiles; because those children, on whom their parents did not smile at their birth, were accounted unfortunate.

Risu cognoscere matrem.] It is a dispute among the commentators, whether the poet here means, that the child should know his mother by her smiling on him, or that he should acknowledge his mother by smiling on her. Servius seems to be of the former opinion; "As persons grown up," says he, "take

"notice of one another by speak-
"ing; so infants shew their parents
"that they know them, by smiling
"on them. Therefore the sense is
"this; Begin to smile on your
"parents, and relieve them from
"their solicitude by that good
"omen, that they may smile again
"upon you." And yet a little
after, Servius assigns the cause of
Vulcan's being thrown out of hea-
ven, to be his mother's not smiling
on him, because of his deformity.
La Cerda contends for the smiling
of the child, and quotes several in-
stances of the smiles of infants be-
ing spoken of with pleasure; par-
ticularly one from Catullus, in the
Epithulanium of Julia and Manlius;

Torquatus, volo, parvulus
Matris e gremio suo,
Porrigens teneras manus,
Dulce rideat ad patrem,
Semibiante labello.

This passage of Catullus is indeed very pretty and natural: but it does not come up to the purpose, for which it is quoted. It cannot possibly allude to a new born infant; for he speaks not only of its smiling on the father, but of its putting out the hand to him, an action, of which no child is capable till it is several months old. The same may be said of the other authorities, which La Cerda produces to support his opinion. Catrou ascribes the smile to the child, as do also all our English translators. But the learned Ruæus thinks it better to understand this passage of the smiling of the mother, in which he follows Erythræus and Bembus. This must certainly be the most natural

thy mother has borne the long sickness of ten months.

Matri longa decem tulerunt fastidia menses.

interpretation, seeing it is a most extraordinary thing for a child to smile as soon as born. Pliny says, it is not usual before the fortieth day; "Hominem tantum nudum, et in nuda humo, natali die abjicit ad vagitus statim et ploratum, nullumque tot animalium aliud ad lacrymas, et has protinus vitæ principio. At hercule risus, præcox ille et celerrimus, ante quadragesimum diem nulli datur." The same author mentions Zoroaster, as the only person that ever laughed on the day of his birth; but he does not mention it as an omen, either good or bad: for his future wisdom was predicted by the palpitation of his brain; "Rissime eodem die quo genitus esset, unum hominem accepimus Zoroastrem. Eidem cerebrum ita palpitasse, ut impositam repelleret manum, futuræ præsigio scientiæ." Herodotus mentions also a smile of Cypselus, the son of Etion, which saved his life. The murderers took him from his mother as soon as born; but the child happening to smile on the man, into whose hands his mother delivered him, so softened his mind, that he spared the child's life. But this early smile of Cypselus is not mentioned as any omen of his future felicity, but as the accidental means of his preservation. To this however we may oppose the history of Moses, whose infant tears had the same effect, in prevailing on the daughter of Pharaoh to preserve him. Solomon also, who excelled all other monarchs in power, wealth, and wisdom, tells us, that he cried as soon as born, which he mentions as a thing common to all men; "When I was born, I drew in the common air, and fell upon

"the earth, which is of like nature, and the first voice which I uttered was crying, as all others do." Indeed it does not appear that the ancients had any opinion, that the smiling of a new born infant was an omen of future greatness; nor could such an accident be easily drawn into example; since we do not find any more recorded than Zoroaster and Cypselus. But it is very natural and usual for the mother to smile on the child; her delivery seeming to her a sufficient recompence for her former sickness and pain, as we find it expressed in St. John's Gospel; "A woman when she is in travail hath sorrow, because her hour is come: but as soon as she is delivered of the child, she remembereth no more the anguish, for joy that a man is born into the world." Besides it is plain, from the following lines of this Eclogue, that the good omen was supposed to be the smiles of the parents on the child. Therefore it seems to be a perverting of the meaning of the poet, to make him say, *Smile on thy mother, that she may smile on thee.* To conclude, I think we may very well, with Erythræus, Bembus, and Ruæus, understand the smiles to be those of the mother.

Cognoscere.] Those, who understand this passage of the smiling of the child, strain the verb *cognoscere* to signify, that the child should *acknowledge* or *own* his mother, by smiling on her: but I do not find any instance of its having been used in that sense.

61. *Matri longa decem, &c.*] Servius says, the poet uses the expression of *decem menses*, because males are born in the tenth month, and females in the ninth, which is

Incipe, parve puer: cui non risere parentes,

Begin, O little boy; for he,
on whom his parents have
not smiled,

a very trifling observation, and not founded on truth. Many of the commentators take the ten months here spoken of to be intended to shew, that the mother of this child went a month with him longer than the usual time; and give instances of some extraordinary persons being born at the end of ten months. It is well known, that the usual time of a woman's gestation is nine calendar months, or forty weeks. Now if it could be made appear, that the ancients ever made use of a month of four weeks, ten such months would be the just time of gestation, and we should not need to seek for any farther solution of the question before us. The periodical lunar month indeed, which is the time of the moon's motion from one point of the zodiac to the same again, is twenty-seven days and almost eight hours; whence a lunar month is frequently reckoned to contain four weeks or twenty-eight days. But the ancient Roman month was that which is called the lunar synodical month, or the time between new moon and new moon, which is about twenty-nine days and a half. Thus as the periodical lunar month is reckoned in round numbers to be twenty-eight days, so is the synodical in like manner accounted to be thirty. Thus Pliny speaks of the revolution of the moon being performed in twenty-seven days, and the third part of a day; but he makes the complete lunar month to consist of thirty days, twelve of which months make a year; for the old year was 360 days: "Proxima ergo cardini, "ideoque minimo ambitu, vicenis "diebus septenisque et tertia diei "parte peragit spatia eadem, quæ "Saturni sidus altissimum triginta,

"ut dictum est, annis. Deinde
"morata in coitu solis, biduo, cum
"tardissime, a tricesima luce rur-
"sus ad easdem vices exit: haud
"scio an omnium quæ in cælo
"pernosci potuerunt magistra. In
"duodecim mensium spatia oportere
"dividi annum: quando ipsa
"toties solem, redeuntem ad prin-
"cipia consequitur." Thus according to Pliny, the month is thirty days; of which space of time he must also be understood, when he says some are born in the seventh month, others in the eighth, and some in the beginning of the tenth and eleventh, but those children seldom live, who are born before the seventh: "Cæteris animantibus
"statum et pariendi, et partus ge-
"rendi tempus est: homo toto
"anno et incerto gignitur spatio.
"Alius septimo mense, alius octavo,
"et usque ad initia decimi undecimique.
"Ante septimum mensis haud unquam vitalis est." That children are born in the seventh and eighth month, is confirmed by experience; and the usual time is in the beginning of the tenth month; for nine months of thirty days make but 270 days, a period which falls ten days short of the usual time of gestation. But if we reckon with more exactness by the synodical month, wherein the moon passes from its conjunction with the sun, and enters in conjunction with it again, we shall find nine of those months to make but 266 days, a period which falls fourteen days short of the usual time, which is 280 days. Thus we shall find the usual time of the birth of a child to be at the end of the ninth calendar month, and of the tenth month of four weeks, in the beginning of the tenth month of

has neither had his table honoured by a god, nor his bed by a goddess.

Nec deus hunc mensa, dea nec dignata cubili est.

thirty days, by which the ancient Romans reckoned, and in the middle of the tenth synodical month. Therefore Virgil might very well mention the qualms of ten months, without any imagination, that the mother was to go longer than the usual time: for this Eclogue, as has been already observed, was written before the birth of the child. Ovid, in the third book of his *Fasti*, speaking of the old year of ten months, thinks that number was chosen, either in respect to the number of the fingers; or else because a woman brings forth in the *tenth month*;

Annus erat decimum cum luna repleverat orbem,
Hic nostris magno tunc in honore fuit:
Seu quia tot digiti, per quos numerare solemus;
Seu quia bis quino femina mense parit.

And Hannes, a celebrated poet and physician, in his Ode to the famous Sydenham, has mentioned the tenth month as the stated time of delivery;

O qui capacem nobilis artifex
Eludis Orcum; quo tamen ibimus
Cuncti, quot humanæ parentes,
Et decimæ tulit ordo luna.

Thus we have no reason to believe, that Virgil designed any thing extraordinary in this passage; nor indeed does it appear, that the ancients had any notion, that the birth of a child after the usual time denoted any future happiness or grandeur. Pliny mentions a Roman lady, who, by three husbands, had four children, two of which were born in the seventh month, one in the eighth, and one in the eleventh. Corbulo, who was born in the seventh, and Suillius Ruffus,

who was born in the eleventh, had equal fortune, for they were both consuls; and Cæsonia, who was born in the eighth, came to be an empress, being the wife of Caligula: "Vestilia C. Herdicii, ac postea Pomponii atque Orfiti clarissimorum civium conjunx, ex his quatuor partus enixa, Sempronium septimo mense genuit, Suillum Ruffum undecimo, Corbulonem septimo, utrumque Consullem: postea Cæsoniam, Caii principis conjugem, octavo."

Tulerunt.] Servius says, that some read *abstulerint*, making the sense to be, *Si riseris, abstulerint decem menses matri tuæ longa fastidia*, which La Cerda justly thinks ridiculous. This last critic observes, that all the commentators that he had seen agree in explaining *fero* in this place for *aufero*, which is not Latin, inelegant, and without example. Certainly *ferre alicui* signifies to bring to any one, not to take from any one. The making of the last syllable but one short, *tulērunt*, is a poetical licence, not very unusual. Thus we read *stetērunt* and *miscuērunt* for *stetērunt* and *miscuērunt*: so that there is no occasion to read *tulerint*, as some have done, without any good authority.

62. Cui.] Some read *qui*, on the authority of Quintilian, who speaks in the following manner: "Est figura et in numero: vel cum singulari pluralis subjungitur, *gladio pugnacissima gens Romani*, gens enim ex multis. Vel e diverso,

— Qui non risere parentes,
Nec deus hunc mensa, dea nec dignata cubili est.

Ex illis enim qui non risere hunc non dignatus deus, nec dea dig-

“nata.” The same author tells us, that when he was a boy, the Romans used to write *quoi* in the dative case, to distinguish it from the nominative *qui*, and that in his time it began to be written *cui*. Scaliger, in his note on the *dulce rideat ad patrem* of Catullus, quoted above, mentions this passage of Virgil, and reads *qui non risere parentes*, for *qui non risere ad parentes*. This interpretation is defended also by La Cerda, and others. Pierius declares, that not one of the ancient manuscripts have *qui*; but constantly either *cui* or *quoi* in the dative case. It is *cui* in the folio editions printed at Milan in 1481, Venice 1562, and Paris 1600; and in the octavo editions at Milan in 1539, Antwerp 1543, 1580, Venice 1576, and in the old edition at London by Pynson. Heinsius also, both father and son, Ruseus, Catrou, and most other editors, read *cui*. It is *cui* also in the Paris edition in 1540 in quarto, by Sussannæus, and in that of 1541: but in both these editions *qui* is put in the margin. Robert Stephens reads *qui*. Guellius declares himself for *qui*, on the authority of Quintilian, and takes *parentes* to be the vocative case; “*Quamvis multi codices cui legant, tamen ab ea sententia me posset Quintiliani lib. 9. auctoritas qui qui accipit: ut talis sit sententia et hujus versus ordo, O parentes, hunc, ex illis qui non risere, nec deus est dignatus mensa, nec dea est dignata cubili.*” Vives also reads *qui*, and taking the child here spoken of to be that son of Pollio, who died soon after his birth, suspects that these lines were added by Virgil after the death of the child. Pulman adds a note in the margin, which seems to differ from the general opinion; for he says, the son of Pollio smiled as soon as he was born, which is a bad omen, and

therefore he soon died. Cuningam reads *qui*, and Burman *cui*. It seems to me more probable, that Quintilian read this passage negligently, than that all the ancient manuscripts should be corrupt, which, with one consent, read *cui* or *quoi* in the dative case. We find another instance of the dative case being used after *rideo*, to signify the smiling on any one, in the fifth *Æneid*;

— *Risit pater optimus oli.*

63. *Nec deus hunc mensa, &c.*] Here is certainly a denunciation of some imminent calamity to the child, if he does not know his mother by a smile. 1. Servius explains it of Vulcan, to whom the child would be like: now when Vulcan was born, his parents Jupiter and Juno, did not smile on him, wherefore he was thrown down by them to the island Lemnos, which caused him to be lame, after which he was neither admitted by Jupiter to the table of the gods, nor by Minerva to be her husband. But this story of Servius does not agree with Homer, who gives Vulcan a place in the celestial banquet. 2. Politian explains it of the Genius and Juno, which will not be propitious to the child. For it is manifest, from Seneca's epistles, and Pliny, that the ancients ascribed to every man, as soon as born, a Genius and Juno. But all the learned are agreed, that the Genius was ascribed only to the males, and Juno only to the females; and therefore both a Genius and Juno to one and the same son of Pollio are more than could be allotted. But what Philargyrius here advances, can by no means be admitted, that at the birth of children of high rank, a bed used

" to be made for Juno Lucina, and
 " a table spread for Hercules, or
 " according to others for the Ge-
 " nius. Politianus indeed produces
 " two passages of Varro; in one
 " of which we are informed, that
 " boys used to be initiated to Educa,
 " Potina, and Cuba, the gods
 " of eating, drinking, and sleep-
 " ing; in the other, that when
 " noble children were born, a bed
 " was made for the conjugal gods,
 " Pylumus and Picumnus. But
 " from these places, we can only
 " deduce, that a table used to be
 " spread for the goddesses, and a
 " bed for the gods; whereas Vir-
 " gil on the contrary ascribes a table
 " to a god and a bed to a goddess.
 " Therefore I solve the difficulty
 " two ways; 1. By the table I un-
 " derstand the education and nu-
 " trition of the child, over which
 " the Genius is acknowledged by
 " all to preside: by the bed I un-
 " derstand his marriage, over
 " which Juno is known to preside.
 " Thus the sense will be, *The Ge-
 " nius will not permit this boy to
 " grow up, or to receive nourishment;*

" or if he does permit it, Juno will
 " not permit him to celebrate a happy
 " marriage. 2. It may also be
 " thus explained, *If you do not
 " know your mother by her smiling on
 " you, you will be unfortunate, and
 " not arrive to that life and fellow-
 " ship of the gods, which I have al-
 " ready promised you. Now this
 " life of the gods, or apotheosis,
 " consisted chiefly of two particu-
 " lars; the sitting at the table of
 " Jupiter, and the marriage of
 " some goddess. Thus Horace de-
 " scribes the divinity of Hercules
 " by Jovis interest optatis epulis im-
 " piger Hercules. He had also
 " Hebe, the goddess of youth,
 " given him for a wife. Thus Vir-
 " gil also expresses the immortality,
 " which he promises to Augustus,*

" *Teque sibi generum Tethys emat omni-
 " bus undis.*

" Therefore the threats of Virgil
 " will amount to this; *You shall
 " not enjoy the life of gods, because
 " neither Jupiter will admit you to
 " his table, nor any goddess to her
 " bed.* RUREUS.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA QUINTA.

DAPHNIS.

MENALCAS, MOPSUS.

MEN. CUR non, Mopse, boni quoniam con-
venimus ambo,
Tu calamos inflare leves, ego dicere versus,

Men. Since we are met together, Mopsus, and have each of us our excellence, you in playing on the slender reeds, and I in singing verses,

1. *Cur non Mopse boni, &c.*] Two shepherds, Menalcas and Mopsus, after mutual compliments on their skill in poetry, make choice of the death of Daphnis for the subject of their song. Mopsus laments his death, and Menalcas celebrates his *apotheosis*. Menalcas begins with inviting Mopsus to play on his pipe, whilst he himself sings; to which Mopsus answers, that he is ready to obey him, as being his superior. The former invites his friend to sit under a shade of elms and hazels; but the latter proposes, that they should rather retire into a cave, overspread with wild vines.

Servius tells us, that under the character of Menalcas Virgil is meant; and Æmilius Macer, a poet of Verona, and friend of Virgil, under that of Mopsus. Catrou will have the dialogue to be between

Virgil and Alexander, the young slave, whom this critic supposes to be meant under the name of Alexis, in the second Eclogue. It would be difficult, and of no consequence perhaps, to determine, whether Mopsus was Æmilius Macer, or Alexander, or any particular person. Menalcas and Mopsus may both be supposed fictitious names of shepherds, introduced to form this dialogue: though it may be said, that if Virgil ever intends to represent himself in any of his Eclogues, it is most probably under the feigned name of Menalcas. Philips has imitated this Eclogue, in his third pastoral, called Albino, written on the death of the Duke of Gloucester, son of Queen Anne.

Boni dicere and inflare is a Grecism.

2. *Tu calamos inflare, &c.*] Theocritus, in his eighth Idyllium, re-

why should we not sit down here, among the elms interwoven with hazels!

Mop. You are the oldest, it is my duty to obey you, Menalcas: whether we sit under the shade made doubtful by the waving zephyrs, or rather go into yonder cave: do but see how the wild vine hangs over the cave with scattered clusters.

Hic corylis mixtas inter considimus ulmos?

Mop. Tu major: tibi me est æquum parere,

Menalca:

4

Sive sub incertas Zephyris motantibus umbras,
Sive antro potius succedimus: aspice ut antrum
Sylvestris raris sparsit labrusca racemis.

presents two shepherds, as equally skilled in piping and singing;

"*Ἄμφω σφίρειν διδασκίον, ἄμφω ἄιδον.*

Leves.] Servius seems to make a doubt, whether *leves* agrees with *calamos* or with *versus*; but he justly decides in favour of *calamos*.

3. *Considimus.*] So Heinsius reads it, on the authority of several manuscripts. The common reading is *consedimus*.

4. *Tu major.*] Servius says, this may mean, either that Menalcas is older than Mopsus, or that his merit is greater; *id est, vel natu vel merito*. Ruæus, without any hesitation, renders it *tu natu major*; and observes, that though Menalcas is here said to be the elder, yet they were both young; for Mopsus says to Menalcas, *sed tu desine plura puer*; and in another place Menalcas says to Mopsus, *fortunate puer, tu nunc*. Catrou, in order to support his opinion, that Mopsus is Alexander, translates it, *you are the master*: which he thinks, serves to express, that Alexander was Virgil's slave; and therefore he adds, that it was his duty to obey him.

5. *Sive sub incertas, &c.*] Mopsus expresses himself with great modesty and deference to Menalcas. He assents to his proposal of sitting under the trees, but hints an objection to the uncertainty of the shade, as they were moved about by the wind; and expresses a desire of going rather into a cave, the conveniences of which he beautifully describes.

7. *Labrusca.*] The *labrusca* or wild vine of the ancients probably did not differ specifically from that which was cultivated. Pliny informs us, that the grapes of the *labrusca* were gathered before the flowers were gone off, dried in the shade upon linen cloths, and laid up in casks; that the best sort came from Parapotamia, the next from Antioch and Laodicea, and the third from the mountains of Media; that this last was the fittest for medical uses; that some preferred that which grew in Cyprus; that the African sort was used only in medicine, and was called *massaris*; and that the white was better than the black; and that it was called *cœnanthe*; "Eodem et cœnanthe pertinet. "Est autem vitis labruscæ uva. "Colligitur cum flore, cum optime "olet. Siccatur in umbra, sub- "strato linteo, atque in cados con- "ditur. Præcipua ex Parapota- "mia, secunda ab Antiochia, at- "que Laodicea Syriæ, tertia ex "Montibus Medicis. Hæc utilior "medicinæ. Quidam omnibus iis "præferunt eam, quæ in Cypro "insula nascitur. Nam quæ in "Africa fit, ad medicos tantum "pertinet, vocaturque *massaris*. "Omnis autem ex alba labrusca "præstantior quam e nigra." In another place the same author tells us, that the *labrusca* is called by the Greeks *ampelos agria*; that it has thick and whitish leaves, is jointed, has a chapped bark, and bears red berries; "Labrusca quoque cœnan- "then fert, satis dictam, quæ a

MEN. Montibus in nostris solus tibi certet
Amyntas.

Men. In our mountains
Amyntas alone can contend
with you.

“Græcis *ampelos agria* appellatur, “spissis et candicantibus foliis, geniculata, rimoso cortice; fert “*uvas rubentes cocci modo.*” In another place he tells us expressly, that the *labrusca* is a wild vine; “Fit e *labrusca*, hoc est, vite syl- “*vestri*, quod vocatur *œnanthi- num.*” In another place, he says the *œnanthe* is the product of the wild vine, without any mention of the word *labrusca*; “Omphacio “*cohæret œnanthe*, quam *vites syl- vestres ferunt.*” We have seen already, that the *labrusca* of the Romans is called *ampelos agria*, or *wild vine* by the Greeks, and that the clusters, gathered before the flowers go off are called *œnanthe*. Dioscorides, in his fourth book, speaks of a wild vine, which cannot possibly be the *labrusca*; for he says it has the leaves like those of garden nightshade; *φύλλα δὲ ὅμοια στρέχυω κηφαίῳ*. Probably this chapter may be spurious; and if it is genuine, it is no easy matter to affirm what plant he there intended to describe. But in the second chapter of the fifth book, the same title is repeated, and he there informs us, that the wild vine is of two sorts, in one of which he tells us, that the grapes do not ripen, but that in its flowering state it bears what is called *œnanthe*; that the other bears small, black, astringent fruits; and that the leaves, stalks, and tendrils have the same virtues with the cultivated vine; “*Ἀμπυλος ἀγρία διττὴ ἢ μὲν γὰρ αὐτῆς οὐκ ἐπιμάζει τὴν σταφυλὴν ἄχρι δ’ ἀνθησις ἄγου τὴν λογομένην Οἰνάθην ἢ δὲ τις τελευθορεῖ μικρῆραξ εὔσα καὶ μέλαινα καὶ στυπτική. Δύναμι δὲ ἔχει ταύτης τὰ φύλλα καὶ αἱ ἕλικες καὶ οἱ κευλοὶ, ὁμοίως τῇ ἡμίρῳ.*” A little afterwards, in the

chapter of *œnanthe*, he says it is the fruit of the wild vine, whilst it is in flower; it is gathered upon a linen cloth, dried in the shade, and laid up in earthen vessels; the best comes from Syria, Cilicia, and Phœnicia: *Οἰνάθην καλύτται ὁ τῆς ἀγρίας ἀμπύλου καρπός ὁπότι ἀνθῆ ἀποσιθισθῆαι δὲ δι’ οὗς ἀκόνιτον ἀργῆον ὀστράκων συλλέγοντας καὶ ξηραίνοντας ἐπὶ ἔδαρον, ἐν σκεῷ καλλίστη δὲ γίνονται ἐν Συρίᾳ, καὶ Κιλικίᾳ, καὶ Φοινίκῃ.* From these authorities we may venture to affirm, that the *labrusca* is a real vine, running wild, without any culture. The propriety therefore of preferring the cave before the elms consists in this; the trees were subject to be moved about by every gentle blast, and therefore the shade which they afforded was uncertain: but the cave was overspread by a wild vine, which, for want of culture, was luxuriant in branches and leaves. This the poet expresses, by saying the clusters were scattered, that is, few in number. Now the want of pruning will spoil the bearing of a vine, and at the same time suffer it to run to wood, as the gardeners express it. This luxuriant vine therefore made a thick and certain shade about the entrance of the cave.

8. *Montibus in nostris, &c.*] Menalca assents to the proposal of retiring to the cave; and the two shepherds discourse as they go along. Menalca tells Mopsus, that, in all their neighbourhood, none can contend with him but Amyntas; and Mopsus is offended at the comparison.

Tibi certet.] It is a Grecism, for *tecum certet.*

Amyntas.] Catrou will have it

Mop. What if he should pretend also to excel Apollo in singing?

Men. Begin first, my Mopsus, whether you will sing the flames of Phyllis, or the praises of Alcon, or the quarrels of Codrus.

MOP. Quid si idem certet Phœbum superare canendo?

MEN. Incipe, Mopse, prior, si quos aut Phyllidis ignes, 10

Aut Alconis habes laudes, aut jurgia Codri.

again, that Cebes, the other imaginary slave and scholar of Virgil, and rival of Alexander, is here meant.

9. *Phœbum superare.*] Catrou imagines, that Virgil himself is here meant under the name of Phœbus, an arrogance very inconsistent with the modest character of our poet. He observes, that "the character of Amyntas was drawn in the second Eclogue. He insolently pretended to equal his master. He was envious of the flute, which was bequeathed to him, *invidit stultus Amyntas*. Here he carries his confidence to such a length as to defy Phœbus himself, that is, Virgil." The poet might mean the same person under the name of Amyntas in both Eclogues; but it does not thence appear that he meant Cebes or indeed that such a person existed.

10. *Incipe, Mopse, prior, &c.*] Menalcas, perceiving that he had offended Mopsus, by comparing him with Amyntas, drops the discourse, and desires him to sing first, proposing at the same time some subjects for his poetry. Mopsus chooses rather to sing some verses which he had lately made, and tells Menalcas, that when he heard them, he might judge, whether there was any comparison between him and Amyntas. Menalcas endeavours to pacify his anger, and declares, that in his opinion Amyntas is far inferior to him.

Catrou understands this speech of Menalcas to signify, that he would

have Mopsus begin, that he may be able to judge between him and Amyntas; and paraphrases *Incipe Mopse prior* thus; "A fin que je puisse juger de vous et de lui, chantez-moy de vos vers, et commencez le premier." But this cannot be the sense, because when Mopsus, in the next sentence, repeats his displeasure at being compared with Amyntas, Menalcas immediately replies, that, in his judgment, Amyntas is far inferior to Mopsus.

Phyllidis ignes.] Phyllis was the daughter of Lycurgus, king of Thrace, and fell in love with Demophoon, the son of Theseus, by Phædra, having given him entertainment, as he was returning from the Trojan war. Demophoon being obliged to go to Athens, to settle his affairs there, promised to return soon and marry her. But when he was unexpectedly detained beyond the appointed time, Phyllis in despair hanged herself. See the Epistle of Phyllis to Demophoon in Ovid.

11. *Alconis laudes.*] "He was a Cretan archer, and one of the companions of Hercules: he was so skilful, as never to miss his aim. He could shoot through a ring placed on a man's head; split a hair with the point of his dart; and stick an arrow without a head on the point of a sword or spear. When his son was assailed by a dragon, he shot an arrow at him so dextrously, as to wound the serpent, without hurting his son." *SERVIVS.*

Incipe: pascentes servabit Tityrus hœdos.

MOP. Immo hæc, in viridi nuper quæ cortice
fagi,

Begin, and Tityrus shall tend
the feeding kids.

Mop. Nay, I would rather
try those verses, which I
lately wrote on the green
bark of a beech,

Jurgia Codri.] Codrus, the son of Melanthus, was the last king of the Athenians. When his country was invaded by a powerful army, and the oracle at Delphi had foretold that the victory should fall to that people, whose king should be slain; the enemy gave strict command to their whole army, that every one should abstain from hurting Codrus. But this generous prince, disguising himself in the habit of a shepherd, took occasion to quarrel with some of the enemies' foragers, by which means he lost his life, and preserved his country. Thus I collect the story from Velleius Paterculus and Valerius Maximus, who differ very little in their relation of it. Paterculus says these enemies were the Lacedæmonians, Valerius Maximus does not name them, and Justin says they were the Dorians. Paterculus expressly mentions the quarrel; "Depositæ veste regia, pastorem cultum induit, immixtusque castris hostium de industria, imprudenter, rixam ciens, interemptus est." Valerius Maximus says he wounded one of the foragers, and thereby provoked him to kill him; "Depositis insignibus imperii, familiarem cultum induit, ac pabulantium hostium globo sese objecit, unumque ex illis falce percussum, in cædem suam compulit." Thus, though this author does not mention the word quarrel, yet it is plain from his account, that Codrus sought to pick a quarrel with the foragers, by wounding one of them, and thereby lost his own life. Cicero, about the latter end of his first book of Tusculan Questions, mentions his throwing himself into

the middle of his enemies in disguise, and the prediction of the oracle, that the death of the king would be the preservation of the country; "Codrum, qui se in medios immisit hostes, famulari veste, ne posset agnosci, si esset ornatu regio: quod oraculum erat datum, si rex interfectus esset, victrices Athenas fore." The same author, in his Consolation, informs us farther, that Codrus was deified by the Athenians, for his piety to his country; "Quid vero illæ, omnis plane doctrinæ omnisque sapientiæ parentes, Athenæ? nonne Codrum regem suum, ob pietatem in patriam, meritaque illa, quibus excelluit, magno consensu in deos retulerunt?" Codrus is celebrated also by Horace;

• Codrus pro patria non timidus mori.

Some critics however will have Phyllis, Alcon, and Codrus, to be only pastoral names, to which opinion Ruæus also seems to incline. There was also, according to Servius, a famous poet named Codrus, contemporary with Virgil. He is mentioned with applause in the seventh Eclogue,

Nymphæ, noster amor, Libethrides: aut mihi carmen

Quale meo Codro, concedite; proxima Phæbi

Versibus ille facit.

But it seems much more probable, that the poet alluded to the several stories above mentioned.

12. *Pascentes servabit Tityrus hœdos.*] Thus Theocritus, in the first Idyllium;

—Τὰς δ' αἴγας ἰγὰν ἐν τράδι ποιῶσθαι.

13. *Cortice fagi.*] It was the an-

and sung and played alternately: and then bid Amyntas contend with me.

Carmina descripsi, et modulans alterna notavi,
Experiar: tu deinde jubeto certet Amyntas. 15

cient custom in Italy, to write on the barks of trees, as it was in Egypt to write on the *papyrus*, a sort of rush, from which the word *paper* is derived. Pliny, amongst the uses to which the barks of trees were applied, mentions, that spies used to write on them their intelligences to generals. He also speaks of some religious uses of the bark of beech-trees: "Cortex et fagis, tiliæ, abieti, piceæ, in magno usu agrestium. Vasa, corbesque, ac patentiora quædam messibus convehendis vindemiisque faciunt, atque prætexta tuguriorum. Scribit in recenti ad duces explorator, incidens literas a succo. Necnon in quodam usu sacrorum religiosus est fagi cortex. Sed non durat arbor ipsa."

14. *Modulans alterna notavi.*] I have translated this, according to the interpretation of La Cerda; "Cum ea modulatus sum, notavi alterna, id est, alternatim, videlicet, inflans jam fistulam, jam canens carmen. Itaque alternatio hic refertur jam ad flatum calami, jam ad sonitum ovis."

15. *Tu deinde jubeto certet Amyntas.*] Catrou thinks this a strong confirmation of his system. "Do but give attention," says he, "to these expressions, *jubeto certet Amyntas*, and you will perceive a master, who commands. Cesbes and Alexander were at once the slaves, and the disciples of Virgil." But it is certain, that *jubeo* is not always used for commanding like a master, as may be proved from many instances taken from Virgil. I shall only select a few, where Catrou himself renders

it otherwise. In the fourth Eclogue, we read,

Quæ tentare Thetim ratibus, quæ cingere muris
Oppida, quæ jubent telluri infundere sulco.

Here *jubeant* signifies no more than to *cause*, as Catrou has justly translated it; "Elle nous portera encore à courir les mers, et à cultiver la terre." In the second *Æneid*, Capys, and some other wise men are said to *advise*, that the horse should be thrown into the sea, for it is plain it was not in their power to *command* it;

At Capys, et quorum melior sententia
menti,
Aut pelago Danaum insidias, suspectaque
dona
Præcipitare jubent.

Thus also Catrou translates it; "Capys de son côté, et avec luy toutes les meilleurs têtes du pays étoient d'avis, ou qu'il falloit jeter à la mer le trompeur et dangereux présent d'une nation artificieuse." Thus also, in the third *Æneid*, when the companions of *Æneas* are terrified by the Harpies, and are in no condition to assume a power of commanding, *jubent* is used, which there signifies no more than to *endeavour*;

At sociis subita gelidus formidine sanguis
Dirigit: cecidere animi: nec jam amplius armis,
Sed votis precibusque jubent exposcere pacem.

Accordingly Catrou renders it thus; "Mes compagnons, à ces mots, furent transis d'effroy. Ce n'est plus avec les armes qu'ils songent à combattre les Harpies, c'est par

MEN. *Lenta salix quantum pallenti cedit* ^{MEN. As much as the bending willow is inferior to the}
 olivæ, _{pale olive,}

“des prières qu'ils s'efforcent de les
 “fléchir.” In the fifth Æneid the
 Trojans cannot be thought to as-
 sume a power of commanding
 Æneas, when it is said of them,

—Cuncti simul ote fremebant
 Dardanidæ, reddique viro promissa ju-
 bebant :

Here Catrou understands *jubebant*
 to mean no more than *they said* ;
 “Les Troyens en murmuroient
 “déjà, et disoient qu'il falloit lui
 “adjuger le taureau.” In the same
 book, can it be imagined, that Pa-
 linurus could be commanded to be
 ignorant ?

Mene salis placidi vultum fluctusque
 quietos
 Ignorare jubet ?

Catrou there understands *jubet* to
 mean no more than *do you think* ;
 “Croyez vous que j'ignore le peu
 “de confiance qu'on doit avoir au
 “calme passager d'un mer trom-
 “peuse ?” In the twelfth Æneid
 indeed the populace might be said
 to command ;

Exoritur trepidos inter discordia cives :
 Urbem alii reserare jubent, et pandere
 portas
 Dardanidis, ipsumque trahunt in moenia
 regem :

and yet even here Catrou thinks
jubent means no more than *they pro-
 pose or desire* ; “La crainte excita
 “la discorde parmi les citoyens, et
 “les partagea en divers sentimens.
 “Les uns veulent qu'on livre les
 “portes aux Troyens, qu'on les
 “reçoive dans la ville, et qu'on
 “traîne le Roi, malgré luy, sur les
 “remparts.” Thus we see that,
 even in the opinion of this learned
 critic himself, *jubeo* does not al-
 ways signify *to command as a master*.

Therefore his system is not con-
 firmed by this expression ; nor is it
 proved, that Amyntas, much less
 that Mopsus, was the slave of Me-
 nalcas. Thus the words in question
 probably mean no more than *bid
 Amyntas contend with me*, or *let
 Amyntas contend with me*, neither of
 which expressions signifies any
 power in Menalcas of commanding
 Amyntas. This is agreeable also to
 the apology, which Menalcas imme-
 diately makes, with a ceremony not
 usually observed by masters to their
 slaves.

16. *Lenta salix quantum, &c.*] There is a comparison like this, but
 much more prolix, in the *Αἴτις*
 of Theocritus ;

“Ὅσον ἱαε χυμῶτος, ὅσον μῆλον βραβύλοιο
 “ἦδιον, ὅσον δὲ ἰσφειρίας λασιωτικῆς ἀρσῆς,
 “Ὅσον παρθενικῆ προφίτου τριγῶμαιο γῶμαι-
 “κος,
 “Ὅσον ἰλαφροτικῆ μίσχου νεβρῆς, ὅσον ἀνδρῶν
 Συμπάντων λιγυφῶτος ἀειδοσάτη στυνιῶν
 “Τῶσον ἴμ' εὐφρηνας σὸ φανίς.

As much as spring excels the frost and
 snow,
 As much as plums are sweeter than a
 sloe,
 As much as ewes are thicker fleec'd than
 lams,
 As much as maids excel thrice married
 dames,
 As much as coits are nimbler than a
 steer,
 As much as thrushes please the list'n-
 ing ear
 More than the meaner songsters of the
 air ;
 So much thy presence cheers.

CREECH.

The most remarkable property of
 the willow is its flexibility, whence
 it is called *lenta* : the epithet *pallenti*
 is no less proper to the olive ; for its
 leaves are of a yellowish green col-
 our. The shape of the leaves of
 these two trees is not very different ;

as much as the humble saliuunca to the scarlet roses, Puniceis humilis quantum saliuunca rosetis :

but the use of the olive is greater, beyond all comparison.

17. *Humilis saliuunca*.] The *saliunca* is a plant not certainly known at present. It is either the same with the *nardus celtica*, or else entirely unknown. Some are of opinion, that they are the same; others affirm, that the *saliunca* of Pliny cannot be the same with the *nardus celtica*, because he speaks of them as different plants; and others again think, that the *saliunca* of Pliny is not the same with that here spoken of. Those who think the *nardus celtica* and the *saliunca* are the same, ground their opinion on a passage in the seventh chapter of the first book of Dioscorides, where we are told, that the *nardus celtica* is called *aliungia* about Genoa. "The *nardus celtica*," says this ancient author, "grows on the mountains of Liguria, where they call it *aliungia*. It grows also in Istria. It is a small, bushy plant, and is made up in bunches with the roots. It has longish leaves, of a yellowish colour, and a yellow flower."

"Ἡ δὲ Κελτικὴ Νάρδος γινώσκειται μὲν ἐν τοῖς κατὰ Λιγυρίαν ἄλπισιν, ἐπιχωρίως ἀνομασμένη Ἀλιούγγια· γινώσκειται δὲ ἐν τῇ Ἰστρίᾳ ἔστι δὲ θαμνίσκος μικρὸς, σὺν ταῖς ῥίζαις εἰς δέσμας ἀναλαμβάνομενος χειροπληθεῖς ἔχει δὲ φύλλα ὑπομήκη, ὑπόξανθα, ἄνθος μέλιον. There seems such a similitude between the words *άλιούγγια* and *saliunca*, that it is no wonder that they should be thought intended for the same. But others go more boldly to work, and affirm, that the copies of Dioscorides are faulty, and that we ought to read either *άλιούγκα*, or *σαλιούγκα*. But this is only a conjectural emendation, not supported by the authority

of any manuscript. We must therefore depend no farther on this argument, than the similitude between *aliungia* and *saliunca*. Let us see now what Pliny has said of his *saliunca*. In the seventh chapter of the twenty-first book, he tells us, it has a most noble smell, but is not fit to be used in garlands; "Illa quoque non omittenda differentia, odoramentorum multa nihil pertinere ad coronamenta; ut irin atque *saliuncam*, quanquam nobilissimi odoris utramque." He gives us a few lines afterwards the reason why it is not fit for garlands; it seems it is too short to admit of being woven, is more properly an herb than a flower, has a bushy root, and grows in Pannonia, or Hungary, and the open places of the Norican Alps, or mountains which border upon Germany; "Saliunca foliosa quidem est, sed brevis, et quæ necti non possit. Radici numerosæ cohæret, herba verius quam flos, densa veluti manu pressa, breviterque cespes sui generis. Pannonia hanc gignit, et Norici Alpiumque aprica." In the twentieth chapter, he says it is good to stop vomitings, and to strengthen the stomach, which is a virtue ascribed also to the *nardus celtica* by Dioscorides. "Saliuncæ radix, in vino decocta, sistit vomitiones, corroborat stomachum." As for what Pliny has said about the *nardus gallica*, it is by no means sufficient to prove, that it was a different plant from that which he calls *saliunca*. The *Celtic nard*, or *French spikenard*, is a species of Valerian. It is now found in great plenty on the mountains that divide Italy from Germany, and on the mountains about

Judicio nostro tantum tibi cedit Amyntas.

Μόρ. Sed tu désine plura, puer: successimus
antro. 19

Extinctum nymphæ crudeli funere Daphnim

so much, in my judgment, is Amyntas inferior to you.
Mop. But forbear saying any more, my lad, we are come to the cave.
The nymphs bewailed Daphnis, who fell by a cruel death.

Genoa, near Savona. It is a very low plant, and has a very fragrant smell: hence as the poet had opposed the willow to the olive, which it something resembles, though it is far inferior to it; so he opposes the *saliunca* or French spikenard, a low plant, of a sweet smell, to the rose, a flower not only excelling in odour, but also in beauty. We are told by some authors, that the inhabitants of the Tirol Alps call the *nardus celtica* in their own language *seliunck*. If this may be depended on, we need not wonder, how the same plant came to be called *saliunca* by Virgil and Pliny, and *άλειούργια* by Dioscorides.

18. *Judicio nostro, &c.*] Menalcas, to pacify Mopsus, assures him, that he was so far from thinking Amyntas equal to him, that, in his judgment, he is as far inferior to him, as the willow, which is valued only for its flexibility, is to the olive, as a plant of the greatest use; or the French spikenard, a little, fragrant herb, that grows on the barren mountains, is to the rose, a plant admired by all, on account of its beauty and fragrance.

19. *Sed tu desine, &c.*] Mopsus is satisfied with the apology of Menalcas, desires him to say no more, and, as they are by this time arrived at the cave, begins his song without any farther ceremony.

La Cerda ascribes the first line to Menalcas, making Mopsus begin with *Extinctum nymphæ*. But it seems much more natural to put these words in the mouth of Mopsus, to desire his friend not to launch out any farther in his praises.

Puer.] This word is a contradiction to Catrou's system. Surely it would not become a scholar, much less a slave, to call his master *my lad*.

Successimus.] In some copies it is *succedimus*.

20. *Daphnim.*] " Many are of opinion, that one Daphnis a shepherd is here lamented. He was the son of Mercury, and exposed by his mother; but he was found by the shepherds among some bay-trees, whence they gave him the name of Daphnis. He became so excellent, both in hunting and music, that a nymph fell in love with him, and bound him by an oath to keep faithful to her. As he was following his cows, he happened to come near the palace, where the king's daughter, admiring his beauty, lay with him. When the nymph came to know this, she deprived him of his sight: but his father Mercury, whose aid he implored, took him up to heaven, and caused a spring to rise up in the place, which is called Daphnis; and the Sicilians offer an annual sacrifice near it. Others will have Julius Cæsar, who was slain in the senate with twenty-three wounds, to be represented allegorically under the name of Daphnis. This they confirm by the words *crudeli funere*. Those, who think Julius Cæsar is meant, will have us to understand by the *mother*, Venus; by the *lions* and *tygers*, the people whom he subdued; by the *thiasi*, the sa-

to hands, ye rivers, bear witness to the nymphs,

Flebant : vos coryli testes et flumina nymphis :

“crifices which he made, as *Pontifer maximus*; by the *beautiful flock*, the Roman people; but *crudeli funere* may be applied to any one. Others understand Quintilius Varus, a kinsman of Virgil, of whom also Horace speaks; *Ergo Quintilium perpetuus sopor urget*. Some will have it, that Virgil here laments the death of his own brother Flaccus.” **SERVIUS.**

“Some will have it, that Virgil here laments the death of Sallustius; others, of his brother Flaccus. Daphnis, the son of Mercury, is said to have been a shepherd of exquisite beauty. Being beloved by the nymph Lyca, he promised her, that he would not have to do with any other woman; but he deceived her. Being for this crime deprived of his sight, though he comforted himself with poetry and music, yet he did not live long.” **PHILARGYRIUS.**

“The death of Daphnis, which was caused by love, is described at large by Theocritus, in his *Thyrsis*. But, that Quintilius is here understood under the name of Daphnis, seems to appear from that expression of Horace, *Nulli febilior quam tibi Virgili*. This was Quintilius of Cremona, who is mentioned by Eusebius, in his *Chronicle*; *Quintilius Cremonensis, Virgilio et Horatii familiaris moritur*.” **PIERIUS.**

Ludovicus Vives, with more piety than judgment, as Ruæus justly observes, thinks, that as in the preceding Eclogue, the poet celebrated the birth of Jesus Christ, from the Sibylline Oracles; so in this Eclogue, he speaks of our

Lord's death and ascension, from other verses of the Sibyls, which he ascribes to Julius Cæsar, under the name of Daphnis. La Cerda seems to think, that nothing farther is meant, than a poetical lamentation of the shepherd Daphnis. Julius Scaliger will have it to be Flaccus, the brother of Virgil, and endeavours to confirm this opinion by an old distich of an uncertain poet;

Tristia fata tui dum fles in Daphnide
Flacci,
Docte Maro, fratrem diis immortalibus
æquas.

But Joseph Scaliger is of opinion, that Julius Cæsar was the Daphnis of our poet. To this opinion Ruæus subscribes, and thinks this Eclogue was written, when some plays or sacrifices were celebrated in honour of Julius Cæsar. This learned critic observes, that it could not be Saloninus, the pretended son of Pollio, who is said to have died young, and therefore could not *yoke tygers to his chariot, and institute dances to Bacchus*: nor Quintilius Cremonensis, who did not die till the year 730, long after all the Eclogues were finished. As for the notion of Flaccus, he thinks it improbable, that a poet, so remarkable for his modesty, should celebrate his own brother, an obscure person, in so sublime a manner. Catrou allows, that several passages in this Eclogue agree perfectly well with Julius Cæsar; but at the same time he finds several others to be inexplicable, supposing he was the subject of the poem. He allows also, that it appears more noble to make a hero the subject, than an obscure young man, brought up in the country: but he apprehends that this is the real truth; which he supports by the following

Cum, complexa sui corpus miserabile nati,
Atque Deos atque astra vocat crudelia mater.

When the mother, embracing
the miserable body of her son,
called both the gods and the
constellations cruel.

arguments. 1. The author of Virgil's life affirms in express words, that he lamented the death of his brother Flaccus, under the name of Daphnis: "Amisit . . . Flaccum jam adultum, cujus exitum sub nomine Daphnidis deflet." 2. This tradition was spread so far, that we find in the old commentators the two verses quoted above, which confirms this opinion. This learned Jesuit professes so great a regard for old traditions, that he is determined to interpret the present Eclogue according to this authority. But perhaps some readers may not be so fond of old traditions, as to depend on the authority either of that distich, or of the life of Virgil ascribed to Donatus. I shall add one observation, that Daphnis could not be that Quintilius Varus, to whom the sixth Eclogue is generally supposed to be addressed; for he was slain by the Germans, several years after the death of Virgil. Upon the whole it seems most probable, that Virgil designed to celebrate, either merely the Sicilian shepherd Daphnis, whose death Theocritus laments, in his first Idyllium; or else Julius Cæsar, which last I think is the general opinion. *Crudeli funere* may be referred to either of them; for Daphnis is said to have died for love, and Julius Cæsar was murdered. The lamentation of the nymphs is most applicable to the Sicilian Daphnis.

21. *Vos corvili testes et flumina.*] This apostrophe to the inanimated beings is very poetical and beautiful. The same figure is used also by the orators: thus Cicero, in his oration for Milo; "Vos enim Albani tumuli, atque luci, vos, inquam, imploro atque obtestor,

"vosque Albanorum obruta aræ,
"sacrorum populi Romani sociæ,
"et æquales." Thus Philips;

The pious mother comes, with grief oppress'd;
Ye conscious trees and fountains, can attest,
With what sad accents and what moving cries
She fill'd the grove, and importun'd the skies,
And ev'ry star upbraided with his death,
When in her widow'd arms, devoid of breath,
She clasp'd her son.

23. *Mater.*] Ruæus is of opinion that Rome is here meant, the poet calling that city the mother of Julius Cæsar.

"It is certain, that Julius Cæsar had no mother alive at the time of his murder. Those therefore, who will at all adventures have him to be the person intended, have recourse to interpretations more ingenious than true. Some fancy, that under the figure of this mother, who holds her son in her arms, we are to understand Calpurnia, the wife of Cæsar. Others, that Rome is designed under this allegory. Others again, that Venus is here represented, who was the mother of the whole Julian race. It is easy enough to perceive, without any other proofs, that these are supplements to truth, where truth itself is wanting. With regard to Virgil's brother, it is probable that his mother was yet alive, and made her cries be heard even to heaven." CATROU.

But, with this learned critic's leave, I may venture to say, that not one of the interpretations mentioned by him is more obscure than

O Daphnis, during those days, Non ulli pastos illis egere diebus,

his favourite system. That Virgil ever had such a brother, or if he had, that his mother was alive to lament his death, is very far from being certain. For my own part, I rather believe, that Venus is the mother here mentioned; and I am confirmed in this opinion, by an almost parallel passage in the fifteenth book of the *Metamorphoses*. Ovid there represents Venus to be terrified at the approach of Cæsar's death; she discovers all the fears and tenderness of a mother; considers the injury as offered to herself; intercedes with the gods for his preservation; smites her own breast, and endeavours to hide him in the same cloud, in which she had preserved Paris and Æneas; and as soon as he is killed, comes into the senate-house invisible, keeps his soul from being mixed with the common air, and carries it up to the sky, where it kindles, and becomes a star.

—Quod ut aurea vidit
 Æneæ genitrix; vidit quoque triste pa-
 rari
 Pontifici letum; et conjurata arma mo-
 veri;
 Palluit: et cunctis, ut cuique erat obvia,
 divis;
 Aspice, dicebat, quanta mihi mole pa-
 rentur
 Insidiæ, quantaque caput cum fraude
 petatur,
 Quod de Dardanio solum mihi restat
 Iulo.

—In me acui sceleratos cernitis enses,
 Quos prohibete, precor, facinusque re-
 pellite; neve
 Cæde sacerdotis flammæ extinguite Ves-
 tæ.
 Talia nequicquam toto Venus anxia
 cælo
 Verba jacit, superosque movet.

—Tum vero Cytherea manu percussit utra-
 que

Pectus; et Æneaden molitur condere
 nube,
 Quo prius infesto Paris est ereptus Atri-
 dæ,
 Et Diomedeos Æneas fugerat enses.
 — — — — —
 Vix ea fatus erat; media cum sede Se-
 natus
 Constitit alma Venus nulli cernenda;
 suique
 Cæsaris eripuit membris, nec in aera
 solvi
 Passa recentem animam, cælestibus in-
 tulit astris,
 Dumque tulit, lumen capere, atque ig-
 nescere sensit:
 Emititque sinu. Luna volat altius illa:
 Flammiferumque trahens spatioso limite
 crinem
 SteHa micat.

24. *Non ulli pastos, &c.*] Mos-
 chus, in his Epitaph on Bion, in-
 troduces the herds mourning for his
 death, and refusing to feed;

—καὶ αἱ βόες αἰ ποτὶ ταύροις
 Πλαζόμεναι γέροντι, καὶ οὐκ ἔβιλοντι νέ-
 μασθαι.

Thus also Philips;

No joyous pipe was heard, no flocks
 were seen,
 Nor shepherds found upon the grassy
 green;
 No cattle graz'd the field, nor drunk the
 flood,
 No birds were heard to warble thro' the
 wood.

“Nothing can be more elegantly
 “expressed,” says Catrou, “than
 “this rural grief. It might happen
 “literally at the death of Virgil's
 “brother: but with regard to Cæ-
 “sar, it can be understood only
 “in figure, and in metaphor.”
 But in opposition to this, a passage
 is quoted from Suetonius; where
 we are told, that this very thing
 happened just before Cæsar's death.
 The historian tells us, that the
 horses, which that great man had
 consecrated, when he passed the

Frigida, Daphni, boves ad flumina; nulla ne-
que amnem
Libavit quadrupes, nec graminis attigit herbam.

no one drove the well-fed
kine to the cool streams: nor
did any horse taste of the
river, or touch a blade of
grass.

25

Rubicon, and had fed at large ever since, were observed to abstain from their food; "Proximis diebus equorum greges, quos in trajiciendo Rubicone flumine consecraret, ac vagos et sine custode dimiserat, comperit pertinacissime prohibulo abstinere, ubertimque flere." This is a strong argument in favour of their opinion, who think Julius Cæsar was intended under the name of Daphnis.

25. *Nulla*.] La Cerda observes, that the using of two negatives in this place, *nulla neque*, is a Grecism; because in Greek two negatives make the negation stronger, whereas in Latin they make an affirmative. Some would read *ulla* here instead of *nulla*. But the best critics approve of *nulla*, and allow it, with La Cerda, to be a Grecism. We find *nulla* used in like manner by Propertius, in the nineteenth Elegy of his second book;

Nullus erit castis juvenum corruptor in agris,
Qui te blanditiis non sinat esse probam
Nulla neque ante tuas oriatur rixa fenestras,
Nec tibi clamatae somnus amarus erit.

Tibullus indeed makes use of *ulla nec*, in the first Elegy of his fourth book;

Ulla nec aereas volucris perlabitur auras,
Nec quadrupes densas depascitur aspera sylvas.

26. *Quadrupes*.] I have followed Ruæus in rendering it a horse, which is the most generous and useful of all quadrupeds. The word is used in several other places by Virgil; and in almost every one of

them it plainly signifies a horse. Thus we read in the third Æneid;

Quatuor hic, primum omen, equos in
gramine vidi
Tonduentes campum late, candore nivali:
Et pater Anchises: bellum, O terra hospita portas:
Bello armanatur equi: bellum hæc armenta minantur:
Sed tamen *idæm* olim curru succedere sueti
Quadrupes; et fræna jugo concordia ferre.

And in the eighth;

—It clamor, et agmine facto
Quadrupedante putrem sonitu quatit ungula campum.

And in the tenth;

—Jam tandem erumpit, et inter
Bellatoris equi cava tempora conjicit hastam.
Tollit se arrectum *quadrupes*, et calcibus auras
Verberat, effusumque equitem super ipse secutus
Implicat, ejectoque incumbit cernuus armo.

And in the eleventh;

Continuo adversis Jyrrhenus et acer
Aconteus
Connixi incurrunt hastis, primique ruinam
Dant sonitu ingenti, perfractaque *quadrupedantum*
Pectora pectoribus rumpunt.

And again,

At juvenis, vicisse dolo ratus, avolat ipse,
Haud mora, conversisque fugax aufertur habenis,
Quadrupedemque citum ferrata calce fatigat.

And again,

Quadrupedumque putrem cursu quatit ungula campum.

The only place, where *quadrupes* is
A a

O Daphnis, the desert mountains and woods declare,

Daphni, tuum Pœnos etiam ingemuisse leones

used for any other animal is in the seventh Æneid; and there indeed it signifies a stag;

Saucius at *quadrupes* nota inter tecta refugit.

27. *Pœnos leones.*] Carthage was a famous city of Africa. He therefore says Carthaginian lions, for African. Africa abounds with lions and other wild beasts. Theocritus represents the lions lamenting Daphnis in the woods; and joins other wild beasts with them.

Τῆνον μὲν θῶες, τῆνον λύκαι ἀρούρατο,
Τῆνον χῶ' κ' ἀρουραῖο λίων ἀνικλαυσι θανάσσα.

For him the wolves, the pards, and tygers moan'd;

For him with frightful grief the lions groan'd. CREECH.

Ruæus seems to think, that this mention of the African lion alludes to the victories obtained by Julius Cæsar, in Africa, over Cato, Scipio, and Juba. Catrou seems under a great difficulty to make this passage suit with his system. "It will be "thought surprising," says he, "that the death of a countryman "should be lamented so far as "Africa. I allow it; but Virgil "had already obtained friends and "reputation in all places, where "Rome had colonies, armies, and "governors. Without doubt, this "favourite of Mæcenas and Octavian received condolences from "all parts. Besides, Sicily, where "the scene of this Eclogue seems "to have been laid, was not very "far distant from Africa. It might "therefore be feigned poetically, "that the groans of an afflicted "family were heard even to Africa." This seems very extravagant; and Virgil does not speak of the groans of the afflicted family; but only says the mountains and woods e-

choed the lamentations of the lions. He does not give the least hint, that they were heard any where, but in their own habitations in Africa. Nor does there seem to be any occasion for that appearance of exactness, in placing the scene in Sicily; since even that island lies at such a distance from Africa, as to make it a most absurd imagination, that the roaring of lions could be heard so far. According to Strabo, the very shortest passage from Lilybæum, the nearest promontory of Sicily, to Carthage is fifteen hundred stadia; and he speaks of it as a most incredible story, that a very quick-sighted man is said to have discovered from thence the setting out of the Carthaginian fleet from their port; "Ἔστι δὲ καὶ ἀπὸ Λιλυθαίου τοῦλαχιστον διαστημα ἐπὶ Λιβύην χίλιοι καὶ πεντακόσιοι περὶ Καρχηδόνα· καθ' ἃ δὲ λίγεται τις τῶν ὄζυδορκούντων ἀπὸ τίνος σκοπῆς ἀπαγγέλλειν τὸν ἀριθμὸν τῶν ἀγομένων ἐκ Καρχηδόνης σκαφῶν τοῖς ἐν Λιλυθαίῳ." The roaring of the Carthaginian lions therefore must have been heard above 170 of our measured miles. But we will be as favourable as we can to this system, and take for Carthage the nearest land of Africa, which is the promontory of Mercury, the distance of which from Lilybæum is 700 stadia, or 80 of our miles. Even then the lions must have roared as loud as so many pieces of artillery, to be heard in any part of Sicily. Therefore this placing of the scene in Sicily is of no service to Catrou's system; since it is impossible, either that the groans of the family could be heard in Africa, or the roaring of the lions, so far as Sicily. Thus the scene may as well be laid near Mantua, one impossibility being as good as another. For my own part,

Interitum montesque feri sylvæque loquuntur.
Daphnis et Armenias curru subjungere tigres

that even the Libyan lions
lamented thy death. Daphnis
taught men to yoke tigers to
a chariot:

I take the poet's meaning to be, that the death of Daphnis, caused so universal a grief, that even the wild beasts in the deserts lamented him, a thought, which has been shewn already to be taken from Theocritus.

29. *Daphnis et Armenias, &c.*
"This plainly alludes to Cæsar;
"for it is certain, that he first of
"all brought the solemnities of Li-
"ber pater to Rome." SERVIUS.

Ruæus calls the authority of Servius in question; and affirms, that the solemnities of Bacchus were known at Rome long before. He therefore thinks it may rather be said, that they were afterwards celebrated with greater magnificence by Julius Cæsar, because he obtained a signal victory over the sons of Pompey at Munda, on the very day of the *Liberalia*, on which day Pompey is said to have gone out to war four years before. These difficulties have given room to Catrou to triumph over those, who will have Julius Cæsar to be intended under the name of Daphnis. "The desire," says he, "of finding Julius Cæsar in this place, has made Servius invent a fact which never existed. This commentator pretends, that Cæsar first instituted at Rome the feasts of Bacchus. He is greatly mistaken, for we find mention of them in almost all the Latin authors, and particularly in Livy. Since the time of Servius, they have contented themselves with saying, that perhaps Cæsar added a lustre to these feasts. This is guessing; for is it instituting the feasts of Bacchus, to adorn them with new ceremonies? *Instituit Daphnis thiasos in-*

ducere Baccho. But since leave is taken to guess, why may not I also guess, that Virgil's brother was the first, who established the feasts of Bacchus in his village. We know it was a country solemnity; that the peasants celebrated it with sports, and that they composed rustic songs in honour of this god. Certainly we may form conjectures on the circumstances, when the foundation is grounded upon proof." But Catrou does not argue very fairly, when he quotes the authority of Livy, to prove that the feasts of Bacchus were known in Rome before Cæsar's time. What we find in Livy is in his thirty-ninth book, where he gives a large account of most abominable debaucheries, and horrid crimes, that were perpetrated in the *Bacchanalia*, which occasioned the senate to abolish these solemnities, above a century before Cæsar's time. This is no proof that they were not used in Cæsar's time; perhaps he might restore them, and therefore be said to *institute* them. We know that Mark Anthony, Cæsar's great favourite, affected to imitate Bacchus, being drawn in a chariot, crowned with ivy, and holding a thyrsus. See the note on ver. 7. of the second Georgick. But however, if conjectures have been formed, in order to reconcile this passage with Julius Cæsar's actions; it is by no means to be inferred from thence, that we are at liberty to form what conjectures we please about Virgil's brother. Some passages in this Eclogue can hardly be applied to any other person than Julius Cæsar, whence it is not unreasonable to suppose, that

Daphnis taught them to lead
up dances to Bacchus,

Institut: Daphnis Thiasos inducere Bacccho, 30

this had some relation to him, though it cannot be absolutely verified by any historian now extant. It seems very probable, that Cæsar might perform some ceremonies in honour of Bacchus, as it was on one of his festivals that he obtained the signal victory over the sons of Pompey at Munda. This victory appeared so considerable, that, according to Plutarch, "When he came back " from the fight, he told his friends, " that he had often fought for " victory, but this was the first " time that he had ever fought for " life." The victory was obtained on the feast of the *Dionysia*, in Plutarch's words, τῇ τῶν Διονυσίων ἑορτῇ, which the Romans called *Liberalia*; for thus Hirtius speaks of the very same battle; " *Ipsis Liberalibus* " *fusi fugatique non superfuissent,* " *nisi in eum locum confugissent,* " *ex quo erant egressi.*" Now the *Dionysia* or *Liberalia* could not be the same festival with the *Bacchanalia*, which we read of in Livy; for the historian tells us, they were at first celebrated three times in the year, and afterwards five times in a month; but we know that the *Liberalia* was an annual festival, observed on the seventeenth of March. The country solemnity, of which Catrou speaks, was in autumn, in the time of vintage, a very different season from that of the *Liberalia*. But since many confound the several feasts of Bacchus together, as if they were but one, I shall beg leave to make a few observations, whereby it will appear, that the battle of Munda could not have been on any other festival of Bacchus, than that which was celebrated in March. Dio Cassius says expressly, that Cæsar was obliged to march against Pompey's sons in

winter; Μὲτὰ δὲ ταῦτα αὐτὸς τε ἀναβρωσθεῖς, καὶ τὰ στρατεύματα ἐπακολουθήσαντά οἱ προελθόν, ἀναγκάσθη καὶ ἐν τῷ χιμῶνι πολυμύσει; and that the news of the victory at Munda was brought to Rome the evening before the *Parilia*; and that sacrifices were therefore offered on that festival; Τὰ τε γὰρ Παρῖλια ἐκπαθρίμια ἀθανάτων, οὗτοι γὰρ καὶ διὰ τὴν πύλιν, ὅτι ἐν αὐτοῖς ἔπιστο ἄλλα διὰ τὴν τοῦ Καίσαρος νίκην, ὅτι ἡ ἀγγελία αὐτῆς τῇ προτεραίᾳ πρὸς ἰσπῆραν ἀφίκετο, ἐτιμήθη. The *parilia* or *palilia* was observed on the twenty-first of April. Hirtius also tells us, that young Pompey's head was brought to Cæsar on the twelfth of April. " *Ad convallē autē atque ex-* " *sum locum ut speluncam Pom-* " *peius se occultare cœpit, ut a* " *nostris non facile inveniretur, nisi* " *captivorum indicio. Ita ibi in-* " *terficitur. Quum Cæsar gradie-* " *batur Hispalim, pridie Id. Aprilis* " *caput allatum, et populo datum* " *est in conspectum." Thus we have the concurrent testimonies of Hirtius and Plutarch, that this victory was obtained on the very day of a festival of Bacchus; and of Hirtius and Dio, that it was some time before the end of April. Now there is not any festival of Bacchus at that time of the year, in the Roman calendar, except that of March 17; which must therefore be the *Dionysia* of Plutarch, the *Liberalia* of Hirtius, and the day of Cæsar's victory. It is therefore far from improbable, that Cæsar might shew some particular regard to Bacchus, since he had obtained one of his most considerable victories on a day sacred to that deity; nor is it very improbable, that when Anthony was drawn in a chariot, with the thyrsē, and other *insignia**

Et foliis lentas intexere mollibus hastas.
 Vitis ut arboribus decori est, ut vitibus uvæ,
 Ut gregibus Tauri, segetes ut pinguibus arvis;
 Tu decus omne tuis: postquam te fata tulerunt,
 Ipsa Pales agros, atque ipse reliquit Apollo. 35
 Grandia sæpe quibus mandavimus hœrdea sũleis,
 Infelix lolium, et steriles dominantur avenæ.

and to cover bending spears with tender foliage. As the vine is an ornament to trees, as clusters to the vines, as bulls to the herds, as corn to the fruitful fields; so wast thou the whole glory of thy friends: after the fates took thee away, even Pales and Apollo themselves forsook the fields. Often in those furrows, in which we have sown plump barley, the unhappy darnel and the wild oats prevail.

of Bacchus, he might do it in imitation of his great master Cæsar.

Armenias tigres.] They used to yoke tygers, to draw the chariot of Bacchus. Julius Cæsar obtained a great victory over Pharnaces, king of Pontus, a country bordering on Armenia.

Curru.] For *currai*.

30. *Thiasos.*] *Thiasus* is a solemn singing and dancing, used at festivals.

Baccho.] Pierius observes, that the printed editions generally have *Baccho*, but that it is *Bacchi* in all the ancient manuscripts.

31. *Et foliis lentas, &c.*] This is what they called a *thyrsos*: it was a spear twisted round with branches of vine and ivy; which those who assisted at the solemnities of Bacchus used to carry in their hands, leaping and singing at the same time.

32. *Vitis ut arboribus, &c.*] This beautiful passage is truly pastoral, and far exceeds one of the same kind in the eighth Idyllium of Theocritus;

τῶ δρυὶ καὶ βάλανι κόσμος, τῆ μαλὶδὲ
 μᾶλα,

τῆ βοῦ δ' ἂ μίσητος, τῆ βοσκήσῃ αἰ βόει
 αὐραῖ.

Acorns the oaks, and grass commends
 the plain;

Fat calves do grate the cows, and cows
 the swain. CREECH.

By the vine being an ornament to the trees, is meant its adorning the elms by which it is supported.

Thus Philips;

As corn the vales, and trees the hills
 adorn,

So thou to thine an ornament was born.
 Since thou, delicious youth, didst quit
 the plains,

Th' ungrateful ground we till with fruit-
 less pains;

In labour'd furrows sow the choice of
 wheat,

And over empty sheaves in harvest
 sweat?

A thin increase our woolly substance
 yield,

And thorns and thistles overspread the
 field.

35. *Ipsa Pales, &c.*] These two deities are mentioned together also at the beginning of the third Georgick;

Te quoque, magna Pales, et te, memo-
 rande, canemus

Pastor ab Amphryso.

See the note on that passage.

This desertion of the fields by the goddess of shepherds and the god of music and poetry is a figurative expression of the grief of the shepherds for the loss of Daphnis. They were so afflicted, that they neglected the care of their sheep, and had not spirits to sing, in which their chief diversion consisted.

36. *Quibus.*] Pierius found *quidem* in some ancient manuscripts.

37. *Infelix lolium, &c.*] This line occurs again in the first Georgick, ver. 154. See the note. But Pierius observes, that *dominantur* is to be found only in the printed copies of this Eclogue, it being *nas-*

For the soft violet, for the purple daffodil, the thistle arised, and the paliurus with pointed thorns.

Pro molli viola, pro purpureo Narcisso,
Carduus et spinis surgit paliurus acutis.

cuntur in all the ancient manuscripts that he had seen. He observes, that it is *dominantur* indeed in the Georgicks, where the verses are more numerous than in the Bucolicks.

38. *Pro molli viola.*] The softness and delicacy of this sweet flower is opposed to the sharpness of the prickly plants mentioned presently after.

Pro purpureo narcisso.] There is a species of white daffodil, with a purple cup. See the note on ver. 122. of the fourth Georgick. *Purpureus* is also frequently used for any bright or beautiful colour; though very different from what we now call purple.

39. *Spinis surgit paliurus acutis.*] There has been some controversy among the modern writers, concerning the *paliurus* of the ancients. Theophrastus, lib. i. c. 5. tells us it is a shrub; *Φεύγανον* (it ought to be *θάμνος*) δὲ τὸ ἀπὸ βίλλης καὶ πολυστίλων, καὶ πολυκλάδον, οἶον βάτος, Παλιούρος. In cap. 8. he says it is prickly, and joins it with the bramble: *ὁ δὲ βάτος καὶ ὁ Παλιούρος ἀκανθώδη*. In lib. iii. c. 4. he says it grows in the plains; *τὰ δὲ καὶ ἐν τοῖς πεδίοις, μυρική, πτελία, λίση, ἰτία, αἰγίρος, κρανία, θηλυκρανία, κλύθρα, δρύς, λακάθη, ἀχραὶ, μηλία, ὄστρα, κύλαστρον, μελία, Παλιούρος, ἐξυάκανθα, ἄκανθος*. In c. 17. he tells us it bears three or four seeds in a sort of pod, that the seed has an oiliness like that of flax, that it grows in the same places with the bramble, and that the leaves fall off every year; *Ὁ τὶ Παλιούρος ἔχει διαφορὰς, ἅπαντα δὲ ταῦτα καρποφόρα καὶ ὄντι Παλιούρος ἐν λοβῷ τινὶ τὸν καρπὸν ἔχει, καὶ ὑπὲρ τῶν φύλλων, ἢ ἄ τρία ἢ τέτταρα γίνονται χρωῖται δὲ αὐτοῖς πρὸς τοὺς βήχας οἱ*

ιατροὶ κόπτοντες· ἔχει γὰρ τρία γλισκρότητα καὶ λίπος, ὥσπερ τὸ τοῦ λίου σπέρμα· φέεται δὲ καὶ ἐπὶ τοῖς ἐφύδροις, καὶ ἐν τοῖς ξηροῖς, ὥσπερ ὁ βάτος, οὐχ ἤττον δὲ ἴσθι τὸ δένδρον πάχυδρον· φυλλολόβον δὲ καὶ οὐχ ὥσπερ ἡ ῥάμνος αἰφυλλον. Dioscorides and Pliny say little more of the *paliurus*, than that it is a well known, prickly shrub. Columella, when he gives directions about making a quick hedge, recommends the strongest thorns, such as the bramble, *paliurus*, and white thorn; "Ea sint vastissimarum spinarum, maximeque rubi, et *paliuri*, et ejus, quam Græci *πυρίσθατος*, nos sentem canis appellamus." If we consider these quotations well, we can hardly doubt, that the *paliurus* of the ancients is the *rhamnus folio subrotundo, fructu compresso C. B.* which is cultivated in our gardens under the name of *Christ's thorn*; and is supposed to be the thorn of which the crown was made, that was put upon our Saviour's head. This shrub grows abundantly in Italy in uncultivated places, and is very common in the hedges, for the strength of its thorns makes a very good fence. It usually bears about three seeds, which are inclosed in as many cells, and covered with a fungous husk. Thus it agrees with all that is said of it by the ancient writers; there being no exception to be made, except that the seeds do not grow in a pod. But Theophrastus does not call it absolutely a pod, but a sort of a pod, ἐν λοβῷ τινὶ; and indeed *λοβός* is used by the Greek writers in many other senses, though it does most properly and generally signify what we call a pod.

Spargite humum foliis, inducite fontibus umbras,

40

Pastores: mandat fieri sibi talia Daphnis.

Et tumulum facite, et tumulo superaddite carmen.

Daphnis ego in sylvis hinc usque ad sidera notus:

Formosi pecoris custos formosior ipse.

Spread the ground with leaves, ye shepherds, and form a shade over the fountains: Daphnis commands such things to be done for him. Raise also a monument, and add a verse to the monument: I Daphnis am celebrated from these woods even to the skies: the shepherd of a beautiful flock; but more beautiful myself.

40. *Spargite humum foliis.*] It was a custom among the ancients, to scatter leaves and flowers on the ground in honour of eminent persons; and some traces of this custom remain among us at present.

Inducite fontibus umbras.] Pierius found this reading in most of the ancient manuscripts. But he says it is *aras* in the Roman manuscript, instead of *umbras*; and *frondibus* in some copies, instead of *fontibus*. Catrou reads *frondibus aras*. "Besides," says he, "that the words, which I have preferred, are to be found in the ancient manuscripts, they form a more true image with respect to a dead person. We do not read any where that arbours were made over fountains, to honour funerals; and we often read that altars and tombs were covered with branches. Thus at the death of Polydore, the altars were covered with cypress, and the branches were interwoven with blue ribbands;

"—*Stant Manibus ara,*
"*Cæruleis mæstæ vittis, utraque cupresso.*"

But this learned critic might have read in Varro's fifth book *de Lingua Latina*, that the Romans had a festival called *Fontinalia*, on which they crowned the fountains with garlands; "Fontinalia a fonte, quod is dies feriæ ejus. Ab eo autem tum, et in fontes coronas jaciunt, et puteos coronant." He might have read also in the ninth Eclogue,

—*Quis humum florentibus herbis*
Spargeret? aut viridî fontes induceret
umbra.

Pope has imitated this passage, in his fourth Pastoral;

Ye weeping loves, the stream with myrtles hide,
And break your bows, as when Adonis died;
And with your golden darts, now useless grown,
Inscribe a verse on this relenting stone;
Let nature change, let heav'n and earth deplore,
Fair Daphne's dead, and love is now no more.

42. *Tumulum.*] A heap of earth for a monument.

Carmen.] An epigram or inscription, which is thought to be best, when contained in two lines.

43. *Daphnis ego, &c.*] This distich far exceeds that, which it seems to imitate, in the first Idyllium of Theocritus;

Δάφνης Ἰγών ἴδι τῆνος, ὁ τὰς βόας ἴδι νομίζων,
Δάφνης ὁ τὰς ταύρους καὶ πρότιας ἴδι ποτιζών.

That Daphnis I, that here my oxen fed,
That here my bulls and cows to water led.

CREECH.

The Greek poet mentions only the rural employments of the shepherd Daphnis; but Virgil represents his Daphnis as a person, whose fame had reached up to heaven.

44. *Formosi pecoris custos, &c.*] Catrou is of opinion, that this mention of the beauty of Daphnis agrees very well with Virgil's brother, who was a young shepherd. But he thinks it a cold compliment to Cæsar, who was fifty-six years old when he was murdered, an age,

Men. Your song, O divine poet, is no less delightful to me, than sleeping on the grass to the weary; no less than quenching one's thirst in summer, with a living stream of sweet water. You equal your master, not only in playing, but in singing too.

MEN. Tale tuum carmen nobis, divine poeta;
Quale sopor fessis in gramine, quale per æstum
Dulcis aquæ saliente sitim restinguere rivo. 47
Nec calamis solum æquiparas, sed voce magi-
strum.

when men do not use to be admired for their beauty. But we are to consider, that if Julius Cæsar was the subject of this Eclogue, he is all along represented under the character of a shepherd; that nothing is more frequent than to speak of great rulers as shepherds; and in the last place, that this hero is described by the historians as having a very comely person. We may therefore very well understand this expression, of his being more beautiful himself than his beautiful flock, to mean, that Julius Cæsar ruled the greatest nation in the world, and that he himself was the most excellent person among them.

45. *Tale tuum carmen, &c.*] Menalcas greatly commends the poetry of Mopsus; and modestly offers to sing some verses, which he himself had composed on the same subject.

Virgil seems in this place to have had in his view the following verses in the eight Idyllium of Theocritus;

Ἄδῃ κί τὸ στόμα τοι, καὶ ἰφίμερος, ὦ Δάφνη,
φυσά.
Ἐχέσσαν μελοποιῶν τῷ ἐκούμην ἢ μέλι
λαίχην.

Sweet is thy voice, and sweet the tunes
you play'd,
Fair Daphnis, thro' my ears thy songs
have pass'd,
Sweet to the mind, as honey to the
taste. CREECH.

But how far the copy exceeds the original, is very obvious. Theocritus compares the sweetness of the poetry of Daphnis to the taste of

honey; but Virgil is more copious. He compares the song of Mopsus to the resting of wearied limbs on the grass, and to the quenching of thirst in summer with a living spring of sweet water. The Greek poet barely mentions honey; but Virgil is not contented with the bare mention of sleep: it is the sleep of a weary person; and that upon the fresh grass. Thus also he does not only speak of quenching thirst with water; but this thirst is augmented by its being in the heat of summer: the water also is sweet, and is taken from a living spring. Phillips has imitated this passage, in his fourth Pastoral;

Not half so sweet are midnight winds,
that move
In drowsie murmurs o'er the waving
grove;
Nor dropping waters, that in grots distil,
And with a tinkling sound their caverns
fill.

46. *Nec calamis solum, &c.*] Servius thinks this alludes to Theocritus and Virgil. But he is certainly mistaken; for it is Mopsus that is said to equal his master: now Virgil is not Mopsus, but Menalcas. Ruæus thinks, that Daphnis is the master of Mopsus. But, if we agree with this learned commentator, that Daphnis is Julius Cæsar, it will be very difficult to comprehend how Mopsus can be said to be equal or second to that great man. Virgil himself is Menalcas; Menalcas is by no means inferior to Mopsus; and therefore, according to this interpretation, Virgil must

Fortunate puer, tu nunc eris alter ab illo :
 Nos tamen hæc quocunque modo tibi nostra
 vicissim,
 Dicemus, Daphninq̄ tuum tollemus ad astra :

O fortunate youth, you shall now be accounted the next to him. But now I will sing to you my verses also, such as they are, in my turn; and will lift up your Daphnis to the stars.

50

represent himself as equal to Julius Cæsar, which is absurd. Catrou thinks this line is a full confirmation of his system. "If there has hitherto," says he, "been any question, whether this Eclogue treats of a master and scholar, there cannot now be any longer doubt. Virgil is charmed with the fine verses of his scholar. He retracts what he had said at the beginning of the conversation. He had given Alexander the honour only of the pipe, and had taken to himself that of singing verses ;

"*Tu calamos inflare leves, ego dicere versus.*

"But now he confesses himself to be equalled in both by his disciple." This argument is not weak; for Menalcas does indeed at the beginning challenge to himself the superiority in singing, and allow Mopsus to excel in piping; and in this place he confesses that Mopsus equals his master not only in the latter, but in the former too. Therefore, by comparing the second line with the forty-eighth, we might conclude that Menalcas was the master, and Mopsus the disciple. But, however this argument may be in Catrou's favour, there are others which make no less against him. The fear which Menalcas discovers of disobliging Mopsus, his perpetual complaisance to him, and the modesty with which he introduces his own verses, by no means agree with the superiority of a master. Nor does the freedom which Mopsus uses to Menalcas suit

with the character of a disciple. Menalcas always speaks like a modest person, such as Virgil himself is represented to have been. It cannot therefore be imagined, that he would take so much upon him, as to applaud Mopsus, and call him a divine poet, for being equal to himself. It seems most probable, that Theocritus was the master intended, whom Virgil professedly imitates in his Eclogues.

49. *Tu nunc eris alter ab illo.*] Servius interprets this, *Tu solus post illum bucolicum carmen scribis.* La Cerda paraphrases it, *Nam post illum eris, jam nunc alter magister opinione mortalium.* Both these commentators therefore seem to understand these words to mean, that Mopsus is worthy to succeed Theocritus, and to be esteemed his equal. But Catrou understands it in a quite different manner. "The equality that Virgil has made between Alexander and himself is always accompanied with subordination. You shall be the first after your master, says he. It was always a great matter for Alexander to be preferred before Cebes."

50. *Nos tamen hæc quocunque modo, &c.*] Menalcas speaks with great modesty of his own verses. He makes an apology for them, and seems to offer them only as being obliged to produce something in his turn.

51. *Daphninq̄ tuum tollemus ad astra.*] By your Daphnis seems to be meant your patron, or your favourite. By *tollemus ad astra* is meant the apotheosis of Daphnis.

B b

I will raise Daphnis to the stars; for Daphnis loved me also.

Mop. Is it possible to lay a greater obligation upon me? Not only the youth himself was worthy to be celebrated;

Daphnin ad astra feremus: amavit nos quoque
Daphnis.

MOP. An quicquam nobis tali sit munere
majus?

Et puer ipse fuit cantari dignus: et ista

52. *Amavit nos quoque Daphnis.*] This sentence, in the opinion of Catrou, is a sufficient proof, that Julius Cæsar is not Daphnis. "The poet," says he, "had not appeared in the world in the lifetime of this dictator. There is, in this verse alone, a difficulty insurmountable to those, who acknowledge Cæsar for the subject of this Eclogue." It must be acknowledged indeed, that it does not appear from any history now extant, that Virgil was in favour with Julius Cæsar, or even so much as known to him. But although this cannot be certainly proved, it is far from improbable: for Virgil's estate lay near Mantua, a city of the Cisalpine Gaul, which was Cæsar's favourite province. Ruæus thinks it enough, that Cæsar favoured the Mantuans, for Virgil to say *amavit nos quoque*. But if we consider that Julius Cæsar was himself a learned man, and a favourer of letters, we shall think it not absurd to suppose, that a genius like that of Virgil was not unknown to him. It is allowed that the Eclogue, which is commonly placed first, was written within three years after Cæsar was murdered. The subject of it is, the poet's grateful acknowledgment of the preservation of his farm by Augustus. This could not be the first of his works; since he tells us himself, in the ninth Eclogue, that he saved his lands by his verses;

Omnia carminibus vestrum servasse Menalcam.

Thus it is plain, that he had written something considerable enough, to obtain the favour of Augustus, within three years after the murder of Julius Cæsar. Perhaps it might be this very Eclogue, wherein he laments the death of that great man, and celebrates his admission among the gods, that gained him this favour. But whether that lucky poem was the present Eclogue, or any other composition, it seems not very difficult to suppose, that a poet, who was capable of preserving his estate by his verses, might three years before recommend himself to the notice of the dictator by his poetry. We may therefore conclude, from the words before us, that our poet had been favoured by Julius Cæsar, notwithstanding the silence of the authors of his life, in this particular.

53. *An quicquam, &c.*] Mopsus expresses an ardent desire of hearing these verses of Menalcas, and adds, that he had already heard them much commended.

54. *Puer.*] Servius observes, that this must be understood of Daphnis, because Cæsar was not a boy, but a man advanced in years, when he was murdered. Ruæus thinks, that the poet uses this word by choice, because Cæsar was received among the celestial deities, to whom a perpetual juvenile vigour is ascribed. Perhaps Virgil might make use of this expression, to disguise in some measure his intent of celebrating the late dictator, before it was quite safe to declare himself openly on

Jampridem Stimicon laudavit carmina nobis. 55
 MEN. Candidus insuetum miratur limen
 Olympi,

but Stimicon also commended those verses to me a great while ago.
 Men. The shining Daphnis admires the entrance of heaven,

that side. If that was the case, this Eclogue was probably written in the year of Rome 712, before the battle of Philippi.

55. *Stimicon.*] “ Servius affirms, “ that under the name of Stimicon, “ that poet meant Mæcenas. I “ readily agree with Servius; for “ Alexander had a relation to Mæcenas; he was his slave. As “ for Virgil, Mæcenas was his “ patron, and the protector of his “ verses.” CATROU.

The learned Father is always ready to catch at any little circumstance, that seems to favour his system. Servius does not assert this; but only says, that some take Stimicon to be Mæcenas, and others say that Stimicon was the father of Theocritus. Besides, these words of Servius are of doubtful authority, being wanting in some copies. Probably Stimicon is only a fictitious name of a shepherd, as well as Menalcas and Mopsus.

56. *Candidus insuetum, &c.*] Mopsus having lamented the death of Daphnis in five and twenty verses, Menalcas now celebrates his *apotheosis* in an equal number.

This *apotheosis* of Daphnis is related in so sublime a manner, that it is hardly possible to imagine, that the poet could intend a meaner person than Julius Cæsar, who was deified about the time that Virgil was engaged in writing his Eclogues. Dio Cassius informs us, that in the beginning of the year 712, when Lepidus and Plancus were consuls, the triumvirs erected a chapel to Cæsar in the *Forum*, in the very place where his body was burnt. They carried about one of

his statues in the Circensian games, together with another of Venus. They decreed supplications to him on the news of any victory. They ordained, that his birthday should be celebrated by all men with joy and crowns of bay; and that those, who neglected this should be subject to the curses of Jupiter and Cæsar: if they were senators, or the sons of senators, they were to pay a large fine. It happened, that Cæsar was born on the day that was sacred to the *Ludi Apollinares*: therefore they ordered his birthday to be celebrated the day before that festival; because it was forbidden by the Sibylline Oracles to make that day sacred to any other god than Apollo. They ordered also, that none of Cæsar's relations should have his statues carried at their funerals, because he was really a god: his chapel also was made a sanctuary, where no person, who had fled thither from punishment, could be seized upon; a privilege which had not been granted to any deity, since the time of Romulus. Now, as this was the only deification that happened about the time that these Eclogues were written; it seems most probable, that it was the subject of that now under consideration. Catrou hardly knows how to reconcile the passage before us to his system, and seems a little inclinable to make some concessions to his antagonists. “ Here,” says he, “ Virgil soars so high, that it “ is hard to perceive that he is “ speaking of his own brother. “ He places him in heaven, and puts “ the stars and clouds under his feet. “ This has made people imagine,

B b 2.

and sees the clouds and stars
beneath his feet.

Sub pedibusque videt nubes et sidera Daphnis.

" that Julius Cæsar is here intended. Rome, say they, had placed him among her gods, and here the poet describes his *apotheosis*. I must confess, that I myself was so dazzled with the splendor of this passage, that I should have joined in the common opinion, if my regard for tradition, and the disagreements between this opinion, that Julius Cæsar was here intended, and the rest of the Eclogue, had not forced me to lean another way. It is no wonder therefore, that the poet should place his brother on Olympus. It is a right of poesy to make gods. It is to poetic fictions that antiquity formerly owed all its heavenly worship. Virgil teaches Alexander not to degenerate from the nobility and rights of the first poets. He had formerly promised Varus to exalt him to heaven, if he would save his lands;

" *Cantantes sublimè ferent ad sidera cygni.*

" He performs in favour to his brother, what he had promised to a friend." These arguments do not seem to prove the point, in favour of which they are produced by the learned critic. There are no disagreements between the opinion that Julius Cæsar was intended, and the other parts of this Eclogue: on the contrary, what was obscure or doubtful in the song of Mopsus, seems now to be made plain and clear by the verses of Menalcas. Mopsus gave room to suspect, that Cæsar was intended; but Menalcas puts it past all doubt, by celebrating his *apotheosis*; since Julius Cæsar was the only person, to whom divine honours had at that

time been decreed by the Romans. We need not enter into the controversy, whether the poets were the inventors of the heathen religion: but surely we may affirm, that Virgil would not have presumed to have exalted his own brother to the rank of a god; an honour, which he did not pretend to bestow on any of his patrons except Augustus himself, who at that time was master of the Roman empire, and adopted son and heir of their new deity Julius Cæsar. To conclude, I do not see how the poet performed his promise of exalting his patron Varus to the skies, by making a god of his own brother. Besides, there never was any such promise made to Varus. He only promises to exalt his name to the skies, if he will but preserve Mantua. The entire passage alluded to is in the ninth Eclogue, and runs thus;

Vare, tuum nomen, superet modo Mantua nobis.

Mantua, væ miseræ nimium vicina Cremonæ!

Cantantes sublimè ferent ad sidera cygni.

*Thy name, O Varus, (if the kinder pow'rs
Preserve our plains, and shield the Mantuan tow'rs,*

*Obnoxious by Cremona's neighbour'ing crime)
The wings of swans, and stronger pinion'd rhyme,*

*Shall raise aloft, and soaring bear above
Th' immortal gift of gratitude to Jove.*

DRYDEN.

Here is not the least hint of any deification of Varus; but only a promise of endeavouring to make his name immortal.

Insuetum limen.] This expression signifies, that Daphnis is *newly* admitted among the gods, which agrees exactly with the condition of Julius Cæsar at that time.

Some read *lumen* instead of *limen*.

Ergo alacris sylvas, et cætera rura voluptas,
 Panaque, pastoresque tenet, Dryadesque puellas.
 Nec lupus insidias pecori, nec retia cervis 60
 Ulla dolum meditantur: amat bonus otia Daph-
 nis.

Therefore joy and pleasure
 possess the woods, and all the
 country, Pan, and the shep-
 herds; and the Dryad nymphs.
 No longer does the wolf lie
 in wait for the sheep, nor do
 the nets spread any snare for
 the stags: the good Daphnis
 is a lover of peace.

This passage is imitated by Pope,
 in his fourth pastoral;

But see! where Daphne wond'ring
 mounts on high,
 Above the clouds, above the starry sky!
 Eternal beauties grace the shining scene.
 Fields ever fresh, and groves for ever
 green!
 There while you rest in amaranthine
 bow'rs,
 Or from those meads select unfading
 flow'rs,
 Behold us kindly who your name im-
 plore,
 Daphne, our goddess, and our grief no
 more!

Olympi.] Olympus is a moun-
 tain of Thessaly, on the borders of
 Macedonia. It is of so great a
 height, that the poets have feigned
 the top of it to reach to heaven.
 Hence it is frequently used for hea-
 ven itself, as it evidently is in this
 place; because, in the next verse,
 Daphnis is said to see under his feet
 not only the clouds, but also the very
 stars.

58. *Alacris.*] Some read *alacres*,
 making it agree with *sylvas*.

This cheerfulness of the country
 seems to be opposed to that passage
 of Mopsus; *Non ulli pastos, &c.*

Philips has thus imitated the pas-
 sage before us;

For this the golden skies no longer
 frown,
 The planets shine indulgent on our isle,
 And rural pleasures round about us
 smile,
 Hills, dales, and woods with shrilling
 pipes resound;
 The boys and virgins dance with gar-
 lands crown'd,
 And hail Albino blest.

59. *Panaque, pastoresque, &c.*] This is opposed to ver. 35. where Mopsus mentions, that Pales and Apollo deserted the fields, when Daphnis died.

Pana.] See the note on ver. 31. of the second Eclogue.

Dryadas.] The Dryads are the nymphs, who preside over the woods.

60. *Nec lupus insidias pecori.*] In the *Ἡρακλῆϊκος* of Theocritus, there is a like prophecy of Tiresias, with regard to Hercules: that when he shall be taken up into heaven, the wolf shall see the kid without attempting to hurt it;

Τῶτος ἀνὴρ ἴδῃ μίλλῃ ἐς οὐρανὸν ἄνθρωπον φέροντα
 Ἀρκάϊον τοῦτος υἱὸς — — —
 "Ἔσται δὲ τοῦτ' ἄμαρ, ἰσασίνα νεβρὸν ἐν οὐρανῷ
 Καρχαρόδον εἶναι τὸν ἴδων λύκος οὐκ ἰθὺλῆσθαι.

61. *Amat bonus otia Daphnis.*] Catrou uses this passage for an argument to prove that Daphnis is not Julius Cæsar. "It is difficult," says he, "to make this love of "peace fall upon a warrior and a "conqueror. This is not praising "Cæsar by a circumstance that "distinguishes him." It must be acknowledged, that Julius Cæsar is most admired for his skill and success in war: he is known to have been the greatest general of his own, and perhaps of any other age. But this was not the only excellence for which that great man was admired by his contemporaries; for he was known to shine no less in peace than war. His own writings are a stand-

Even the uncultivated mountains lift up the sound to heaven with joy :

Ipsi lætitia voces ad sidera jactant.

ing monument of his capacity as a historian. Cicero, in his book *de Claris Oratoribus*, mentions him as one of the best orators, and commends his commentaries as a pattern of good writing: "Cæsar autem rationem adhibens, consuetudinem vitiosam et corruptam, pura et incorrupta consuetudine emendat. Itaque cum ad hanc elegantiam verborum Latīnorum, quæ etiam si orator non sis, et sis ingenuus civis Romanus, tamen necessaria est, adjungit illa oratoria ornamenta dicendi: tum videtur tanquam tabulas bene pictas collocare in bono lumine. Hanc cum habeat præcipuam laudem in communibus, non video cui debeat cedere splendidam quandam minimeque veteratoriam rationem dicendi tenet, voce, motu, forma etiam magnifica, et generosa quodammodo. Tum Brutus. Orationes quidem ejus mihi vehementer probantur, complures autem legi. Atque etiam commentarios quosdam scripsit rerum suarum; valde quidam, inquam, probandos. Nudi enim sunt, recti, et venusti, omni ornatu orationis, tanquam veste detracta. Sed dum voluit alios habere parata, unde sumerent, qui vellent scribere historiam, ineptis gratum fortasse fecit, qui volunt illa calamistris inurere: sanos quidem homines a scribendo deterruit. Nihil enim est in historia, pura et illustri brevitate dulcius." The same great orator, in his defence of Q. Ligarius, though he himself had joined with Pompey, acknowledges however, that Cæsar fought in his own defence, that his army contended only for their own rights and their ge-

neral's dignity; that, when he had gained a complete victory, he shewed such clemency, that none of his enemies were put to death, but those who fell in battle; and that he had a memory for every thing but injuries: "Quando hoc quisquam ex te Cæsar audivit, aut tua quid aliud arma voluerint, nisi a te contumeliam propulsare! Quid egit tuus ille invictus exercitus, nisi ut suum jus tueretur, et dignitatem tuam? Cognita vero clementia tua, quis non eam victoriam probet, in qua occiderit nemo, nisi armatus? Sed parum est me hoc meminissi: spero etiam te, qui oblivisci nihil soles, nisi injurias, &c." And, in one of his letters to Cæcina, he extols his gravity, justice, and wisdom; "In quo admirari soleo gravitatem, et justitiam, et sapientiam Cæsaris." It would be endless to quote authorities to the same purpose. These few, which have been taken from the writings of one, who was of a contrary party, are sufficient to shew, that Cæsar excelled in peace as well as war. We are to consider, that he is spoken of in this Eclogue, under the feigned character of a shepherd. It would have been absurd to have commended him as a great warrior: and therefore the poet mentions only the milder part of his character. Surely we ought not to wonder, that Virgil should choose to celebrate this eloquent orator, this judicious historian, this merciful conqueror, this forgetter of injuries, this grave, just, and wise man, as a lover of peace; *Amat bonus otia Daphnis.*

62. *Lætitia.*] Heinsius, according to Burman, found *lætitia* in one manuscript.

Intonsi montes: ipsæ jam carmina rupes,

the very rocks return the songs;

63. *Intonsi montes.*] Servius interprets this *sylovi*, *incædvi*; and La Cerda *incædvi*, *sylovi*, *non resecti*. Ruæus renders it *inculti*. It is certain that the literal meaning of *tondeo* is to *shave a beard* or to *shear a sheep*, or goat. Thus in the first Eclogue we have,

—*Tondenti* barba cadebat.

And in the ninth Æneid,

Ora puer prima signans *intonsa* juvena

in the first sense: and many passages in the latter; as in the third Georgick;

Nec minus interea barbas incanaque
menta
Cinyphii *tondent* hirci, setasque coman-
tes:

And,

—Vel cum *tonsis* illotus adhæsit
Sudor.

And,

Aut *tonsum* tristi contingunt corpus
amurca:

And,

Nec *tondere* quidem morbo illuvieque
peresa
Vellera, nec telas possunt attingere pu-
tres:

And in the fourth Georgick, and first Æneid;

—*Tonsique* ferunt mantilia villis:

And in the twelfth Æneid;

—Puraque in veste sacerdos
Setigeræ fœtum suis, *intonsamque* bi-
dentem
Attulit, admovitque pecus flagrantibus
aris.

It is used also for shearing, clipping, or cutting the young shoots or branches of herbs and trees. Thus in the fourth Georgick we read,

Ille comam mollis jam tum *tondebat*
acanthi:

And in the second Georgick,

Tondentur, cytisi.

Garlands are said, in this sense to be *tonsa*; as in the third Georgick;

Ipse caput *tonsa* foliis ornatus olivæ:

And in the fifth Æneid;

Ipse caput *tonsa* foliis evinctus olivæ:

And,

—*Tonsa* coma pressa corona.

A tree, which has not been topped, is said to be *intonsa*, as in the ninth Æneid;

Consurgunt geminæ quercus, *intonsaque*
cælo
Attollunt capita.

Hence oars seem to have been called *tonsa*, because they are cut from trees; as in the seventh Æneid;

—In lento luctantur marmore *tonsa*;

And in the tenth,

—Socii consurgere *tonsis*,
Spumantesque rates arvis inferre Lati-
nis.

Not so much as one of these passages confirms the interpretation which Servius and La Cerda give of *intonsi montes*. A plant divested of its branches or leaves may be said indeed to be *tonsa* or *shorn*; but we do not find any one instance of *tonsa* being applied to the earth, when the trees which grew upon it are felled. We ought therefore to understand *intonsi montes* to mean those barren hills, on which no flocks are fed, no grass is mown, and no corn is reaped. Thus in the first Georgick *tondeo* is used to express the feeding of cattle;

Ter centum nivei *tondent* dumeta juveni:

even the vineyards resound,
He is a god, he is a god, O
Menalca.

Ipsa sonant arbusta: Deus, deus ille, Menalca.

And in the third Æneid ;

—*Equos in gramine vidi
Tondentes campum late.*

In the first Georgick it signifies the mowing of a meadow ;

Nocte leves stipulæ melius, nocte arida
*prata
Tondentur.*

In the same Georgick, Servius himself interprets *tonsas novales, agros messos, or corn fields that have been reaped ;*

Alternis idem *tonsas cessare novales
Et segnem patiere situ durescere campum.*

In the fourth Georgick, the poet, speaking of the *Amellus*, says,

*Tonsis in vallibus illum
Pastores, et curva legunt prope flumina
Mellæ.*

Here Servius interprets *tonsis, non sylvosis* ; and compares it with the *intonsi montes* now under consideration. This indeed is the only passage, that can strengthen the interpretation of Servius. But, as *tonsis in vallibus* may very easily be understood to mean *in valleys where cattle have grazed* ; this single passage, of doubtful interpretation, is not sufficient to confirm the opinion of Servius and La Cerda with regard to *intonsi montes*. Nay, La Cerda himself renders *tonsis in vallibus*, valleys that have been *mown*. See the notes on ver. 71. of the first, and ver. 277. of the fourth Georgick.

64. *Deus, deus ille, Menalca.*] Menalca in a kind of rapture hears the mountains, rocks, and woods re-echo to him, that Daphnis is really a god. It has been observed already, that Virgil had probably read the prophecies of Isaiah. The lines now before us have a great

resemblance to the twenty-third verse of the forty-fourth chapter of that sublime prophet ; “ Break forth into singing, ye mountains, O forest, and every tree therein ; for the Lord hath re-deemed Jacob.” Pope has imitated the passage under consideration, in his Messiah ;

A God, a God ! the vocal hills reply,
The rocks proclaim th’ approaching Deity.

Catrou himself thinks this expression of the poet so strong, that it is hard to get the better of our prejudices against applying this verse to Virgil’s brother. “ But,” says he, “ why may not the Latin poet be allowed to make a god of his brother, under the name of Daphnis ? The Greek poets have been suffered to place Daphnis among the gods. We must not be surprised at these *apothoses* of shepherds. We find examples of them in all the poets, who have written Bucolic verses.” The learned critic would have done well, if he had obliged us with a few examples, out of those numerous *apothoses* of the Bucolic poets. For my own part, I do not at present recollect any of them. As for the Sicilian Daphnis, Theocritus represents him dying for love, as a mere mortal : and in the whole fabulous story of him, as it is related by Diodorus Siculus, there is not the least hint of his having ever been esteemed as a deity ; that circumstance being only mentioned by Servius ; on what authority I know not. It can hardly be imagined therefore, that these words could be applied to any other than Julius Cæsar, who was the only mortal at that time advanced to a seat among the gods.

Sis bonus, O felixque tuis! en quatuor aras: 65
Ecce duas tibi, Daphni, duoque altaria Phœbo.

Oh be thou good and favourable to thy people! behold four altars: lo, two for thee, O Daphnis, and two altars for Phœbus.

65. *Sis bonus, O felixque tuis.*] He invokes the new god to be propitious to his worshippers. Thus Theocritus, in the *Συρακωνίαις*;

Ἰλαθὶ νῦν, φίλ' Ἄδωνι, καὶ ἰς νῦν εὐθυμήσῃς.

Thus also our poet, in the first *Æneid*;

Sis felix, nostrumque leves quæcunque laborem;

And in the twelfth;

—Vos O mihi Manes
Este boni.

En quatuor aras, &c.] “I have made, says he, four altars, *aras*: two for you, O Daphnis, and two altars *aras* for Apollo, which are *altaria*. For we know, that *ara* were consecrated both to supernal and infernal deities; but that *altaria* belonged only to the supernal deities, being so called *ab altitudine*. These he ascribes to Apollo as to a god; but to Daphnis he raises only *aras*: because, though he calls him a god, yet it is manifest that he was a mortal.” SERVIVS.

La Cerda is of opinion, that the poet speaks here without any distinction of *ara* and *altare*, because at first he comprehends all the four under *aras*. But Servius was aware of this: he allows that they are all called *ara*. He looks upon *ara* as a name for altars in general; but he takes *altare* to be a peculiar sort of *ara*, consecrated only to the celestial gods. There does indeed seem to have been some distinction made by the ancients between *ara* and *altare*; but at the same time it is certain, that Virgil does not make any such distinction; for, in

the second *Æneid*, he calls the very same individual altar both *ara* and *altare*;

Ædibus in mediis, nudoque sub ætheris axe
Ingens ara fuit, juxtaque veterrima laurus
Incumbens ara, atque umbra complexa Penates.
Hic Hecuba, et natæ nequicquàm altaria circum,
Præcipites atra ceu tempestate columbæ,
Condensæ, et divum amplexæ simulacræ tenebant.

And a little afterwards, speaking of the very same altar;

—*Altaria ad ipsa trementem*
Traxit.

In the fourth *Æneid*, an altar consecrated to the *infernal deities* is called both *ara* and *altare*;

Stant aras circum, et crines effusa sacerdos
Tercentum tonat ore deos, Erebumque, Chaosque
Tergeminamque Hecaten, tria virginis ora Dianæ

— — — — —
Ipsa mola, manibusque piis altaria juxta.

In the first Eclogue, he calls the altars, on which he offers sacrifice to Augustus Cæsar, in his life-time *altaria*;

Hic illum vidi juvenem, Melibœe, quotannis
Bis senos cui nostra dies altaria fumant.

If the altars erected to Augustus, who, from his adoption by Julius Cæsar, was named *Divi filius*, were called *altaria*; much more might those be so called, which were raised in honour of the father, who was supposed to be already in heaven.

66. *Duoque altaria Phœbo.*] This equal worship of Daphnis and Apollo

To thee will I offer yearly
two vessels frothing with new
milk, and two jars of fat oil :
and enlivening the feast
chiefly with plenty of wine,

Pocula bina novo spumantia lacte quotannis,
Craterasque duos statuam tibi pinguis olivi :
Et multo imprimis hilarans convivium Baccho,

seems to allude to Cæsar's being born on the day of the *Iudi Apollinares*; whence, as has already been observed from Dio, it was decreed, that Cæsar's festival should be observed on the day before that which was sacred to Apollo.

67. *Pocula bina novo spumantia lacte.*] Theocritus speaks of milk and oil being offered to the nymphs, in his fifth Idyllium.

Στασὺ δὲ κρατῆρα μίγαν λιουαῖο γάλακτος
ταῖς Νύμφαις· στασὺ δὲ καὶ ἄδιος ἄλλον
ἰλαίω.

One bowl of milk I to the nymphs will
crown,
And one of oil, if that will draw thee
on. CREECH.

Also of milk and honey being offered to Pan;

Στασὺ δ' ἐκτὸ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
'Ὀκτὸ δὲ σφαρίδας μίλκτος πλῆα κρηρὶ ἰχθίους.

Eight bowls of milk to Pan I'll freely
crown,
Of honey eight, if that will draw thee
on. CREECH.

Our poet also speaks of milk, honey, and wine being offered to Ceres at the *Ambarvalia*, in the first Georgick;

Cuncta tibi Cererem pubes agrestis adoret :
Cui tu lacte favos, et miti dilue Baccho.

Ovid, in the fourth book of his *Fasti*, mentions the offering of warm milk to Pales;

Sylvicolam tepido lacte precare Palen.

And,

Tum licet, apposita veluti cratere canella,

Lac niveum potes, purpureamque saram :

As does Tibullus also, in his first Elegy ;

His ego pastoremque meum Iustrare
quotannis,
Et placidam soleo spargere lacte Palen.

In the third *Æneid* warm milk is offered, in the funeral obsequies for Polydorus ;

Inferimus tepido spumantia cymbia lacte.

In the fifth *Æneid*, a libation is made of two cups of wine, two of new milk, and two of sacred blood, to the *manes* of Anchises ;

Hic duo rite mero libans carchesia Baccho
Fundit humi, duo lacte novo, duo sanguine sacro.

Novo lacte.] See the note on ver. 22. of the second Eclogue.

68. *Crateras.*] “ *Crater*, a Greek word, *κρατῆρ*, from *κράννυμι* *miscere*, and that from *κέρας* a *horn*: “ because the ancients made use of horns, or cups in the shape of horns, and mixed wine and water in them.” RÜEUS.

Duos.] Heinsius reads *duo*, as it is found in some of the ancient manuscripts.

69. *Et multo imprimis, &c.*] This is plainly an imitation of a passage in the seventh Idyllium of Theocritus ;

Κρήνῃ, τῆνο κατ' ἄμαρ, ἀνήθιον, ἢ ῥοδέοντα,
ἢ καὶ λιουαῖον στίφανον περὶ κρατὶ φιλέρων,
Τὸν Παιλιατικὸν οἶνον ἀπὸ κρατῆρος ἀφουζῶ,
Πᾶρ σφρι κεκλιμένος· κύαμος δὲ τις ἐν σφρι
φουζῶ,
Κά στίβας ἰσσύται πισυκαεμένα ἴσ' ἐπὶ
σάχυν
Κυζῆρ σ', ἀσφοδίλω τι, πολυγύμνηται
σιλίην.

Ante focum, si frigus erit; si messis, in umbra, 70
Vina novum fundam calathis Ariusia nectar.

before the hearth if it shall be in winter, in the shade if in harvest; I will pour forth in cups Ariusian wines, a new nectar.

Καὶ πῖομαι μαλακῶς, μινναμένους Ἀγιάνακ-
τος,
Ἀνάσσειν κυλίττισι καὶ ἐς τρύβα χυῖλος ἰερί-
δων.
Ἀθήσωντι δὲ μοι δύο ποιμίνας· εἰς μὲν, Ἀχαρ-
νίος·
Εἰς δὲ, Λυκοπίτας· ὃ δὲ Τίτυρος ἰγγύθει
ἄσσι,
*Ὡς πᾶσα τᾶς ξυίας ἠράσαντο Δάφνης ὃ
βώτας.

—Then shall my head be crown'd
With dill, or wall-flow'rs, or with
roses bound,
Whilst in full bowls the cheerful wine
goes round
Before the hearth: there one shall parch
my beans:
Whilst on a couch of flow'rs my elbow
leans:
Sunk in a bed of fragrant herbs I'll
roll,
And suck the very dregs of the capacious
bowl:
Acharnes and Lycopites shall play,
And Tityrus shall sing the tender lay,
How Daphnis, by a stranger's beauty
fir'd,
Like the fair snow in summer heat ex-
pir'd.

Thus also Philips;

Myself will lavish all my little store,
And deal about the goblet, flowing o'er,
Old Moulin there shall harp, young
Mico sing,
And Cuddy dance the round amidst the
ring,
And Hobbinol his antick gambols play.
To thee these honours yearly will we
pay,
When we our shearing feast and harvest
keep,
To speed the plough, and bless our
thriving sheep.

70. *Ante focum, &c.*] It is plain, that Virgil alludes to two different sacrifices; one in winter and the other in summer. Hence many have thought, that he means the *Compitalia*, which were sacrifices offered to the manes, in two different seasons of the year. It appears however, from ver. 75, that

the poet meant a sacrifice to the nymphs in winter, and the *Ambarvalia*, a solemn sacrifice to Ceres in summer. He promises to commemorate Daphnis twice in every year, that is, at each of the solemnities.

71. *Calathis.*] Calathus is most commonly used for a basket. See the note on ver. 46. of the second Eclogue. In this place it certainly signifies a drinking vessel. The *calathus* seems to have been narrower at the bottom, and broader at the top. Martial uses *calathus* for a drinking cup, in the sixtieth epigram of the ninth book;

Expendit veteres *calathos*, et si qua fu-
erunt
Pocula Mentorea nobilitata manu.

It is used in the same sense in the hundred and seventh epigram of the fourteenth book, entitled *Calathi*;

Nos Satyri, nos Bacchus amat, nos ebria
tigris,
Perfusus domini lambere docta pedes.

Ariusia.] So Pierius found it in the most ancient manuscripts. This word is variously written, *Arvisia*, *Arusia*, *Areusia*, *Arethusia*, &c. But the printed copies generally have either *Ariusia* or *Arvisia*. It is *Arvisia* in the old London edition by Pynson, in the Milan edition, 1481, fol. Venice, 1561, fol. Paris, 1600, fol. 1540 and 1541, 4to. and in the Antwerp edit. 1543, 8vo. Robert Stevens, Guellius, La Cerda, and Ruæus, have *Arvisia* also; and yet Guellius, in his note on this word quotes a passage from Plutarch, in which he reads εἶνος ἀρισίουσιον. Aldus, Pulman, both Daniel and Nicholas Heinsius, Masvicius, Cuningam, and

Damœtas, and Lyctian Ægon shall sing to me: Alphesibœus shall imitate the dancing satyrs.

Cantabant mihi Damœtas et Lyctius Ægon;
Saltantes satyros imitabitur Alphesibœus.

73

Burman, read *Ariusia*. This Ariusian wine was brought from the island Chios, now Scio, and was esteemed the best of all the Greek wines; Εἰς ἡ Ἀριουσία χώρα, τραχὺς καὶ ἀλίμενος σταδίων ὅσον τριακοσίων, οἶνον ἀριστον φέρουσα τῶν Ἑλληνικῶν. Pliny also speaks of this wine, as being in high esteem; "In summa gloria post Homerica illa, de quibus supra diximus, fuere Thasium, Chiumque: ex Chio quod *Ariusium* vocant." Vibius Sequester says this wine comes from *Arvis*, a mountain of Scio; "Arvis in insula Chio, unde *vinum Arvisium*." I believe Vibius is mistaken in calling it a mountain; for Strabo seems to speak of it as a region or province. He says indeed, that the Ariusian region is craggy and rough, and void of ports; but then the whole island is known to be mountainous and rugged. He would hardly have called it a craggy and rough country, if it had been one single mountain, as Vibius represents it. Besides, according to Strabo, the Ariusian coast makes a third part of the circumference of the whole island; being three hundred *stadia*, whereas the whole is nine hundred. Ἡ δὲ Χῖος τὸν μὲν περίπλου ἔστι σταδίων ἑνακοσίων παρὰ γῆν φερομένη. . . . Ἀριουσία χώρα . . . σταδίων ὅσον τριακοσίων. The island is to this day famous for wine, of which great quantities are exported to the neighbouring islands: and the vineyards even now most in esteem, are those of Mesta, the chief town of the ancient Ariusia. They dry their grapes in the sun for seven or eight days before they press them. There are medals of Scio, with bunches of grapes impressed on them.

Nectar.] This word is commonly

used for the drink of the gods, and for any thing that is remarkably sweet and pleasant. The Ariusian wine was particularly so called: and we are informed by the famous Tournefort, that the present inhabitants of Scio give the name of *nectar* to a particular sort of wine, which is made in the ancient Ariusia.

72. *Cantabant mihi, &c.*] Singing and dancing were parts of religious worship among the ancients.

Lyctius.] Lyctus was a city of Crete, whence Idomeneus is also called Lyctius, in the third Æneid;

Et Salentinus obsedit milite campos
Lyctius Idomeneus.

73. *Saltantes satyros imitabitur.*] The satyrs were a sort of demigods, that attended upon Bacchus. They are represented as having horns on their heads, crooked hands, shaggy bodies, long tails, and the legs and feet of goats. They were imagined to dance in all sorts of uncouth and lascivious postures; which were imitated in the satirical dances, which made a part of the heathen worship. It seems probable, that some large sort of monkey or baboon, that had been seen in the woods, gave the first occasion to feign the existence of these half-deities. Pliny most evidently means some sort of monkey, under the name of satyr. In lib. vii. cap. 2. he says satyrs are found in some mountains of India, that they are very nimble, run sometimes on all four, sometimes erect like men, and are so swift, that it is difficult to take them, except they are either old or sick; "Sunt et *satyri* sub-solanis Indorum montibus, Car-tadulorum dicitur regio, pernicissimum animal: tum quadrupedes,

Hæc tibi semper erunt, et cum sollennia vota
 Hæddemus Nymphis, et cum lustrabimus agros.

These honours shall be always given thee, both when we pay our accustomed vows to the nymphs, and when we make a lustration of the fields.

“tum recte currentes humana effigie, propter velocitatem nisi senes aut ægri, non capiuntur.” In lib. viii. cap. 54. he plainly ranges them amongst the species of monkeys and apes, and says they are more mild and tractable than other sorts; “Simmiarum quoque genera hominis figuræ proxima, caudis inter se distinguuntur. . . . Efferatior Cynocephalis natura, sicut mittissima satyris et sphingibus.” In lib. xi. cap. 72. he speaks of their having bags in their jaws, in which they lay up their food, and take it out again with their hands to eat, which is known to be true of monkies; “Condit in thesauros maxillarum cibum sphingiorum et satyrorum genus: mox inde sensim ad mandandum manibus expromit.” Strabo, speaking of the country between the rivers Hydaspes and Acesines, which was under the dominion of Porus, whom Alexander the Great overcame, relates a remarkable story concerning the monkies of those parts. These animals, being naturally fond of imitation, had learned, it seems, to mimic the discipline of the armies in their neighbourhood. A great multitude of them stood upon an open hill in order of battle: and the Macedonians, taking them for an army of enemies, drew up in order to attack them; but being informed by Taxilus, who happened to be with Alexander, what sort of an enemy it was that they were going to engage with, they desisted from their enterprise, and returned into the camp; Ἐν δὲ τῇ λεχθύνῃ ὕλη, καὶ τὸ τῶν κερκοπιθήκων διηγούνται πλῆθος ὑπερβάλλον, καὶ τὸ μέγεθος ὁμοίως ὡς τε τοὺς Μακεδόνας ποτὶ Ἴδουτας ἐν τίσιν ἀερολοφίαις ψιλαῖς ἰσθῶτας

ἐν τῷ αὐτῷ κατὰ μέτρον πολλοὺς, καὶ γὰρ ἀνθρωπομορφώτατοι εἶναι τὸ ζῶον, οὐχ ἕτερον τῶν ἐλιφάντων, στρατοπέδου λάβειν φαντασίαν, καὶ ὁρμήσαι μὲν ἐπ’ αὐτοὺς ὡς πολέμιους· μαδόντας δὲ παρὰ Ταξίλου, συνίητες τότε τῷ βασιλεῖ, τὴν ἀλήθειαν, παύσασαοθαι. Several authors of credit make mention of satyrs having been seen in various places; but we may venture to affirm, that these satyrs, if really seen, were only great monkies.

Dancing was much used in religious solemnities, not only by the idolatrous nations, but by the Jews also. We read in Exodus, that after the passage of the Israelites through the Red Sea, “Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her, with timbrels and with dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea.” In the second book of Samuel we find, that David “danced before the Lord.” The royal Psalmist calls upon the people to praise the Lord in the dance, and to praise him with the timbrel and dance. These solemn dances were perverted by the heathen, and made use of to excite impure thoughts; for which reason they were justly laid aside by the Christians.

74. Hæc tibi semper erunt.] These sacrifices to Daphnis were not to be temporary, but perpetual. We find here plainly expressed, what two sacrifices they were, in which Daphnis was to be annually commemorated; in that to the Nymphs, and in the Ambarvalia.

75. Nymphis.] It does not ap-

So long as the boar shall love
the woods, so long as the fish
shall love the streams,

Dum juga montis aper, fluvios dum piscis ama-
bit,

76

pear, that the Romans offered any sacrifices to the nymphs in their houses. The two sacrifices here spoken of were one in the fields, and the other before the hearth. The *Ambarvalia* were celebrated in the open fields; and therefore that to the nymphs must have been within doors, *ante focum*. This has occasioned much trouble to the commentators; but the best solution of the difficulty seems to be found by a quotation from Athenæus, which Guellius has given us. That author tells us, that, according to Timæus, one Damocles was a flatterer of the younger Dionysius. It being the custom in Sicily to sacrifice to the nymphs within doors, and to dance round them, this Damocles slighted the nymphs, and danced before Dionysius, saying it was not fit to dance before inanimated deities; *Τίμαιος δ' ἐν τῇ δευτέρῃ καὶ ἐκδοτῇ τῶν ἱστοριῶν Δημοκλῆα Φησὶ τὸν Διονυσίου τοῦ νεώτερου τὸν κλάκα, ἕθους οὗτος κατὰ Σικελίαν θυσίας ποιῆσθαι κατὰ τὰς οἰκίας ταῖς Νύμφαις, καὶ περὶ τὰ ἀγάλματα πανυχίζων μινυσκομένους ἀρχίσθαι τε περὶ τὰς βιάς, ὁ Δημοκλῆς εἰσάας τὰς Νύμφας, καὶ εἰπὼν οὐ δεῖν προσέχων ἀψύχοις βωῖς, ἀρχαῖτο πρὸς τὸν Διονύσιον.* It is plain from this passage, that it was a custom in Sicily to worship the nymphs within doors, and to dance round their images. Therefore, as Daphnis is supposed to be a Sicilian shepherd, we must understand the poet to allude to this Sicilian sacrifice.

[*Cum lustrabimus agros.*] This plainly alludes to the *Ambarvalia*, a sacrifice to Ceres, which he describes in the first Georgick, ver. 338. In this solemnity, he tells us himself,

that they sung and danced satirical dances.

Det motus in compositos et carmina dicat.

76. *Dum juga montis aper, &c.*] There is a similar passage in the first *Æneid*, where *Æneas* professes his gratitude to Dido in almost the same words;

In freta dum fluvii current, dum montibus umbræ
Lustrabunt convexa, polus dum sidera
pascet,
Semper honos, nomenque tuum, laudes-
que manebunt.

It is easy to observe, with what propriety the poet expresses the same sentiment under different characters. *Æneas*, being a great personage, declares his gratitude shall last as long as the rivers run into the sea, the shadows circle round the tops of the mountains, and the sky supplies food to the stars. These expressions suit very well with a person in high life, who may be supposed to understand philosophy. But the simple shepherd hardly knows what course the rivers take; and therefore keeps within the sphere of his own knowledge, and talks of the fishes loving the rivers, the wild boars the mountains, the bees the thyme, and the *cicada* the dew. These expressions are all within the compass of a shepherd's knowledge: this is truly pastoral simplicity.

Aristotle says the wild boars live in bushy, craggy, narrow, shady places; *Αἱ δὲ βῆαι αἱ ἄγριαι τοῦ χιμῶνος ἀρχομένου ὀχίοντι, τίπτοντι δὲ τοῦ ἱερῶς ἀποχωροῦσαι εἰς τοὺς δυσβατάτους τόπους, καὶ ἀποκερήμενος μάλιστα, καὶ Φαραγγαῖδαι, καὶ οὐσκίους.* Homer, in the twelfth *Iliad*, represents the

Dumque thymo pascentur apes, dum rore cicadae,

Semper honos, nomenque tuum, laudesque manebunt.

Ut Baccho Cererique, tibi sic vota quotannis
Agricolæ facient: damnabis tu quoque votis. 80

so long as the bees shall feed on the thyme, so long as the cicadae shall feed on the dew, thy honour, and thy name, and praises shall endure for ever. To thee shall the husbandmen offer annual vows, as to Bacchus and Ceres: thou also shalt judge them by their vows.

mountains as habitations for wild boars;

Ἐκ δὲ τὰ ἀΐξαντι, πυλάων ἀρόσθι μαχίσθην,
Ἀγροτέρωσι εὐσεσιν ἰουκῶσι, τὰ τ' ἐν ὀρέσσι
Ἀδῶν ἠδὲ κύνων δίχραται κελουσερὸν ἰόντα.

Philips has imitated this passage;

While mallow kids, and endive lambs pursue;

While bees love thyme, and locusts sip the dew;

While birds delight in woods their notes to strain,

Thy name and sweet memorial shall remain.

count of the vintage, and Ceres on account of the harvest, which are the two principal cares of a husbandman; so Daphnis, or Julius Cæsar, should be no less invoked in the country, than those two great deities. In like manner, at the beginning of the Georgicks, he prays Augustus, a new deity, to preside over husbandry;

Ignarosque viâ mecum miseratus agrêtes

Ingrederet et votis jam nunc assuesce vocari.

77. *Dumque thymo pascentur apes.*] Thyme has always been esteemed as the best food for bees. See the note on ver. 112. of the fourth Georgick.

Rore cicadae.] Aristotle says, that the cicada has no mouth, but thrusts out a trunk like a tongue, whereby it sucks in the dew; Ὁ δὲ τίττιξ μόνον τῶν τοιούτων, καὶ τῶν ἄλλων δὲ ζῶων στόμα οὐκ ἔχει, ἀλλ' οἷον τοῖς ἱμπεροσβοκίντροις τὸ γλωττοειδές, μακρὸν καὶ συμφυές, καὶ ἀδιώσχιστον, δι' οὗ τῆ δρόσῳ τρέφεται μόνον. Thus also Theocritus, in the fourth Idyllium;

—Μὴ σρώκας σιτίζισαι, ὥσπερ ὁ τίττιξ;

Does she, like insects, feed upon the dew?

CREECH.

79. *Baccho Cererique.*] Bacchus and Ceres were frequently worshipped together. See the note on ver. 7, and 344. of the first Georgick. Perhaps the poet might not allude, in this place, to the joint worship of Bacchus and Ceres; but mean, that as Bacchus was worshipped on ac-

80. *Damnabis tu quoque votis.*] Servius understands these words to mean, that when Daphnis, as a god, shall begin to bestow blessings upon men, he will oblige them to perform the vows, by which they have obtained those blessings. La Cerda thinks we should read *voti* instead of *votis*, which he takes to be better Latin. In confirmation of this opinion, he quotes three passages from Livy, one in the fifth book, "Furere civitatem, quæ *damnata voti*;" another in the tenth, "Bis ejusdem *voti damnata* "republica in religionem venit;" the third in the twenty-seventh; "*Damnarenturque volorum*, quæ "pro ipsis suscepissent." But however, he thinks the common reading may be defended by a passage in the fourth book of Sisenna; "Quo *voto damnati*, fœtum omnem "dicuntur ejus anni statim conse- "crasse." Heinsius, according to Burman, says he was once of opinion, that it ought to be *voti*; but

Mop. What can I give you,
what presents, in return for
such a song?

MOP. Quæ tibi, quæ tali reddam pro carmine
dona?

he concludes, that nothing ought to be altered, in contradiction to all the ancient manuscripts; especially as we find *voto damnati* in Sisenna, and "Omnium mortalium opera *mortalitate damnata sunt*" in Seneca. Ruæus gives a good explanation of the sense of this passage: "He who makes a vow, desires something from God, and promises something to him at the same time. If God grants his request, then he, who makes the vow, is in a manner *judged*, and obliged to perform his promise. Thus God is said *damnare votis* or *voti*, when he grants the request, and so obliges the person to perform what he had promised." He also quotes a passage from the third Decade of Livy, which is full to this purpose; "Deos, Deasque precabantur, ut illis faustum iter felixque pugna esset: et damnarentur ipsi *voto-rum*, quæ pro iis suscepissent." He refers also to ver. 237. of the fifth Æneid, where *voti reus* is used in the same sense. Erythræus justly censures Nonius and Agretius, for interpreting *damnabis*, *liberabis*; and affirms, that, on the contrary, it signifies *obligabis*. He observes, that this expression plainly declares Daphnis to be really a god; for he will not only have vows made to him by the husbandmen, but he will shew himself to be a god, by granting their petitions, and thereby holding them to the performance of their vows. De Marolles translates it, *Thou shalt oblige them by benefits to serve thee*; "Et par les biens faits tu les obligeras à te servir." Catrou translates it, *You shall have a right to exact the accomplishment of their vows*; "Vous

"serez en droit d'en exiger l'accomplissement." This learned critic finds something even here to confirm his system. He says, that *tu quoque* signifies *even you*; and that these words express a surprise, that even a shepherd should receive the vows of mortals. But surely this is straining very hard for a confirmation. For does not *tu quoque*, in this place, signify the very same with *Te quoque magna Pales* at the beginning of the third Georgick? Could any one in his senses imagine, that the poet means, in that place, any surprise that Pales should be celebrated, when he calls her *magna* at the same time. The learned Father himself has no such imagination, when he translates that Georgick. W. L. translates it,

Yea thou their vows shalt binde them to
defray.

Lord Lauderdale does not seem to have taken the right sense of the words in question;

So may'st thou awe us with thy power
divine,
And make oblations on thy altars shine.

Dryden translates it literally;

Such annual honours shall be giv'n, and
thou
Shalt hear, and shalt condemn thy sup-
pliant's to their vow.

The last line, I believe, would be better thus,

Shalt hear, and bind thy suppliant's to
their vow.

Dr. Trapp translates it,

Thou too shalt be invok'd, and hear our
pray'rs.

"*Damnabis*," says he, "for *obligabis*.
"You shall oblige your votaries by
"their vows, i. e. to the perform-

Nam neque me tantum venientis sibilus Austri,
Nec percussa juvant fluctu tam litora nec quæ
Saxosas inter decurrunt flumina valles.

for neither do the whispers
of the rising South, nor the
gentle dashing of the waves,
delight so much, nor rivers
running among the rocky val-
leys.

MEN. Hac te nos fragili donabimus ante
cicuta. 85

Men. But first I will make
you a present of this reed.
This taught me to sing
"Formosum Corydon arde-
bat Alexim."

Hæc nos : Formosum Corydon ardebat Alexim :

“ance of their vows, i. e. you shall
“hear their prayers.”

81. *Quæ tibi, &c.*] Menalcas
has extolled the sweetness of Mop-
sus’s song, comparing it to the de-
light which rest gives to the weary,
and fresh water to the thirsty. Now
Mopsus returns the compliment, and
compares the verses of Menalcas to
the gentle southern breezes, the
murmuring of the waves against
the shore, and the fall of waters
among rocks.

82. *Venientis sibilus Austri.*] He
compares the song of his friend, not
to the strong blasts of the south ;
but to the gentle gale, when it is
beginning to rise.

83. *Nec percussa juvant, &c.*] In
like manner we must understand
these words to mean the gentle dash-
ing and murmuring of the waves
against the shore, and not the roar-
ing of the billows in a storm.

84. *Saxosas inter, &c.*] Theo-
critus, in his first Idyllium, com-
pares the sweetness of a song to wa-
ters falling down from a high rock ;

“*Ἄδων, ὦ ποιμᾶν, τὸ τῶν μέλιτος, ἢ τὸ κατα-
χῆς
τῆν ἀπὸ τῆς ἀίτης καταλαίβεται ὑψίστην
Ἰδαίης.*”

And sweeter notes thy pipe, dear shep-
herd, fill,
Than murmuring springs that roll from
yonder hill. CREECH.

85. *Hac te nos fragili, &c.*] In
the preceding paragraph, Mopsus
declares himself at a loss for a pre-
sent worthy of his friend’s accept-
ance : but Menalcas prevents him,

and desires his acceptance of the
pipe, to which he had sung the se-
cond and third Eclogue.

Donabimus.] Some read *donavi-
mus*, which is not countenanced by
any manuscript of note.

86. *Hæc nos, &c.*] Virgil seems
pretty plainly to intimate, that he
means himself under the name of
Menalcas, by representing that
shepherd as the author of the Alexis
and the Palæmon. It is evident
from this passage that those two
Eclogues were written before the
present, because they are here ex-
pressly mentioned. And, as the
poet does not give the least hint
here of his having composed any
other, it seems probable, that these
were the three first Eclogues which
our author composed. Many critics
are of opinion that the Tityrus was
not really the first, notwithstanding
the place which is given it in all the
editions. We may therefore ven-
ture to say that these three were
written before it. The Tityrus was
certainly written in the year of
Rome 713, when the lands were
divided among the soldiers : and the
Pollio was composed in 714, when
Pollio was consul. We must there-
fore endeavour to fix some time
before 713 for the writing of the
other three Eclogues. It seems pro-
bable, that the Daphnis was written
in 712, when divine honours were
given to Julius Cæsar ; and before
the battle of Philippi, which was
fought at the latter end of that
year. For the Roman affairs being

this also taught me "Cujum pecus, an Melibœi."
Mop. But you must accept, my Menalca, of this crook, remarkable for its even joints, and adorned with brass:

Hæc eadem docuit, Cujum pecus, an Melibœi.
Mop. At tu sume pedum, quod me, cum
 sæpe rogaret.

at that time in a very unsettled state, the poet would not venture to celebrate the *apotheosis* of Julius Cæsar openly; but chose to do it under the feigned character of a Sicilian shepherd. As for the Palæmon, it seems to have been dedicated to Pollio, or at least written under his protection, as he is the only person therein celebrated. We must therefore seek for some period of time, when Pollio was powerful in those parts. We find, by comparing the several historians of those times, that this great man was a constant companion of Julius Cæsar, during the civil wars between him and Pompey. We read that he was present at the very beginning of that war, when Cæsar passed the Rubicon. We find him also in the same company at the battle of Pharsalia, and in Africa. Dio tells us, that when Cæsar returned from the Spanish war, Pollio was left in Spain with the command of an army, which he did not quit till after the death of Cæsar. Since therefore we find, that Pollio was engaged abroad, from the breaking out of the civil war to the death of Cæsar, which was in March 710, it is most probable, that the Eclogue in question was written between that time and the year 712. The year 711 began with the march of the new consuls, Pansa and Hirtius, in conjunction with young Cæsar, as Augustus was then called, to relieve Decimus Brutus, who was then besieged in Modena by Mark Anthony. After the raising of this siege, Augustus marched to Rome, where he procured himself

to be chosen consul, about the latter end of August, and Anthony towards the Alps, when he was joined by the army of Lepidus. We may gather from Appian, that Pollio was at the head of two legions, when Anthony marched against D. Brutus; that the senate wrote to him to war against Anthony, when he retreated towards the Alps; that Augustus wrote to him, to join with them, after the reconciliation between him and Anthony was begun; and that accordingly Pollio joined Anthony soon after with his two legions, and brought over Plancus also to join him with three more. These affairs were transacted in the Cisalpine Gaul, in which Mantua was situated, and about the end of the year 711. At this time therefore, when Pollio was so considerable in those parts, we may reasonably suppose, that the third Eclogue was written, in which he, and he alone, is celebrated. As for the Alexis, it is very difficult to say when that was written, as there is no allusion in it to any public transaction. It seems to have been written before the Palæmon, by its being placed first in the passage under consideration. Perhaps it was published before the death of Julius Cæsar, and approved by him; for the poet has hinted already, in this Eclogue, that he was favoured by Cæsar, *amavit nos quoque Daphnis*.

88. *At tu sume pedum, &c.*] *Mop.* at last insists upon his friend's acceptance of a shepherd's crook, the value of which he sets forth, by telling him, that another had

Non tulit Antigenes, et erat tum dignus amari,
Formosum paribus nodis atque ære, Menalca.

Antigenes often desired to have it, but could not obtain it, though he was then worthy to be beloved.

earnestly desired it in vain, and by describing the beauty of the crook itself.

Pedum is the shepherd's crook; a staff with a hook at the end, by which they catch the sheep by their legs. The beauty of this crook seems to have consisted in the even-

ness of its joints, and in its being adorned with brasen rings. In like manner the goat-herd makes a present of a crook, in the *Θαλίσις* of Theocritus;

— *ἰδ' αἰσίλος, ἀδὺ γιλάσσα,*
Τάν σα, ἴθα, κροῖοναι δουρίσσαι, οὐρανε ἴσσι
Πᾶν ἴσ' ἀλαθίᾳ κροῖοναι ἰσσι Διὸς ἴσσι.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA SEXTA.

SILENUS.

PRIMA Syracosio dignata est ludere versu

My muse first of all stooped
to the Sicilian strain,

1. *Prima Syracosio, &c.*] “ The young shepherds, Chromis and Mnasylyus, having been often promised a song by Silenus, chance to catch him asleep in this Eclogue; where they bind him hand and foot, and then claim his promise. Silenus, finding they would be put off no longer, begins his song; in which he describes the formation of the universe, and the original of animals, according to the Epicurean philosophy; and then runs through the most surprising transformations which have happened in nature since her birth. This Eclogue was designed as a compliment to Syro the Epicurean, who instructed Virgil and Varus in the principles of that philosophy. Silenus acts as tutor, Chromis and Mnasylyus as the two pupils.” Lord RosCOMMON.

Some give this Eclogue the title of *Metamorphosis*, others of *Theologia*, and others of *Varus*: in many of the old manuscripts it is *Fauno-*

rum, Satyrorum, Silenorum, delectatio: the common title is *Silenus*.

The poet, by way of introduction to this Eclogue, tells us, that he was the first that attempted to write in imitation of Theocritus; that he had once attempted heroic poetry, but Apollo reproved him, and advised him to tend his sheep.

Prima.] It is here used adverbially for *primo*. See the note on ver. 12. of the first Georgick.

Some understand by this word *prima*, that this was the first Eclogue that Virgil composed; but, as Ruæus justly observes, these very words, *Prima Syracosio dignata est ludere versu*, prove that this was not the first Eclogue: for, as he here tells us that he was the first who imitated Theocritus, it is plain that he had imitated him before the writing of this Eclogue.

“ It is not from this verse that I conjecture that this Eclogue ought to precede that of Tityrus. It is for another reason, that I am going to produce. It

nor was she ashamed to dwell
in the woods. When I sung
of kings and wars, Apollo
plucked me by the ear

Nostra, nec erubuit sylvas habitare, Thalia.
Cum canerem reges et prælia, Cynthus aurem

“ is true, that the author of the
“ life of Virgil seems here to con-
“ tradict himself. He affirms, in
“ one place, that the Tityrus was
“ the first Eclogue which the poet
“ composed. *It appears*, says he,
“ *that Virgil had not composed any*
“ *Eclogue before the Tityrus, from*
“ *the fourth Georgick*; where he
“ distinguishes his Bucolicks by the
“ Eclogue of Tityrus,

“ *Tityre te patula cecini sub tegmine*
“ *fagi.*

“ He adds besides, that the poet
“ spent three years in composing his
“ Bucolicks, *Bucolica triennio per-*
“ *fecit.* That is, if one can be-
“ lieve it, that Virgil began his
“ first Eclogue about the year of
“ Rome 718, and finished the last
“ after the year 715. The same
“ author also relates, that the Si-
“ lenus was recited by Cytheris,
“ before a full audience, in the pre-
“ sence of Cicero. This last fact
“ cannot possibly be true, supposing
“ the Tityrus was Virgil’s first
“ performance in this kind. Cicero
“ was dead when our poet com-
“ posed the Tityrus. In so mani-
“ fest a contradiction, I incline to
“ the side of the story of Cytheris,
“ which is attested also by Servius.
“ As for the conjecture formed by
“ the writer of Virgil’s life, that
“ the Tityrus was his first Eclogue,
“ it is grounded upon a very fri-
“ volous argument. The quota-
“ tion from the fourth Georgick,
“ which is the only support of it,
“ proves only, that Virgil, in the
“ edition of his Bucolicks, had
“ placed the Tityrus in the front.
“ It is said also, that Virgil made all
“ his Eclogues in three years.
“ Therefore Cicero could not hear

“ any one of them. But, in the
“ original, it is *perfectit*, that is, he
“ perfected them, he made them
“ fit to appear. Thus this Eclogue
“ might have been prior to the Ti-
“ tyrus, and Cytheris might have
“ recited it in the presence of Ci-
“ cero.” CATROU.

That the Tityrus was not the
first of our author’s Eclogues, seems
highly probable: but at the same
time it is no less probable, that the
Silenus was not written before it.
In the ninth Eclogue the poet
promises to exalt Varus to the
skies, which he has not performed
any where but in this Eclogue.
The ninth Eclogue was written
after the Tityrus; and therefore
the Silenus was posterior to them
both.

Syracosio.] Theocritus was of
Syracuse, a famous city of Sicily.
Virgil therefore, writing Bucolicks,
in imitation of that author, calls
them Syracusian or Sicilian verse.

Dignata est.] The Roman poets
before Virgil had treated of higher
subjects: therefore he was the first
who condescended to describe the
low characters of shepherds.

Ludere vel’su.] Thus in the first
Eclogue;

Ludere quæ vellem calamo permisit
agresti;

And in the fourth Georgick,

Carmina qui lusi pastorum.

2. *Thalia.*] Thalia was one of
the nine Muses. Her name seems
to be put here for muse in general.

3. *Cum canerem reges, &c.*] It is
said that Virgil once attempted to
describe the actions of the Alban
kings; but that, being deterred by
the harshness of their names, he

Vellit, et admonuit: Pastorem, Tityre, pingues
 Pascere oportet oves, deductum dicere carmen. 5
 Nunc ego, namque super tibi erunt qui dicere
 laudes,

and admonished me; it becomes a shepherd, Tityrus, to feed his fat sheep, and to spin out meagre verses.
 Now, O Varus, will I exercise my rural Muse with a slender reed,

desisted, and applied himself to the writing of Bucolicks.

Cynthus.] Cynthus is the name of a mountain of Delos, where Apollo and Diana were born; whence they are called Cynthus and Cynthia.

4. *Pingues pascere.*] Servius says, these words are put figuratively for *pascere ut pinguescant.*

5. *Deductum dicere carmen.*] A metaphor taken from wool, which is spun thinner.

6. *Nunc ego, &c.*] In the following verses, the poet makes a dedication of this Eclogue to Varus.

Servius tells us, that the Varus here intended had overcome the Germans, and thereby gained much glory and wealth. He adds, that some are of opinion, that it was the Varus, who was slain in Germany with three legions, and lost the standards, which were afterwards recovered by Germanicus the son of Drusus: that others will have it, that, when Asinius Pollio was overthrown, Alfenus Varus was made lieutenant-general in his room by Augustus, that he presided over the province beyond the Po, and took care, that Virgil's lands, which had been restored to him, should not be taken away again by the soldiers. As for the Varus, who gained so much glory and wealth by overcoming the Germans, there seems to be a profound silence concerning him among the historians. Cæsar indeed, in his eighth book *de Bello Gallico*, mentions one Quintus Atius Varus, who was prefect of the horse under Caius Fabius in Cæsar's army, and did good service against Dumnacus.

Cæsar gives him the character of a man of singular courage and conduct. It seems to be the same Varus, that Cæsar mentions again, in his third book *de Bello Civili*, under the name of Quintus Varus, He was then prefect of the horse under Cneius Domitius in Macedon, where he fell into an ambush, that was laid for him by Scipio. Varus defended himself bravely, repulsed the enemy, killed about eighty of them, and retreated to the camp, with the loss only of two men. This Varus, might probably have attended Cæsar in his expedition into Germany; but whatsoever glory he might gain there, it is certain, that neither Cæsar, nor any of his officers, gained any wealth in that country. This German story of Servius must therefore be a mistake; for there had been no other expedition against the Germans, when Virgil wrote the Eclogue under consideration. As for the Varus, who was slain in Germany, he is well known in history by that misfortune. His name was Publius Quintilius Varus. He was Consul in the year of Rome 741, together with Tiberius; and perished, with his army, in Germany, in 762. Dio tells us, that after he had been governor of Syria, he was sent, in the same quality, into Germany, where he attempted to rule, as over a conquered nation, and to fleece the people of their money, which they were resolved not to bear. But finding that the Romans were strong about the Rhine, they contrived to circumvent Varus, and draw him farther

for you will have many to celebrate your praises, *Vare, tuas cupiant, et tristia condere bella,*

up into the country. They pretended to live in peace and friendship with him, and made him believe, they were so perfectly obedient to him, that there was no occasion for many soldiers to keep them under. There were two of their chiefs among the conspirators, Arminius and Segemerus, who were perpetually with Varus, and greatly in his confidence. They persuaded him to disperse his soldiers in several distant garrisons, where they pretended the weakness of the places or danger of robbers required them. Having thus weakened his army, they raised a report of an insurrection in some distant parts of Germany; which drew Varus to march that way with what forces he had about him, encumbered at the same time with many carriages, and women, and boys, thinking himself safe in a country subject to his command. These chiefs contrived to stay behind, under pretence of gathering auxiliaries to join them. But instead of this, they killed the Romans, who were dispersed among them, and drew their own forces together, which had been privately made ready, and assaulted Varus, as he was marching through a mountainous country, entangled with woods, when the soldiers were fatigued with cutting down great trees, and making bridges. A great storm of wind and rain happening at the same time, the Romans were hardly able to stand upon the unequal, slippery ground: whilst the Germans, being acquainted with the by-paths, wounded them at a distance, and then engaged them hand to hand. In this manner they skirmished for two or three days, when the Romans were quite borne

down with fatigue and wounds. In this distressed condition, Varus, and other principal officers, fearing they should be either slain or taken prisoners, chose to fall upon their own swords. When Augustus heard the news, he is said to have rent his garments, and used other expressions of the highest grief. Suetonius also mentions this misfortune of Varus, and says, that three legions, with the general, lieutenant-generals, and all the auxiliaries were lost: that when the news came, Augustus appointed a guard to watch all night in the city, for fear of tumults: that he vowed great sports to Jupiter, if he would restore the decaying state of the commonwealth: that he let his hair and beard grow for several months, in the mean time frequently knocking his head against the doors, and crying out, Restore the legions, Varus: "Quintili Vare; legiones redde." Velleius Paterculus, who lived about the time of this misfortune, gives this character of Quintilius Varus: that he was of a family rather illustrious than noble; of a mild and quiet temper, indolent both in body and mind, more accustomed to the inactivity of a camp, than to the fatigues of war; so far from a contempt of money, that when he was appointed governor of Syria, he went poor into a rich province; and came away rich, leaving the country poor: that, when he went into Germany, he behaved, as if those stubborn people were to be subdued by laws instead of arms: that, being circumvented by the Germans, he shewed more skill in dying than in fighting; and so killed himself, as his father and grandfather had done before him. The same author mentions another Quin-

Agrestem tenui meditabor arundine Musam.

and to record your dreadful wars.

tilius Varus, who fought against Cæsar at Philippi, and when the battle was lost, slew himself. This was probably the father of the Varus, of whom we have been speaking, and to whom Virgil is generally supposed to have dedicated this Eclogue. But notwithstanding the concurrent opinion of the most learned critics has given the honour to him; some material objections may be formed against their determination. The division of the lands was made in the year of Rome 713, when Virgil made use of the interest of his friend Varus with Cæsar, to obtain the restitution of his estate; and we are told, that Varus was then in the highest degree of esteem and favour with Cæsar. It may seem strange therefore, that this great favourite was not advanced to the Consulate till near thirty years afterwards. Another objection may be made to the age of Quintilius Varus. He is said to have studied philosophy together with Virgil. He must therefore probably be about the same age; and indeed he could not be much younger, to deserve to have his wars celebrated, *et tristia condere bella*: for Virgil was but in his thirtieth year, when the lands were divided. Now, if he was of the same age with Virgil, he must have been near eighty when he killed himself in Germany; an age too great for the command of a newly conquered province, where the people were known to be very robust, and inclinable to rebel. Besides, the historians would hardly have passed over in silence the remarkable circumstance of his killing himself at so great an age. A third objection arises from the character given of Quintilius Varus by Velleius. It

is hard to imagine, that a man so mild, quiet, indolent, and inactive by nature, could be celebrated by Virgil as a great warrior, whose brave actions were sufficient to employ many pens in praise of them. The third person mentioned by Servius is Publius Alfenus Varus. This man was bred a tailor, as we find in Horace;

—Alfenus vafer, omni
Abjecto instrumento artis, clausaque taberna
Sutor erat.

Having good natural parts, he applied himself to the study of the law, and became very eminent in that profession; and was chosen Consul in 755. Aulus Gellius says he was a lawyer, the disciple of Servius Sulpicius, and curious in antiquities. He speaks of some books of his writing; but there is not the least mention any where of his having ever applied himself to arms. Besides, as he did not come to be Consul till forty years after this Eclogue was written, it is not probable that he was at that time a man of such interest, as to obtain the preservation of Mantua. As for his succeeding Pollio, in a military command, and his presiding over the province beyond the Po; they are mere dreams of Servius, or of some idle scribe, who has stuck his own fictions into the writings of that celebrated commentator. There is one person more, who is thought to be the Varus intended, Quintilius Cremonensis, who is said, by Eusebius in his Chronicle, to have been intimate with Virgil and Horace, and to have died in the first year of the 189th Olympiad, which answers to the year of Rome 730: "Olymp. clxxxix. 1. Quintilius

E c

I do not sing without being
commanded: but if any one
shall read,

Non injussa, cano: si quis tamen hæc quoque,
si quis

“Cremonensis Virgilii et Horatii
“familiaris moritur.” Horace, in
his Art of Poetry, speaks of him as
a judicious and candid critic.

Quintilio si quid recitares; Corrige,
sodes,
Hoc, aiebat, et hoc: melius te posse
negares
Bis terque expertum frustra; delere ju-
bebat,
Et male tornatos incudi reddere versus.
Si defendere delictum, quam vertere,
malles;
Nullum ultra verbum, aut operam in-
sumebat inanem,
Quin sine rivali teque et tua solus amares.

*Quintilius, if his advice were ask'd,
Would freely tell you what you should
correct,
Or, if you could not, bid you blot it out,
And with more care supply the vacancy;
But if he found you fond, and obstinate,
And apter to defend than mend your
faults,
With silence leave you to admire yourself,
And without rival hug your darling book.*
LORD ROSCOMMON.

It is to the same person, that the
eighteenth Ode of the first book is
commonly supposed to be addressed,
the inscription being *ad Quintilium
Varum*: though some will have that
inscription to be false, and it is said
to be wanting in most manuscripts.
But the twenty-fourth Ode is with-
out doubt composed on the death of
this person. It is addressed to Vir-
gil, as to his particular friend, and
Quintilius is there celebrated, as
having been a man of exemplary
modesty, fidelity, and truth:

Ergo Quintilium perpetuus sopor
Urget? Cui pudor, et justitiæ soror
Incorrupta fides, nudaque veritas,
Quando ullum inveniet parem?
Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi, Virgili.
Tu frustra pius, heu, non ita creditum
Poscis Quintilium deos,

Ruæus affirms, that the adding of
the surname of Varus to this Quin-
tilius Cremonensis, is a mere fiction
of the grammarians, and not coun-
tenanced by any ancient author.
But whether his surname was Varus
or not, it does not appear, from any
thing that has been said of him, that
he ever shone in war: nay we may
conclude that he did not; since
Horace, in the Ode on his death,
has not said a word of his military
glory. Having now enquired into
the character of all those, who have
been supposed to be the Varus here
intended, I cannot help being of
opinion, that it is Quintus Atius
Varus, mentioned before, who
served under Julius Cæsar, with
such reputation, in the Gallic war,
and adhered to him in the civil war;
unless any one will shew, that he
died before the time of writing this
Eclogue, a fact, which I have not
been able to discover.

7. *Et tristia condere bella.*] Some
commentators have fancied that this
epithet *tristia* alludes to the fatal
war in which Quintilius Varus
perished. But, as has been already
observed, it was not any war at all;
for he vainly attempted to govern
the Germans by laws, and not by
arms: and as for the action in which
he fell, it did not deserve the name
of a battle, being a mere slaughter.
Besides this action, such as it was,
happened several years after the
death of Virgil.

8. *Agrestem tenui, &c.*] See the
notes on ver. 2. of the second
Eclogue.

9. *Si quis tamen, &c.*] “Though
“Apollo has deterred me from de-
“scribing your actions in heroic
“verse; yet if any one shall read

Captus amore leget, te nostræ, Vare, myricæ, 10
Te nemus omne canet: nec Phœbo gratior ulla
est,

Quam sibi quæ Vari præscripsit pagina nomen.
Pergite, Pierides, Chromis et Mnasilus in antro

if any one shall be pleased with these verses; thee, O Varus, our tamarisks, thee every grove shall sing: nor is any page more pleasing to Phœbus, than that which bears the name of Varus in its front.

Proceed, ye Muses: The young Chromis and Mnasilus

“ these Bucolicks, he shall find
“ your name scattered in the woods,
“ or pastoral writings: and it is
“ thus scattered every where, be-
“ cause I know, that no writings
“ are more pleasing to Phœbus,
“ than those which have your name
“ prefixed. And indeed the ninth
“ Eclogue makes frequent mention
“ of Varus.” RŪÆUS.

13. *Pergite Pierides, &c.*] The poet now proceeds to the subject of his Eclogue, and relates how two shepherds, or perhaps satyrs, with a nymph, found Silenus asleep, and bound him, to obtain a song, which he had often promised, and as often deceived them.

Servius tells us, that “ Virgil
“ here designs to set forth the Epi-
“ curean philosophy, which both
“ Virgil and Varus had learned
“ under Siro; and that he introduces
“ Siro speaking, as it were under
“ the person of Silenus. By Chro-
“ mis and Mnasyllus, he means
“ himself and Varus; to whom
“ he adds a girl, to shew the
“ full Epicurean doctrine, which
“ teaches, that nothing is perfect
“ without pleasure.” In the life of
Virgil also, which is ascribed to Do-
natus, it is said that he and Varus
were disciples of this Syro; “ Au-
“ divit a Syrone præcepta Epicuri,
“ cujus doctrinæ socium habuit
“ Varum.” Catrou endeavours to
confirm this story by a quotation
from the *Catalecta*, ascribed to Vir-
gil. This little piece is entitled *Ad
villam Scironis*, and runs thus;

Villula, quæ Scironis eras, et pauper
agelle,

Verum illi domino tu quoque divitiæ:
Me tibi, et hos una mecum, quos semper
amavi,

Si quid de patria tristius audiero,
Commendo, in pristisque patrem: tu
nunc eris illi,
Mantua quod fuerat, quodque Cre-
mona prius.

“ Virgil.” says Catrou, “ when he
“ was afraid his family would be
“ turned out of their estate at An-
“ des, endeavoured to find a re-
“ treat for his parents. He cast his
“ eyes upon a farm, that Syro had
“ in the country; and thereupon
“ made an epigram, the Latin
“ and elegance of which discover
“ the hand of Virgil.” Indeed
the commentators are so well agreed
about this story of Syro, that it
may seem presumptuous to doubt
of it. That there was an Epicu-
rean philosopher of that name, in
Virgil’s time, is certain: Cicero,
in an epistle to Trebianus, men-
tions him with respect, as his friend;
“ Hæc prædicatio tua mihi valde
“ grata est, eaque te uti facile pa-
“ tiar, cum apud alios, tum me-
“ hercule apud *Syronem nostrum*
“ *amicum*. Quæ enim facimus, ea
“ prudentissimo cuique maxime
“ probata esse volumus.” The
same author, at the latter end of
his second book *de Finibus*, speaks
of him as a very good and learned
man; “ Credo Syronem dicis et
“ Polydemum, cum optimos viros,
“ tum doctissimos homines.” I
will not therefore attempt to con-

saw Silenus lying asleep in a cave,

Silenus pueri somno videre jacentem,

tradict this received story, that Virgil had studied the Epicurean philosophy under this Syro. But I do not believe, that the Varus, to whom this Eclogue was dedicated, studied under him at the same time. Varus was probably at that time in Gaul with Julius Cæsar. But, not to insist any longer on that argument, I cannot be persuaded that Virgil would represent this excellent person in such a condition, as Silenus is here placed before us; drunk, and asleep; and this not once by accident; for it was his constant custom, *ut semper*; his garland tumbled off his head, and a heavy flaggon, battered with often falling, hanging up near him. Such a description of an Epicurean philosopher might have been made by an enemy of that sect: but the Epicureans themselves disclaimed such debaucheries. Virgil therefore, who, at least in his younger days, favoured the Epicurean doctrines, cannot be imagined to describe the learned Syro in a manner so contrary to the avowed principles of Epicurus. As for the Epigram quoted by Catrou; supposing it to be written by Virgil, which the most learned critics deny; it seems rather to prove, that Silenus is not intended to represent Syro. The philosopher is there represented as having lived in a small house; with a poor bit of land, not sufficient to tempt the avarice of the soldiers; and yet to have thought himself rich in the possession of it. This does not agree with the character of a man, who indulged himself in daily riots and debaucheries. It is abundantly more probable, that Virgil did not intend to represent any person whatsoever under the character of Silenus: but that he rather alluded to an old fable, which

Servius has related from Theopompus: "This story of Silenus is not feigned by Virgil; but taken from Theopompus. He relates, that Silenus being dead drunk was seized by some shepherds of king Midas and bound; that afterwards, his bands slipping off spontaneously, he answered several questions of Midas concerning natural philosophy and antiquity." Ælian also, in the eighteenth chapter of the third book, quotes this conference of Midas with Silenus from Theopompus. Ovid, in the eleventh book of the Metamorphoses, mentions Bacchus having lost his tutor Silenus, who was taken drunk by some Phrygian husbandmen, bound with garlands, and carried to their king Midas, but restored by him to Bacchus, with great joy;

Nec satis hoc Baccho est. Ipsos quoque
deserit agros:
Cumque choro meliore, sui vineta Timoli,
Pactolone petit: quamvis non aureus illo
Tempore, nec caris erat invidiosus arenis.
Hunc assueta cohors, Satyri, Bacchæque
frequentant:
At Silenus abest, Titubantem annisque
meroque
Ruricolæ cepere Phryges: vinctumque
coronis
Ad regem traxere Midan: cui Thracius
Orpheus
Orgia tradiderat cum Cecropio Eumolpo.
Qui simul agnovit socium comitemque
sacrorum,
Hospitis adventu festum genialiter egit
Per bis quinque dies, et junctas ordine
noctes.
Et jam stellarum sublime cœgerat agmen
Lucifer undecimus, Lydus cum lætus in
agros
Rex venit; et juveni Silenum reddit
alumno.

Thus we see there was a current story, that Silenus was found drunk,

Inflatum hesterno venas, ut semper Iaccho. 15 having his veins distended, as usual, with the wine of the preceding day.

and bound with garlands, after which he revealed to men the secrets of nature, and traditions of the ancients. We need not therefore look farther for any other meaning in this Eclogue, than that the poet, having a mind to treat of these subjects, puts them in the mouth of Silenus, whom he feigns to be treated by two young persons, in the same manner as he was in Phrygia.

Chromis et Mnasyllus . . . pueri.] These are generally thought to have been satyrs. Servius seems to think the word *pueri* to be used in this place, because the *Sileni*, before they grow old, are satyrs. I rather believe they were shepherds; because we find in the old story, quoted from Theopompus, that they were country people, who bound Silenus, and carried him to Midas.

14. *Silenum.*] Ælian tells us, that Silenus was the son of a nymph: and that he was of a nature inferior to the gods, but superior to mortals: *Νύμφης δὲ παῖς ὁ Σιληνὸς εὐταῖος, θεῶν μὲν ἀφαισιότερος τὴν φύσιν, ἀνθρώπων δὲ κρείττων καὶ θανάτη ἤν.* We may gather from the verses just quoted from Ovid, that he was the tutor and companion of Bacchus. He is spoken of also, in the fourth book of the *Metamorphoses*, as one of the attendants of Bacchus, old, drunk, reeling, and scarce able to sit upon his ass;

— Tu bijugum pictis insignia frænis
Colla premis lyncum: Bacchæ Satyrique
sequuntur;
Quique senex ferula titubantes ebrius
artus
Sustinet, et pando non fortiter hæret
asello.

The same poet, in the third book of his *Fæsti*, describes this old deity in a ridiculous situation. Bacchus, it seems, after his conquest of India,

passed through Thrace, where his attendants, making a great clang with their brazen arms, drew vast numbers of bees after them, which Bacchus confined in a hollow tree, and so discovered the use of honey. Silenus and the satyrs, having tasted of this new delicacy, sought all over the woods for more. The old deity, hearing the buzzing of bees in a hollow elm, said nothing to his companions, having a mind to keep the honey to himself. He jogged his ass slowly on to the tree, and leaning against it began to plunder the hive; when the bees rushed out upon him, and stung his mouth, and his bald pate. In this condition poor old Silenus tumbled down, and his ass kicked him; which made him call aloud for help. The satyrs ran to his assistance, and could not help laughing, to see him limp about, with his swollen lips. Bacchus also laughed heartily, and cured his old tutor's face, by daubing it over with mud:

Jamque erat ad Rhodopen, Pangæaque
foirda ventum:

Æriferæ comitum concrepuere manus.
Ecce novæ coeunt volucres tinnitibus
actæ:

Quaque movent sonitus æra, sequuntur
apes.

Colligit errantes, et in arbore claudit
inani,

Liber: et inventi præmia mellis habet.
Ut Satyri lævisque senex tetigere saporem;

Quærebant flavos per nemus omne
favos.

Audit in exesa stridorem examinis ulmo:
Adspicit et ceras dissimulatque senex.

Utque piger pandi tergo residebat aselli;
Applicat hunc ulmo, corticibusque
cavis.

Constitit ipse super ramosa stipite nixus:
Atque avidè trunco condita mella
petit.

Millia cabronum coeunt, et vertice nudo
Spicula defigunt, oraque summa no-
tant.

His garland being fallen from
his head, lay just by,

Serta procul tantum capiti delapsa jacebant:

Ille cadit præceps, et calce feritur aselli:
Inclamatque suos, auxiliumque rogat.
Concurrunt Satyri, turgentiaque ora pa-
rentis

Rident: percusso claudicat ille genu.
Ridet et ipse deus; limumque inducere
monstrat.

His paret monitis, et linit ora luto.
Melle pater fruitur: liboque infusa ca-
lenti

Jure repertori candida mella damus.

15. *Ut semper.*] These words express the perpetual drunkenness of Silenus.

Iaccho.] One of the names of Bacchus. It is here put for wine.

16. *Procul tantum.*] Servius interprets it *just by*, and quotes a passage from the tenth Æneid, where he thinks *procul* signifies *near*: "*Modo prope, id est, juxta.* Nam *ideo intulit tantum capiti delapsa, ut ostenderet non longius provolutam coronam, ut est X. Æn. 836. procul ærea ramo dependet.*" According to La Cerda, this passage should be thus translated; *only his garlands being fallen from his head lay at a distance.* This learned commentator observes, that among the ancients, the wearing of a garland was a mark of drunkenness, which he confirms by some quotations from Plautus; "*Capiam mihi coronam in capite, assimilabo me esse ebrium;*" and "*Cum corona me derideto ebrius;*" and "*Quid video ego, cum corona ebrium Pseudolum tuum?*" and "*Quæ isthæc audacia est, te sis interdiu cum corolla ebrium incedere?*" But it was a still greater mark of drunkenness, to have the garland fallen from the head. For this he quotes Ovid;

Ergo amor, et modicum circum mea
tempora vinum

Mecum est, et madidis lapsa corona
comis:

And Statius;

—Effusi passim per tecta, per agros,
Serta inter, vacuosque mero crateras, an-
helum
Proflabant sub luce deum.

Hence La Cerda concludes, that Virgil's meaning was, that Silenus had all the marks of drunkenness about him, only there was no garland on his head, for that lay at a distance. Thus he thinks Virgil intended a jest upon Silenus; for by seeming to excuse him as wanting one mark of drunkenness, he thereby represents him more strongly in that condition; "*Sed vide argutiam Virgili. Ponit notam quæ deerat ad communem ebrietatem, ut exaggeret ipsam ebrietatem. Perinde ac si dicat; haberet notas omnes ebrietatis, si esset corona in capite: sed hanc esse lapsam major erat ebrietas.*" This jest will perhaps be thought too low and trifling for Virgil. Ruæus, after Turnebus, thinks the meaning of this passage to be, that the garlands lay at a distance, only fallen from his head, not broken or trampled on. "*Sic explicat Turnebus hanc vocem, tantum: sarta procul jacebant: tantum delapsa e capite, non rupta, non calcata.*" Marrolles renders it *a good way off*; "*Le chapeau de fleurs qu'il portoit d'ordinaire, estoit tombé de sa teste, assez loin de lui.*" Catrou translates *un peu loin.* Dryden's translation is,

His rosie wreath was dropt *not long before,*
Born by the tide of wine, and floating on
the floor.

Dr. Trapp translates it,

—From his head, *at distance* fall'n
His garland lay.

Et gravis attrita pendebat cantharus ansa.

and his heavy flaggon hung
by its battered ear.

These words *procul* and *tantum* are not to be found together any where in Virgil, except in the passage before us. That *procul* does signify *at a distance* can hardly be questioned; or that it sometimes signifies *at a great distance*, or *far off*. In this sense it is plainly used in the third Georgick;

Atque ideo tauros *procul*, atque in sola
relegant
Pascua:

And in the third Æneid;

Principio Italiam, quam tu jam rere
propinquam
Vicinosque ignare paras invadere portus
Longa *procul* longis via dividit in via
terris.

And in the sixth;

— *Procul* O *procul* este profani
Conclamat vates, totoque absistite luco.

And in many other places. But the most general meaning of *procul* seems to be, *at a small distance*, of which we have frequent examples in our poet. Thus in the third Æneid, it is used to express the distance between the Trojan coast and Thrace, which is very small, those countries being divided only by the narrow straits of the Hellespont;

Littora tum patriæ lacrymans, portusque
relinquo,
Et campos ubi Troja fuit: feror exul in
altum,
Cum sociis, natoque, Penatibus, et mag-
nis diis.
Terra *procul* vastis colitur Mavortia
campis,
Thrace arant.

Here indeed some will have *procul* to belong to *vastis campis*; and not to the distance between Troy and Thrace, but to the extent of Thrace, rendering it *longe lateque colitur*. In the same book, he speaks of seeing

Camarina, Gela, and Agragas *procul*, which cannot well be understood to mean *afar off* or *at a great distance*. Æneas is here represented as sailing along the southern coast of Sicily, on which these cities were situated: and, as it is well known that the ancient navigators kept as close to the shore as they could, these places must have been pretty near;

Hinc altas cautes, projectaque saxa
Pachyni
Radimus, et fatis nunquam concessa
moveri
Apparet Camarina procul, campique Ge-
loi,
Immanisque Gela, fluvii cognomine dicta.
Arduus inde Agragas ostentat maxima
longe
Mœnia, magnanimum quondam genera-
tor equorum.
Teque datis linquo ventis, palmosa Se-
linus:
Et vada dura lego saxis Lilybeia cæcis.

In the tenth Æneid *procul* is used when Turnus and Pallas are drawn so near, as not only to see, but to hear each other speak;

At Rutulum abscessu juvenis, tum jussa
superba
Miratus, stupet in Turno: corpusque
per ingens
Lumina volvit, obitque truci *procul* om-
nia visu.

In the same book is the passage which Servius produces, to confirm the opinion that *procul* signifies *near*. Mezentius is there represented leaning against the trunk of a tree, with his helmet hanging on the branches, which is said to be *procul*;

Interea genitor Tyberini ad fluminis un-
dam
Vulnera siccat lymphis, corpusque le-
vabat
Arboris acclinis trunco: *procul* ærea
ramis
Dependet galea, et prætæ gravia arma
quiescunt.

They rush upon him, and bind him with bands made of his own garlands,

Aggressi, nam sæpe senex spe carminis ambo

Here the branches cannot be supposed to be at any great distance from the trunk : and therefore *procul* in this place must signify no more than a small distance. Ruæus himself, who opposes the opinion of Servius, in his note on this passage, cannot help acknowledging, that *procul* does not always express a great distance; but he affirms that it constantly signifies some distance at least; " Servius alique hinc probant, *procul* significare juxta: itemque ex illo Ecl. vi. 16. Serta *procul tantum capiti delapsa jacebant*. Ego in eam opinionem adduci non possum: et puto, *procul*, non quidem longam semper distantiam; sed aliquam saltem significare." I believe, we may agree with Ruæus, that *procul* always signifies at some distance, how little soever: but at the same time I must say, that on a careful consideration of all the numerous passages, where Virgil has used this word, it may generally be understood to mean at a very small distance, within reach, or within sight, so that they, who derive *procul* from *porro ob oculis*, or *pro oculis*, do not seem greatly to err. With regard to *procul tantum*, I am verily persuaded, that it may be rendered *near*, or *just by*: for as *tantum non* signifies *nearly*, or *almost*, that is, *barely not*; so *tantum procul* may be well understood to signify, *barely at a distance*, or *hardly at any distance at all*, that is, *near*, or *just by*.

[*Capiti*.] For *capite*. The ancients often made the ablative to end in *i* instead of *e*.

17. *Et gravis attrita, &c.*] The *cantharus* was a sort of drinking vessel, with ears or handles, sacred to Bacchus, and therefore properly

made use of by his tutor. Marius is accused by Pliny of insolence, for having presumed to drink out of these vessels, after his victory over the Cimbri; " C. Marius post victoriam Cimbricam cantharis potasse Liberi patris exemplo traditur, ille arator Arpinas, et magnipularis imperator." Valerius Maximus also mentions this action of Marius, as the highest arrogance; because, by constantly drinking out of a *cantharus*, he endeavoured to represent his own actions as equal with the great victories of Bacchus: " Jam C. Marii pene insolens factum; nam post Jugurthinum, Cimbricumque, et Teutonicum triumphum, cantharo semper potavit: quod Liber pater inclytum ex Asia ducens triumphum, hoc usus poculi genere ferebatur: ut inter ipsum haustum vini victoriæ ejus suas victorias compararet."

There is something very expressive in the description, which the poet gives of the flaggon in this line. It is said to be *gravis*, *heavy*, to denote its capaciousness: the handle is *attrita*, *battered* with much use: and the flaggon hangs down by the handle; he is too drunk to sustain it, and too fond of it, even in this almost senseless condition, to let it go out of his hand. The Earl of Roscommon, in his excellent translation of this Eclogue, seems not to have been aware of this last particular; for he represents the *cantharus* as hanging up by him, full of liquor;

His trusty flaggon, full of potent juice
Was hanging by, worn thin with age and use.

Dryden represents it, as hung up in triumph;

Luserat, injiciunt ipsis ex vincula sertis.
 Addit se sociam, timidisque supervenit Ægle: 20
 Ægle Naiadum pulcherrima: Jamque videnti
 Sanguineis frontem moris et tempora pingit.

for the old deity had often deceived them both with the hope of a song. Ægle made herself their companion, and encouraged them not to fear: Ægle the most beautiful of the Naiads: and just as he began to open his eyes, painted his forehead and temples with blood-red mulberries.

His empty can, with ears half worn away,
 Was hung on high, to boast the triumph of the day.

18. *Ambo.*] The ancients frequently wrote *ambo* for *ambos*. Servius acknowledges *ambo* in this place. Pierius found the same reading in all the ancient manuscripts. He tells us also, that Carisius affirmed, that it was so written by Virgil himself.

19. *Injiciunt ipsis ex vincula sertis.*] These inferior deities or demi-gods seem also to have required some force to be used, in order to gain an answer from them. In this manner Proteus is treated by Aristæus, in the fourth Georgick. Thus Ovid also, in the third book of his Fasti, represents Faunus and Picus surprised by Numa. These deities were accustomed to drink of a particular fountain. Numa sacrificed a sheep near it, and left a flaggon full of good wine near it, hiding himself and his companions in a cave. The deities drank plentifully of the wine, and fell asleep; when Numa took his advantage of them, bound them, and having asked pardon for the liberty he had taken with their persons, obtained an answer to what he desired to know;

Lucus Aventino suberat niger ilicis umbra,
 Quo posses viso dicere, Numen inest.
 In medio gramen, muscoque adoperta virenti
 Manabat saxo vena perennis aquæ.
 Inde fere soli Faunus Picusque bibebant,
 Huc venit, et Fonti rex Numa mactat ovem:
 Plenaque odorati Diis ponit pocula Bacchi;
 Cumque suis antro conditus ipse latet.

Ad solitos veniunt sylvestria numina fontes:
 Et relevant multo pectora sicca mero.
 Vina quies sequitur: gelido Numa prodit ab antro,
 Vinclaque sopitas addit in arcta manus.
 Somnus ut abscessit, tentando vincula pugnant
 Rumpere, pugnantes fortius illa tenent.
 Tum Numa, dii nemorum, factis ignoscite nostris,
 Si scelus ingenio scitis abesse meo,
 Quoque modo possit fulmen monstrare p[er]ari,
 Sic Numa, sic quatiens cornua Faunus ait:
 Magna petis, &c.

20. *Timidis.*] These youngsters were afraid by themselves to attack Silenus, and therefore a Naiad assists them. It seems by this, that Chromis and Mnasyllus were rather young shepherds than satyrs: for if they had been satyrs, they would not have been so much afraid of Silenus; nor would they have wanted the assistance of a nymph.

21. *Ægle Naiadum pulcherrima.*] Ægle is said to have been the daughter of the Sun and Neæra. The Naiads were the nymphs, that presided over running water. Here Virgil makes four syllables of *Naiadum*: in the tenth Eclogue, he makes but three syllables of *Naiades*;

Naiades indigno cum Gallus amore periret.

Jamque videnti.] That is, just when he began to open his eyes: when he was beginning to recover from the effects of his drunkenness.

22. *Sanguineis frontem moris, &c.*] Servius says, many are of opinion,

He, smiling at the deceit, says, To what purpose are these bonds? Unbind me, my boys: it is enough that I have been made visible. Harken to the song you desire: you shall have the song; and as for her, she shall be rewarded another way: with that he begins. Then might you see the Fauns and wild beasts dance to his measure, and the stubborn oaks bend their heads. Neither does Parnassus so much delight in Apollo, nor do Rhodope and Ismarus so much admire Orpheus.

Ille dolum ridens: Quo vincula nectitis? inquit.
Solvite me, pueri: satis est potuisse videri.

Carmina, quæ vultis, cognoscite: carmina vo-
bis; 25

Huic aliud mercedis erit: simul incipit ipse.

Tum vero in numerum Faunosque ferasque vi-
deres

Ludere, tum rigidas motare cacumina quercus.

Nec tantum Phœbo gaudet Parnassia rupes,

Nec tantum Rhodope mirantur et Ismarus Or-
phea. 30

that this alludes to the red colour being sacred to the gods Guellius thinks this painting of the face of Silenus with mulberries was to make a jest of him, *fucum faciens, illudens, et os seni*, ut Comicus inquit, *sublinens*. But La Cerda proves, that the opinion mentioned by Servius is right, and plainly shews, that the ancient Romans did really paint the images of their gods red. Hence he concludes, that Ægle did not paint his face to make a jest of him, but to render him more propitious. Pan is represented as stained with the same colour, in the tenth Eclogue;

Pan deus Arcadiæ venit, quem vidimus
ipsi
Sanguineis ebuli baccis, minioque ru-
bentem.

Servius, and other commentators, tell us, that the poet here alludes to the well known story of Pyramus and Thisbe, in which the mulberries are said to have been white at first; but that they became red by being stained with the blood of those lovers. But we have seen, in the passage just quoted, that the epithet *sanguineis* or *blood-red* is given to the dwarf-elder.

23. *Ille dolum ridens, &c.*] Silenus, waking, and finding himself

bound, laughs at the trick, and gives them such a song as draws the deities of the woods about him, and makes the very woods bend their heads to hear.

24. *Satis est potuisse videri.*] According to Servius, the demi-gods were visible only when they thought fit. If this be the case, Chromis and Mnasyllus must have been shepherds; for surely Silenus' was always visible to the satyrs.

27. *In numerum.*] That is, to the measure of his song; they kept time with the music.

Faunos.] The Fauns are rural deities; as we read in the first Georgick;

—Agrestum præsentia numina Fauni.

They are called Fauns *a fando*, because they speak personally to men. See the note on ver. 10. of the first Georgick.

29. *Parnassia rupes.*] See the note on ver. 291. of the third Georgick.

30. *Rhodope.*] A mountain of Thrace, the country of Orpheus. This mountain is represented as resounding the lamentations of the Dryads for the death of that poet's wife Eurydice, in the fourth Geor-
gick;

Namque canebat uti magnum per inane coacta
 Semina, terrarumque, animæque, marisque fu-
 issent,

For he sung, how the seeds
 of earth, and air, and water,
 and pure fire were collected
 through the immense void :

At chorus æqualis Dryadum clamore
 supremos
 Implertur montes : fierunt *Rhodopeia*
arces.

Mirantur.] So Pierius found it
 in the Roman and Oblong manu-
 scripts. This reading is admitted
 also by Heinsius. Burman also
 finds *mirantur* in several manu-
 scripts. The common reading is
miratur, in the singular number.

Ismarus.] A mountain of Thrace.
 See the note on ver. 37. of the
 second Georgick.

Orphea.] See the notes on ver.
 46. of the third Eclogue, and ver.
 454. of the fourth Georgick.

31. *Namque canebat, &c.*] Sil-
 lenus begins his song, with de-
 scribing the creation of the world,
 according to the Epicurean phi-
 losophy.

According to the doctrine of Epi-
 curus, there were two principles of
 all things; *Body*, and *Void*; that is,
Matter, and *Space*. The particles
 or smallest parts of matter are solid,
 and indivisible; but by accidentally
 uniting, they form compound bod-
 ies. These particles or atoms, of
 which all visible bodies are com-
 pounded, our poet calls *seeds*. By
 the *immense void* is meant the *space*
 in which these bodies are moved
 about, and find opportunities of
 uniting. Thus Lucretius;

Omnis, ut est, igitur, per se, Natura,
 duabus
 Consistit rebus; nam *Corpora* sunt, et
Inane,
 Hæc in quo sita sunt, et qua diversa
 moventur:
 Corpus enim per se communis deliquit
 esse
 Sensus; quo nisi prima fides fundata
 valebit,

Haud erit occultis de rébus quo referen-
 tes
 Confirmare animi quicquam ratione quea-
 mus.

Tum porro Locus, ac Spatium, quod
Inane vocamus,
 Si nullum foret, haud usquam sita cor-
 pora possent
 Esse, neque omnino quaquam diversa
 meare.

This all consists of Body and of Space:
That moves, and this affords the motion
place.

That Bodies are, we all from Sense re-
ceive;

Whose notice if in this we disbelieve,
On what can reason fix? on what rely?
What rule the truth of her deductions
try

In greater secrets of philosophy?
Suppose no Void, as former reasons prove,
No Body could enjoy a place, or move;
Besides these two, there is no third degree
Distinct from both: nought that has pow'r
to be.

For if 'tis tangible, and has a place,
 'Tis Body; if intangible, 'tis Space.

32. *Semina.*] In like manner
 Lucretius often calls the atoms
seeds of things;

Invenies intus multarum *semina rerum*
 Corpora celare, et varias cohibere figuras.

Animæ.] *Anima* seems also to
 have been used for air, by Lucre-
 tius, in his sixth book;

Ventus ubi, atque *animæ* subito vis max-
 ima.

Ennius, as he is quoted by Varro,
 in the fourth chapter of the second
 book *de Re Rustica*, uses *anima* for
 the air. "Ejus [agriculturæ] prin-
 cipia sunt eadem quæ mundi esse
 "Ennius scribit: aqua, terra, ani-
 "ma, et sol." Thus also Cicero,
 in his second book *de Natura deo-
 rum*, calls the air an animable and
 spirable nature: "Principio enim

F f 2

how from these principles all the elements, and the tender orb of the world united. Then how the earth began to consolidate, and to drive the waters into the sea, and by degrees to take the form of things. And then how the earth was astonished at the shining of the new sun,

Et liquidi simul ignis : ut his exordia primis
 Omnia, et ipse tener mundi concreverit orbis.
 Tum durare solum, et discludere Nerea ponto 35
 Cœperit, et rerum paullatim sumere formas.
 Jamque novum ut terræ stupeant lucescere solem,

“ terra, ita in media parte mundi,
 “ circumfusa undique est hac ani-
 “ mabili et spirabili natura, cui no-
 “ men est aer.”

Marisque.] Heinsius, Masvicius, Burman, and others read *marisve*: but the sense seems to require *marisque*, as Aldus, La Cerda, Ruæus, and many other editors have it.

The poet uses the *sea* for *water* in general.

33. *Liquidi simul ignis.*] “ Pure, that is, *æthereal*, which Cicero calls *ignitum liquorem*. Thus Lucretius, vi. 204;

“ *Devolet in terram liquidi color aureus*
 “ *ignis.*”
 SERVIUS.

Of these four elements, Earth, Air, Water, and Fire, every thing else is compounded.

35. *Solum.*] “ It originally signifies the sole of the foot. Thus Lucretius, i. 924.

“ *Avia Pieridum peragro loca, nullius*
 “ *ante*
 “ *Trita solo.*”

“ Hence the covering of that part
 “ of the foot is called *solea*. Hence
 “ also the Earth is commonly called
 “ *solum*, according to Varro, lib. iv.
 “ *de Ling. Lat.* because it is trod
 “ upon by the *sole* of the foot. Nor
 “ is it confined to signify the Earth;
 “ for it is used also for any body,
 “ that is placed under another, and
 “ sustains it. For the Sea, *Æn.*
 “ v. 198.

“ ——— *Vastis tremuit ictibus arca puppis,*
 “ *Subtrahiturque solum.*”

“ Also for Heaven, *Ovid, Met. i. 73.*

“ *Astra tenent cœleste solum.*

“ But it generally signifies the
 “ Earth, not only in the singular,
 “ but also in the plural number, as
 “ in *Geor. i. 80*;

“ *Ne saturare fimo pingui pudeat sola.*”
 RUÆUS.

Discludere Nerea ponto.] The meaning of this passage is, that the Earth, by growing compact and solid, forced the waters to retire from it, and to form the seas. That is, by this means the sea was separated or distinguished, which is the proper meaning of *discludere*. Thus Lucretius, speaking of the formation of the world, by the separation of the atoms into different places, and then combining together, according to their similar natures, uses the word *discludere* in much the same sense with Virgil;

Diffugere inde loci partes cœpere, pares-
que
Cum paribus jungi res, et discludere
mundum,
Membraque dividere, et magnas dispo-
nere partes
Omnigenis e principiiis.

Nereus a sea-god, and father of the Nereids, is here put for the waters.

Pontus is used for the cavity of the sea.

37. *Novum solem.*] The poet does not, as some imagine, speak according to the opinion of those, who imagine the sun to perish

Altius atque cadant submotis nubibus imbres :
 Incipiant sylvæ cum primum surgere, cumque
 Rara per ignotos errent animalia montes. 40
 Hinc lapides Pyrrhæ jactos, Saturnia regna,
 Caucaseasque refert volucres, furtumque Pro-
 methei,
 His adjungit, Hylan nautæ quo fonte relictum

and at the falling of showers from the high uplifted clouds : when the woods first began to rise, and a few animals to wander over the unknown mountains.

Then he relates the stones thrown by Pyrrha, the reign of Saturn, and the birds of Caucasus, and the theft of Prometheus. To these he adds, at what fountain Hylas was lost, when the mariners called for him :

every night, and be renewed the next morning. He only means the first appearance of the sun in the new formed world.

38. *Atque.*] Pierius found *utque* in the Roman manuscript.

40. *Per ignotos.*] Pierius found *per ignaros* in the Roman manuscript, and quotes the authority of Aulus Gellius, for *ignarus* being sometimes used for *ignotus* or *ignotus*. But surely the common reading in this place is the best.

41. *Hinc lapides, &c.*] Silenus having sung of the first formation of the world, proceeds to mention the renovation of it by Pyrrha, Saturn, and Prometheus; and then adds some other ancient fables, wherein he shews the evil consequences, that follow perturbations of the mind, the impure passion of Hercules for Hylas, the unnatural lust of Pasiphaë, the vanity of the daughters of Proetus the avarice of Atalanta, and the ambition of Phaëton. Thus, as Catrou has justly observed, it is without reason, that some have blamed Virgil for connecting these stories with an account of the formation of the world. These fables are not introduced at random; for they set forth the moral doctrine of Epicurus, that we ought to avoid all perturbations of the mind.

Lapides Pyrrhæ jactos.] See the note on ver. 62. of the first Georgick.

Saturnia regna.] By the reign of

Saturn, is meant what the poets called the golden age. See the fourth Eclogue.

42. *Caucaseasque refert volucres, &c.*] Prometheus, the son of Iapetus, having formed a man out of clay, animated him with the fire which he had stolen, by applying a *ferula* to the chariot-wheels of the sun. Jupiter, offended at his audaciousness, ordered Mercury to chain him to a rock on the mountain Caucasus, where an eagle or vulture is continually gnawing his liver.

Caucasus is a mountain between the Euxine and Caspian seas.

43. *Hylan.*] Hylas was a young lad who accompanied Hercules in the Argonautic expedition. He was lost in a fountain, where he went to draw water; whence he is said to have been carried away by a Naiad. The Argonauts called for him a long time in vain; whence it is said, that an annual custom was established of calling aloud for Hylas. The thirteenth Idyllium of Theocritus is on the subject of Hercules and Hylas.

The Greek poet thus represents the hero calling on his beloved;

Τρεῖς μὲν Ἴλυν ἄνυσεν, ὅσον βαθεῖς ἠρυγὸς
 λαίμηρος,
 Τρεῖς δ' ἄρ' ὁ καὶς ὑπάκουον· ἀρῆα δ' Ἰνιστο
 φωνῆ
 Ἐξ Ἰδαίου· σπαιρὸν δὲ μάλα σχιδὸν, εἶδιστο
 πῶλλον.

Thrice did he Hylas call, and thrice he mourn'd:

how all the shore resounded Hylas, Hylas; he also condoles with Pasiphaë, in her love of the snowy bull, happy if herds had never been. Ah, unhappy girl, what madness hath possessed thee! The daughters of Prœtus filled the plains with false lowings: but yet not one of them sought such shameful embraces of cattle; though she was afraid of being yoked to the plough, and often felt for horns on her smooth forehead. Ah, unhappy girl, thou dost now wander in the mountains! he resting his snowy side on the tender hyacinth, ruminates the pale herbs under a shady holm-oak: or follows one of the great herd. Surround, ye Nymphs,

Clamassent: ut littus, Hyla, Hyla; omne sonaret;

Et fortunatam, si nunquam armenta fuissent, 45

Pasiphaën nivei solatur amore juveni.

Ah, virgo infelix, quæ te dementia cepit!

Prœtides implerunt falsis mugitibus agros:

At non tam turpes pecudum tamen ulla secuta est

Concubitus: quamvis collo timuisset aratrum, 50

Et sæpe in lævi quæsisset cornua fronte.

Ah, virgo infelix, tu nunc in montibus erras!

Ille latus niveum molli fultus hyacintho,

Ilice sub nigra pallentes ruminat herbas:

Aut aliquam in magno sequitur grege. Claudite

Nymphæ,

55

Thrice Hylas heard the voice, and thrice return'd:

But small the sound, which thro' the waves did rise,
Tho' near, he distant seem'd, so weak the cries. CREECH.

Nautæ.] The Argonauts.

Quo fonte.] It was not certainly known in what particular fountain he was lost.

46. *Pasiphaën.*] Pasiphaë was the daughter of the sun, and wife of Minos king of Crete. She is said to have fallen in love with a bull.

47. *Virgo.*] See the note on ver. 263. of the third Georgick.

48. *Prœtides.*] The daughters of Prœtus, king of the Argives, having compared their beauty to that of Juno, were afflicted with a madness, which made them fancy themselves to be cows, running about the fields, and lowing. They were cured of this disease by Melampus, who had one of them in marriage for his reward. He tells Pasiphaë, that though these ladies fancied themselves to be real cows, yet they were not possessed by such a passion as her's for a bull.

Falsis mugitibus.] Their lowings

are called *false*, because they were not real cows, but only fancied themselves to be such; and therefore endeavoured to imitate the voice of those animals.

53. *Fultus hyacintho.*] "Among the ancients every one was said to be *fultus* by whatsoever he rested upon. Thus we read *pulvino fultus* in Lucilius. We find also in the seventh Æneid,

"*Atque harum effultus tergo stratisque*
" *jacebat*
" *Velleribus.*"

SERVIVS.

54. *Pallentes ruminat herbas.*] The *rumen*, or *paunch*, is the first of the four stomachs of those animals, which are said to ruminate, or chew the cud. They at first swallow their food hastily, and afterwards return it into their mouths, to be chewed over again. The food so returned, in order to be chewed a second time, is called the *cud*; whence they are said to *chew the cud*. The grass, by being swallowed the first time by a bull, or other ruminating animal, loses its verdure in some measure, and becomes yellowish; whence Virgil calls the cud *pallentes herbas*.

Dictææ Nymphæ, nemorum jam claudite saltus :
 Si qua forte ferant oculis sese obvia nostris
 Errabunda bovis vestigia. Forsitan illum,
 Aut herbæ captum viridi, aut armenta secutum,
 Perducant aliquæ stabula ad Gortynia vaccæ. 60
 Tum canit Hesperidum miratam mala puellam :

ye Dictæan Nymphs, surround the lawns of the forests, and search if the wandering footsteps of the bull may happen to meet our eyes. Perhaps some cows may bring him to the stables of Gortyna, either captivated with the green grass, or following the herds. Then he sings the maid, who admired the apples of the Hesperides:

56 *Dictææ.*] Dictæ is the name of a mountain of Crete. It seems to be put here for Crete itself.

Saltus.] See the note on ver. 471. of the second Georgick.

58. *Forsitan illum.*] Servius understands the poet's meaning to be, a fear lest the bull should go to Gnosus, the regal seat of Minos, the husband of Pasiphaë, and a desire that he should rather go to Gortyna. Ruæus understands him to mean the very contrary; that, if the nymphs do not carefully guard the lawns, the bull may perhaps follow the cows to Gortyna. The Earl of Roscommon understands this passage in the same sense;

Perhaps, while thus in search of him I roam,

My happier rivals have entic'd him home.

But Vives takes it in a quite different sense; that Pasiphaë repents of her unnatural passion, and desires that the bull may be driven away from her, lest his presence should serve to renew her desires.

60. *Stabula ad Gortynia.*] Gortyna was a famous city of Crete, near which the famous labyrinth is still to be seen. It is now a heap of ruins, among which are visible many columns of marble, granite, and red and white jasper. The Turks, who are now in possession of the country, have carried away the finest, and in some places set them up as gates to sorry gardens. The herds of the sun are said to have been kept near this city.

61. *Hesperidum miratam mala puellam.*] Virgil here alludes to the fable of Atalanta, the daughter of Schoeneus, king of Scyros, an island in the Ægean sea. She was warned, by the oracle of Apollo, not to marry; and therefore she studiously avoided entering into that state. The beauty however of this princess was so great, that she could not avoid the solicitation of many lovers. Being endued with great swiftness, she made this proposal to them; that whosoever could outrun her should be her husband; but if any one was exceeded by her, he should forfeit his life. Hippomenes, the son of Megareus, who was the grandson of Neptune, not discouraged by the fate of several unhappy lovers, was determined to contend for the prize. Atalanta, being pleased with his person and character, was loth to be the cause of his death, and used all the arguments in her power to dissuade him from the attempt; but all in vain. Hippomenes, having invoked Venus, was favoured by her, and furnished with three golden apples from the gardens of the Hesperides. They began the race: and when Atalanta began to gain ground, Hippomenes threw down a golden apple, which so surprised Atalanta with its splendor, that she turned aside to take it up. This being done a second and a third time, gave Hippomenes an opportunity of getting before her, and thereby obtaining his beautiful prize. Hippomenes

then he surrounds the sisters of Phaëton with the moss of a bitter bark, and raises the tall alders from the ground.

Then he sings, how one of the muses led Gallus into the Aonian mountains,

Tum Phaëthontiadæ musco circumdat amaræ
Corticis, atque solo proceras erigit alnos.

Tum canit errantem Permessi ad flumina Gallum

neglected to render due thanks to Venus for his success, which so exasperated the goddess against him, that she caused them to pollute a temple of Cybele, who punished them by turning them into lions, and yoking them to her chariot. See the tenth book of Ovid's *Metamorphoses*.

62. *Tum Phaëthontiadæ, &c.*] Phaëtusa, Lampetie, and Lampetusa were the sisters of Phaëton, who being reproached by Epaphus king of Egypt, as having falsely pretended to be the son of Sol, begged of his father to permit him to drive his chariot for one day, that he might prove himself to be his son. This being granted, he guided the horses so unskilfully, that the earth began to burn, and would have been consumed, if Jupiter had not killed him instantly with a thunderbolt, and thrown him into the river Eridanus. His sisters, having sought for him a long time, at last found his body on the banks of that river, where they consumed themselves with weeping, and were turned into trees. Virgil calls these trees alders here; but in the tenth *Æneid*, he seems to make them poplars;

Namque ferunt luctu Cycnum Phaëtonis
amati,
Populeas inter frondes, umbramque so-
rorum
Dum canit, &c.

64. *Tum canit errantem, &c.*] The poet, having represented the evil effects of unruly passions, in these several examples, now represents the more happy condition of a wise man, who devotes himself to the quiet studies of literature. Un-

der this character, he takes an opportunity of paying a most elegant compliment to his friend Gallus, who was a good poet. He represents him to be introduced by one of the Muses to the presence of Apollo, where the whole assembly rises up to do him honour, and Linus presents him with the pipe, which formerly belonged to Hesiod.

The person here spoken of is Cornelius Gallus, a native of Frioul, contemporary with Virgil, being about three or four years younger. He obtained the favour of Augustus, and was raised by him from a low condition to great honours, as we are informed by Suetonius; "Neque enim temere, ex omni numero, in amicitia ejus afflictis reperientur, præter Salvidienum Rufum, quem ad consulatum usque, et Cornelium Gallum quem ad præfecturam Ægypti, ex ipsa utrumque fortuna, proventus erat." At the time of writing this *Eclogue*, Gallus, in all probability, was wholly engaged in his studies. He seems to have been with Augustus in the fight at Actium; for, according to Dio, we find him the very next year, 724, at the head of an army, marching against Mark Anthony, and taking Parætonium, whilst Augustus seized on Pelusium. The soldiers, whom Gallus commanded, had formerly served under Anthony, who made no doubt of regaining them by fair words; or if that attempt failed, of subduing them by force, taking a sufficient strength with him, both by sea and land. Anthony came up to the very walls, to speak to the soldiers; but Gallus ordered all the

Aonas in montes ut duxerit una sororum ; 65 as he was wandering by the streams of Permessus ;

trumpets to sound, so that it was not possible to hear a word; and making a sudden sally killed some of his men. Gallus also made use of a stratagem against the navy of Anthony. He caused several chains to be concealed under water, in the night-time, at the entrance of the haven; at the same time keeping but a slight guard. Anthony's ships boldly entered the port, thinking themselves secure enough, when Gallus, by means of engines prepared on purpose, straitened the chains, confined the ships, burned some and sunk the rest. Augustus, at the same time, having entered Egypt by Pelusium, made the country tributary, and appointed Gallus governor. But Gallus was so intoxicated with power, that he vented opprobrious speeches against Augustus, behaved himself ill in many respects, and grew so vain, as to erect statues for himself in most parts of Egypt, and inscribe his own actions on the pyramids. He was accused of these crimes before the senate, where several of his own creatures appeared against him: and the facts were proved so plainly against him, that the senate condemned him unanimously to be banished, and to forfeit all his goods to Augustus. Gallus, not being able to endure this sentence, killed himself, in the year of Rome 727, according to Eusebius, 728 according to Dio. Suetonius tells us, that Augustus lamented his death, and complained, that he alone had not the liberty to be angry with his friends just so far as he had a mind. Ovid, in his second book *de Tristibus*, says the crime of Gallus was his too great licentiousness in his cups;

Non fuit opprobrio celebrasse Lycorida
Gallo,
Sed linguam nimio non tenuisse mero.

Eusebius tells us, it was in the fortieth year of his age that he killed himself; "Olymp. CLXXXVIII. "2. Cornelius Gallus, Foro-Julien-
"sis poeta, a quo primum Ægy-
"ptum rectam supra diximus, qua-
"dragesimo ætatis suæ anno pro-
"pria se manu interfecit." Quintilian mentions him as an elegiac poet, and thinks his style harsher than that of either Tibullus or Propertius; "Elegia Græca quoque
"provocamus; cujus mihi tertus
"atque elegans maxime videtur
"autor Tibullus. Sunt qui Pro-
"pertium malint. Ovidius utro-
"que lascivior; sicut durior Gallus."

It is easy to observe, from what has been said, that some writers have been guilty of a very gross error, in confounding this Cornelius Gallus with Asinius Gallus, the son of the famous Pollio. Asinius Pollio died in the year of Rome 757, in the eightieth year of his age; so that he must have been under twenty when Cornelius Gallus was born. The *Asinii* was one of the best families in Rome; and therefore it could not be Asinius Gallus that was raised from a low condition, according to Suetonius. Ovid says, the crime of Gallus the poet was the too great licentiousness of his tongue. This agrees with what Dio has said, concerning the cause of the disgrace of Cornelius Gallus: but it does not agree with the character of Asinius Gallus, who was cruelly put to death by Tiberius, without being convicted of any crime whatsoever. Besides, Eusebius expressly calls Cornelius Gallus a poet, a character which we do not find ascribed to

and how the whole choir of Phœbus rose up in respect to the man: and how the shepherd Linus, having his hair adorned with flowers, and bitter smallage, spake thus to him in heavenly verse: Accept this pipe, the present of the Muses,

Utque viro Phœbi chorus assurrexerit omnis :
 Ut Linus hæc illi divino carmine pastor,
 Floribus atque apio crines ornatus amaro,
 Dixerit: Hos tibi dant calamos, en accipe,
 Musæ;

Asinius Gallus, though his father Pollio is said to have excelled in that art. It is evident therefore, that Cornelius and Asinius Gallus were very different persons; and that the poet, whom Virgil celebrates in this and in the tenth Eclogue, was no other than that Cornelius Gallus, who killed himself in Egypt.

Permessus is a river of Bœotia, rising in the mountain Helicon, and sacred to the Muses. Hesiod, in the introduction to his *Θεογονία*, speaks of the Muses inhabiting the mountain Helicon, and bathing themselves in Permessus;

Μουσῶν Ἑλικωνιάδων ἀρχώμεθ' αἰεὶ δειν.
 Ἄλλ' Ἑλικῶνες ἴχουσιν ὄρεσ μίγα τι ζαθέϊον
 σι,
 Καὶ σι περὶ κρήνην ἰουδίᾳ πόνσ' ἀπαλαΐσιν
 Ὀρχυῖνται, καὶ βοιωτῶν ἱερσθίνιος Κρονίωνος.
 Καὶ σι λαισσοάμυνας τίγρινα χροῖα Περμησσοῖο,
 Ἡ Ἰσπουκρήνης, ἢ Ὀλμιοῦ ζαθέϊοιο,
 Ἀκροτάτῃ Ἑλικῶνι χροῖος ἐνισπούσαντο
 Καλῶς, ἡμερῶντας.

Thus also Propertius;

Nondum etiam Ascræos norunt mea carmina fontes,
 Sed modo *Permessi* flumine lavit amor.

65. *Aonas in montes.*] See the note on ver. 11. of the third Georgick.

Una sororum.] One of the nine Muses, to whom the mountain Helicon was feigned by the poets to be sacred.

66. *Utque viro, &c.*] It was a custom among the ancients, to rise from their seats at the entrance of any person whom they intended to honour. There could not be a greater compliment imagined to be

paid to Gallus, as a poet, than for the Muses to rise up, on his being introduced into their company. This respect was paid to Virgil by the people of Rome, who rose up when his verses were recited in the theatre, and shewed the same reverence to his person, as they did to that of Augustus himself; as we read in the dialogue *de Oratoribus*, ascribed to Tacitus; “Malo se-
 “curum et secretum Virgiliti se-
 “cessum, in quo tamen neque apud
 “divum Augustum gratia caruit,
 “neque apud populum Romanum
 “notitia. Testes Augusti episto-
 “læ, testis ipse populus, qui auditis
 “in theatro versibus Virgiliti, sur-
 “rexit universus, et forte præsen-
 “tem spectantemque Virgilium ve-
 “neratus est, sic quasi Augus-
 “tum.”

67. *Linus.*] See the note on ver. 56. of the fourth Éclogue.

Pastor.] It does not appear that Linus was really a shepherd. Perhaps Virgil represents him under that character, as he does himself, and Gallus, in these Bucolicks. Thus also Hesiod represents himself, as feeding his lambs under the mountain Helicon;

Ἄλ' οὐ πῶς Ἠσίοδον καλῆν ἰδίδαξαν αἰεὶ δην,
 Ἄργας ποιμαίνοντ' Ἑλικῶνες ὑπὸ ζαθέϊοιο.

68. *Apio.*] See the note on ver. 121. of the fourth Georgick.

69. *Hos tibi dant calamos, &c.*] Hesiod himself does not speak of a pipe being given him by the Muses; but of a branch of bay, by which he was inspired to sing of things past and future;

Ascraeo quos ante seni: quibus ille solebat 70

Cantando rigidas deducere montibus ornos.

His tibi Grynæi nemoris dicatur origo:

which they formerly gave to the old Ascraean, with which he used to bring down the stubborn ash-trees from the mountains as he sung. With this shalt thou relate the origin of the Grynæan forest;

“Ὡς ἴφρασαν κούρεαι μεγάλου Διὸς ἀρτίσσιαι
καὶ μοι σπηῆστρον ἴδον, δάφνης ἐριθηλίου
ἕζον,
Δρίπασθαί θηητόν ἰσώνισσας δὲ μοι αἰδῶν
Θείης, ἵνα κλείωμι τὰ τ' ἰσόμενα, πρὸ τ'
ἰόντα.

However, as Hesiod had represented himself as a shepherd, Virgil seems to have represented Linus under the same character, and therefore with propriety makes him give a shepherd's pipe to Gallus, the very same pipe with which that ancient poet sung his immortal verses. Plutarch, in his *Ἑπτὰ σοφῶν συμπόσιον*, gives an account of the death of Hesiod. A Milesian, who together with Hesiod lodged at the house of a Locrian, debauched his landlord's daughter. Hesiod, though entirely innocent, was suspected of being privy to the fact. The brothers of the girl fell upon him in a wood, and murdered him, together with a follower of his, whose name was Troilus. Their bodies were thrown into the sea; and that of Troilus was carried up the river Daphnus, and left upon a rocky island not far from the sea; whence the rock obtained afterwards the name of Troilus. But the body of Hesiod was immediately taken up by some dolphins, and carried to Rium and Molycria. It happened, that the Locrians were celebrating some great solemnities at Rium, when, wondering at the great appearance of dolphins, they ran down to the shore, and found the body of Hesiod newly murdered. As they were greatly affected with the loss of a man so much admired, they immediately sought for the murderers, and having discovered them, threw them into the sea, and pulled down their

house. They buried Hesiod in the wood, and kept his sepulchre secret; because the Orchomenians, by advice of an oracle, endeavoured to find his sepulchre, that they might carry off his remains, and bury them in their own country. The same author, in his treatise concerning the sagacity of animals, tells us, that Hesiod's dog discovered the murderers by running furiously, and barking at them.

70. *Ascraeo seni.*] Hesiod. See the note on *et quis fuit alter*, ver. 40. of the third Eclogue.

72. *Grynæi nemoris.*] “It is a grove in the borders of Ionia, dedicated to Apollo by his daughter Gryo: or it may have its name from Grynea, a city of Mœsia, where is a place, at all times of the year clothed with trees, rushes, grass, and various flowers; abounding also with fountains. This city had its name from Grynus, the son of Eurypylus, king of Mœsia, who brought assistance to the Greeks against the Trojans. Eurypylus was the son of Telephus, the son of Hercules and Auge, by Astioche the daughter of Laomedon. Grynus, when he came to enjoy his father's kingdom, and was invaded by his neighbours, sent for aid to Pergamus, the son of Neoptolemus and Andromache, by whose assistance he became victorious, and founded two cities: one he called Pergamus, after the name of his ally; and the other Grynium, as he was directed by an oracle of Apollo. As Calchas was planting vines in this grove, a certain au-

that there may not be any
grove, in which Apollo may
glory more.

Ne quis sit locus, quo se plus jactet Apollo.

“gur in the neighbourhood passing
“by, told him he did wrong, for
“it was not lawful to taste of new
“wine made there. But Calchas
“went on with his work, and when
“he had made his vintage, invited
“his neighbours, and the augur
“among the rest, to supper, pro-
“duced his wine, and as he was
“going to make a libation on the
“hearth to the gods, told them,
“he would not only drink of it
“himself, but give some also to
“the gods and his friends. The
“augur made the same answer as
“before; at which Calchas burst
“into such a fit of laughing, that
“he was suddenly choked, and let
“his cup fall. Varro says, that
“all sorts of chains, and bonds
“whatsoever, used to be taken off,
“when any one entered into the
“grove of Grynean Apollo. It is
“said also, that Calchas and Mop-
“sus had a contention in this grove
“concerning their skill in divina-
“tion: and when they disputed
“about the number of apples on a
“certain tree, the victory fell to
“Mopsus, at which Calchas grieved
“himself to death. This is con-
“tained in the verses of Eupho-
“rion, which Gallus translated in-
“to Latin; whence Gallus says,
“at the end of the tenth Eclogue,

“*Ibo, et Chalcidico quæ sunt mihi condita*
“*versu*
“*Carmina:*

“for Chalcis is a city of Eubœa,
“the country of Euphorion.” SER-
VIUS.

I believe the reader will be of
opinion, that Gallus had need
enough of the assistance of the
Muses, to make these idle stories
shine in verse. The works both of

Euphorion and Gallus are now
lost; so that we can form no judg-
ment of the merit either of the
author or translator. The verses,
which Servius quotes from the tenth
Eclogue, seem rather to prove, that
Gallus wrote in imitation of Theo-
critus; for the second line of that
quotation runs thus;

Carmina, pastoris Siculi modulabor avens.

We may therefore suppose, that by
Chalcidico versu is meant, that
Gallus took his subject from Eu-
phorion, but wrote in the style of
Theocritus; as in this Eclogue Vir-
gil seems to intimate, that he wrote
after the manner of Hesiod. As
for Euphorion, Suidas tells us, that
he was the son of Polymnetus, of
Chalcis in Eubœa; that he learned
philosophy of Lacy and Prytanis,
and poetry of Archebulus, a poet
of Thera: that he was born in the
126th Olympiad: that he was of a
yellow complexion, fat, and bandy-
legged: that he was made chief
librarian to Antiochus the Great,
king of Syria; in which country he
died: that he was buried at Apa-
mea, or, according to others, at
Antioch: that he wrote in heroic
verse a book entitled *Ἡσιόδου*,
and another called *Μοψοπίας*, or a
Miscellany, because it contained
various stories: that he called his
work Mopsopia, because Attica was
formerly so called, from Mopsopia
the daughter of Oceanus, and his
poem extends to Attica a thousand
years: that he collected the Ora-
cles of a thousand years, which have
been verified by the event: which
he digested into five books, called
ἡ πέμπτη χιλιάς, or the *fifth thousand*.
Hence we may observe, that as
Euphorion called one of his books

Quid loquar? ut Scyllam Nisi, aut quam fama
secuta est,

Why should I say how he
spake either of Scylla the
daughter of Nisus, or of Ness,

after the name of Hesiod, it is probable that he wrote in imitation of that ancient poet, who is said to have written Georgicks, which are now lost: and indeed Euphorion is mentioned as a writer of agriculture by Varro. We may therefore venture to conclude, that Euphorion had spoken of this Grynean grove in some poem wherein he imitated Hesiod; and that Gallus had about this time translated it, or perhaps imitated it; for in the next line, Virgil seems to intimate, that this grove is so adorned by the pen of his friend Gallus, that Apollo will prefer it before all the groves that have been dedicated to him.

Strabo places Grynium in Æolia, and speaks of an ancient oracle of Apollo there, and a sumptuous temple built of white stone; *Μυρία ἐν ἑξήκοντα σταδίοις Αἰολίης πόλις ἔχουσα λιμένα· ὡς Ἀρχαίων λιμὲν, ὅπου αἱ βάραι τῶν δάδαια θῶν· ἵτα πολέχριοι Μυρινῶν, Γρύνιον, καὶ ἱερὸν Ἀπέλλωνος, καὶ μαρτύριον ἀρχαίων, καὶ πᾶς πολυτιλῆς λίθου λινοῦ.*

74. *Quid loquar, &c.*] The poet just mentions the fables of Scylla and Tereus, with which he concludes the song of Silenus.

Ut Scyllam Nisi aut quam.] There is a great controversy among the critics, about the reading of this passage. In most editions we find *aut Scyllam Nisi quam*; according to which reading, Virgil speaks here but of one Scylla, the daughter of Nisus, and ascribes to her what is said of another Scylla, the daughter of Phorcus, Pierius found *ut Scyllam* in the Roman manuscript; and an *Scyllam Nisi aut quam fama secuta est* in another ancient manuscript. We have therefore the authority of one manuscript for reading *ut* before

Scyllam, and inserting *aut* between *Nisi* and *quam*, which last is countenanced also by Servius. In the Lyons edition, in folio, 1517, it is *aut Scyllam Nisi aut quam*. The same reading is admitted also by Daniel Heinsius and Pulman. Catrou, and Cuningam read *ut Scyllam Nisi aut quam*. Marolles also interprets the passage before us according to this reading; “*Que diray-je de ce qu'il raconta de Scille fille de Nise? ou bien de celle qui à ce que l'on dit, fut entourée, &c.*” Thus also the learned Earl of Roscommon;

Why should I speak of the Megarian
maid,
For love perfidious, and by love betray'd?
And her, who round with barking mon-
sters arm'd
The wand'ring Greeks (ah frighted men!)
alarm'd.

And Dryden;

Why should I sing the double Scylla's
fate,
The first by love transform'd, the last by
hate.

Our old translator W. L. understands the poet to speak only of the daughter of Nisus;

What should I speake of Scylla, Nisus
chyl'd?
Who in the gulfe the Grecian ships tur-
moyl'd;

And the Earl of Lauderdale;

Why should I sing of Scylla, since the
fame
Of her white rocks and foaming seas
gain her a name;

And Dr. Trapp;

Why should I tell how Scylla, Nisus
born,
With barking monsters, round her wast
inclos'd,
Vex'd the Dulichian ships.

who is reported to have her white body surrounded with barking monsters.

Candida succinctam latrantibus inguinâ mon-
stris,

75

La Cerda is strongly of the same opinion, and warmly vindicates the poet from the censure of those, who accuse him of having confounded two fables together. He blames those, who have altered the text with a view of bringing the poet off from this imputation, and undertakes to justify him, even according to the common reading; "The poet," says he, "did neither con- found two stories together, nor falsify them, but only delivered what had been delivered before. Know then, that not only Scylla the daughter of Phorcus, but also Scylla the daughter of Nisus, was turned into sea-dogs. I shall say nothing of the daughter of Phorcus, for the poet has not spoken of her, as all know and believe, and therefore censure him. As for the other, about whom the dispute is, I shall produce three testimonies, of Strabo, Ovid, and Lucretius. The first says, in his eighth book, that *Scyllæum*, which is in *Hermione*, is said to have taken its name from Scylla the daughter of Nisus; for she, being in love with Minos, betrayed Nisæa to him, and was therefore thrown into the sea, and being tossed about a long time by the waves, at last obtained a sepulchre at this place. Or, as it is better expressed in the Greek, *Σκύλλαιον ὀνομάσθαι φασὶν ἐπὶ Σκύλλης τῆς Νισοῦ θυγατρὸς*. The second in his *Amores*;

"Per nos Scylla patri canos furata ca-
"pillos,

"Pube premit rabidos, inguinibusque
"canes.

"The last, in his fifth book;

"Aut rapidis canibus succinctas semima-
"rinitis
"Corporibus Scyllas."

Ruæus adds another quotation from the fourth book of Propertius, where the two Scyllas are plainly spoken of as one;

Quid mirum in patrios Scyllam sævisse
capillos?
Candidaque in sævos inguina versa
canes?

These passages are all fairly quoted, and sufficiently prove, that if Virgil did confound the two fables together, he was sufficiently kept in countenance by other authors. I should therefore readily admit of this vindication of our poet, if we had not the authority of manuscripts for a better and more exact reading, which I have therefore admitted into the text. Nor is Ruæus averse from this reading, which he allows to be amended, not without the authority of manuscripts; "Idemque non male versum emendant ex fide MSS." What makes me still the more willing to admit of this emendation, is that Virgil himself has mentioned the fable of Nisus and his daughter Scylla being turned into birds, in the first Georgick: whence I conclude that he could not so openly contradict himself, as to tell of her being turned into a monster, in this Eclogue.

For Scylla, the daughter of Nisus, see ver. 404. of the first Georgick, and the note on ver. 405.

Scylla, the daughter of Phorcus, was greatly beloved by Glaucus, who, not being able to obtain her favour, applied to Circe for her assistance. But Circe, being in love with Glaucus, resolved to get rid

Dulichias vexasse rates, et gurgite in alto,

to have troubled the ships of Ulysses,

of Scylla. She poisoned the water where Scylla used to bathe; so that as soon as she went in up to the middle, she found her lower parts surrounded with barking monsters. Scylla being affrighted, ran away, not imagining these monsters to be part of herself, and was turned into a dangerous rock, in the strait between Sicily, and the continent of Italy. See ver. 420. of the third Æneid, and the latter end of the thirteenth, and beginning of the fourteenth books of Ovid's Metamorphoses.

76. *Dulichias vexasse rates, &c.*] The poet here alludes to a passage in the twelfth Odyssey;

Τόφρα δὲ μὲν Σκύλλα γλαφυρῆς ἐκ τῆς ἰθαί-
ρου
"Ἐξ ἑλθ', οἱ χερσίν τι βίηφι τι φέρτερον
ἦσαν.
Συειψάμενος δ' ἐς ἵνα τοῖν ἄμα καὶ μὲν
ἰθαίρου
"Ἢδη γὰρ ἰόντα πῶδας, καὶ χεῖρας ὑπερβῆν,
"Τ' ἴδ' αἰετμίτων; ἱμὶ δὲ φθίγγοντο πα-
λευντες
'Ἐξονακακλήθη, τότε γ' ὕστατοι, ἀχύνουσι
κῆρ.
'Ὅτι δ' ὄσ' ἐστὶ πρὸς ἑλθ' ἀλιεὺς περιμήπι
ἰδὲθ
'Ἰχθύσι τοῖς ἐλίγοισι δόλον παρὰ εἶδατα
βάλλων,
'Ἐς πόντον ἀρτίησι βοδὶ κίρας ἀγροῦλοι.
'Ἀσπαίροντα δ' ἵππου λαχόν ἔρηφι θύραζε.
'Ὅτι οἷ' ἀσπαίροντες αἰείροντο πρὸς πόντος·
Ἄδου δ' εἰς θύρασι πασῶσι καυλήγοντας,
Κῆρας ἱμὶ δειγνόντας ἐν αἰθῇ δηϊόσση.
Ὀκτωστοὶ δὲ κίρῃσι ἴδον ὄφθαλμοῖσι
Πάντων, ὄσ' ἐμύγησα, πόρου ἀλὸς ἀξερσί-
ων.

When lo! fierce Scylla stoop'd to seize
her prey,
Stretch'd her dire jaws, and swept six
men away;
Chiefs of renown! loud echoing shrieks
arise;
I turn, and view them quivering in the
skies;
They call, and aid with outstretch'd
arms implore:
In vain they call! those arms are
stretch'd no more.

As from some rock that overhangs the
flood,
The silent fisher casts th' insidious food,
With fraudulent care he waits the finny
prize,
And sudden lifts it quivering to the
skies:
So the foul monster lifts her prey on
high,
So pant the wretches, struggling in the
sky;
In the wide dungeon she devours her
food,
And the flesh trembles while she churns
the blood;
Worn as I am with griefs, with care de-
cay'd;
Never, I never, scene so dire survey'd!
My shiv'ring blood congeal'd forgot to
flow,
Aghast I stood, a monument of woe!

POPE.

Dulichios.] Dulichium is one of those islands in the Ionian sea, called Echinades. It lies over against the mouth of the river Achelous, and was subject to the dominion of Ulysses.

Vexasse.] We are informed by Aulus Gellius, that some ancient grammarians, among whom was Cornutus Annæus, in their comments on Virgil, found fault with this word, as being ill chosen and mean. They thought it applicable only to trifling uneasinesses; and not strong enough to express so great a misery, as the being devoured by a horrid monster. But that learned critic affirms it to be a very strong word; and thinks it was derived from *vehere* to *carry*, which expresses force; because a man is not in his own power, when he is carried. A man who is taken up, and carried away by violence, is properly said to be *vexatus*. For as *taxare* is a much stronger word than *tangere*, from which it is derived; *jactare* than *jacere*; and *quassare* than *qualere*; so is *vexare* also more for-

and to have torn the fearful
mariners, alas! with sea-dogs,
in the deep gulph! or how he
related the torn limbs of Te-
reus? what a banquet, what
presents Philomela prepared
for him? with what course
he sought the deserts; and
with what wings the unhappy
wretch flew about, before his
own house.

He sings all that the happy
Eurotas heard, and command-
ed his hay-trees to learn, when
Phœbus sung of old:

Ah timidos nautas canibus lacerasse marinis?
Aut ut mutatos Terei narraverit artus?
Quas illi Philomela dapes, quæ dona pararit?
Quo cursu deserta petiverit, et quibus ante 80
Infelix sua tecta supervolitaverit alis?
Omnia quæ; Phœbo quondam meditante, beatus
Audiit Eurotas, jussitque ediscere lauros,

cible than its primitive *vehere*. And though in common speech, one who is incommoded by smoke, wind, or dust, is said to be *vexatus*; yet we are not to relinquish the original and proper sense of the word, as it was used by the ancients. He confirms this by a quotation from an oration of Cato, where, speaking of the greatest calamity that ever Italy endured, he makes use of the verb *vexo*; "Quumque Hannibal ter-ram Italiam laceraret atque *vexaret*;" and another from the fourth oration of Cicero against Verres; "Quæ ab isto sic spoliata atque direpta est, ut non ab hoste aliquo, qui tamen in bello religionem et consuetudinis jura retineret, sed ut a barbaris prædonibus vexata esse videatur."

78. *Aut ut mutatos Terei, &c.*] See the note on ver. 15. of the fourth Georgick.

80. *Quo cursu deserta, &c.*] The Earl of Roscommon understands this passage to mean, that Philomela flew into the wood, and Procne continued hovering about the house;

Or tell the Thracian tyrant's alter'd
shape
And dire revenge of Philomela's rape,
Who to those woods directs her mourn-
ful course,
Where she had suffer'd by incestuous
force,
While loth to leave the palace too well
known,
Procne flies hovering round, and thinks
it still her own.

Dryden has paraphrased it in such

a manner, as to represent the transformation of Tereus, Philomela, and Procne;

Then ravish'd Philomel the song ex-
prest;
The crime reveal'd; the sisters cruel
feast;
And how in fields the lapwing Tereus
reigns;
The warbling nightingale in woods com-
plains
While Procne makes on chimney tops
her moan;
And hovers o'er the palace once her
own.

Dr. Trapp thinks both verses relate to Tereus;

Or how of Tereus' metamorphos'd form
He sung; for him what present, what
a feast
By vengeful Philomela was prepar'd.
With what a sight he sought the desert
woods,
On the same wings, with which (ill-
fated change!)
He flutter'd round the palace once his
own.

82. *Omnia quæ Phœbo, &c.*] The poet concludes this fine Eclogue with telling us, that Silenus related all the stories also, which Apollo himself sung on the banks of the Eurotas, when he courted his darling *Hyacinthus*.

83. *Eurotas.*] This river, according to Strabo, has its spring near that of Alpheus: for they both rise near Asea, a village belonging to Megalopolis, in the Peloponnesus. They both run under ground for some furlongs, and then break out again; when the Alpheus takes its course through the Pisatis, and the

Ille canit : pulsæ referunt ad sidera valles ;
Cogere donec oves stabulis, numerumque referre
Jussit, et invito processit Vesper Olympo. 86

the valleys echo his song to the skies; till such time as Vesper commanded the sheep to be gathered into the folds, and made his appearance in the unwilling heavens.

Eurotas through Laconia, running by Sparta, passing through a small valley at Helos, falls into the sea between Gythium, which is the maritime town of Sparta, and Acrææ. 'Ρῆι δ' [ὁ Ἀλφειὸς] ἐκ τῶν αὐτῶν τόπων, ἐξ ὧν καὶ ὁ Εὐρώτας καλιῦται δι' Ἀσία κόμη τῆς Μεγαλοπολίτιδος, πλησίον ἀλλήλων ἔχουσα δύο πηγὰς, ἐξ ὧν ῥέουσιν οἱ λιχθίντις ποταμοί· δύτις δ' ὑπὸ γῆν ἐπὶ συχοῦς σταδίου, ἀνατίλλουσι πάλιν, εἰδ' ὁ μὲν εἰς τὴν Λακωνικὴν, ὁ δ' εἰς τὴν Πισάτιν κατάγεται. Ὁ μὲν οὖν Εὐρώτας . . . παρ' αὐτὴν τὴν Σπάρτην ῥεῖσι, καὶ διεξὼν αὐλῶνα τινὰ μικρὸν κατὰ τὸ Ἔλος, . . . ἐπιδύσει μεταξὺ Γυθίου τοῦ τῆς Σπάρτης ἐπιπέδου, καὶ Ἀκραιῶν. Apollo is said by Ovid to have forsaken Delphi for the banks of the Eurotas, when he was in love with Hyacinthus ;

Orbis

In medio positi caruerunt carmine Delphi,
Dum deus Eurotan, immunitamque frequentat
Sparten.

The Eurotas seems to have been a favourite river of both Apollo and Diana ; for we read in the first Æneid,

Qualis in Eurotae ripis, aut per juga Cynthi,
Exercet Diana choros.

Jussitque ediscere lauros.] The banks of the Eurotas are said to abound with bay-trees. Hence perhaps Apollo was fancied by the ancients to be more particularly fond of this river than of any other. Pope has imitated this verse, in his fourth pastoral ;

Thames heard the numbers, as he flow'd along,

And bade his willows learn the moving song.

85. *Cogere donec oves, &c.*] At the end of the first Eclogue, the evening was described by the smoking of the cottage chimneys, and lengthening of the shadows : in the second, by the oxen bringing back the plough : and here we have the rising of the evening star, the gathering of the sheep into their folds, and the counting of their number. These images are perfectly rural, and suited to pastoral poetry.

86. *Vesper.*] The planet Venus, when she goes before the sun, is called Lucifer, or the morning star : but when she follows the sun, she is called Hesperus, or Vesper, and by us the evening star. Thus Cicero, in his second book *de Natura Deorum* ; " Infima est quinque errantium, terræque proxima stella " Veneris, quæ *Φωσφῆρος* Græcæ, " Lucifer Latine dicitur, cum antegreditur solem : cum subsequitur " autem, *Hesperos.*"

Invito Olympo.] The very skies were so delighted with this divine song of Silenus, that they were sorry to see the evening proceed, and put a stop to their entertainment. Milton has a thought something like this, in his seventh book ; where Adam tells the angel, that the sun will gladly stay to hear his discourse ;

And the great light of day yet wants to run
Much of his race though steep, suspense
in heav'n
Held by thy voice, thy potent voice he hears,
And longer will delay to hear thee tell
His generation, and the rising birth
Of nature from the unapparent deep.

H h

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA SEPTIMA.

MELIBŒUS.

MELIBŒUS, CORYDON, THYRSIS.

MEL. FORTE sub arguta consederat ilice
Daphnis,

Mel. Daphnis happened to sit under a whispering holm-oak,

1. *Forte sub arguta, &c.*] In this Eclogue is represented an amebian contention between two shepherds, Corydon and Thyrsis. They are described sitting under a tree, in company with Daphnis, who seems to have been appointed to judge between them. Melibœus, happening to pass that way in quest of a goat that had strayed, is spied by Daphnis, who calls him, and insists on his staying to hear the dispute. The whole affair is related by Melibœus.

The commentators, according to custom, are divided concerning the persons, whom Virgil is here supposed to represent under the feigned names of Daphnis, Melibœus, Corydon, and Thyrsis. Servius says, that Daphnis is the Sicilian shepherd, spoken of in the fifth Eclogue, whom he now calls a diviner, which he thinks is confirmed, by his telling Melibœus, in the way of divination, that his goats are safe;

Caper tibi salvus et hædi. Vives takes the whole Eclogue to represent a famous contention at Rome between two poets, at which Virgil was present; he therefore supposes Daphnis to be one of Cæsar's learned friends, Melibœus to be Virgil, and Corydon to be one of Virgil's friends; either Gallus, Varus, or Pollio. Some will have Corydon to be Virgil, and Thyrsis one of his contemporary poets and rivals. La Cerda is positive, that the poet feigns a contention between himself and Theocritus, whom he represents under the character of Thyrsis. Ruæus is of opinion, that Corydon may be either Gallus, or Pollio; Thyrsis one of his rivals; Daphnis a common friend; and Melibœus Virgil himself. Castrou will have it, that the two contending shepherds are Cebes and Alexander, Melibœus is either Mæcenas or Pollio, and Daphnis Virgil himself. Thus, according to

and Corydon and Thyrsis had driven their flocks together :

Compulerantque greges Corydon et Thyrsis in unum :

these various opinions, Daphnis may be either the ancient shepherd of Sicily, or one of Cæsar's learned friends, or a friend of Gallus and Pollio, or Virgil himself: Melibœus may be either Virgil, Pollio, or Mæcenas: and Corydon may be either Gallus, or Varus, or Pollio, or Virgil himself, or one of his scholars. Here we may observe that Virgil is supposed to be represented under any of the four characters, except that of Thyrsis. It might with equal reason have been supposed, that Virgil intended to represent a contention between himself, and either Pollio, Gallus, or Varus; that he meant himself by Thyrsis, and therefore out of complaisance, gave the victory to his patron. But in truth, I believe he did not intend to describe any particular person in this Eclogue; but only to imitate Theocritus: for there is not any passage in the whole poem, that seems to allude to any private character. The subject is wholly pastoral; and the verses of the two contending shepherds relate entirely to their own rural affairs, to their own friendships, and to their own amours.

Arguta.] Servius interprets it *canora, stridula*. Nothing is more frequent with the poets, than to speak of the whispering or murmuring of trees. Thus Theocritus begins his first Idyllium;

Ἄδῳ τι τὸ ψιθύρισμα καὶ ἔ πίευσ, αἰσῖλε,
 ἦμα,
 Ἄ ποιεῖ ταῖς παγαῖσι μελιόδοντα.

Buæus thinks this epithet may be applied to trees, either on account of the birds singing on their branches, or of the wind whistling among their leaves.

Consederat.] In some copies it is *considerat*.

Ilice.] Castelvetrius, as he is quoted by Burman, affirms, that neither holm-oaks, pines, junipers, nor chestnuts grow in the Mantuan. It is hardly to be imagined, that Virgil could be ignorant of the trees that grew in his own neighbourhood. Our learned Ray, whose authority in this case is worth that of a hundred grammarians, affirms, that the holm-oak is common in most of the provinces of Italy; "In Hetruria aliisque Italiæ provinciis, præsertim ad mare inferum, inque Gallia Narbonensi, et Hispania, in sylvis, collibus, et campestribus maritimis passim et copiose provenit." The same author observed the pine in great plenty in several parts of Italy; particularly near Ravenna, where there is an entire large wood of these trees, extending itself to the sea-side. He tells us also, that chestnuts abound in Italy. He does not indeed particularly mention the juniper as an Italian plant; but he seems to speak of it as growing in all parts of Europe. However, if we will believe Matthiolum, a learned Italian botanist, the juniper is very common in his country; "Major et minor juniperi species in pluribus Italiæ locis reperitur. Tusciam urbanam alit, quæ in proceram arborem assurgunt: visunturque hæ frequentes in agro nostro Senensi; quarum fructus sylvestribus et crassior et dulcior habetur."

2. *Compulerantque greges; &c.*] This is an imitation of the beginning of the sixth Idyllium of Theocritus;

Δαμοῖτας καὶ Δάφνις ἰ Βουκόλος εἰς τῶν
 χείρας

Thyrsis oves, Corydon distentas lacte capellas.
 Ambo florentes ætatis, Arcades ambo :
 Et cantare pares, et respondere parati.
 Huc mihi, dum teneras defendo a frigore myrtos,

Thyrsis the sheep, and Corydon the goats distended with milk. Both were in the flower of their age, both Arcadians : both equal in singing, and ready to answer, Hither, my goat, the very father of my flock had wandered, whilst I was defending my tender myrtles from the cold :

{ Τὸν ἀγίλας παν', Ἀρασι, ἐπιόργαρον ἦς δ'
 ἰ μὴν ἀντῶν
 Παφῆς, ἰ δ' ἀμυγίνου.

Dametas, and the herdsman Daphnis drove
 Their flocks to feed, and took one shady grove ;
 The one was bearded, of a charming grace,
 The other young, down cloth'd his lovely face. CREECH.

Thus also we read at the beginning of the eighth Idyllium ;

{ Ἄμφω τὰ γ' ἦντι κροττοερίχου, ἄμφω ἀνάλω,
 Ἄμφω σαρῖδον διδάσκατον, ἄμφω ἄιδον.

Both yellow locks adorn'd, and both were young ;
 Both rarely pip'd, and both divinely sung. CREECH.

[In unum.] Understand *locum* ; for this is a literal translation of the *αἰς ἓνα χωρον* of Theocritus.

4. *Arcades ambo.*] Servius says, they were not really Arcadians, because the scene is laid near Mantua ; but so skilful in singing, that they might be taken for Arcadians. La Cerda thinks they are called Arcadians, to signify, that they were strong lusty young fellows ; because the Arcadians were famous for being robust and hardy. Ruæus thinks they were either really Arcadians, or rather like Arcadians in the art of singing ; because the scene is not laid in Arcadia ; but in the Cisalpine Gaul, on the banks of the Mincius, not far from Mantua. Catrou is of opinion, that, as Cebes and Alexander were slaves brought from a foreign country, Virgil took the liberty of feigning them to be Arcadians ; because they were equal in singing to the Arcadians, a peo-

ple so much celebrated by the poets. Arcadia is well known to be an inland country of Peloponnesus. It was famous for its excellent pasturage, vast numbers of herds and flocks, and its extraordinary worship of the god Pan, to whom a famous temple was erected in Tegea. This deity was said to have invented the shepherd's pipe ; and the Arcadians were famous for their skill in music. They are said to have been taught by Arcas, the son of Calisto by Jupiter, to build cottages, to clothe themselves with the skins of beasts, and to live on acorns, beechmast, and other food of the same kind. This rendered them a very hardy and strong people ; and made them able to repel the violence of their neighbours, when they invaded them.

6. *Huc.*] So Pierius found it in the Medicean manuscript : though he prefers *hic*. Heinsius also and Burman found *huc* in several manuscripts. In the Milan edition 1481, and that of Lyons, 1517, in folio, and in the Paris editions in 4to, 1540 and 1541, and in the London edition by Pynson, it is *hic*, which reading also is admitted by Pulman, Heinsius, Masvicius, Ruæus, Cuningam, and Catrou. But Aldus, Robert Stephens, Guellius, La Cerda, and Burman read *huc* ; as I find it also in the folio editions, of Venice 1562 and Paris 1600, and in the Antwerp edition of 1543.

Dum teneras, &c.] The mention of defending the myrtles from the cold has occasioned some trouble to the commentators, in set-

I see Daphnis: and as soon as he sees me, he calls out, Come hither, O Melibœus; your goat is safe, and your kids; and if you can stay, rest under the shade. Your bullocks will come hither through the meadows to drink of their own accord: here the verdant Mincius has covered the banks with tender leaves; and the swarms buz from the sacred oak.

Vir gregis ipse caper deerraverat: atque ego
Daphnim

Aspicio: ille ubi me contra videt; Ocius, inquit,
Huc ades, O Melibœe; caper tibi salvus et hœrdi;
Et, si quid cessare potes, requiesce sub umbra. 10
Huc ipsi potum venient per prata juvenci:
Hic viridis tenera prætexit arundine ripas
Mincius, eque sacra resonant examina quercu.

ting the time of year, in which this Eclogue is said to be written. Servius says, some understand this passage in the plain and obvious sense of the words: others, who affirm it was in summer, understand *dum defendo a frigore* to mean, *I am covering them against the future cold*: others understand it to signify *dum mihi defensaculum præparo myrtos a frigore*, that is, *quæ sunt sine frigoribus*. Surely this last interpretation is as harsh as can be imagined. La Cerda prefers that of covering them against the future cold; because the greenness of the banks, the growing of the reeds, the buzzing of the bees, and the shade of the holm-oak sufficiently declare the season to be the Spring. Catrou thinks the epoch of this Eclogue is March or April, when the weather is cool enough to require a shelter for the more tender trees. Burman, observing how various the opinions of the commentators are on this subject, and finding *teneros* in one manuscript, and *myrtus* in another, is willing to think the text may have been corrupted, and that we ought to read,

*Hic ego dum teneros defendo a frigore
fœtus;*

as we read *Ovium teneros depellere fœtus*, in the first Eclogue. For my own part, I do not see any reason to suppose the text to have been corrupted, or any difficulty in understanding this passage according to

the plain meaning of the words. It is well known, that the *Myrtus communis Italica C. B.* or *common Myrtle*, grows plentifully in Italy, especially on the coast of the Tyrrhene sea; but even in Italy it does not love cold, especially when planted in gardens; "Myrti montes non amant quin et frigidos odere tractus," says Matthioli. These myrtles of Melibœus were young and tender, and therefore stood in need of shelter: and it is plain, that a cool season is intended, by the words *a frigore*. The argument drawn from the shade of the holm-oak proves nothing; because those trees are green all the winter; nor is any one circumstance mentioned, which does not agree with the beginning of the spring, the season which Catrou has rightly assigned.

7. *Vir gregis.*] This expression is used also by Theocritus, in the eighth Idyllium;

Ἦ τράγι, τῶν λυαῶν αἰγῶν ἀνε.

12. *Hic viridis, &c.*] The verdure of the fields adjoining to the Mincius seems to have been remarkable: our poet mentions it again in the third Georgick;

*Et viridi in campo templum de marmore
ponam
Propter aquam, tardis ingens ubi flexibus
errat
Mincius, et tenera prætexit arundine
ripas.*

13. *Sacra quercu.*] The

Quid facerem? neque ego Alcippen, nec Phyllida habebam;

Depulsos a lacte domi quæ clauderet agnos: 15
Et certamen erat, Corydon cum Thyrside magnum.

Posthabui tamen illorum mea seria ludo.

Alternis igitur contendere versibus ambo

Cœpere: alternos Musæ meminisse volebant.

Hos Corydon, illos referebat in ordine Thyrsis.

COR. Nymphæ, noster amor, Libethrides:
aut mihi carmen, 21

What could I do? I had neither Alcippe nor Phyllis, to shut up the weaned lambs at home: and it was a great contention, Corydon and Thyrsis. However, I made my own business give way to their sport. They began therefore to contend with alternate verses: the Muses would have them sing alternately. Corydon began, and Thyrsis answered in his turn.
COR. O ye Libethrian Nymphs, my delight, either inspire me with such poems,

oak was accounted sacred, not only by the Greeks and Romans, but also by the Britons and Gauls.

Resonant examina.] Thus Theocritus, in the first Idyllium;

— Τησὶ θεοῖς, ἃς κούριδες,
Ὡς κἀλὸν βομβῶντι ποτὶ γράμματα μέλοισιν.

14. *Alcippen nec Phyllida.*] Servius is of opinion, that these were mistresses of the singers; and therefore that the meaning of these words is, I neither had Alcippe, like one, nor Phyllis like the other. La Cerda agrees with Servius, but Ruëus thinks they were the servants of Melibœus. Catrou embraces this last opinion: and indeed the former would have quite destroyed his system: for we cannot suppose, that Cebes and Alexander, who are said to have been Virgil's slaves, had each of them a maid-servant of his own. It must be confessed however, that the opinion of Servius is the most natural.

16. *Et certamen erat, &c.*] "He speaks figuratively, it was a great contention, one with another, *ille cum illo*, as if you should say, It is a great contention, Virgil with Cicero. He seems to have used the nominative case for the genitive, *Corydonis*." SERVIUS.

La Cerda understands it to be a figurative expression; *certamen* being put for *certator*; so that, according to him, it should be rendered *Corydon was a great contender*. Burman says, it is an elegant apposition, like that of Cicero; "Unumque certamen erat relictum, sententia Volcatii."

18. *Alternis igitur, &c.*] In like manner we read in the third Eclogue,

Alternis dicetis: amant alterna Camenæ.

21. *Nymphæ, noster amor, &c.*] "This first amebean contains a prayer for poetry. Corydon treats the Muses to give him such a power of verse, as they have bestowed on Codrus; otherwise he declares he will give over the art." RUËUS.

Thyrsis answers by calling on the Arcadian shepherds, to crown some rising genius with ivy, to break the heart of Codrus; or to crown him with *baccar*, to defend him from the influence of a malicious tongue.

Nymphæ . . . Libethrides.] According to Strabo, Libethrum is the name of a cave in or near the mountain Helicon, which lies near Parnassus, consecrated to the Libethrian nymphs or muses, by the Thracians who inhabited those parts,

as you have inspired my Codrus: he makes such as are next to the verses of Phœbus:

Quale meo Codro, concedite: proxima Phœbi

were called Pieres, and were afterwards succeeded by the Macedonians; "Ὁ μὲν οὖν Ἑλικῶν οὐ πολὺ δι-
στακῶς τοῦ Παρνασσῶ ἰνάμιλλός ἐστιν
ἐκείνῳ, κατὰ τι ὕψος καὶ περιμετρον,
ἀμφὶ γὰρ χοινοδόξα τὰ ὄρη, καὶ πετρῶ-
δῃ περιγράφεται ὃ οὐ πολλῆ χάρα.
Ἐνταῦθα δ' ἐστὶ τό τε τῶν Μουσῶν ἱερὸν,
καὶ ἡ Ἰπποκρήνη, καὶ τὸ τῶν Λιβηθρι-
δῶν Νυμφῶν ἄντρον· ἔξ οὗ τιμαίροισ'
ἂν τις, Θραῖκας εἶναι τοὺς τὸν Ἑλικῶνα
ταῖς Μούσαις καθιερώσαντας· οἱ καὶ τὴν
Πιρίαν, καὶ τὸ Λιβηθρον, καὶ τὴν Πίμ-
πλαιν ταῖς αὐταῖς θιαῖς ἀνδιέξαν· ἐκα-
λοῦντο δὲ Πίρις· ἐκλιπόντων δ' ἐκείνων,
Μακεδόνες νῦν ἔχουσι τὰ χωρία ταῦτα.
In the tenth book also he tells us,
that Libethrum anciently belonged to
the Thracians, who inhabited
Bœotia, and dedicated the mountain
Helicon and the cave of the Libe-
thrian Nymphs to the Muses; Πι-
ρία γὰρ, καὶ Ὀλυμπος, καὶ Πίμπλαι,
καὶ Λιβηθρον τὸ παλαιὸν ἦν Θρακία χω-
ρία καὶ ὄρη· νῦν δὲ ἔχουσι Μακεδόνες·
τόν τε Ἑλικῶνα καθιέρωσαν ταῖς Μού-
σαις Θραῖκας οἱ τὴν βιοιτιαν ἰποικήσαντες,
εἴπερ καὶ τὸ τῶν Λιβηθριάδων Νυμφῶν
ἄντρον καθιέρωσαν. Pliny speaks of
Libethra, a fountain in Magnesia;
"Thessaliæ annexa Magnesia est,
"cujus fons Libethra." Pompo-
nius Mela seems also to speak of
Libethra as a fountain; "Terræ
"interiores claris locorum nomi-
"nibus insignes, pene nihil igno-
"bile ferunt. Hinc non longe
"est Olympus, hic Pelion, hic
"Ossa, montes gigantum fabula
"belloque memorati: his Musarum
"parentis domusque Pieria: hic no-
"vissime calcatum Graio Herculi
"solum, saltus Ceteus; hic sacro
"nemore nobilia Tempe: hic Li-
"bethra, carminumque fontes ja-
"cent." Solinus also mentions
Libethrus, a fountain of Magnesia;
"Sed ne transeamus præsidium poe-

"tarum, fons Libethrus et ipse
"Magnesiæ est." Servius says
Libethrus is a fountain of Bœotia,
where the Muses were worshipped;
and that the poet calls them Libe-
thrides from that fountain, just as
they might be called Hippocrenides
from the fountain Hippocrene. He
adds, from Varro, that the Nymphs
are the same with the Muses, the
reason of which is, that the motion
of water is musical. Vibius Seque-
ster mentions Libethros a fountain
of Bœotia, and Libethris a mountain
of Ætolia. La Cerda contends, that
the Libethrian Nymphs are differ-
ent from the Muses; in confirm-
ation of which he quotes Strabo
and Pausanias. As for Strabo, the
passages above quoted from that au-
thor seem rather to prove, that they
are not different: but the quotation
from Pausanias seems full to his pur-
pose; for that author calls it the
Libethrian mountain, and says
there are statues upon it of the
Muses, and of the Libethrian
Nymphs: Κοροῦνίας δὲ σταδίους ὡς τε-
σεράκοντα ἕξος ἀπὸ τοῦ τὸ Λιβηθριον, ἀγάλ-
ματα. δὲ ἐν αὐτῷ Μουσῶν, τι καὶ Νυμ-
φῶν ἐπίκλησίον ἐστὶ Λιβηθριον. Ruæus
seems to think it a fountain, on the
authority of Solinus, and renders
Nymphæ Muses. Catrou says,
"The Nymphs of Bœotia are called
"Libethrides: by these Nymphs we
"ought perhaps to understand the
"Muses; to whom a cave in Bœ-
"otia, called Libethrum, was con-
"secrated." Thus, according to
these various authors, Libethrum,
Libethra, Libethrus, or Libethris,
may be either a cave, a mountain,
or a spring, either in Bœotia, Mag-
nesia, or Ætolia. In this great va-
riety of opinions, I believe it will
be safest to abide by the authority
of Strabo, who, in two different

Versibus ille facit: aut si non possumus omnes, or if we cannot all do all things,

places, affirms Libethrum to be a cave. By what he has said of it, we may question whether it was a cave in the mountain Helicon itself, or another hill in that neighbourhood, in which this sacred cave was to be found. If we take the latter sense, we shall make Strabo agree with those who call Libethrum a mountain: and thus the Libethrian cave will be a cave in the mountain Libethrum, of Bœotia, near Helicon. We have seen that Pliny places the fountain Libethra in Magnesia; but he does not say a word of its being sacred to the Muses; nor do they seem ever to have made their habitation either in Magnesia or Ætolia. There might possibly be a fountain called Libethra in Magnesia, as well as a mountain called Libethrum in Bœotia: for we find there was not only the mountain Helicon in that country, but also a river of the same name in Macedonia. Hence the other geographers may easily be supposed to have confounded the Magnesian fountain with the Libethrian mountain or cave; and to have ascribed to one what belongs to the other. We may therefore venture to conclude, that the Libethrian Nymphs are no other than the Muses; and that they were so called from a cave in Libethrum, a mountain of Bœotia, which, as well as Helicon, was consecrated to those deities.

22. *Meo Codro.*] We have the authority of some copies of Servius to prove, that Valgius, in his Elegies, mentioned Codrus, as contemporary with Virgil; “*Codrus poëta ejusdem temporis fuit, ut Valgius in suis Elegis refert.*” But the verses, not only of Codrus, but of Valgius also, are now lost: and even this note of Servius is

doubtful; for, according to Burman, it is wanting in several manuscripts. We may conclude however, that this Codrus was contemporary with Virgil, from his being here mentioned; that he was his friend, from his calling him *my Codrus*; and that Virgil thought him a good poet; because he says, he makes verses next to those of Apollo. All these expressions are put into the mouth of Corydon, to whom he assigns the victory at last; and therefore we may believe, that what he says is conformable to the opinion of Virgil himself. Juvenal speaks of one Codrus, as a sorry poet, at the beginning of his first Satire;

Semper ego auditor tantum? nunquam-
ne reponam,
Vexatus toties rauci Theseïde Codri?
Impune ergo mihi recitaverit ille toga-
tas,
Hic elegos? impune diem consumpserit
ingens
Telephus? aut summi plena jam mar-
gine libri
Scriptus, et in tergo, nec dum finitus
Orestes?

*Shall I but hear still? never pay that
score?*

*Vex'd with hoarac Codrus' Theseis o're
and o're?*

*Shall he, unpunish'd, read me tedious
plays?*

*He elegies? huge Telephus whole dayes
Unpunish'd spend me? or Orestes, writ
Margent and outside, but not finish'd yet.*

STAPYLION.

He also ridicules the poverty of that poet, in his third Satire;

Lectus erat Codro Procula minor, urceoli
sex,
Ornamentum abaci: nec non et parvulus
infra
Cantharus, et recubans sub eodem mar-
more Chiron,
Jamque vetus Græcos servabat cista li-
bellos,
Et divina Opici rodebant carmina mures.

my shrill pipe shall hang upon
the sacred pine.

Hic arguta sacra pendebit fistula pinu.

Nil habuit Codrus, quis enim negat? et
tamen illud
Perdidit infelix totum nil: ultimus au-
tem
Ærumnæ cumulus, quod nudum, et
frustra rogantem
Nemo cibo, nemo hospitio, tectoque ju-
vabit.

Shorter than's dwarf's-wife Codrus had a
bed,

Item, six little jugs on's cupboard's head;

Item, beneath it stood a two ear'd pot

By Chiron's herbal: lastly he had got
A chest with some Greek authors, where
the fierce

Barbarous mice gnaw'd never dying verse.
Who knows not Codrus nothing had? yet
crost

By fire, poor wretch, he all that nothing
lost:

And to accumulate the beggar's grief,
None gave him house-room, or a meal's
relief.

STAPYLTON.

His poverty is mentioned also by
Martial, in the fifteenth epigram
of the third book;

Plus credit nemo, quam tota Codrus in
urbe.

Cum sit tam pauper, quomodo? cæ-
cus amat.

But as these poets, who flourished
in the reign of Domitian, speak of
Codrus as their contemporary; he
cannot be the person whom Virgil
here mentions.

[*Proxima.*] Understand *carmino*.

[*23. Facit.*] *Facit carmina* is used
also in the third Eclogue;

Pollio et ipse facit nova carmina.

[*Aut si non possumus omnes, &c.*]

This passage seems to be very ob-
scure; and the commentators give
us very little light into it. Servius
only refers us to a like expression in
the eighth Eclogue; and thinks he
ought to have said *aut si ego non pos-
sum*. The sense of the passage in
the eighth Eclogue is this; The
poet having related the verses of

Damon, calls upon the Muses to
relate those of Alpheus, because
we cannot all do all things; *non
omnia possumus omnes*. It seems
therefore to be a proverbial expres-
sion, of our not being able to do
every thing of ourselves, without
the assistance of a deity. It is
agreed by general consent, that by
hanging his pipe on a pine, is meant
that he will relinquish his art. But
then, why should he for ever give
over singing, if he cannot equal his
friend Codrus, whom he allows to
be second to Apollo? La Cerda in-
terprets *si non possumus omnes* to
mean, *if I cannot aspire to the dig-
nity of so great a verse*: but then
why does he say *omnes*, when he
means only himself? Ruæus passes
it over without any remark; and
only renders it *si non omnes possumus
id assequi*: that is, *if we cannot all
obtain it*: but who are these *all*?
Marolles translates it "ou si tous
"tant que nous sommes, ne pou-
"vons y parvenir." Catrou under-
stands Corydon to mean, *if it is a
favour that the Muses do not grant to
any one*: "ou, si c'est une faveur
"que vous n'accordez a personne." but
then how does *omnes* signify
any one? W. L. translates it,

Or if wee cannot all so happy bee.

The Earl of Lauderdale;

But since that all men cannot reach the
bays.

Dryden;

Or if my wishes have presum'd too high,
And stretch'd their bounds beyond mor-
tality.

Dr. Trapp follows Dryden, in sup-
posing *id assequi* to be understood,
and says it means to write as well as
Codrus;

THYR. Pastores hedera crescentem ornate
poëtam

Thyr. O ye Arcadian shepherds, adorn with ivy some rising poet.

25

—Or if that
We cannot all obtain.

I believe at last we must consider *non possumus omnes*, as the same proverbial expression with *non omnia possumus omnes*, that is, *we cannot do every thing without the assistance of a deity, or by our own strength*. According to this construction the sense will be this: "O ye Muses, inspire me to write such verses as Codrus; or else, if, as we commonly say, *we cannot all do every thing*, that is, if you refuse your assistance, and I cannot perform this by my own strength, I will hang my pipe here on the sacred pine, that is, I will never attempt to make any more verses."

24. *Sacra pendebit fistula pinu.*]

[It was a custom among the ancients, when they gave over any employment, to devote their instruments, and hang them up in some sacred place. To this custom Horace alludes, when he says,

Nunc arma defunctumque bello
Barbiton hic paries habebit.

Thus also Propertius;

Pendebatque vagi pastoris in arbore votum
Garrula sylvestri fistula sacra deo.

The pine was sacred to Cybele, who turned her beloved Atys or Attis into that tree; as we read in the tenth book of Ovid's *Metamorphoses*;

Et succincta comas, hirsutaque vertice
pinus;
Grata deum matri. Siquidem Cybeleius
Attis
Exiit hac hominem truncoque induruit
illo.

25. *Pastores hedera, &c.*] It is the general opinion of the com-

mentators, that Thyrsis speaks here in contempt of Codrus, whom Corydon had extolled. But I rather think, that Virgil intended a compliment to that poet in these lines of Thyrsis, as well as in those of his antagonist. The compliment is more direct in the former, and more oblique in the latter. Corydon declares his poetry to be next to that of Apollo, and invokes the Muses to assist him in writing after the same manner. Thyrsis does not in the least dispute the goodness of his poetry; but calls on the Arcadian shepherds to instruct some young poet to write in such a manner, as to become the envy of Codrus. Thus, though Thyrsis, in opposition to his antagonist who had mentioned Codrus as his friend, wishes some future poet may equal, or perhaps exceed him; yet he thereby tacitly confesses, that he is superior to all present poets. Hence it is plain, that Virgil contrives, with great elegance, to make the friend and enemy of Codrus concur in his praise.

Hedera.] The ivy was frequently used by the ancients in crowning poets. Thus Horace;

Me doctarum hederæ præmia frontium
Diis miscent superis.

Thus also our poet himself, in the eighth Eclogue;

—Accipe jussis
Carmina cepta tuis; atque hanc sine
tempora circum
Inter victrices hederam tibi serpere lauros.

The ivy with yellow berries is said by Pliny to be the sort used in the crowns of poets. See the notes on ver. 39. of the third Eclogue; and ver. 258. of the second Georgick.

that the heart of Codrus may hurt with envy. Or if he shall praise him contrary to his opinion, bind his brow with bacca,

Arcades, invidia rumpantur ut ilia Codro.
Aut si ultra placitum laudarit, baccare frontem

Servius says the poets are crowned with ivy, as if they were dedicated to Bacchus; because the poetical fury is like that of the Bacchanians; or perhaps because ivy is ever green, as good poetry deserves eternity. A late witty writer has said, that ivy is a just emblem of a court-poet; because it is creeping, dirty, and dangling.

[*Crescentem ornate poetam.*] Pierius found *nascentem* in the Roman and Medicean manuscripts: but he looks upon *crescentem* as the genuine reading. Heinsius also and Burman find *nascentem* in some manuscripts, and *crescentem* in others.

Servius seems to understand this growing poet to be spoken by Thyrus of himself. La Cerda doubts; "incertum an se an alium quemvis intelligat."

27. *Aut si ultra placitum, &c.*] Servius interprets *ultra placitum, nimice, irrisorie; ultra quam placeo et mereor*; Guellius says, that *ultra placitum laudare* is the same with that expression of Plutarch, in his treatise *περὶ τοῦ ἑαυτὸν ἰκαίνειν ἀπειθεῖν*; *Ἀπυκαζόμεθα συνφάπτεσθαι παρὰ γνῶμην τῶν ἰκαίων, καὶ συνεπιμαρτυρεῖν πρῶγμα κολακεία μᾶλλον ἀνελυδίστην προσήχοι ἢ τιμῆ, τὸ ἰκαίνειν παρόντας, ὑπομένοντες.* La Cerda also thinks this passage of Plutarch much to the purpose. The philosopher is speaking of the pleasure it gives a man to be praised by others; and of the offence it gives to others to hear a man praise himself. "In the first place," says he, "it is a breach of modesty, for a man to praise himself; because he ought rather to be out of countenance, when another praises him. Secondly, it is unjust; because he assumes to himself,

"what he ought to receive from another. In the third place, it obliges us either by our silence, to seem uneasy and to envy him; or else to join in praising him contrary to our opinion, and to testify our approbation; and consequently to be guilty of a dishonourable flattery, by praising a man to his face." This praising a man contrary to our opinion does indeed seem to be the meaning of *ultra placitum laudare*: but the poet seems to have had some farther design in this passage; because he speaks of a charm to be made use of against an evil tongue. La Cerda refers us to a passage in the second chapter of the seventh book of Pliny, where he speaks of a tradition, that there were some families in Africa, whose praises had the power of destroying cattle, withering trees, and killing children; "In eadem Africa familias quosdam effascinantium, Isigonus et Nymphodorus tradunt: quarum laudatione intereant probata, arescant arbores, emoriantur infantes." That learned commentator adds, that it was usual among the ancients, when they praised any one, to add *præfiscine* or *præfiscini*, that is *sine fascino*, thereby declaring, that they praised sincerely, without any ill intention. He confirms this by a quotation from the Setina of Titinius, where one says, *Paula mea, amabo; to which another adds, "Pol tu ad laudem addito præfiscini, ne puella fascinetur."* He adds another quotation from the fifth scene of the second act of the *Rudens* of Plautus; where Scepanio a slave, having drawn up a bucket of water out of a well, and applauded himself for having done

Cingite, ne vati noceat mala lingua futuro.

COR. Setosi caput hoc apri tibi, Delia, parvum

that an evil tongue may not hurt the future poet.
 Cor. O Delia, the little Mycon shall bring you this head of a bristled boar,

it with unusual facility, cries out *præfscine*, for fear he should hurt himself, by praising his action too much ;

Pro Di immortales ! in aqua nunquam credidi
 Voluptatem inesse tantam ! ut hanc traxi
 lubens !
 Nimio minus altus puteus visu'st quam prius,
 Ut sine labore hanc extraxi ! *præfscine !*

Ruæus also refers us to a like passage in the fourth scene of the second act of the *Asinaria* ;

Præfscine hoc nunc dixerim ! nemo etiam me accusavit
 Merito meo, neque me Athenis alter eat hodie quisquam,
 Cui credi recte æque putent.

We may therefore conclude, that the sense of the passage under consideration is this ; Thyrsis wishes, that the rising poet may break the heart of Codrus with envy ; and for fear he should bestow any sinister praises on him, which by their fascinating quality might injure him, he would have his head crowned with *baccar*, a plant endued with a faculty of resisting witchcraft. It is certain, that the ancients were very credulous with regard to fascination, or witchcraft ; and as the ignorant country people are usually most addicted to superstition ; Virgil, with great propriety, puts such expressions as these in the mouths of his shepherds.

Baccare.] See the note on ver. 19 of the fourth Eclogue.

28. *Mala lingua.*] Our country people, even at this day, impute many disorders of themselves and their cattle to an *evil tongue* ; and superstitiously believe that some cross old women, by muttering some

fascinating words, are really the cause of those disorders.

It is, I think, universally agreed, that Corydon has the victory in this first part of the contention.

29. *Setosi caput, &c.*] Corydon promises to Diana the head of a boar, and the branches of a stag ; and if she will make him successful in hunting, to erect a marble statue of her. Thyrsis addresses himself to Priapus, and tells him, that though from his poverty he may expect only an offering of milk and cakes ; yet, if he will cause his flock to increase, instead of a marble statue he will make him a golden one.

La Cerda says, that Guellius proves from Eustathius, that the head of the wild boar, when killed, used to be offered to Diana. But Guellius does not say this : he quotes Eustathius, to prove, that the head of the boar used to be given to the person, who had given him the first wound ; and confirms this by the story of Meleager and Atalanta in Ovid. His words are these ; “ Hom. “ Il. I.

“ Ἄμφι σὺς κεφαλῆ, καὶ δέματι λαχ-
 “ τήναι :

“ ubi docet Eustathius, lege venationis præmium caput feræ antiquitus reddi rite solitum primum ex cœtu feram jaculato, “ his verbis ; σημείωσαι ὅτι μέχρι καὶ “ τῶν πολλαχού, καὶ μάλιστα περὶ λυ- “ κίων, γίγας κυνήγιον πρώτου βολόντι “ ἔλαφον, ἢ αἶγα, ἢ σὺν, ἢ κεφαλῆ, κ' αὖ “ ἀχρεῖον εἶναι τὸ τῆς βολῆς : qui et idem “ prius paulo docuit, Meleagrum “ capite et tergore apri Calydonii “ amasiam Atalantam demeruisse. “ Tu autem lector, an fabulam illam pastor hic, an venationis mo-

and the branched horns of a long-lived stag. If this may prove perpetual, you shall be made entirely of polished marble; and your legs shall be covered with scarlet buskins.

Et ramosa Mycon vivacis cornua cervi. 30
Si proprium hoc fuerit, lævi de marmore tota
Puniceo stabis suras evincta cothurno.

"rem respexerit videris." But what La Cerda quotes from the Scholiast on the Plutus of Aristophanes is full to the purpose. He says, it was the custom of the hunters to nail up part of the prey, as the head or the foot, against a tree in the wood, in honour of Diana; Ἔθος ἦν τοὺς θηροῦντάς τινα ἄγχειν μέρος τι τοῦ θηρομένου, κεφαλὴν, ἢ πόδα προσηλοῦν πασσάλῃ ἐπὶ τινὸς δένδρου, εἰς αὐτὴν τὴν ὕλην πρὸς τιμὴν τῆς Ἀρtemίδος. Thus Nisus, in the ninth Æneid, calls the Moon, or Diana herself, to witness, how often he has hung up against her temple part of what he has taken in hunting;

Suspiciens altam Lunam, sic voce preca-
tur;

Tu dea, tu præsens nostro succurre la-
bori,

Astrorum decus, et nemorum Latonia
custos.

Si qua tuis unquam pro me pater Hyrta-
cus aris

Dona tulit; si qua ipse meis venatibus
auxi,

Suspendive tholo, aut sacra ad fastigia
fixi.

Delia.] Diana or the Moon was the daughter of Latona, and goddess of hunting. She was called Delia, as her brother Apollo was also called Delius from the island Delos, which rose out of the sea on purpose to afford a place for Latona to be delivered of them.

Parvus Mycon.] Servius interprets *parvus*, *vel humilis*, *vel pauper*, *vel minor ætate*; and says Mycon is either his son or his patron. Ruæus takes Mycon to be Corydon's friend.

"Corydon is represented as full of respect for the chaste goddess, whom he invokes. He dares not offer her a present with his own

hands, but borrows those of a young shepherd." CATROU.

30. *Ramosa.*] Thus Pliny, speaking of the horns of animals, says, "Nec alibi major naturæ lascivia: lusit animalium armis: sparsit hæc in ramos, ut cervorum." Thus also our Poet again, in the first Æneid;

Ductoresque ipsos primum capita alta
ferentes,
Cornibus arboreis, sternit.

Vivacis.] Stags are usually said to live to a great age. The Earl of Lauderdale erroneously translates *vivacis*, as yet scarce dead.

31. *Si proprium hoc fuerit.*] "That is, if you shall make it as if it were my own, and perpetual." Thus Æn. i. 76.

"Connubio jungam stabili, propriamque
dicabo:

"And Æn. iii. 85.

"Da propriam Thymbææ donum:

"Also Æn. vi. 871.

"—Propria hæc si dona fuissent.

"But what is that *hoc*? That I should make such verses as Co-drus, says Servius; but erroneously: for what have Diana, the boar, and the stag, to do with poetry? This is a better sense; as I have succeeded in the hunting of this boar and stag, so may this success be perpetual." RŪÆUS.

Tota.] It was a frequent practice, to make only the head and neck of a statue of marble. Therefore Corydon vows an entire statue of marble to Diana.

32. *Puniceo stabis, &c.*] In the first Æneid, Virgil represents Ve-

THYR. Sinum lactis, et hæc te liba, Priape, quotannis

Thyr. O Priapus, it is sufficient for you to expect a jug of milk,

nus in the disguise of a Tyrian huntress, with purple buskins on her legs;

Virginibus Tyriis mos est gestare pharetram,

Purpureoque alte suras vincire cothurno.

Ruæus seems to understand, that the statue was to be of porphyry, a red sort of marble; Catrou thinks the statue was to be marble, and the buskins porphyry; "Je vous érigeray une statuë de marbre, et j'ordonneray au sculpteur de luy faire un brodequin de porphyre."

Suras.] The calves of the legs.

Cothurno.] A sort of boot made use of by hunters.

33. *Sinum.*] The *sinum* seems to have been a large vessel, with a big belly, like what we call a *jug*, and in the east parts of England a *gotch*. Varro says it is a large wine-vessel, so called *ab sinu*, because it has a larger belly than the *poculum* or drinking cup; "Vas vinarium grandius Sinum ab sinu, quod Sinum majorem cavationem quam pocula habebat." Servius observes, that the first syllable of *sinum* is long, whereas that of *sinus*, a *bosom*, is short. Hence Vossius is of opinion, that it is not thence derived, as Varro imagined. He rather thinks Turnebus in the right, who derives it from *divos*, *vortex*, it being usual to change *ð* into *ς*. He thinks an objection may be made also to this derivation; because this sort of vessel was not turbinated. Hence he is of opinion that it may perhaps rather be derived from *divos*, *verso*, *gyro*; because the milk is turned about in it. This he strengthens by the authority of S. Isidore, who says, "Sinum vas, in quo butyrum conficitur." It is plain,

that both S. Isidore and Vossius take *sinum* to be what we call a churn. But it is plain from Varro, that it was a vessel made use of for wine as well as milk: besides, it does not appear to me that the art of churning milk to make butter is so ancient.

Lactis . . . liba.] The inferior deities did not use to have victims offered them; but milk, cakes, and fruits. In an epigram of Catullus, Priapus is represented speaking of these offerings, and desiring also to have a goat sacrificed to him, but in secret;

Florido mihi ponitur picta vere corolla
Primitu, et tenera virens spica mollis
arista:

Luteæ violæ mihi, luteumque papaver,
Pallentesque cucurbitæ, et suave olentia
mala,

Uva pampinea rubens educata sub umbra,

Sanguine hanc etiam mihi, sed tacebitis
aram

Barbatus linit hirculus, cornipesque capella,

Pro queis omnia honoribus hæc necesse
Priapo

Præstare, et domini hortulum, vineamque tueri.

"*Libum* was a kind of cake, made of flour, honey, and oil. It was so called, because part of it was thrown by the sacrificers into the fire, and offered to the gods: for *libare* often signifies to sacrifice; though it is properly used only for pouring out liquors; being derived from *λύω*, *stillo*."
RUÆUS.

Priape.] This deity was fabled to be the son of Bacchus and Venus, according to Diodorus Siculus, who thinks this story arose from the observation, that wine provokes to vener; *Μυθολογοῦσιν οὖν οἱ παλαιοὶ τὸν Πρίαπον υἱὸν εἶναι Διονύσου καὶ Ἀφροδίτης, πιθανῶς τὴν γίνεσθαι ταύτην ἐξηγοῦ-*

and these cakes every year. Expectare sat est: custos es pauperis hortis.

μένοι· τοὺς γὰρ οἰωνήτας φυσικῶς ἐντι-
τάσθαι πρὸς τὰς ἀφροδισιακὰς ἡδονάς·
τις δὲ Φασὶ τὸ αἰδοῖν τῶν ἀνθρώπων
τοὺς παλαιούς μυθολογῶντες βουλόμενοι ἐνο-
μαζῶν, πρίαπον προσαγορεύσαι ἴσιοι δὲ
λέγουσι τὸ γυνητικὸν μέρος, αἴτιον ὑπάρ-
χειν τῆς γένεως τῶν ἀνθρώπων καὶ δια-
μοῆς ὡς ἀπαντα τὸν αἰῶνα, τυχῶν τῆς
ἀθανάτου τιμῆς. The same author
relates also a strange fable of the
Egyptians, concerning this deity,
which the curious reader may
find in the fourth book. He adds,
that Priapus was worshipped, not
only in temples, in cities, but
also in fields and villages; where
he is the guardian of vineyards and
gardens: that he is honoured in all
the sacrifices to Bacchus, with great
mirth and jesting; τὰς δὲ τιμὰς οὐ
μόνοι κατὰ πόλιν ἀποδέχονται αὐτῷ ἐν τοῖς
ἱεροῖς, ἀλλὰ καὶ κατὰ τὰς ἀγροικίας,
ὄπασθαι τῶν ἀμπέλων ἀποδιδόντες
καὶ τῶν κήπων ἕτι δὲ πρὸς τοὺς βασκαί-
νοτάς τι τῶν καλῶν, τοῦτο κολαστὴν
παρωσάγοντες· ἢ τι ταῖς τελευταῖς οὐ
μόνοι Διουσιακαῖς, ἀλλὰ καὶ ταῖς ἄλ-
λαις ἀπάσαις οὗτος ὁ θεὸς τυγχάνει τιμῆς
τινός, μετὰ γέλωτος καὶ παιδικῆς παρω-
σαγόμενος ἐν ταῖς θυσιῶν. This deity
was represented to be of a very
deformed and most obscene figure,
with a scythe in his hand, to affright
thieves and birds, and served for
the same purpose as our scarecrows.
He was often cut out of any rough
block of wood, as Horace describes
him, in the eighth Satire of the first
book. This poet adds, that his
head was crowned with reeds, to
terrify the birds;

Olim truncus eram scilvulus, inutile lig-
num;
Cum faber incertus, scamnum, faceretne
Priapum,
Maluit esse deum. Deus inde ego, fu-
rum aviumque
Maxima formido. Nam fures dextra
coercet,

Obscœnoque ruber porrectus ab inguine
palus.

Ast importunas volucres in vertice arundo
Terret fixa, vetatque novis considerare in
hortis.

Our poet represents him with a
scythe made of willow, and alludes
to his being peculiarly worshipped
at Lampsacum, a city on the Hel-
lespont, in the fourth Georgick;

Et custos furum atque avium, cum falce
saligna,
Hellespontiaci servet tutela Priapi.

Propertius also speaks of his terri-
fying the birds with his scythe;

Pomosisque ruber custos ponatur in
hortis,
Terreat ut sæva falce Priapus aves.

Martial, in the sixteenth Epigram
of the sixth book, desires Priapus
not to suffer any to enter into his
garden, but such as are agreeable
to him;

Tu, qui falce viros terres, et pene cinæ-
dos,
Jugera sepositi pauca tuere loci,
Sic tua non intrent vetuli pomaria fures;
Sed puer, aut longis pulchra puella
comis.

In the forty-ninth Epigram of the
sixth book, he introduces Priapus,
speaking of himself, as being made
not of any common wood, but of
cypress, because it is incorrupti-
ble;

Non sum de fragili dolatus ulmo,
Nec quæ stat rigida supina vena,
De ligno mihi quolibet columna est,
Sed viva generata de cupresso:
Quæ nec sæcula centies peracta,
Nec longæ cariem timet senectæ.

But in the fortieth Epigram of the
eighth book, he treats Priapus with
more liberty; and tells him, if he
does not keep his wood from being
stolen, he will throw his image into
the fire.

Nunc te marmoream pro tempore fecimus, at

tu,

35

Si foetura gregem suppleverit, aureus esto.

Cor. Nérine Galatea, thymo mihi dulcior

Hyblæ,

We have now made you a marble statue for the present: but if fruitfulness shall supply the flock, you shall be of gold.

Cor. O daughter of Nereus, Galatea, more sweet to me than the thyme of Hybla,

Non horti, neque palmitis beati,
Sed rari nemoris, Priape, custos,
Ex quo natus es, et potes renasci,
Furaces, moneo, manus repellas,
Et sylvam domini focis reserves.
Si defecerit hæc, et ipse lignum es.

34. *Expectare sat est.*] He tells Priapus, that he cannot expect a better offering from him, than milk and cakes; because the garden, which he has put under his care, is but a poor one.

35. *Marmoreum.*] This seems to be an extravagant boast of Thyrsis, that he had made a statue of marble for this deity: for it does not appear that his images were ever made of any thing but wood in the country.

Here again the victory is universally given to Corydon, who addresses himself with due reverence to Diana; and sends his presents to her by the hands of an uncorrupted youth, not presuming to carry them himself to so chaste a goddess. Thyrsis opposes the obscene Priapus to the pure Diana, and vainly boasts of making a statue of that deity, not only of marble, but even of gold.

37. *Nerine Galatea.*] Here, as in the third Eclogue, the shepherds pass immediately from the invocation of their deities to the mention of their loves. Corydon addresses himself to Galatea, and with the most tender expression, and in the softest numbers, invites her to come to him in the evening. The passion of Thyrsis is more violent and rough: he uses several execrations, and protests, that his expectation of her at

night, makes the day seem longer than a whole year.

Galatea was a sea-nymph, the daughter of Nereus and Doris: she was beloved by the Cyclops Polyphemus; and her beauty is much celebrated by the poets. Thus the Cyclops addressed her in the eleventh Idyllium of Theocritus;

Ὡ λυὰὶ Γαλάτεια, τί τὸν φίλιον ἀσεβέλλῃ;
Λευκώτα παυσῆ; ποτιδῦν, ἀπαλωτέρα δ' ἀνός;
Μόχῳ γαυροτέρα, φιαρότερα ὀμφακὸς ἀμῆς.

Fair maid, and why dost thou thy love despise?
More white than curds, and pleasing to my eyes;
More soft than lambs, more wanton than a steer;
But to the sense, like grapes unripe, severe.

CREECH.

Thus also, in the thirteenth book of Ovid's *Metamorphoses*;

Candidior nivei folio, Galatea, ligustri;
Floridior pratis; longa procerior alno;
Splendidior vitro; tenero lascivior hædo;
Lævior assiduo detritis æquore conthis;
Solibus hibernis æstiva gratior umbra;
Nobilior pomis; platano conspectior alta;
Lucidior glacie: matura dulcior uva;
Mollior et cygni phumis, et lacte coacto;
Et, si non fugias, riguo formosior horto.

O Galatea, more than lily, white;
More fresh than flower meads; than glauc more bright;
Higher than alder-trees; then kids more blithe;
Smoother than shels whereon the surges drive;
More wisht than winter's sun, or summer's aire;
More sweet than grapes; then apples far more rare;
Clearer than ice; more seemly than tall planes;

K k

more fair than swans, more beautiful than white ivy: as soon as ever the well-fed herds return to the stalls, come, if you have any regard for your Corydon.

Thyr. May I seem to you more bitter than Sardinian herbs,

Candidior cynis, hedera formosior alba :

Cum primum pasti repetent præsepia tauri,

Si qua tui Corydonis habet te cura, venito. 40

THYR. Immo ego Sardois videar tibi amarior
herbis,

*Softer than tender curds, or downe of
swans;*

*More faire, if first, then gardens by the
fall
Of springs inchaç't.*

SANDYS.

Ruæus is of opinion, that Corydon here celebrates a Galatea, that was his own rural mistress, under the character of the famous Galatea. But I believe the Poet rather intended to praise the sea nymph, in imitation of Theocritus: for we have a fragment also, in the ninth Eclogue, where Galatea is spoken to in the following beautiful manner;

Huc ades, O Galatea: quis est nam
ludus in undis?

Hic ver' purpureum, varios hic flumina
circum

Fundit humus flores: hic candida popu-
lus antro

Imminet, et lentæ texunt umbracula
vites.

Huc ades: insani feriant sine littora
fluctus.

*Come, Galatea, come, the seas forsake;
What pleasures can the tides, with their
hoarse murmurs make?*

*See, on the shore inhabits purple spring;
Where nightingales their love-sick ditty
sing;*

*See meads with purling streams, with
flow'rs the ground,
The grottoes cool, with shady poplars
crown'd,
And creeping vines on arbours weav'd
around.*

*Come then, and leave the wave's tumultuous
roar,*

Let the wild surges vainly beat the shore.

DRYDEN.

Thymo.] See the note on ver. 112. of the fourth Georgick.

Hyblæ.] Strabo tells us, that this was the ancient name of the city, but that it afterwards was called

Megara, by a colony of Dorians, who went to Sicily, under the conduct of Theocles, an Athenian: that the ancient names of the other cities are forgotten; but that of Hybla is remembered, on account of the excellence of the Hyblæan honey; *Τοὺς δὲ Δωριέας Μέγαρα, τὴν Ἰβλάν πρότερον καλουμένην. Αἱ μὲν οὖν πόλεις οὐκέτι εἰσὶ τὸ δὲ τῆς Ἰβλῆς ὄνομα συρμένον διὰ τὴν ἀρετὴν τοῦ Ἰβλαίου μέλιτος.* La Cerda observes, that the modern name of this town is Avola, quasi Apola, vel Apiola, ab apibus. Hence we may observe the delicacy of the expression of our Poet; *sweeter than the thyme of Hybla;* that is, *sweeter than the most fragrant herb, from which the bees extract the most delicious honey.*

38. *Hedera formosior alba.*] Ivy is spoken of at large in the note on ver. 39. of the third Eclogue. Whatsoever plant the white ivy of the ancients was, it is plain from this passage, that it was accounted the most beautiful. Virgil does not seem to have mentioned this species in any other place; for where he uses the epithet *pallens*, it is most probable, that he means that sort with yellow berries, which was used in the garlands, with which poets used to be crowned. Of this species farther notice will be taken, in the note on ver. 13. of the eighth Eclogue.

39. *Cum primum pasti.*] This description of the evening, by the cattle coming home to their stalls, is entirely pastoral.

41. *Sardois videar tibi amarior herbis.*] Dioscorides says expressly,

Horridior rusco, projecta vilior alga;

more horrid than butchers-
broom, more contemptible
than rejected sea-wrack,

that the poisonous herb of Sardinia is a species of *βατράχιον*, *ranunculus*, or *crowfoot*. For, in his chapter concerning the *βατράχιον*, he says there is another sort, which is more hairy, and has longer stalks, and the leaves more divided: it grows plentifully in Sardinia, is very acrid, and is called wild smallage; "Ἐστὶ δὲ καὶ ἕτερον εἶδος χροδιώτερον, καὶ μακροκαυλότερον, ἄτομας ἔχων πλείους τῶν φύλλων· πλείστον ἐν Σαρδανία γινώμενον, δερμίντατον ὃ δὲ καὶ σέλινον ἀγριοὶ καλοῦσι. In the sixth book, the same author has a chapter concerning the *Sardinian herb*, in which he tells us, that the herb called *Sardonius* is like the *ranunculus*; that being taken inwardly it deprives a person of his understanding, and causes convulsions, with a distortion of the mouth, which resembles laughing; that from this shocking effect, a *Sardinian laugh* is become a common expression; "Ἡ δὲ Σαρδόνιος λεγομένη πᾶσα βατράχου εἶδος οὔσα, ποτῖσα ἢ βρωθῖσα, παραφθορὰν διανοίας ἐπιφέρει, καὶ σπᾶσματὰ μετὰ συνολκῆς χυλίων, ὡς τε γέλωτος φαντασίαν παρέχουσιν· ὑφ' ἧς διαδίττωσιν καὶ ὁ σαρδόνιος γέλωσ οὐκ εὐφῆμως ἐν τῷ βίῳ καθωμίζεται. He recommends as a cure for this disorder first a vomit, then large draughts of water and honey and milk; frequent embrocations and anointings of the body with warm medicines; bathing in water and oil, with much friction; and such medicines as are used in convulsions. The *βατράχιον* of Dioscorides seems to be the *Ranunculus palustris opii folio laevis* C. B. or *Round-leaved water crowfoot*, the leaves of which are like those of smallage, and of a shining green. The flowers are yellow, and very small, in proportion to the size of

the plant. The fruit is an oblong head, composed of several small, naked, smooth seeds. It is common in watery places, and is very hot and burning; as indeed most sorts of *ranunculus* or *crowfoot* are. There is another sort of *ranunculus*, which C. Bauhinus calls *Ranunculus palustris, apii folio, lanuginosus*, and says it differs from the other, in being hairy, and having the leaves more divided. This agrees very well with the description, which Dioscorides gives of the *Sardinian crowfoot*, and is probably the very herb in question. As for the effect of it on the human body, I do not remember any account of its having been taken inwardly: but it is well known, that most sorts of *crowfoot*, being applied outwardly, exulcerate the skin, and have much the same effect with blisters. Hence it is not improbable, that they might occasion convulsions, and distortions of the countenance, if taken inwardly. One sort of *crowfoot*, which is commonly known under the name of *Thora* and *Thora Valdensium* is abundantly known to be poisonous. The inhabitants of the Alps are said to squeeze out the juice of it in the spring, and to keep it in the hoofs and horns of bullocks: and to dip their weapons in it, by which means they are almost sure of killing any beast that they wound. This is confirmed by the noble historian, Thaurus; who, in his relation of the cruel persecution of the Vaudois, by the Duke of Savoy, at the instigation of the pope, informs us, that these miserable people, being provoked by repeated injuries, took up arms in their own defence; and that in a battle which they fought with the Duke's forces,

If this day is not longer to me than a whole year. Go home, ye well-fed halibuts, if you have any shame.

Si mihi non hæc lux toto jam longior anno est.
Ite domum pasti, si quis pudor, ite juvenci. 44

they lost but very few of their own men; whereas the enemy lost a great number, very few of the wounded escaping with their lives. This the historian imputes to their custom of poisoning their weapons with the juice of *thora*; and adds, that notwithstanding it was present death to any animal, yet the flesh of the creature was eaten with impunity, being only rendered more tender; "Ad exaggerandum rei miraculum addunt qui eas res scripsere, nullos fere ex iis, qui a Valdensibus sauciati sunt, mortem evasisse. Cujus rei causam indaganti præter miraculum, quod semper obtendi minime ferendum est, mihi a fide dignis narratum est, apud Convallenseis in usu esse, ut gladiatorum acies, spicula, venabula, sagittas, glandes plumbeas, ac cætera missilia *Foræ* vulgo apud eos dictæ seu potius Phthoræ succo, quæ illis locia frequens nascitur et vulgari toxicum nomine appellatur, inficiant, quod præsentissimum venenum esse sciunt medici. Ejus et longe alium in re dispari usum inter Alpinos, quem minime reticendum putavi, mirabitur lector. Gallinas ac pullos et hujusmodi volucreis, quarum carnes edules in diversoriis apponuntur, cultris eo succo illitis sub alas figunt, quo icti mox emissio sanguine exanimantur, nullo vitio inde contracto; tantum carnes ex eo teneriores redduntur, et statim hostibus comedendæ apponuntur: quod rerum naturalium vestigatoribus amplius discutiendum relinquo." But, to return to our Sardinian herb, it seems to have the epithet *bitter* in this place, to ex-

press the severe effects of it: or it may be literally called *bitter*; for Dioscorides says the *crowfoot* has that taste.

42. *Rusco*.] This is a prickly plant, which grows in the woods. It is called butchers-broom and knee-holly. See the note on ver. 413, of the second Georgick.

Projecta vilior alga.] We have several species of submarine plants, which are commonly called *alga*, *fucus*, or *sea-wrack*. But that which the ancients peculiarly called so, grew about the island of Crete, and afforded a purple colour. Ray, in his *Synopsis Stirpium Britannicarum*, says, when he was in Northumberland, the fishermen told him of a sort of sea-wrack, which grew on that coast; and was not only purple itself, but even stained the fishes with the same colour. J. Bauhinus speaks of a sort of *sea-wrack*, which was brought him from Crete; and he gives it the name of *Alga tinctoria*. The submarine plants are frequently torn from the rocks by storms, tossed about by the sea, and at last thrown upon the shore. The *alga*, when thus treated, in all probability loses its colour, and becomes useless; whence Virgil may well speak of it, when cast away in that manner, as a very contemptible weed, *projecta vilior alga*.

43. *Lux*.] Light is here used for day.

44. *Ite domum, &c.*] *Thyrsis* seems to speak to the cattle to go home, as if he was out of all temper and patience. Indeed this whole tetrastrich has such an air of roughness, that it is no wonder to find the commentators give the prefer-

COR. Muscosi fontes, et somno mollior herba,
Et quæ vos rara viridis tegit arbutus umbra,

COR. Mossy fountains, and
grass softer than sleep, and
the green arbutus, that covers
you with a thin shade,

ence to the tender and delicate expressions of Corydon.

45. *Muscosi fontes, &c.*] Corydon now celebrates the benefit of coolness and shade to the cattle, which are abroad in the heat of summer; Thyrsis extols the convenience of warmth and a good fire within doors in winter.

Muscosi.] This epithet is very expressive of coolness: because moss will seldom grow where there is any considerable degree of heat. It grows most easily on banks that face the north; and it may be generally observed, that the side of a tree, which is exposed to the north, is more covered with moss, than that which receives the southern sun. Thus it may be concluded, that a mossy fountain is cool at the same time.

Somno mollior herba.] Ruæus interprets this *soft, and inviting to sleep*. In this he is followed by Catrou, who translates it, "Gazons si propres à nous faire goûter un sommeil paisible." And Dryden,

Ye mossy springs, inviting easy sleep.

But Marolles translates it literally, "Fontaines qui coulez sur la mousse, tapis d'herbe *plus doux que le sommeil*:" as does also our old English translator, W. L.

Yee mossy fountains and yee herbs
which bee
Softer than sleep:

And the Earl of Lauderdale,

Ye mossy fountains, grass *more soft than sleep*.

And Dr. Trapp,

Ye mossy founts, and grass *more soft than sleep*.

"Some," says this learned gentleman, "interpret *mollior* by *mollis*;" and *somno* by *ad somnum* [invitandum]. That is very harsh. "And Theocritus uses this very expression ἔπιου μαλακώτερος: which can bear no construction but the literal: Besides other authorities, which de La Cerda produces. *Grass softer than sleep* may indeed sound strangely to a mere English reader: but the ancients were our masters, and were at least as good judges of sense and expression as we are." The passage of Theocritus, to which Dr. Trapp alludes, is in the fifth Idyllium;

Ἡ μὲν ἀγακίδας τι καὶ ἕρια τῆς πατη-
σῆς,
Αἷν' ἰσῆς, ἕπιου μαλακώτερος;

Which is thus translated by Creech;

No, rather go with me, and ev'ry step
Shall tread on lambs-skins wool, *more soft than sleep*.

The same expression is repeated in the Συρακοῦσιαι;

Περφύρου δι τῆσπις ἄνω, μαλακώτερον
ἔπιου.

See purple tap'stry, *softer fur than sleep*.
CREECH.

Softer than sleep does not seem to me a more harsh figure, than *downy sleep*, which is used frequently by our modern poets.

46. *Viridis . . . arbutus.*] The arbutus, or strawberry-tree is an evergreen tree of low stature, common in the woods of Italy. Bello-nius says it grows to a very great bigness on the mountain Athos. See the note on ver. 148. of the first Georgick, and ver. 300. of the third.

Cor. The poplar is most pleasing to Alcides, the vine to Bacchus, the myrtle to beautiful Venus, his own bay to Phœbus. Phyllis loves hazel: as long as Phyllis shall love them, neither the myrtle nor the bay of Phœbus shall conceal the hazel.

Thyr. The ash is most beautiful in woods, the pine in gardens, the poplar in rivers, the fir on high mountains. But, O charming Lycidas, if you will often visit me, the ash in the woods shall yield to you, and the pine in the gardens.

Mel. Thus much I remember, and that the vanquished Thyrsis contended in vain.

Cor. *Populus Alcidae gratissima, vitis Iaccho:*
Formosæ myrtus Veneri, sua laurea Phœbo.
Phyllis amat corylos: illas dum Phyllis amabit.
Nec myrtus vincet corylos, nec laurea Phœbi.

Thyr. *Fraxinus in sylvis pulcherrima, pinus*
in hortis,

Populus in fluviis, abies in montibus altis:
Sæpius at si me, Lycida formose, revisas,
Fraxinus in sylvis cedat tibi, pinus in hortis.

Mel. *Hæc memini, et victum frustra con-*
tendere Thyrsin.

presentation of an universal gladness at the approach of Phyllis, than of the desolation at the absence of Alexis.

61. *Populus Alcidae.*] Corydon now mentions some trees, in which several deities delight: and declares, that he prefers the hazel to any of them, because it is the favourite of Phyllis. Thyrsis answers by an apostrophe to Lycidas, and telling him, that the finest trees shall yield to him, if he will let him have his company often.

Populus Alcidae gratissima.] It is fabled, that Hercules, who is also called Alcides, crowned his head with the twigs of a white poplar, growing on the banks of Acheron, when he returned from the infernal regions.

62. *Formosæ myrtus Veneri.*] The myrtle was sacred to Venus, either because it loves the sea-shore, and Venus herself sprang from the sea: or because it is a plant of extraordinary beauty and sweetness.

65. *Pinus in hortis.*] Some would read *pinus in oris*; because Plutarch has used the epithet *πυγαλιος* or *maritime*, when speaking of a pine-tree. But there are several sorts of pine-trees, many of which are seldom seen, except on mountains.

The sort here intended is probably the *pinus sativa*, or *manured pine*, which is commonly cultivated in gardens. It is also found wild in Italy, particularly about Ravenna, where, as Ray informs us, there is a large wood of these trees, which extends itself to the sea-side. But as it is certain, that pine-trees were planted by the Romans in their gardens, there cannot be any occasion to alter the text.

Here again the victory is by general consent adjudged to Corydon. There is a peculiar elegance in his compliment to Phyllis. The making her favourite tree equal to those which were chosen by Hercules, Bacchus, Venus, and Apollo, represents her as a goddess, and makes her in a manner equal to those deities. The thought of making the finest trees yield to Lycidas conditionally, is a compliment rather to Thyrsis himself, who assumes that power, than to Lycidas, whom he vainly attempts to extol as highly as Corydon had extolled Phyllis.

69. *Hæc memini, &c.*] Melibœus now resumes his narration, and informs us, that Corydon obtained the victory.

Memini.] It governs an accusative case, as well as a genitive.

Ex illo Corydon, Corydon est tempore nobis.

From that time Corydon, it
is Corydon for me.

Thus we read in the ninth Eclogue;

—Numeros memini, si verba tene-
rem.

Victum frustra contendere Thyrsin.]

“The victory is adjudged to Cory-
don; because Corydon, in the
first amœbean, begins with piety
to the gods; Thyrsis with rage
against his adversary. In the
second, Corydon invokes Diana,
a chaste goddess: Thyrsis an ob-
scene deity Priapus. In the third,
Corydon addresses himself to Ga-
latea with mildness: Thyrsis with
dire imprecations. In the rest
Corydon’s subjects are generally
pleasing; those of Thyrsis the
contrary.” RŪÆUS.

70. *Ex illo Corydon, &c.]* Ser-
vius thinks there is an ellipsis here,
which Corydon, out of rusticity,
does not fill up. He supplies it with
Victor, nobilis supra omnes. RŪÆUS
thinks this interpretation harsh;
and that it may be more simply in-
terpreted thus; “From that time
Corydon is looked upon by us as
truly Cordon; that is, truly

“worthy of the fame, in which he
“flourishes among all.” Marolles
translates it, “Depuis ce temps-la,
“nous avons tousiours tenu Cory-
“don pour le mesme Corydon qu’il
“estoit auparavant.” Catrou trans-
lates it, “Dès lors Corydon prit
“dans mon estime une place, qu’il
“conservera toûjours;” and says in
his note, “The translation would
“perhaps have appeared more
“literal, if I had translated it
“thus; *Des lors Corydon, fut Cory-
“don pour moy.* I chose to render
“the thought of the poet, rather
“than to copy his text too literally.”
The Earl of Lauderdale translates
it,

Hence Corydon I count thee happy
swain.

And Dryden,

Since when, ’tis Corydon among the
swains,
Young Corydon without a rival reigns.

And Dr. Trapp,

—From that time
’Tis Corydon, ’tis Corydon for me.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA OCTAVA.

PHARMACEUTRIA.

DAMON, ALPHESIBŒUS.

PASTORUM Musam, Damonis et Alphi-
bœi,

Immemor herbarum quos est mirata juvenca,
Certantes, quorum stupefactæ carmine lynces,
Et mutata suos requierunt flumina cursus :

We will relate the song of the shepherds Damon and Alpheibœus, whom the heifer admired as they contended, forgetting her grass; at whose song the ounces were astonished; and the rivers changing their course stood still:

1. *Pastorum Musam, &c.*] This Eclogue consists of two parts. In the first, Damon complains of the cruelty of Nisa, who has preferred Mopsus before him. The second contains several incantations made use of, to recover the love of Daphnis; and is evidently an imitation of the *Φαρμακίτρια* of Theocritus. The first five lines contain an introduction to the whole poem; which prepares us to expect something extraordinary, and worthy of our attention.

3. *Lynces.*] See the note on ver. 264. of the third Georgick.

4. *Mutata suos requierunt, &c.*] Thus Horace,

Tu flectis amnes, tu mare barbarum.

The grammarians are divided about the construction of the passage before us. Servius here takes *requie-*

runt to be a verb active, governing *suos cursus*, and interprets it *cursus proprios retardaverunt, et quietos esse fecerunt*. He confirms this interpretation by a like expression in Sallust, "Paululum quietis militibus;" and by another in Cal-

Sol quoque perpetuos meminit requiescere cursus.

He adds, that we say both *ego quiesco*, and *quiesco servum*, that is, *quiescere, facio*. La Cerda acknowledges that *requiesco* may be taken actively, and adds to the quotation from Calvus another from Propertius,

Jupiter Alomene geminas requieverat arctos.

But he rather thinks it to be a Grecism; *mutata suos cursus*, changed as

the song of Damon and of Alpheisbœus.

O favour me, whether thou art now marching over the rocks of the great Timavus:

Damonis Musam dicemus et Alpheisbœi. 5
Tu mihi, seu magni superas jam saxa Timavi :

to their courses, a figure frequently used by Virgil. Heinsius, according to Burman, adds another quotation from Propertius,

Quamvis ille suam lassus requiescat avenam ;

And one from Symmachus ; “ Qui-
“ esco igitur has partes.” But he seems however rather to think it is a Greek construction. Ruæus says it may be either active or neuter : but he prefers the active, and adds a quotation from Seneca ; “ Quam
“ tuas laudes populi quiescant.” Dr. Trapp is doubtful ; “ Either
“ *flumina*,” says he, “ requierunt
“ *cursus*, i. e. *requiescere fecerunt* ;
“ which is justified by other author-
“ rities. Or *Flumina mutata* [quoad]
“ *suos cursus*.” That *requiesco* may be used actively, is indeed sufficiently proved by the above quotations. But Virgil constantly uses it as a neuter, in every part of his works : and as he is known to be fond of Grecisms, it seems more just to suppose the expression before us to be a Grecism, and *requierunt* to be a verb neuter.

6. *Tu mihi, &c.*] The poet now makes an elegant and polite dedication of this Eclogue.

The principal difficulty attending the explication of this Eclogue is to determine, who the great general and poet is that Virgil here chooses for his patron, and at what time it was written. Servius, and most of the commentators after him, are of opinion, that it is dedicated to Augustus. Joseph Scaliger, in his *Animadversiones* on the *Chronicles* of Eusebius, is positive, that it was Pollio. This learned critic is of opinion, that Pollio had two triumphs, one the year before his con-

sulship, for a victory over the Dalmatians, and taking the city Salonæ, as it is related by Servius ; another for the conquest of the Parthini, the year after his consulship, which is related in the *Fasti Capitolini*. He observes, that the river Timavus is in the Venetian territory, which Pollio held a considerable time for Mark Anthony in opposition to Augustus, performing also many great actions about Altinum, and other cities of that region, according to Velleius ; “ Pollio Asi-
“ nius, cum septem legionibus, diu
“ retenta in potestate Antonii Ve-
“ netia, magnis speciosisque rebus
“ circa Altinum, aliasque ejus regi-
“ onis urbes editis, &c.” Hence he concludes, that it was at the time of his performing these great actions, that Virgil dedicated this Eclogue. Ruæus agrees with Scaliger, that Pollio is the person : but he differs from him, with regard to the time. He observes, that it is plain from what Velleius has said, that these great actions of Pollio, before his consulship, were performed against Augustus : whence he infers, that Virgil had more sense, than to praise Pollio on any such account. He therefore rather thinks it was dedicated, when Pollio was returning to Rome, from Dalmatia, not in a direct journey, but visiting the coasts of Illyricum and Venetia by the way. Catrou, after all that has been said by Scaliger and Ruæus, stands up for Augustus. “ Those
“ interpreters,” says he, “ who ac-
“ knowledge Pollio here, support
“ their opinion by proofs. They
“ say that this illustrious Roman,
“ the year after his consulship, ac-
“ cording to Dio, marched against
“ the Dalmatians, and that Virgil

Sive oram Illyrici legis æquoris : en erit unquam or whether thou art coasting along the shore of the Illyrian sea. Will that day ever come,

“ dedicated this Eclogue to him,
 “ when he was returning victorious.
 “ They add, that in his return
 “ from Dalmatia he might pass
 “ along the coast of Illyricum, or
 “ travel over the rocks near the
 “ Timavus, at his entrance into
 “ Italy. Thus far nothing is bet-
 “ ter established than their con-
 “ jecture. But they can hardly
 “ explain these words of the poet,
 “ *A te principium, tibi desinet.* Vir-
 “ gil promises the hero, to whom
 “ he dedicates this Eclogue, that
 “ he will end his works with him,
 “ as he began with him. It does
 “ not appear, that either the first
 “ or the last words of our poet
 “ were dedicated to Pollio. Be-
 “ sides, what has been lately in-
 “ vented, to apply this passage to
 “ Pollio, does not seem natural.
 “ No body denies, that these words
 “ agree perfectly with Octavian
 “ Cæsar. The Eclogue of Tity-
 “ rus, which is placed at the be-
 “ ginning of Virgil’s works, and
 “ the Æneid, which is the last of
 “ his poems, are both dedicated to
 “ Augustus. But it is said, that
 “ Virgil could not speak of Octa-
 “ vian Cæsar, as coasting Illyri-
 “ cum, and marching over the rocks
 “ of Timavus, at any other time,
 “ than when the Triumvir was re-
 “ turning conqueror from Dalma-
 “ tia. But Octavian did not march
 “ against the Dalmatians till after
 “ the publication of Virgil’s Bu-
 “ colicks. For Cæsar did not
 “ subdue the Dalmatians till the
 “ year of Rome 719, and the Ec-
 “ logues were published in 717.
 “ This is the argument of those
 “ who maintain, that the hero, to
 “ whom this Eclogue is dedicated,
 “ was Pollio, and not Octavian Cæ-
 “ sar. But I shall endeavour to
 “ shew, that Virgil might address
 “ this work to Cæsar, and that he
 “ is the conqueror, whose glory is
 “ here celebrated. The Timavus
 “ is a river of Frioul, which emp-
 “ ties itself into the Adriatic. It
 “ is natural either to cross this ri-
 “ ver, or to coast it, in returning
 “ by land from Macedon to Italy.
 “ Cæsar therefore, after the battle
 “ of Philippi, might return to
 “ Rome either by land or sea. If
 “ he returned by sea, he might
 “ pass along the coast of Illyricum.
 “ Thus Virgil says to Octavian,
 “ *sive oram Illyrici legis æquoris.*
 “ If he returned by land, he must
 “ of necessity pass over the borders
 “ of the Timavus. Virgil there-
 “ fore, being in doubt, which way
 “ Octavian would come, says to
 “ him, *seu magni superas jam saxa*
 “ *Timavi.* Thus this poem was
 “ not presented to Cæsar, after his
 “ expedition to Dalmatia. I allow,
 “ that all his Eclogues were pub-
 “ lished before that time. It is
 “ more probable, that Virgil com-
 “ posed this, or at least that he de-
 “ dicated it to Octavian, when the
 “ defeat of Brutus and Cassius was
 “ published at Rome. Virgil, like
 “ a good courtier, celebrates the
 “ conqueror, even before his arri-
 “ val in Italy; at the time when it
 “ was not known exactly which
 “ way he would return. Here some
 “ will ask, how it can be supposed,
 “ that this Eclogue is prior in time
 “ to that which is placed at the
 “ head of the editions? For Octa-
 “ vian, after the battle of Philippi,
 “ was upon his march toward Rome
 “ in December 712, and the distri-
 “ bution of the Mantuan lands was
 “ not made till 713. For my part,
 “ I see no difficulty in maintaining,
 “ that Virgil composed some of

when I shall be permitted to relate thy actions! **Ille dies, mihi cum liceat tua dicere facta!**

“ his Eclogues, before that which
 “ begins with *Tityræ tu patulæ,*
 “ &c. I have elsewhere answered
 “ the difficulties on that subject.
 “ The general mistake, that Vir-
 “ gil represented himself under the
 “ Tityrus of the first Eclogue, has
 “ occasioned another. It has been
 “ imagined, that the poet did not
 “ know either Rome or Augustus,
 “ till after the distribution of the
 “ Mantuan lands. For my part,
 “ as I have discovered the father of
 “ Virgil, under the person of Ti-
 “ tyrus, I am at liberty. I see no
 “ reason not to believe, according
 “ to the two ancient authors of Vir-
 “ gil’s life, one in verse, and the
 “ other in prose, that the poet was
 “ known at Rome before the Ec-
 “ logue of Tityrus, and according
 “ to Tiberius Donatus, that he
 “ was in the service of Augustus.
 “ He might therefore dedicate this
 “ Eclogue to him after the battle
 “ of Philippi, that is, some months
 “ before his father had his farm at
 “ Andes restored. By this system,
 “ which is not to be found else-
 “ where, the ancient and modern
 “ interpreters are reconciled, and a
 “ light is given to the first verses of
 “ this Eclogue.” Burman treats
 this system of Catrou, as a mere
 fiction; and thinks, that nothing is
 more natural than to suppose, that
 Pollio was then marching at the
 head of his army into Dalmatia:
 whence the poet makes a doubt,
 whether he had yet passed the Ti-
 mavus, and got beyond Istria, and
 from thence, marching along the
 coast of Illyricum, had penetrated
 into Dalmatia. Hence the poet
 foretels the happy event of the war,
 and prophesies, that the day is at
 hand, when he shall be enabled to
 celebrate both his great actions, and

his sublime poems. This opinion
 of Burman appears to me much the
 most probable, and the most agree-
 able to the history of those times.
 As for the two triumphs of Pollio,
 mentioned by Scaliger, the first is
 related merely on the authority of
 Servius, who probably means the
 same Dalmatian war, which all
 agree to have been in the year after
 Pollio’s consulship, and places it by
 mistake in the year before it. What
 Velleius Paterculus mentions, was
 acted chiefly about Altinum; for it
 was by possessing that country, that
 Pollio hindered Cæsar’s soldiers, who
 were coming out of Macedon, from
 entering into Italy. Had he pro-
 ceeded into Illyricum at that time,
 and busied himself in the siege of
 Salonæ, as is pretended, he had
 done very little service to Anthony,
 or disservice to Augustus. We must
 therefore agree with Ruæus, that
 the time of writing this Eclogue was
 not when Pollio had held the Venetian
 territory for Anthony; but that
 if it was dedicated to him, it must
 have been at the time of his victories
 over the Dalmatians, and other peo-
 ple in those parts. Thus far how-
 ever we may differ from Ruæus,
 that it was not at his return from
 Dalmatia, but when he was upon
 his march into that country. The
 expressions which our poet uses, of
 longing to celebrate his actions,
 seem to relate rather to his setting
 out with good omens, at the begin-
 ning of a war, than to his returning
 crowned with success. As for the
 system of Catrou, he seems to make
 his chief objection against Pollio,
 that the words *a te principium tibi
 desinet*, are more applicable to Au-
 gustus than to Pollio: but it does
 not appear, that Virgil began his
 Eclogues with Augustus, since that

En erit, ut liceat totum mihi ferre per orbem,

Shall I ever be permitted to
praise through the whole
world thy poems,

learned critic himself contends that the Tityrus was not the first Eclogue of our author. This objection shall be farther considered in the note on that passage. That this Eclogue was not dedicated to Augustus, after he had conquered the Dalmatians, is allowed by Catrou: it remains therefore to be considered, whether it can with any probability be supposed, that it was dedicated to him, when he was returning from the battle of Philippi. We find in Dio, that Augustus did not cross the Timavus in his return to Italy; for then he must have come the whole journey by land, but that he came by sea: for the historian tells us expressly, that he was so sick in his voyage, that it was reported at Rome that he was dead; *Καίσαρ δὲ ἐς τὴν Ἰταλίαν ἀφωρημένη καὶ αὐτὸν ἢ νόσος ἐν τῇ πορείᾳ καὶ ἐν τῷ πλοῦ ἰσχυρῶς ἐπίσταν, ὥστε καὶ θανάτου δόξαν τοῖς ἐν τῇ Ρώμῃ παρασχῆν.* Appian also tells us expressly, that Cæsar's greatest danger was at Brundisium; whence it appears, that he returned to Rome the nearest way he could: passing directly by sea from Dyrrachium, and neither marching through Illyricum, nor coasting along the shore of that country: *Καίσαρ δὲ ἐς τὴν Ρώμην ἐπανίοντι ἢ τι νόσος αὐτῆς ἠκμαζεν, ἐν Βρεντισίῳ μάλιστα ἐπικινδύνων, καὶ Φήμῃ διήνηκεν αὐτὸν καὶ τεθνάναι.* Here then was no great encouragement for Virgil to dedicate his poem to one, of whom he had more reason to question whether he was dead or alive, than whether he was returning home by land or by sea. Besides, it is well known, that as soon as the battle at Philippi was over, Augustus and Anthony made an agreement, that the latter should march into Asia, and the

former should return directly into Italy, and take the care of dividing the promised lands among the veterans. This would require a quick dispatch; and it must be imagined, that Augustus would come the nearest way to Rome, and not think of sailing all round the Illyrian coast, much less of passing by land through the whole length of that barbarous country, and entering Italy by Venetia, which he must do, if he crossed the Timavus, and so come quite round the whole Adriatic. These things being considered, with some others, which will be mentioned in the following notes, we shall make no difficulty to affirm, that the person to whom this Eclogue is addressed was Pollio, and that it was when he was at the head of his army, marching into Illyricum, at the latter end of the year 714, or beginning of 715, when L. Marcus Censorinus, and C. Calvisius Sabinus were consuls: for in this year we find, according to Dio, that Pollio quelled an insurrection of the Parthini, a people bordering on Dalmatia: *Τῷ δ' ἐπιγγυμένῳ, ἐν ᾧ Λουκιὸς τε Μάρκιος καὶ Γάιος Σαβίνος ὑπάτησαν . . . ἔγένετο μὲν καὶ Ἐναυρίοις τοῖς Παρθινοῖς κίνησις· καὶ αὐτὴν ὁ Πωλίον μάχαις ἔκασον.*

Seu magni superas jam saxa Timari.] Strabo says, that in the very inmost part of the Adriatic sea, Timævum is a remarkable temple, which has a port, an elegant grove, and seven springs of sweet water, which forming a broad and deep river, run presently into the sea: *Ἐν αὐτῷ δὲ τῷ μυχῷ τοῦ Ἀδρίου καὶ ἱερὸν τοῦ Διαιμῆδους ἐστὶν ἄξιον μνήμης, τὸ Τίμαυον· λιμένα γὰρ ἔχει, καὶ ἄλλος ὑπερπῆς, καὶ πηγὰς ζ' ποταμίῳ ὕδατος εὐθὺς εἰς τὴν θάλατταν ἐκπίπτοντος, πλα-*

which alone are worthy of
the buskin of Sophocles!

Sola Sophocleo tua carmina digna cothurno! 10

τῆς καὶ βῆβί ποταμῶν. Our poet, in the first Æneid, describes the Timavus, as rushing down from a mountain with great violence, through nine mouths;

Antenor potuit, mediis elapsus Achivis,
Illyricos penetrare sinus, atque intima
tutus

Regna Liburnorum, et fontem superare
Timavi;

Unde per ora novem, vasto eum mur-
mure montis,

It mare proruptum, et pelago premit
arva sonanti.

The *saxa Timavi*, in the passage under consideration, and the *fons Timavi*, in the first Æneid, both relate to the mountains in which that river rises, which those were to surmount, who went out of Italy into Illyricum.

7. *Sive oram Illyrici legis æquor-
is.*] Illyricum, Illyris, or Illyria, is that whole country, which lies on the northern side of the Adriatic, opposite to Italy. It is commonly divided into two regions, Liburnia on the east, and Dalmatia on the west.

Lego is used for keeping near the coast at sea, in the second Georgick,

—Primi lege littoris oram.

Burman is of opinion, that it may as well be meant of marching by land near the shore.

Eu erit unquam.] See the note on ver. 68, of the first Eclogue.

10. *Sola Sophocleo, &c.*] Sophocles the Athenian was esteemed the prince of tragic poetry. He is said to have been the first, who introduced the *cothurnus* or buskin, which was a kind of boot, reaching up to the calf of the leg, and having thick soles of cork, to make the actor appear taller than his natural

size. This passage is a strong proof, that Pollio is the person here intended. It appears sufficiently, that this great person was a writer of tragedies, from the following lines of Horace, addressed to Pollio;

Paulum severæ Musa Tragoediæ
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno.

Those, who will have Augustus to be meant, strain hard to make him a poet and a writer of tragedies. But the only authority they are able to produce is that of Suetonius, who mentions his writing a tragedy called Ajax. But even Suetonius seems to think the emperor was but a sorry poet; and says expressly, that though he began his Ajax with much spirit, yet he found his style to flag in such a manner as he went on, that he destroyed his play: "Poëticam summam attigit. Unus liber restat scriptus ab eo hexametris versibus, cujus et argumentum et titulus est Sicilia. Extat alter æque modicus Epigrammatum, quæ fere tempore balnei meditabatur. Nam tragediam magno impetu exorsus, non succedente stylo, abolevit: quarumque amicis quidnam Ajax ageret, respondit, Ajacem suum in spongiam incubuisse." It is hardly probable, that Augustus had begun this tragedy before the battle of Philippi: for he was too young for such an attempt, when Julius Cæsar was murdered; and from that time to the battle of Philippi, he does not seem to have been at leisure to make verses. Some will have *tua carmina* to mean, not the verses of Augustus, but the verses written in his praise; which is a very forced interpretation.

A te principium ; tibi desinet : accipe jussis

With thee I begin, with thee
I shall end :

11. *A te principium tibi desinet.*] This is the expression, which is thought to be a full proof, that the patron of this Eclogue is Augustus. The Tityrus, the first Eclogue, celebrates Augustus ; and the Æneid, the last of our poet's works, is also written in honour of him. Catrou is under a necessity of not allowing the Tityrus to be the first Eclogue, because it could not be written before the division of the lands ; and consequently, if that was the first, the Pharmaceutria could not possibly be dedicated to Augustus, when he was returning from Philippi. He therefore supposes, either that this was the first ; or else that Virgil alludes to some other poem dedicated to Augustus, which he did not think worthy of being preserved. I agree with the learned father, that some of the Eclogues were written before the Tityrus. It is very probable, that the Alexis, the Palæmon, and the Daphnis were all written before it. But it is by no means probable, that this, which is allowed, by the general consent of the commentators, to be the finest of all the Eclogues, except the Pollio, should be the first attempt of our poet. As for any other poem, dedicated to Augustus, and afterwards suppressed, it is a mere conjecture, without any foundation, and therefore does not require to be considered. But if it is necessary to take the expression before us in the strictest sense, that Virgil really began and ended with the same patron ; it might with more probability be asserted that it was meant only of the Eclogues ; and then Gallus will be the person. It is certain, that the last Eclogue was devoted to Gallus ; and we need only take up the common tradition,

that the Silenus was published before the death of Cicero, and suppose that to be the first attempt of our poet ; and we shall have as good a proof in behalf of Gallus, as any that has been produced in favour of Augustus. Catrou himself thinks we ought not to reject the common tradition, that the Silenus was read in the theatre ; and that Cicero cried out *Magnæ spes altera Romæ*. Now we may remember, that Gallus was celebrated with great elegance in that poem. Therefore, if that story be true, the Silenus was probably the very first of these compositions ; and consequently they began and ended with Gallus. Thus we see, that this argument proves either nothing or too much. Our old translator W. L. in his note on this passage, explains it thus ; “ I began this kind of pastoral verse “ at thy command, and will cease “ to goe on in this kinde likewise “ any farther, when it shall please “ thee to command.” This interpretation might be admitted ; but in truth, this expression of beginning with any one and ending with him, was no more than a high compliment amongst the ancients. In the ninth Iliad, Nestor prefaces a speech to Agamemnon in the following manner ; “ O most august Atrides, “ O king of men, Agamemnon ! “ In thee will I end, in thee will I “ begin ; because thou art king “ over many people, and Jupiter “ has given thee a sceptre and laws “ to provide for them :”

Ἀγρίδη κούισσι, ἄναξ ἀνδρῶν Ἀγάμεινον,
Ἐν σοὶ μὲν λήξω, σίω δ' ἄρξομαι, οὐκ ἔτι
πολλῶν
Ἀπὸν ἱσοῖ ἄναξ, καὶ σοὶ Ζεὺς ἰσχυράλκις
Σκηπτρὸν ἔ' ἰδὲ Δίμικτος, ἵνα σφίσι βου-
λεύσῃσθε.

But the famous old orator, having
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accept the verses which were begun by thy command, and permit this ivy to creep about thy temples amongst the victorious bays.

Scarce had the cold shade of night retired from the heavens, when the dew on the tender grass is most agreeable to the cattle :

Carmina coepta tuis, atque hanc sine tempon
circum

Inter victrices hederam tibi serpere lauros.

Frigida vix cælo noctis decesserat umbra, 11

Cum ros in tenera pecori gratissimus herba est:

made this ceremonious preface, does not think himself obliged literally to end with the praises of Agamemnon as he had begun ; for he closes his speech with telling him he had injured Achilles, and persuading him to make restitution ;

Ἐξίτι τοῦ, ὅτι, διογνῆς, Βρισηῖδα κούρη
Χρομίνου Ἀχιλλῆος Ἰφης κλισίῃθιν ἀκούσας
Ὅστι καὶ ἡμίτερόν γε νόον μάλα γὰρ τοῦ
ἔργου
Πίλλ' ἀπιμυθίμην ἐν δὲ σῶ μεγαλήτορι
θυμῷ
Ἐξῆς, ἄδρα φρίσσει, ὃν ἀθάνατοί σιγῆ ἴτι-
σαν,
'Ἡτίμησας, ἰλὸν γὰρ ἔχουσ γέρας· ἀλλ' ἴτι
καὶ νῦν
Φραζόμεσθ, ὡς κίν μιν ἀριστάματα πεπείθω-
μεν
Δάριον τ' ἀγνοῶσιν, ἵασι τὶ μυλιχίωσι.

When from Pelides' tent you fore'd the
maid,
I first oppos'd, and faithful, durst dis-
suade ;
But bold of soul, when headlong fury
fir'd,
You wrong'd the man, by men and gods
admir'd :
Now seek some means his fatal wrath to
end,
With pray'rs to move him, or with gifts
to bend. POPE.

This is ending with Achilles, rather than with Agamemnon. Thus we are not to understand the passage before us literally ; or to imagine that the poet meant, in strictness of speech, either that he had begun his poems with Pollio, or that he would end them with him.

Accipe jussis, &c.] Thus in the sixth Eclogue, “ Non injussa cano.” This passage pleads strongly for Pollio. If Augustus was the person intended, Virgil

must have received his commands to write this Eclogue, before he went into Macedon against Brutus and Cassius. But it does not appear that Virgil was admitted to the friendship of Augustus, till after the distribution of the lands. For even then, we find in the ninth Eclogue, that the poet implores the protection of Varus ; which he would have had no occasion to have done, if he himself had been in the favour of Augustus, as the writers of his life would have us believe.

13. *Victrices . . . lauros.*] Crowns of bay were worn by conquerors in their triumphs. Hence Ruæus concludes, that this expression relates to the triumph, which Pollio obtained for his victory over the Dalmatians. But it seems more probable, as has been already observed, that it is a poetical prediction of his victory, which happened to be verified.

Hederam tibi serpere.] The poetical ivy is that sort with golden berries, or *Hedera baccis aureis*. There is a very great poetical delicacy in this verse. The ivy is well known to be an humble, creeping plant. Therefore, when he entreats his patron to permit this ivy to creep among his victorious bays, he desires him to condescend to accept of these verses in the midst of his victories.

14. *Frigida vix cælo, &c.*] The poet now begins the subject of his Eclogue, and represents the despairing lover Damon, as having sat up all night, and beginning his complaints with the first appearance of the morning.

Incumbens tereti Damon sic coepit olivæ.

DAM. Nascere, præque diem veniens age,

Lucifer, alnum :

Conjugis indigno Nisæ deceptus amore,

**Dum queror, et Divos, quamquam nil testibus
illis**

Profeci, extrema moriens tamen alloquor hora.

Incipe Mænalios mecum, mea tibia, versus. 21

Mænalus argutumque nemus pinosque loquentes

Damon leaning against a round olive-tree thus began.

Dam. Arise, O Lucifer, and preceding bring on the day; whilst I, deceived by the cruel love of Nisæ, my bride, complain, and dying invoke the gods in my last hour, though I have hitherto profited nothing by calling them to witness. Begin with me, my pipe, the Mænalian strains.

Mænalus always has a whispering wood, and vocal pines :

16. *Incumbens tereti olivæ.*] Some imagine the poet to mean, that Damon is leaning on a stick made of the olive-tree; but this image is very low: surely he describes him leaning against the tree itself. Any thing round, as a pillar, or the body of a tree, is called *teres*. La Cerda observes a great beauty in the variety of plants, with which Virgil distinguishes his pastoral scenes. In the first Eclogue, Tityrus is represented lying at ease under a beech: in the second, Corydon vents his complaints, not to the beeches alone, but to the woods and mountains: in the third, Palæmon invites the shepherds to sit down on the soft and verdant grass. In the fifth, Menalcas and Mopsus retire into a cave, overshadowed by a wild vine: and here Damon pours forth his lamentations under the shade of an olive-tree.

17. *Nascere præque diem, &c.*] Damon begins with calling upon the dawn to rise, and bring on the day; and opens the subject of his complaint, the infidelity of Nisæ.

Lucifer.] Lucifer is generally understood to mean the planet Venus, when she is seen in the morning, and is the last star that disappears, as the day comes on. The poets seem to have imagined, that it was a star, which by its rising denoted the approach of the morning. It was supposed to be the fa-

vourite star of Venus, whence the lover invokes it with propriety. Thus our poet, in the second Æneid ;

Jamque jugis summæ surgebat Lucifer
Idæ,
Ducebatque diem :

And in the eighth ;

Qualis ubi oceani perfusus Lucifer unda,
Quem Venus ante alios astrorum diligit
ignes,
Extulit os sacrum cælo, tenebrasque res-
solvit.

Perhaps it was the same with Aurora, or the dawn.

18. *Conjugis.*] It is plain, that *conjugæ* does not signify a *wife* in this place, but only one who had engaged her promise. Thus *maritus* is used for a woer, in the fourth Æneid ;

Quos ego sum toties jam dedignata ma-
ritos.

21. *Incipe Mænalios, &c.*] These intercalary verses, like what we call the burthen of a song, are in frequent use among the poets. Thus Theocritus, in his first Idyllium,

"Ἀρχὴν βασιλικῆς, Μῶσαι φίλοι, ἀρχὴν
αὐδαί.

And in the second,

"Ἰὺξ, ἴλας ἐν εἴποι ἱμῶν ποτὶ δῶμα τὸν
ἀνδρα.

22. *Mænalus argutumque nemus, &c.*] From the first mention

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he always hears the loves of shepherds, and Pan, who first of all would not suffer reeds to be idle. Begin, with me, my pipe, the Mænalian strains. Nisa is given to Mopsus: what may not we lovers hope? Now shall griffins be joined with mares, and in another age the timorous deer shall come to drink with the dogs. Cut new torches, O Mopsus: your wife is leading home.

Semper habet: semper pastorum ille audit amores,
 Panaque, qui primus calamos non passus inertes.
 Incipe Mænalios mecum, mea tibia, versus. 25
 Mopso Nisa datur: quid non speremus amantes?
 Jungentur jam gryphes equis, ævoque sequenti
 Cum canibus timidi venient ad pocula damæ.
 Mopse, novas incide faces: tibi ducitur uxor.

of the Mænalian strains, Damon immediately turns to a celebration of that famous mountain, to which he poetically ascribes a voice and ears.

Mænalus, or in the plural number *Mænala*, is a high mountain of Arcadia, sacred to Pan. It is said to have had its name from Mænalus, the son of Lycaon.

Argutumque nemus.] See the note on *arguta*, ver. 1. of the seventh Eclogue.

Pinosque loquentes.] Mænalus is said to abound with pines. The mention of vocal groves is frequent amongst the poets.

24. *Panaque, qui primus, &c.*] See the notes on ver. 31 and 32, of the second Eclogue.

26. *Mopso Nisa datur, &c.*] He now explains the full cause of his grief; the nuptials of Nisa with his more happy rival Mopsus, whom he congratulates ironically.

27. *Jungentur jam gryphes equis.*] Damon passionately describes the marriage of Nisa with Mopsus, as something monstrous. The griffin is a fabulous monster, said to have the body of a lion, and the head and wings of an eagle: these animals are pretended to live in the most northern parts of Europe, where they dig gold out of the mines, and keep a guard over it. It is said, that the Arimaspians, a people with one eye in the middle of their foreheads, are engaged in continual

wars for this precious metal. This story is at least as ancient as the time of Herodotus, who mentions it in his third book. But that historian justly thinks it incredible: and Pliny also, who quotes this story from Herodotus, thinks the existence of the griffins to be fabulous. Milton alludes to this story of the griffins, in the second book of his *Paradise Lost*;

As when a griffin through the wilderness

With winged course, o'er hill or moory dale,

Pursues the Arimaspians, who by stealth Had from his wakeful custody purloin'd

The guarded gold.

28. *Timidi . . . damæ.*] It is to be observed, that Virgil makes *dama* to be of the masculine gender here, as well as in the third Georgick;

—Timidi damæ, cervique fugaces.

29. *Novas incide faces.*] He indignously exhorts Mopsus to make all due preparations for celebrating his nuptials. The bride used to be led home by night, with lighted torches before her. These torches were pieces of pine, or other unctuous wood, which were cut to a point, that they might the more easily be inflamed. Thus we read in the first Georgick,

—Ferroque faces inspicat acuto.

We find in Plutarch's *Roman Questions*, that the number of torches

Sparge, marite, nuces : tibi deserit Hesperus
 Cætam. 30

Incipe Mænalius mecum, mea tibia, versus.
 O digno conjuncta viro ! dum despicias omnes,
 Dumque tibi est odio mea fistula, dumque capellæ,
 Hirsutumque supercilium, proluxaque barba :

Scatter thy walnuts, O bridegroom : for thee Hesperus forsakes Cæta. Begin, with me, my pipe, the Mænalian strains.

Oh ! thou art married to a worthy husband, whilst thou despisest all others ; and whilst thou hatest my pipe, and my goats, and my shaggy eye-brows, and my long beard :

carried before the bride was exactly five.

Tibi ducitur uxor.] This part of the ceremony, of leading the bride home to her husband's house, seems to have been accounted so essential a part of the nuptial ceremony, that *ducere uxorem* is commonly used for to marry.

30. *Sparge marite nuces.*] That *nuces* signify walnuts, and that they had a mystical signification in the nuptial ceremonies, has been observed in a note on ver. 187. of the second Georgick. Some are of opinion, that the bridegroom, by throwing nuts among the boys to scramble for them, signified that he himself now left children's play ; whence *nuces relinquere* became a proverbial expression. This seems to be confirmed by the following passage of Catullus ;

Da nuces pueris iners
 Concubine : satis diu
 Lusisti nucibus : lubet
 Jam servire Thalassio.
 Concubine, nuces, da.

Tibi deserit Hesperus Cætam.] Cæta is a high mountain of Thessaly. Servius would infer from this passage, and another in the second Æneid,

Jamque jugis summæ surgebat Lucifer
 Ida,

that the stars were supposed to rise from Ida, and to set behind Cæta. But it is plain, that this imagination of his is wrong ; for the poet does

not here speak of the setting, but of the rising of Hesperus. Catullus also speaks of the approach of Hesperus, in his poem on the marriage of Peleus and Thetis ;

Adveniet tibi jam portans optata maritis
 Hesperus : adveniet fausto cum sidere conjux :

And in other places.

32. *O digno conjuncta, &c.*] He commends the choice of Nisa ironically, and accuses her of infidelity.

34. *Hirsutumque supercilium, &c.*] Thus the Cyclops, in Theocritus, tells Galatea, that she does not love him, because he has a great shaggy eye-brow, that extends from ear to ear ;

Γνώσκω, Χαρίσσα κόρη, τίσις ὄμμα φιλύγυς
 Ὀμμαί μοι λασία μὲν ἔφρὸς ἐπὶ πτερὶ μέτωπον
 Ἐξ ὠτὸς εἰςαστα πρὸς ἄστυρον, δὲ μὴ μανρά.

The cause of all thy hate, dear nymph, I know,
 One large wide gap spreads cross my hairy brow
 From ear to ear. CREECH.

La Cerda is of opinion, that Damon, by this expression, declares to Nisa, that his love for her has made him neglect his person. But surely love usually inclines a man to be more exact in his dress. Besides, I do not apprehend, that the hairiness of the eye-brow is caused by negligence. Ruæus agrees with La Cerda ; though he suggests another

and dost not believe that any god regards human affairs. Begin, with me, my pipe, the Mænalian strains.

I saw thee, when thou wast a little girl, gathering dewy apples with thy mother, in our hedges; I was your conductor:

Nec curare Deum credis mortalia quenquam. 35
 Incipe Mænalios mecum, mea tibia, versus.
 Sepibus in nostris parvam te roscida mala,
 Dux ego vester eram, vidi cum matre legentem :

interpretation; that the shepherd describes the hairiness of his body, to denote his strength. It is true, that the hairiness of the body is usually a mark of strength; but then it is not usual with women to despise a man for his strength of body. Perhaps this is spoken ironically, as well as *O digno conjuncta viro*; and Damon may mean, not that he himself is this rough unpolished fellow, but his rival: for this whole paragraph seems to be intended to insult Nisa on her choice of Mopsus. The Earl of Lauderdale follows the opinion of La Cerda;

You are well-match'd, and slight the courting swain,
 Whilst you with pride my pipe and goats disdain,
 Careless, distracted now my looks appear,
 My comely chin o'erspread with bushy hair,
 As if the gods regarded not my pain.

Prolixa.] Some read *promissa*, which Pierius says does not displease him, because it is frequently used by the Latin authors; but he finds *prolixia* in all his ancient manuscripts. Heinsius, according to Burman, contends for *promissa*, which reading he finds in several manuscripts.

37. *Sepibus in nostris, &c.*] The shepherd now recalls the time, the place, and the manner of his first falling in love with her, when he was very young.

The reader cannot but observe the elegant and natural pastoral simplicity of this paragraph. The age of the young shepherd, his being

but just able to reach the boughs of the apple-trees, his officiousness in helping the girl and her mother to gather them, and his falling in love with her at the same time, are circumstances so well chosen, and expressed so naturally, that we may look upon this passage as one of those numerous, easy, and delicate touches, that distinguish the hand of Virgil.

This passage is an imitation of the following verses, in the Cyclops of Theocritus.

Ἠγάσθη μὲν Ἰγώγι, κόρη, τῷ ἀνίκῃ κραι-
 τῶν

Ἦπίς ἰμᾶ σὸν ματρί, θίλιος ἰκαίθηνα φύλλα
 Ἐξ ἕριος δέψασθα· ἰγὼ δ' ἰδὸν ἠγυμένον.

I lov'd thee, nymph, I lov'd e'er since
 you came

To pluck our flow'rs; from thence I
 date my flame.

My eye did then my feeble heart be-
 tray,

I know the minute of the fatal day,
 My mother led you, and I shew'd the
 way. CREECH.]

38. *Matre.*] Servius says, that the pronoun being omitted, it may signify either the shepherd's or the girl's mother. La Cerda contends for the former; because in the passage last quoted, the Cyclops represents Galatea coming along with *his* mother. Ruæus is for the latter, as is also Catrou, and Dr. Trapp;

Thee with thy mother in our meads I
 saw :

It is most probable, that it was the girl's mother; because he could have no occasion to shew his own mother the way about their own grounds.

Alter ab undecimo tum me jam ceperat annus :

Jam fragiles poteram a terra contingere ramos. 40

Ut vidi, ut perii, ut me malus abstulit error !

Incipe Mænalios mecum, mea tibia, versus.

Nunc scio quid sit Amor. Duris in cotibus illum

Aut Tmarus, aut Rhodope, aut extremi Gara-

mantes,

44

my thirteenth year was then just begun: I could then just reach the brittle branches from the ground. How did I see, how was I undone! how was I lost in fatal error! Begin, with me, my pipe, the Mænalian strains.

Now know I what is Love. Either Tmarus, or Rhodope, or the utmost Garamantes bring him forth,

39. *Alter ab undecimo.*] Servius understands it to mean the thirteenth, "Id est, tertius decimus: alter enim de duobus dicimus." Joseph Scaliger and La Cerda are of the same opinion. Ruæus says it is the twelfth, the next year to the eleventh; as *alter ab illo* does not signify the *third* after him, but the *second* to him. I have translated it *thirteenth*, because that age seems to make the shepherd full as young, as he could easily be supposed to be, when he fell in love.

Ceperat.] Some manuscripts have *acceperat*, according to Pierius and Heinsius.

41. *Ut vidi, &c.*] The poet adorns this beautiful passage with an imitation of a line taken from the second Idyllium of Theocritus;

Χῶς ἴδον, ὡς ἰμάνη, ὡς μιν περι θυμὸς
ιάφθη,

The Greek poet also thus describes the sudden passion of Atalanta for Hippomenes, in his Αἰπόλος.

—'Α δ' Ἀτάλαντα
'Ὡς ἴδον, ὡς ἰμάνη, ὡς ἐς βαθὺν ἄλλισ'
ἴηται.

When young Hippomenes sought the maid's embrace,
He took the golden fruit, and ran the race:

But when she view'd, how strong was the surprise!

Her soul took fire, and sparkled thro' her eyes.

How did her passions, how her fury move!

How soon she leap'd into the deepest love!

CREECH.

43. *Nunc scio, &c.*] Damon having mentioned the first beginning of his love, turns his song to the cruel temper of the god of that passion.

Thus the goatherd, in the third Idyllium of Theocritus;

Νῦν ἴγρωσιν τὸν Ἐρωτα βαρὺς θίος ἢ μα
λαίσις
Μασδὼν ἰθάλαξ, δρυμῶ τί μιν ἴτραφι μάτηρ.

I know what Love is now, a cruel god,
A tygress bore, and nurs'd him in a wood.

CREECH.

44. *Aut Tmarus.*] The common reading is *Ismarus*. Fulvius Ursinus found *aut Ismarus*, in two very ancient manuscripts. He also mentions another ancient copy, which he had out of the library of Peter Bembus, in which it was written *aut Tmarus*, which he takes to be the true reading. Heinsius also, according to Burman, found *aut Tmarus* in some copies, and *aut Marus* in others. Strabo, in his seventh book, speaks of the mountain Tomarus or Tmarus, as belonging to Dodona; "Ἡ Δωδώνη τοῖνον τὸ μὲν παλαιὸν ὑπὸ Θισπρωτοῖς ἦν, καὶ τὸ ἄρος ὁ Τίμαρος ἢ Τρέρος, ἀμφότερος λέγεται, ὑφ' ᾧ κῆται τὸ ἱερόν." It seems probable that this Tmarus or Tomarus is the mountain here spoken of by Virgil; that he wrote *aut Tmarus aut Rhodope*; and that some of the transcribers, having before met with *Ismarus* and *Rhodope* together, inaccurately wrote *aut Ismarus aut Rhodope*. Others,

no boy of our race, or blood,
 Begia, my pipe, with me, the
 Mæmalian strains.

Cruel Love taught a mother
 to stain her hands with the
 blood of her children :

Nec generis nostri puerum, nec sanguinis edunt.
 Incipe Mænalios mecum, mea tibia, versus.
 Sævus Amor docuit natorum sanguine matrem

observing that *aut Ismarus* could not stand in the verse, took the liberty of omitting *aut*. In those copies, which have *aut Marus*, it can hardly be doubted, that the T is left out by mistake, which might happen very easily, as the most ancient manuscripts were in capitals, without any distinction of the words, thus AVTTMARVS-AVTRHODOPE. That the disjunctive particle *aut* was intended to be thrice repeated in this verse seems probable, from its being intended to imitate one in the *Θαλίωνα* of Theocritus ;

"Η' Αθω, η' Ροδίου, η' Καύκασοι Ισχαρίωτα.

In like manner we read in the first Georgick,

Aut Atho, aut Rhodopen, aut alta Ceraunia.

Masvicius, Heinsius, Cuningam, and Burman have *aut Tmaros*. La Cerda also approves of *aut Tmarus*, though he preserves *Ismarus* in the text. The Earl of Lauderdale approves of *Tmaros* ;

I know what Love is now : it's birth
 must be
 On horrid Tmaros, or cold Rhodope.

Extremi Garamantes.] The Garamantes were a savage people of Africa, about the torrid zone ; so that they were thought to live as far to the southward, as the earth is habitable. Hence they are called *extremi*, as Thule, or Schetland, is called *ultima*.

47. *Sævus Amor docuit, &c.*] From the mention of the cruelty of love, he passes to a notorious instance of the cruel effects of that passion. It taught Medea, he says, to murder

her own children : and then he makes a question, whether Medea or Cupid is the more cruel.

When Jason, with his companions the Argonauts, was come to Colchis for the golden fleece, Medea, daughter of the king of that country, fell in love with him, instructed him how to surmount the difficulties that were in his way, and when he obtained the prize, went with him into Greece, where she had children by him. But when Jason afterwards married another wife, Medea, being enraged, murdered the children which she had by Jason. Ovid, in the seventh book of the *Metamorphoses*, beautifully describes the struggles between honour and love in the breast of Medea, and the victory which Cupid, in spite of her reason, obtained over her,

—Si possem, sanior essem,
 Sed trahit invitam nova vis : aliudque
 Cupido,
 Mens aliud suadet. Video meliora, pro-
 boque :
 Deteriora sequor.

—Could I, I should be well.
 A new-felt force my striving powres in-
 vades :
 Affection this, discretion that pervades.
 I see the better : I approve it too ;
 The worse I follow. SANDYS.

The poet could not have chosen a stronger instance of the cruel effects of this passion, out of all the poetical fables. This unhappy princess falls in love with a stranger, and to his interest sacrifices her father, friends, and country : she quits her native soil, is married to him, bears him children, and at last, being moved by jealousy, murders even those harmless infants. The Persian

Commaculare manus: crudelis tu quoque, mater:
 Crudelis mater magis, an puer improbus ille?
 Improbus ille puer, crudelis tu quoque, mater. 50
 Incipe Mænalius mecum, mea tibia, versus.
 Nunc et oves ultro fugiat lupus, aurea duræ
 Mala ferant quercus, narcisso floreat alnus,
 Pinguia corticibus sudent electra myricæ.
 Certent et cynis ululæ: sit Tityrus Orpheus:
 Orpheus in sylvis; inter delphinas Arion. 56

thou also wast a cruel mother: wast thou more a cruel mother, or he a wicked boy? He was a wicked boy, and thou also a cruel mother. Begin, with me, my pipe, the Mænalian strains.

Now also let the wolf flee from the sheep of his own accord: let the hard oaks bear golden apples: let daffodils flower on the alder tree: let fat amber sweat from the bark of the tamarisk: and let owls contend with swans: let Tityrus be Orpheus, Orpheus in the woods, and Arion among the dolphins:

historians, according to Herodotus, relate, that she was carried off by some Greeks, who went up the river Phasis, under pretence of trade: that the king her father sent a herald into Greece, to demand satisfaction; but they refused to give him any, because they had received none for the rape of Io.

50. *Crudelis tu quoque mater.*] Burman thinks, that Venus, the mother of Cupid, is meant in this place: but surely it can be no other than Medea. The shepherd accuses Cupid, the god of love, of cruelty, for having incited a mother to destroy her own children: he says this was cruelty in the mother; and then makes a question, whether this was greater wickedness in Cupid, or greater cruelty in the mother; and concludes, that the crime was equal: Cupid is wicked in having inspired such a passion; and the mother is cruel, in having put such a wickedness in execution. Catrou looks upon these lines, as a mere playing upon words; and thinks Virgil deserves our excuse, because he is not often guilty of this fault. But I believe the judicious reader will not think Virgil stands in need of any excuse. These repetitions beautifully express the variety and confusion of the shepherd's thoughts, who knows not where to lay the blame; whether on Cupid or Me-

dea; and at last concludes, that the crime is equal in both.

52. *Nunc et oves, &c.*] The shepherd now returns to the absurdity of this match of Nisa with Mopsus, and declares that nothing can seem strange after this unequal match.

Aurea duræ, &c.] Thus Pope, in his third Pastoral,

Let opening roses knotted oaks adorn,
 And liquid amber drop from ev'ry thorn.

55. *Cynis.*] The ancients imagined, that the swans sung sweetly, especially at the time of their death: but it seems to have been a vulgar error.

56. *Inter delphinas Arion.*] Arion, according to Herodotus, was of Methymna; was the chief musician of his time, the inventor of Dithyrambics, gave them their name, and taught them at Corinth. According to that ancient historian, when Arion had lived a considerable time with Periander, king of Corinth, he had a mind to travel to Italy and Sicily; where having acquired much wealth, he was desirous of returning to Corinth. He hired a Corinthian vessel at Tarentum, having a great confidence in those people. But he was deceived in his good opinion of them: for they conspired to rob him, and

Begin, with me, my pipe, the Mænalian strains.

Let all things be converted into deep sea: farewell ye woods. I will throw myself headlong into the waters, from the top of a high rock;

Incipe Mænalius mecum, mea tibia, versus.

Omnia vel medium fiant mare: vivite sylvæ.

Præceps aerii specula de montis in undas

throw him overboard. In vain did the sweet musician entreat them to spare his life, and take his money: they were deaf to his prayers, and only gave him his choice either of killing himself, or jumping into the sea. He chose the latter; and then desired leave to put on his best clothes, and to give them one tune on his harp before he died. This they assented to, being willing to hear the best musician in the world perform before them. When the song was ended, he leaped into the sea, with all his ornaments, and was taken up by a dolphin: which they did not perceive, and pursued their voyage to Corinth. But the dolphin carried Arion safe on his back to Tænarus, from which place he travelled by land to Corinth, and there related his adventure. Periander, not believing it, sent him to prison, and enquired for the accused mariners. When they were brought before the king, and questioned concerning Arion, they affirmed, that they had left him at Tarentum, living in great plenty. Then Periander caused him to be produced in the very garments, in which he had leaped into the sea; with which they were so confounded, that they could not deny the fact. This story, says Herodotus, is related both by the Corinthians and the Lesbians; and is farther confirmed by a brazen statue of a man riding on a dolphin; which he affirms was to be seen in his time at Tænarus.

58. *Omnia vel medium, &c.*]

Damon at last resolves to take leave of the world, and to drown himself.

Medium fiant mare.] The shepherd does not really wish for an universal confusion of all things: he means, that as he is going to take leave of the world, the earth is no longer any thing to him.

Vivite.] That is, *valete*, a word used in taking leave, like *χαιρετε*, *adieu*, *farewell*. Daphnis in like manner bids adieu to the wild beasts, woods, and waters, in the first Idyllium of Theocritus;

Ἦ λύκοι, ἢ θῆεις, ἢ ἀν' ἄρια φιλᾶδες ἀρχοί,
Χαίρει' ὁ βοσκῆλος, ἕμμεν ἰγὰ Δάφνης οὐκ ἔσ' ἀν' ὕλαν,
Οὐκ ἔσ' ἀνὰ δρυμῶς, οὐκ ἄλλισι' χαίρει' Ἀρήλαισα,
Καὶ ποταμοί, καὶ χιῦτι καλὸν κατὰ Θύμβριδος ὕδαρ.

Ye wolves, ye lions, and ye boars, adieu; For Daphnis walks no more in woods with you.

Adieu, fair Arethuse, fair streams that swell

Thro' Thymbrian plains, ye silver streams farewell. CREECH.

59. *Præceps aerii, &c.*] Thus Theocritus, in his third Idyllium;

Τὰν βαίεται ἀποδὺς εἰς κύματα τῆνα ἀλιῦμαι,
Ἦ ὦσιρ' εὐς θύνης σκοπιᾶζονται Ὀλπις ὀχρεπιῖς.

My jerkin's off, I'll leap into the flood From yon high rock, where Olpis often stood

To snare his trouts. CREECH.

It is thought, that Virgil here alludes to the famous rock in Leucadia, from which those who leaped into the sea were cured of their love. Thus Ovid, in the Epistle from Sappho to Phaon;

Hic ego cum lassos posuissem fletibus artus,
Constitit ante oculos Nafas una meos.

Deferar: extremum hoc munus morientis habeto.

60

Desine, Mænalios jam desine, tibia, versus.

Hæc Damon: vos, quæ responderit Alpheisibœus,

Dicite, Pierides: non omnia possumus omnes.

ALP. Effer aquam et molli cinge hæc altaria vitta:

Verbenasque adole pingues, et mascula thura, 65

take this last gift of a dying person. Cease, my pipe, now cease the Mænalian strains.

Thus Damon: Ye Muses, relate what Alpheisibœus answered: we cannot all do all things.

Alphes. Bring out the water, and encompass these altars with a soft fillet: and burn fat vervain, and male frankincense,

Constitit, et dixit; Quoniam non ignibus æquis

Ureris, Ambracias terra petenda tibi.

Phœbus ab excelso, quantum patet, aspicit æquor:

Actæum populi, Leucadiumque vocant.

Hinc se Deucalion Pyrrhæ succensus amore

Misit, et illæso corpore pressit aquas.

Nec mora: versus apnor tetigit lentissima Pyrrhæ

Pectora; Deucalion igne levatus erat.

Here as I lay, and swell'd with tears the flood,

Before my sight a wat'ry virgin stood.

She stood and cried, O you that love in vain!

Fly hence, and seek the far Leucadian main.

There stands a rock, from whose impending steep

Apollo's fane surveys the rolling deep.

There injur'd lovers, leaping from above,
Their flames extinguish, and forget to love.

Deucalion once with hopeless fury burn'd,
In vain he lov'd, relentless Pyrrha scorn'd:

But when from hence he plung'd into the main,

Deucalion scorn'd, and Pyrrha lov'd in vain.

POPE.

60. *Extremum hoc munus morientis habeto.*] Take this last gift of a dying person, that is, my death shall be the last agreeable present to you. He means, that Nisa will rejoice at his death.

62. *Hæc Damon, &c.*] The poet having recited these fine verses of Damon, declares, that he is unable to proceed any farther by his

own strength; and calls upon the Muses to relate the answer of Alpheisibœus.

63. *Non omnia possumus omnes.*] See the note on *aul si non possumus omnes*, ver. 23. of the seventh Eclogue.

64. *Effer aquam, &c.*] Alpheisibœus assumes the person of a sorceress, who is performing a magical sacrifice, in order to bring her husband home, and regain his love which she had lost.

These words of the sorceress are addressed to her assistant, whose name we afterwards find to be Amaryllis. Some of the commentators would fain read *affer* instead of *effer*. But La Cerda has shewn, that they used hot water in their magical rites. Therefore we may understand, that the water was heated in the house, and that the sorceress calls upon Amaryllis to bring it out.

Molli vitta.] The fillet is called soft, because made of wool. See the notes on ver. 487. of the third Georgick. The sorceress, in Theocritus, calls out to have the cup surrounded with purple wool;

Στίφον τὰν κελίαν φοινίκῃ οἰδὲ ἀότρῃ.

65. *Verbenas.*] See the note on ver. 131. of the fourth Georgick.

Mascula thura.] The ancients called the best sort of frankincense male.

that I may try to subvert the right senses of my husband by magical rites. Nothing is wanting here but verses. Bring, bring my Daphnis home from the city, O my verses.

Verses can even bring down the moon from heaven: by verses Circe changed the companions of Ulysses: by singing the cold snake is bursten in the meadows. Bring, bring my Daphnis home from the city, O my verses.

First I surround thee with these three lists distinguished with three colours, and lead this image three times about these altars. The deity delights in an odd number. Bring, bring my Daphnis home from the city, O my verses.

Knit three colours, with three knots, Amaryllis:

Conjūgis ut magicis sanos avertere sacris
Experiar sensus: nihil hic nisi carmina desunt.
Ducite ab urbe domum, mea carmina, ducite
Daphnim.

Carmina vel cælo possunt deducere lunam:
Carminibus Circe socios mutavit Ulyssei: 70
Frigidus in pratis cantando rumpitur anguis.
Ducite ab urbe domum, mea carmina, ducite
Daphnim.

Terna tibi hæc primum triplici diversa colore
Licia circumdo, terque hæc altaria circum
Effigiem duco. Numero Deus impare gaudet. 75
Ducite ab urbe domum, mea carmina, ducite
Daphnim.

Necte tribus nodis ternos, Amarylli, colores:

67. *Carmina.*] These verses are a particular form of words, used in these superstitious ceremonies. From *carmen* our word *charm* is derived. The verse or charm here intended seems to be the next line; which is often repeated, as the burthen of the song. It is much the same with that in Theocritus;

Ἦν γὰρ, ἔλκε τὸ τῆνον ἰμὸν πότι δῶμα τὸν ἄνδρα.

69. *Carmina vel cælo, &c.*] In this paragraph are enumerated the various powers of these superstitious verses, or charms.

That the moon could be brought down by magic, was a common opinion, not only of the poets, but of the philosophers also. The Thesalians were thought to be possessed of this art, more than any other people. The sorceress, in Theocritus, frequently calls on the moon to tell her whence her passion came;

Φράξιό μου τὸν ἔρωτ' ὅθεν ἔλκετο, τότ' ἔνα Σιλάνα.

Pierius says it is *carmina et e cælo* in some ancient manuscripts.

70. *Circe.*] An enchantress, who turned the companions of Ulysses into swine. See the tenth book of the *Odyssey*, and the seventh book of the *Æneids*.

71. *Cantando.*] Hence are derived our words, *inchant*, and *incantation*.

73. *Terna tibi hæc, &c.*] She proceeds in her magical superstitions, making use of the number three, which was thought to be sacred.

The sorceress, in Theocritus, makes use also of the number three;

Ἔς τρεῖς ἀποσπίδω, καὶ τρεῖς τὰδε, πότνια, φωνῶ.

75. *Numero Deus impare gaudet.*] The number three was thought the most perfect of all numbers, having regard to the beginning, middle, and end. The deity here mentioned is probably Hecate, who presided over magical rites, and had three faces.

77. *Necte tribus nodis, &c.*] The same superstition is continued.

Necte, Amarylli, modo: et Veneris dic vincula
necto.

Ducite ab urbe domum, mea carmina, ducite
Daphnim.

Limus ut hic durescit, et hæc ut cera liquescit 80

knit them quickly, Amaryl-
lis: and say, I knit the knots
of Venus. Bring, bring my
Daphnis home from the city,
O my verses.
As this mud hardens, and
as this wax melts,

80. *Limus ut hic, &c.*] The sorceress proceeds to the famous piece of witchcraft, the making of images, which are said to consume the person for whom they are made, as the images themselves are consumed; and adds some other ceremonies.

Here are plainly two images described; one of mud and the other of wax: the former of which would necessarily grow hard, and the latter soften, in the same fire. Servius is of opinion, that the sorceress here makes her own image of mud; and that of Daphnis of wax; that he may melt with regard to her, like wax; but grow obdurate to the woman he was now in love with, and to all others, as the mud hardened in the fire. Others think both the images represented Daphnis: and not without reason; for how should the image of the sorceress be supposed to make the heart of Daphnis hard to other women, by growing hard itself? But perhaps it may be best to suppose with Servius, that the image of mud represented the sorceress, and that of wax Daphnis: and that as Daphnis would melt into love of her, as his image dissolved, so she would grow obdurate, as her image hardened. This interpretation seems to agree with what she wishes presently afterwards; that he may love her vehemently, and that she may not regard his passion;

Talis amor tenet: nec sit mihi cura
mederi.

Horace also, in one of his Satires,

speaks of two witches, that made two images, one of wool, and the other of wax; that the woollen one was the biggest, and seemed to lord it over the poor waxen one, which stood in a suppliant posture, ready to melt;

Lanae et effigies erat, altera ceræ;
major
Lanae, quæ pœnis composesceret inferi-
orem.
Cerea suppliciter stabat, servilibus, ut-
que
Jam peritura modis.

The sorceress, in Theocritus, melts wax in the fire, and prays, that Delphis also may melt in love;

Ἦς πούτοις σὺν κάρην ἰγὼ σὺν δαίμονι πάνα,
Ἦς τάνοισ' ὑπ' ἑλωτος ὁ Μυδιῶτος ἀντίκου
Διλάφης.

As this devoted wax melts o'er the fire;
Let Myndian Delphid melt in warm de-
sire. CREECH.

In later times, there have been many who have attempted the lives of others, by making representations of them in clay or wax, in order to consume such persons by consuming their images. About the beginning of the last century, many persons were convicted of this, and other such like practices, and executed accordingly. King James, the First, who then sat upon the throne, was a great believer of the power of magic, and condescended so far, as to be the author of a book entitled *Dæmonologie*, in which amongst other particulars he speaks of these images as being frequently made at that time, and ascribes the power of them to the devil. " To

by one and the same fire, so Daphnis by my love. Crumble the cake, and kindle the crackling bays with bitumen.

Uno eodemque igni; sic nostro Daphnis amore.
Sparge molam, et fragiles incende bitumine lauros.

“some others at these times he teacheth, how to make pictures of waxe or claye, that by the roasting thereof, the persons that they beare the name of may be continually melted or dried away by continuall sicknesse. . . . They can bewitch and take the life of men or women, by roasting of the pictures, which likewise is verie possible to their master to performe: for although that instrument of waxe have no vertue in that turne doing, yet may he not very well, even by the same measure, that his conjured slaves melts that waxe at the fire, may hee not, I say, at these same times, subtly, as a spirit, so weaken and scatter the spirits of life of the patient, as may make him on the one part, for faintnesse, to sweat out the humour of his bodie, and on the other part, for the not concurrence of these spirits, which causes his digestion, so debilitate his stomacke, that this humour radically, continually sweating out on the one part, and no new good sucke being put in the place thereof, for lacke of digestion on the other, he at last shall vanish away, even as his picture will doe at the fire? And that knavish and cunning workeman, by troubling him, onely at some times, makes a proportion, so neere betwixt the working of the one and the other, that both shall end as it were at one time.” However, notwithstanding the reasonings of this learned monarch, I believe few are now afraid of this, or any other power of witchcraft,

except the most illiterate of the people.

82. *Sparge molam, &c.*] “The *mola* was made of meal, salted, parched, and kneaded, *molia*, whence it was called *mola*, and victims were said to be immolated; because the foreheads of the victims, and the hearths, and the knives had this cake crumbled upon them. Therefore this cake is crumbled upon the image of Daphnis, as upon the victim of this great sacrifice.”

RUEUS.

In the fourth Æneid, when Dido pretends to make a magical sacrifice, in order to recover the love of Æneas, among other rites, she makes use of this sort of cake;

*Ipsa mola, manibusque piis, altaria juxta,
Unam exuta pedem vinculis, in veste re-cincta,
Testatur moritura deos, et conscia fati Sidera.*

The sorceress, in Theocritus, bids her assistant crumble the cake, and say I crumble the bones of Delphis;

“Ἀλφειά ται πυρὶ τάσσεται· ἀλλ’ ἐπίσασσι,
Θίσουλι δουλαιά· πᾶ τὰς θρίνας ἐκασπύσσουσαι;
Ἡ γὰρ γί ται μυστὰ καὶ τιν ἐπίχραμα
τίσσυγμαί;
Πάσσ’, ἄμα καὶ λίγι ταῦτα, τὰ Διίφου
ἰστία πάσσου.

Fragiles incende bitumine lauros.] The bays were burnt also, in order to consume the flesh of the person, on whose account these magical rites were performed. Thus Theocritus;

Δίφου ἴμ’ ἀνίσσιν ἰγὼ δ’ ἐπι Διίφου
δάφνας

**Daphnis me malus urit, ego hanc in Daphnide
laurum.**

**Ducite ab urbe domum, mea carmina, ducite
Daphnim.**

**Talis amor Daphnim, qualis, cum fessa juven-
cum**

The cruel Daphnis burns me,
and I this bay in Daphnis.
Bring, bring my Daphnis
home from the city, O my
versa.

May such a love possess
Daphnis, as a heifer feels,

85

Αἶθω· χῶς αὐτὰ λακί μίγα, καπνοῦ-
σασα,
Κήκαπίνας ἄφθη κοῦδὶ σποδὸν ἰδομὶς αὐ-
τάς·
Οὕτω γαὶ καὶ Δίλφης ἐνὶ φλογὶ σάξ' ἄμα-
θύου.

First Delphid injur'd me, he rais'd my
flame,
And now I burn this bough [bay] in
Delphid's name.
As this doth blaze, and break away in
fume,
(How soon it takes!) let Delphid's flesh
consume. CREECH.

Fragiles in this place does not
signify brittle, but crackling; for the
bay is known to crackle remarkably
in the fire, and Theocritus speaks
of its crackling, in the passage just
quoted. Lucretius uses *fragiles* in
the same sense, when he compares
the rattling sound of thunder to the
noise of the great canvass skreens,
which were extended cross the
theatres, or to the crackling of
parchment; when blown about by
the wind;

Dant etiam sonitum patuli super æquora
mundi,
Carbasus ut quondam magnis intenta
theatris
Dat crepitem malos inter jactata, trabe-
isque
Interdum percissa furit petulantibus
Euris,
Et fragilis sonitus chartarum commedi-
tatur;
Id quoque enim genus in tonitru co-
gnoscere possis,
Aut ubi suspensam vestem, chartasve
volanteis
Verberibus venti versant, planguntque
per auras.

The use of the *bitumen* seems to
have been the same with that of

brimstone with us, in the making
of matches. The twigs of bay
were dipped into it, to make them
kindle more readily. The bay was
thought to express, by its crackling
noise, a detestation of fire: "Lau-
ros quidem manifesto abdicat
ignis crepitu, et quadam detes-
tatione." *Plin.* lib. xvi. c. ult.
The same author adds, that Tibe-
rius used to crown his head with
bays when it thundered, to pre-
serve himself from danger; "Ti-
berium principem, tonante cælo,
coronari ea solitum ferunt contra
fulminum metus."

Lauros.] It is *ramos*, in the an-
cient Oblong manuscript, according
to Pierius.

85. *Talis amor Daphnim, &c.*] She
now wishes that Daphnis may
be urged by the most violent love,
and that she may have no regard
for his pains.

The known vehemence of this
passion in a cow is frequently al-
luded to by the poets. La Cérda
thinks that Virgil imitates the fol-
lowing verses of Lucretius;

At mater virideis saltus orbata pera-
grans,
Linquit humi pedibus vestigia pressa
bisulcis,
Omnia convisens oculis loca, si queat
usquam
Conspicere amissum fœtum: completque
querelis
Frondeferum nemus adsistens; et crebra
revisit
Ad stabulum, desiderio perfixa juveni.
Nec teneras salices, atque herbæ rore
vigentes,
Fluminaque ulla queunt summis labentia
ripis

when wearied with seeking the bull through the woods and thick groves, she lies down on the green sedge by the side of a brook, distressed, and cares not to depart even late at night: may such a love possess him, and may I have no inclination to cure him. Bring, bring my Daphnis home from the city, O ny verses.

Per nemora atque altos quærendo bucula lucos,
 Propter aquæ rivum viridi procumbit in ulva
 Perdita, nec seræ meminit decedere nocti:
 Talis amor teneat, nec sit mihi cura mederi.
 Ducite ab urbe domum, mea carmina, ducite
 Daphnim. 90

Oblectare animum, subitamque avertere curam:

Nec vitulorum aliæ species per pabula læta

Derivare queunt alio, curaque levare:

Usque adeo quiddam proprium notumque requirit.

The Earl of Lauderdale seems to have mistaken the sense of this passage; for he represents Daphnis as being already possessed by that passion, with which the sorceress only wishes he may be inspired;

Daphnis is *seiz'd* with such desiring love

As a young heifer that around does rove,

To seek the bull thro' ev'ry copse and grove.

Near purling streams, on the green bank lies down

Lost to herself, nor thinks the night comes on,

When to th' expecting herd she should return.

Such is fond Daphnis' love, nor shall I ease his pain.

86. *Bucula.*] It is a diminutive of *bos*.

87. *Propter aquæ rivum, &c.*] Thus Lucretius;

—Prostrati in gramine molli

Propter aquæ rivum, sub ramis arboris altae.

Procumbit in ulva.] So I read with Heinsius. Pierius found in *ulva* in the Lombard manuscript; but he says in *herba* is the more usual reading. Heinsius, according to Burman, found in *ulva* in all his manuscripts except one; and in one of them *viridi concumbit in ulva*. Burman adds, that it is *consedit in herba*; in one of Heinsius's manuscripts; and in *umbra*, in a Venice

edition. I find in *herba* in the old Milan edition of 1481 in *folio*, and that of Pynson, and in the Antwerp edition of 1543 in *octavo*. This reading is likewise admitted by Guellius, and La Cerda. But it is in *ulva* in the following editions; Lyons 1517 in *folio*, Venice 1562 in *folio*, Paris 1600 in *folio*, Paris 1540 and 1541, in *quarto*. Robert Stephens also, Aldus, Pulman, both the Heinsius's, Ruæus, Masvicius, Cunningham, and Burman read in *ulva*. Besides, *ulva* seems a much more proper word in this place than *herba*: for the cow is represented as weary of her pursuit, and lying out obstinately in the fields. To have made her rest on the green grass, would have been rather a pleasing image, contrary to what is here evidently intended: but it agrees very well with the design of this description to suppose her lying down on the *coarse sedge*, in a marshy place, by the side of a slow rivulet. See ver 175. of the third Georgick.

88. *Perdita, nec seræ, &c.*] This entire line, according to Macrobius, is taken from Varius. The whole passage of Varius is said to run thus;

Ceu canis umbrosam lustrans Cortynia vallem,

Si veteris potuit cervæ comprehendere lustra,

Sæviti in absentem, et circum vestigia lustrans,

Æthera per nitidum tenues sectatur odores:

Non amnes illam medii, non ardua tardant.

Perdita nec seræ meminit decedere nocti.

Has olim exuvias mihi perfidus ille reliquit,
Pignora cara sui : quæ nunc ego limine in ipso,

The perfidious wretch formerly left these clothes with me, the dear pledges of himself : which now,

91. *Has olim exuvias, &c.*] The sorceress proceeds to a new sort of incantation; the burying of the clothes of Daphnis under the threshold, to make him return to her.

The sorceress, in Theocritus, talks of burning a fringe, which had dropped from the garment of Delphis;

Τούτ' ἐπὶ τῆς χλαίνας τὸ κρέσσιδον ἄλιος
Δίλφης,
"Ὡ γὰρ νῦν εἴλλασα κατ' ἀγρίῳ ἐν πυρὶ
βάλλω.

This piece from dear false Delphis's garment torn,

I tear again, and am resolv'd to burn.

CREECH.

A little afterwards, she calls upon her assistant to mix up some drugs, and to anoint the threshold of Delphis with them.

Σαῦράν τοι τρίψασα, ποτὸν κακὸν ἀέριον
εἶσθ'.

Θίσστυλι, νῦν δὲ λαβῶσα τὸ τὰ θρόνα σκῶθ'
ὑπὸ μαζόν

Τῆς γάνω φλιᾶς καθοπίετιρον, ἃς ἴτι καὶ
νῦν

Ἐπ' ἑμῶ διδιμαί.

A lizard squeez'd, shall make a pow'rful
bowl

To-morrow, strong, to tame his stubborn
soul.

Now take these poisons, I'll procure thee
more,

And strew them at the threshold of his
door;

That door where raging love has fix'd
my mind.

CREECH.

La Cerda declares himself a follower of Turnebus, who translates *θρόνα*, in the last passage, *garments*; which he thinks is confirmed by Virgil's having used *exuvias*. The Scholiast upon Theocritus tells us, that *θρόνα* are called by the Thessalians *variegated animals*; by the Cyprians

flowered garments; and by the Ætolians, *drugs*, according to Clitarchus. *Θρόνα*, in this passage of Theocritus, is generally interpreted *drugs*, which indeed seems the most natural and obvious interpretation. But if Clitarchus and the Scholiast are in the right, that the Thessalians by *θρόνα* meant *variegated animals*; I should then understand it, in this place, of the skin of the lizard, which is known to be spotted or variegated. "Pound this lizard," says the sorceress, "I will make a strong "potion of it to-morrow: but in "the mean time take these *θρόνα*, "these spotted skins of lizards, and "squeeze them upon his threshold." Thus there is a wide difference between the two incantations. One consists in burning the garment, and applying the skin of a lizard or drug to the threshold; the other in burying the garment under the threshold. La Cerda finds another difficulty, that Virgil's sorceress seems to propose the burying of the garments under her own threshold; whereas Theocritus and other poets suppose the application to be made to the threshold of the person beloved. But all this difficulty vanishes immediately, if we understand Daphnis to be the husband of the sorceress; as she expressly calls him, in ver. 66.

*Conjugis ut magicis sanos avertere sacris
Experiar sensus.*

Conjux is indeed used sometimes, where there is not an actual marriage: but the true and proper sense of the word is *husband* or *wife*. Therefore, if Daphnis was the husband of the sorceress, her threshold is his also.

O earth, I commit to thee under the very threshold: these pledges must bring Daphnis back. Bring, bring my Daphnis home from the city, O my verses.

Mœris himself gave me these herbs, and these drugs gathered in Pontus: very many grow in Pontus. With these I have often seen Mœris become a wolf, and hide himself in the woods; often have I seen him raise the ghosts out of the deepest graves, and remove whole fields of corn to another place. Bring, bring my Daphnis home from the city, O my verses.

Bring the ashes out of doors, Amaryllis; and throw them into the running stream,

Terra, tibi mandō: debent hæc pignora Daphnim.

Ducite ab urbe domum, mea carmina, ducite Daphnim. 94

Has herbas, atque hæc Ponto mihi lecta venena Ipse dedit Mœris: nascuntur plurima Ponto.

His ego sæpe lupum fieri, et se cõdere sylvis Mœrin, sæpe animas imis excire sepulchris, Atque satas alio vidi traducere messes.

Ducite ab urbe domum, mea carmina, ducite Daphnim. 100

Fer cineres, Amarylli, foras: rivoque fluenti,

93. *Debent hæc pignora Daphnim.*] Some such word as *reducere* is thought to be here understood. Dryden translates it,

These pawns, O sacred earth! to me my Daphnis owe.

95. *Has herbas, &c.*] In this paragraph, she extols the power of the magical herbs and drugs which she has procured.

The sorceress, in Theocritus, speaks of gathering her plants in Arcadia,

Ἰππομανὲς φυτόν ἐστι πάρε' Ἀρκάδας ἀπὸ
ἐπὶ πᾶσαι

Καὶ πῶλοι μαινόνται ἀν' ἄρια καὶ βοαὶ ἴπποι.

Ὡς καὶ Δελφῶν Ἴδοιμι, καὶ ἐς τοῦτο δῶμα πικρῶσαι

Μαινομένη Ἰππῶλος, λικυρῶς Ἰπποῦσι κωλαίστρας.

Hippomanes, a plant Arcadia bears; This makes steeds mad, and this excites the mares;

And oh! that I could see my Delphid come

From th' oily fencing-house so raving home. CREECH.

Ponto.] "A country of Asia minor, bounded on the north by the Euxine or Black sea, on the east by Colchis. Both these countries are fruitful in poisons.

"Mithridates, who used to eat "poison, reigned in Pontus: and "the famous sorceress Medea was "born in Colchis." RŪÆVUS.

This country however was rather famous for drugs of extraordinary efficacy; for that is the true signification of *venena* in this place. See the note on *virosaque Pontus castorea*, ver. 58. of the first Georgick.

101. *Fer cineres, &c.*] The sorceress, not having had success in the former incantations, seems now to proceed to her most powerful piece of witchcraft, the throwing of the ashes of the sacrifice into the river, with an exact and particular ceremony.

Various substances had been already burnt to ashes, in this magical sacrifice: vervain, frankincense, bays, &c. The sorceress therefore bids her assistant bring out these compounded ashes, and throw them into running water: she is to turn her back to the river, and to throw them over her head. This was a ceremony frequently performed by the ancients, in their sacrifices. Servius says, that the ashes were thrown in this manner, that the gods might receive them, without shewing themselves, which they did not

Transque caput jace : ne respexeris. His ego

Daphnim

Aggrediar, nihil ille deos, nil carmina curat.

Ducite ab urbe domum, mea carmina, ducite

Daphnim.

Aspice : corripuit tremulis altaria flammis 105

Sponte sua, dum ferre moror, cinis ipse : bonum
sit !

and over your head : do not look back. With these I will attempt Daphnis : he has no regard for the gods, none for verses. Bring, bring my Daphnis home from the city, O my verses.

See : the embers themselves, of their own accord, whilst I forbear to carry them away, have surrounded the altar with flames : may it be lucky !

use to do, except on extraordinary occasions. Thus, in the fifth *Odyssey*, when Ino gives her fillet to Ulysses, to preserve him from being drowned, she charges him as soon as he gets to shore to throw it into the sea again, and to turn his back ;

Αὐτὰρ ἰσθὴν χεῖρας ἰσθῆσαι ἠσπίδα,
" Ἀψ ἀποδυσάμενος βαλίειν εἰς αἶνονα πόντον,
Πολλὸν ἄπ' ἠσπίτου, κινεῖς δ' ἀπὸ νόσφι τραγ
πίσθαι.

Soon as thy arms the happy shore shall gain,

Return the gift, and cast it in the main ;
Observe my orders, and with heed obey,
Cast it far off, and turn thy eyes away.

POPE.

In the *Ἡρακλῆος*, Alcmena is directed by Tiresias, after she has burnt the serpents that would have destroyed the young Hercules, to let one of her maids gather up the ashes carefully, and throw them into the river, without looking behind her ;

Ἦρι δὲ συλλίξασα κόνην πυρὸς ἀμφιπέλον τις
Ἐνθάτῃ εἶ μάλα πᾶσαι ὄσπερ ποταμοῖο
φίεσσα,
Ἐργάδας εἰς πύργαις, ὑπερβόριον ἄψ δὲ πίσ-
θαι
Ἄσπερστος.

At morning-peep soon quench the blazing wood,
And scatter all the ashes o'er the flood,
And thence return, but with a steady
pace,
Nor look behind. CREECH.

103. *Nihil ille deos, &c.*] She seems, by this expression, to find

that hitherto there has not appeared any sign of good success in her incantation ; and to depend more upon this scattering of the ashes, than upon any thing that was done before.

105. *Aspice : corripuit, &c.*] The sorceress at last perceives some omens of success : the embers kindle of their own accord, and the dog barks ; wherefore she puts an end to her incantation.

Servius, and others after him, suppose these words not to be spoken by the sorceress, but by Amaryllis, who, just as she is going to take the ashes away, observes these omens, which she hopes may be lucky, but speaks doubtfully of them. I rather believe they are spoken by the sorceress herself. The rapidity of the expression, the broken sentences, and especially the words *qui amat*, denote the person who was most interested in this sacrifice.

Corripuit tremulis altaria, &c.] The sudden blazing of the fire amongst the embers was accounted a lucky omen by the ancients. Plutarch relates an accident of this sort, when the ladies were offering sacrifice, at the time of Catiline's conspiracy. The Vestal virgins congratulated Terentia the wife of Cicero on the omen ; and directed her to encourage her husband to proceed in his care for the commonwealth.

o o 2

I know not certainly what it is: and Hylax barks upon the threshold: Do we believe it? or do they that love feign dreams to themselves? Cease, cease my verses now, for Daphnis is coming from the city.

Nescio quid certe est: et Hylax in limine latrat.
Credimus? an, qui amant, ipsi sibi somnia fingunt?

Parcite, ab urbe venit, jam parcite, carmina,
Daphnis.

107. *Hylax in limine latrat.*] The barking of the dog here is a sign that he perceives his master coming home.

108. *An qui amant, &c.*] Thus Terence, in his *Andria*;

—Num ille somniat
Ea, quæ vigilans voluit?

109. *Parcite, ab urbe, &c.*] “ In

“ the Oblong Vatican manuscript,
“ the words are thus transposed,
“ *jam carmina parcite*: but *jam par-*
“ *cite carmina* is more sweet. In
“ the Medicean copy, the verb *venit*
“ is suppressed, and the line runs
“ thus;

“ *Parcite, ab urbe domum, jam parcite*
“ *carmina, Daphnis.*” PIERIUS.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA NONA.

MÆRIS.

LYCIDAS, MÆRIS.

LYC. QUO te, Mæri, pedes? an, quo via ducit, in urbem?

Lyc. O Mæris, whither are you travelling? to the city, as the road leads?
Mæ. O Lycidas, we have lived to see the time,

MÆ. O Lycida, vivi pervenimus, advena nostri,

1. *Quo te Mæri pedes, &c.*] This Eclogue is a dialogue between two shepherds, Lycidas and Mæris, who are supposed to meet on the road to Mantua, and discourse concerning the violence of the soldiers, to whom the neighbouring lands had been given. The *Θαλόσια* of Theocritus begins much after the same manner: some shepherds, as they are travelling, happen to meet with the goatherd Lycidas, with whom they join company, and entertain each other with singing.

Mæri.] Servius tells us, that Mæris is the person who had the care of Virgil's farm, *procurator*; and that one Arrius a centurion had refused to admit Virgil into a quiet possession of his lands, and was near killing him, upon which the poet returned to Rome, requiring his domestics in the mean time to carry matters as fair with Arrius as possible. This story is generally

assented to by the commentators. But Catrou finds here a confirmation of his former system, mentioned in the notes on the first Eclogue: and contends, that Mæris in this place is Virgil's father.

Without doubt *ducunt* must here be understood; as if he had said, "Quo te pedes *ducunt*? an in urbem, quo via ducit?"

2. *Vivi pervenimus.*] Servius understands these words to mean, that Mæris had lived long; that he was old when this misfortune happened. Hence Catrou infers, that he must needs be the old father of Virgil. But surely they rather mean that Mæris laments, not that he has lived so many years, but that it is a wonder he should be alive in the midst of such violence and outrage.

Nostri agelli.] This expression of *our farm* is thought by Catrou to be a confirmation, that Mæris is the father of Virgil;

when a foreign possessor of our farm, which we never apprehended, might say, These are mine; begone, ye old husbandmen. Now being overcome, and melancholy, because fortune overturns all things, we are sending these kids to him, and may they do him no good.

Lyc. Surely I had heard, that, where the hills begin to decline, and to lessen by an easy descent, quite down to the water, and the broken tops of the old beech-tree,

Quod nunquam veriti sumus, ut possessor agelli
Diceret: Hæc mea sunt; veteres migrate coloni.
Nunc victi, tristes, quoniam fors omnia versat, 5
Hos illi, quod nec bene vertat, mittimus hædos.

Lyc. Certe equidem audieram, qua se sub-
ducere colles

Incipiunt, mollique jugum demittere clivo,

Usque ad aquam et veteris jam fracta cacumina
fagi,

“Would a farmer,” says he, “a mercenary, speak in this manner? could he call another person’s land ‘his own, *nostri agelli*?’” I answer, he would: nothing is more common among servants, than to speak after that manner: the coachman says *my horses*, and the cook *my kitchen*. Thus, in the *Andria*, when Davus asks Mysis, whose child it is, she answers *your’s*, meaning that it is his master’s; “*Da. Unde est? dic clare. My. A vobis.*” And again; “*Da. Ce- do cojum puerum hic apposu- isti? dic mihi. My. Tu nescis! Da. Mitte id quod scio: dic, quod rogo. My. Vestri. Da. Cujus vestri? My. Pamphili.*” Thus also, in the *Adelphi*, Geta tells his mistress, it is plain that *Æschinus* has forsaken her, which he expresses by saying, he has forsaken *us*; “*Illum alieno animo a nobis esse, res ipsa indicat.*” And a little afterwards the same servant speaks to *Hegio* in the same style, when he means his mistress, and her daughter;

In te spes omnis, *Hegio*, *nobis* sita est:
Te solum *habemus*: tu es patronus, tu
parens:
Ille tibi *moriens* nos commendavit *senex*.
Si deseris tu, *perimus*.

Thus we see, it was customary in those days for common servants to speak of their master’s affairs as

their own. It cannot seem strange therefore that *Mœris*, who appears to be an upper servant, that had in a good measure the management of the farm, should call his master’s land *our land*.

7. *Certe equidem audieram, &c.*] *Lycidas* expresses his surprise at what *Mœris* tells him; because he had heard, that his master *Menalcas* had saved his estate by his poetry. *Mœris* answers, that there was such a report indeed: but poetry is found not to avail any thing in these times of rapine and violence.

It is the general opinion, that *Virgil* describes the situation of his own estate, which extended from the hills to the river *Mincius*. The old beech-tree seems to be a circumstance too particular, to belong to a general or feigned description. In the first *Eclogue*, he describes the lands of *Tityrus*, as being partly rocky and partly marshy: which agrees very well with what is said here. In the third *Georgick* he mentions his own estate, as lying on the banks of the *Mincius*. See the note on *tua rura*, ver. 47. of the first *Eclogue*.

8. *Mollique jugum demittere clivo.*] See the note on *molli clivo*, ver. 993. of the third *Georgick*.

9. *Jam fracta.*] *Catrou* is very fond of altering this to *confracta*, on the authority of *Quintilian*, who

Omnia carminibus vestrum servasse Menalcan.

*Mœ. Audieras, et fama fuit: sed carmina
tantum* 11

*Nostra valent, Lycida, tela inter Martia, quan-
tum*

your Menalcas had saved all by his verses.
Mœ. You heard it, and there was such a report: but, my Lycidas, our verses have just as much power amidst the arms of Mars.

quotes this passage in the sixth chapter of his eighth book. But Pierius observes, that it is *confracta* only in some copies of Quintilian: and in the edition now lying before me, I find *jam fracta*. Heinsius found *veteres, jam, fracta cacumina, fagos*, in the Medicean manuscript, which reading Burman has admitted into the text.

10. *Omnia carminibus, &c.*] The Daphnis was probably the poem, which had recommended Virgil to the favour of Augustus; as was observed, in the note on ver. 52. of that Eclogue.

Vestrum Menalcan.] Castrou thinks that this expression confirms his opinion, that Mœris is the father of Virgil. He says it could hardly be used but to a father with regard to his son; or to one friend with regard to another: and concludes that Lycidas would not have dared to speak thus to a mercenary concerning his master. But surely this learned critic forgets, that Davus, in the *Andria*, takes a like liberty in speaking to his master's friend; and that also in the presence of his master;

—O noster Chremes,
Omnia apparatus jam sunt intus.

Thus also, in the *Heautontimorumenos*, Clitipho a young gentleman, speaking to Syrus a slave concerning his old master, calls him *your old man*, without intending any disrespect;

Romanæ atque justam rem oppido impetras, et factu facilis.

Et scilicet jam me hoc vobis orare patrem, ut celet Senem vestrum:

and presently afterwards, Syrus uses the same expression, with regard to his own master, and the father of Clitipho, at the same time;

—Ut, cum narrat senex
Vester nostro, esse istam amicam gnati, non credat tamen.

Menalcan.] It has been observed already, that if Virgil ever intended himself under any feigned name in these Eclogues, it was under that of Menalcas. We may add here, that it is more probable, that Menalcas is Virgil in this Eclogue, than that he has described himself under any other character in any of the preceding Eclogues.

11. *Audieras et fama fuit, &c.*] This passage seems to confirm what the old grammarians have related; that Virgil was refused entrance into his farm, after he had obtained the grant from Augustus. Servius interprets it thus; "Fame indeed has published the good-will of Augustus; but the necessity of the Actian war has obstructed it." Hence we may observe, that this ancient commentator is not very exact with regard to historical facts: for the contention about the distribution of the lands was in 713, all differences between Augustus and Anthony were adjusted in 714, and the fight at Actium was not till 723. Thus Servius supposes Virgil's affairs to have been obstructed by a dispute, which happened nine or ten years afterwards.

as Chaonian pigeons are said to have at the approach of an eagle. But if a crow on the left-hand had not warned me from a hollow holm-oak to cut off the new dispute on any terms, neither thy Mœris, nor Menalcas himself, had been alive.

Lyc. Alas, could such a crime enter into the mind of any one!

Chaonias dicunt, aquila veniente, columbas.
 Quod nisi me quacumque novas incidere lites
 Ante sinistra cava monuisset ab ilice cornix; 15
 Nec tuus hic Mœris, nec viveret ipse Menalcas.

Lyc. Heu, cadit in quemquam tantum scelus!
 heu, tua nobis

13. *Chaonias columbas.*] There were famous pigeons in the Dodonean grove, that uttered oracular responses. Dodona was in Epirus, which was anciently called Chaonia. Virgil therefore uses *Chaonian pigeons* poetically, for pigeons in general.

15. *Sinistra . . . cornix.*] There is much dispute among the critics, whether this crow on the left-hand is to be accounted a good or a bad omen. But this difference may easily be reconciled, by admitting that the omen is lucky in one sense, and unlucky in another. That the crow foreboded mischief, no less than the death of Menalcas and Mœris, must be allowed: in that sense therefore it was *unlucky*. But as this omen served to warn them of the danger, and thereby to cause them to escape it, it may be said to be *lucky* in this sense. It was not Virgil's intent however, by this expression, to affirm that the crow was either lucky or unlucky: but that the augury was certain. Thus much we are told by Cicero, that a raven on the right-hand, and a crow on the left, made an augury certain; "Quid augur, cur a dextra corvus, "a sinistra cornix faciat ratum?" See the note on ver. 7. of the fourth Georgick.

16. *Nec tuus, &c.*] This line very much confirms the story, of Virgil's life being in danger, from the fury of the intruder into his estate. Mœris plainly declares, that his own life and that of Menalcas too were near being lost, if they had

not prudently avoided the impending danger.

Ipsæ Menalcas.] Mœris seems to speak here of Menalcas, as if he was his superior; which makes against Catrou's system. Would old Mœris have spoken of his son, as of more consequence than himself?

17. *Heu, cadit in quemquam, &c.*] Lycidas expresses his astonishment and concern for this attempt on the life of Menalcas, whom he represents as the only pastoral poet. Then both he and Mœris take occasion to rehearse some fragments of poems, written by Menalcas.

La Cerda quotes some verses of Phocas the grammarian, on this injury offered to Virgil, which seem not unworthy to be repeated:

Jam Maro pulsus erat: sed viribus ob-
 vius ibat
 Fretus amicorum clypeo: cum pene ne-
 fando
 Ense perit. Quid dextra furis? quid
 viscera Romæ
 Sacrilego mucrone petis? tua bella tace-
 bit
 Posteritas, ipsumque ducem, nisi Man-
 tua dicat.

If Virgil speaks of himself here, under the feigned name of Menalcas, which is highly probable; it cannot but be observed, that he does it with great modesty. For though he mentions his death as a loss; yet it is the loss only of a country poet, of one who had not attempted to rise to the greater sorts of poetry, being the first Roman, who had condescended to write pastorals.

Pene simul tecum solatia rapta, Menalca !
 Quis caneret Nymphas? quis humum florentibus
 herbis
 19
 Spargeret? aut viridi fontes induceret umbra?
 Vel quæ sublegi tacitus tibi carmina nuper,
 Cum te ad delicias ferres Amaryllida nostras?
 Tityre, dum redeo, brevis est via, pasce capellas:

We were almost deprived of our comfort with thee, O Menalca! Who should sing the Nymphs? who should strew the ground with flowering herbs? or cover the fountains with a green shade? or sing those verses, which I lately read to you in private, when you went to visit my darling Amaryllis? Feed my goats, Tityrus, till I return, I am going but a little way:

19. *Quis caneret Nymphas, &c.*] La Cerda, after Beroaldus, is of opinion, that these two lines allude to the subject of the fifth Eclogue; as if he had said, who else has sung of the grief of the Nymphs, of the scattering of flowers, and of covering the fountains with shade, in honour of Julius Cæsar. It must be allowed, that there really seems to be a repetition here of some remarkable passages in the fifth Eclogue. *Quis caneret Nymphas* seems to allude to

*Extinctum Nymphæ crudeli funere Daphnim.
 Flebant.*

Quis humum florentibus herbis spargeret is very like *Spargite humum foliis*; and *viridi fontes induceret umbra* is almost the same with *inducite fontibus umbras*. If this observation is just, and surely it will be allowed not to be ill grounded; it will be a farther proof, that the Daphnis was written before the division of the lands, as has already been supposed, in the notes on that Eclogue.

20. *Viridi fontes induceret umbra.*] "The place alluded to is that in Ecl. v. *inducite fontibus umbras*. "There the construction of *inducere* is very plain; but here it is somewhat singular. To make "an hypallage of it (which generally speaking is at best a very "harsh figure) we should read *umbrae*, not *umbra*; and then it "would be *fontes induceret umbrae*,

"for *umbram inducere fontibus*. But "without recurring to this, we "may render it by *tegeret*, having "Cæsar's authority for that use of "the word; *inducere scuta pellibus*. "Ruxæus renders it by that word, "but gives no authority for it."

Dr. TRAPP.

21. *Sublegi.*] The critics agree, that this word signifies reading surreptitiously. Plautus seems to use it for secretly overhearing a discourse, in his *Miles gloriosus*; "Clam nostrum hunc illæ sermonem *sublegerunt*." Therefore we may suppose, that Mœris had gotten these verses from Menalca; and that he and Lycidas read them together without his knowledge.

22. *Amaryllida.*] Catrou says, the same allegory is carried on that we had in the first Eclogue; Rome being meant by Amaryllis. But it has already been shewn, that Amaryllis is not put for Rome by the poet. This passage makes against Catrou's system; for he supposes the Tityrus of the first Eclogue to be Virgil's father, and Amaryllis to be his mistress: but heré we find Amaryllis to be the mistress, not of Mœris, whom he will have to be the same with Tityrus, but of Lycidas, who calls her *delicias nostras*.

23. *Tityre, dum redeo, &c.*] In this Eclogue, Virgil takes occasion to introduce several little pieces, as fragments of his other writings. This before us is a translation of a passage in Theocritus; whereby he

and when they are fed, Tityrus, drive them to water, and as you drive them, take care how you come in the way of the he-goat; for he butts with his horn.

Mæ. Or rather those which he sung to Varus, though he had not finished them. O Varus, the singing swans shall hear thy name aloft to the skies, if Mantua is but preserved to us,

Et potum pastas age, Tityro, et inter agendum
Occursare capro, cornu ferit ille, caveto. 25

Mæ. Immo hæc, quæ Varo, necdum perfecta
canebat.

Vare, tuum nomen superet modo Mantua
nobis,

Mantua, væ miseræ nimium vicina Cremonæ!

seems to intimate, that he was engaged in translating the *Idyllia* of that poet: it is in the third *Idyllium* of the Greek author,

Τίτυρ', ἴδου τὸ καλὸν περιλαμίνε, βίβου τὰς
αἴγας,
Καὶ πρὸς τὰς κρήνας ἄγε, Τίτυρ', καὶ τὸν
ἰσόχμου
τῶν Λύκωνι κτάμενα φυλάσσει, μὴ τὸν πο-
εῖσθ.

Dear Tityrus watch, and see the goats
be fed,
To morning pastures, ev'ning waters
led;
But 'ware the Lybian ridgling's butting
head.

Some of the commentators have, with very little judgment, imagined these three lines to be an apostrophe of Lycidas to a goatherd, who happened to be present, ordering him to take care of the flock, till he returned from accompanying Mæris in part of his journey. The Earl of Lauderdale has fallen into this error,

Compose such songs as late from thee
I took,
When on our Amaryllis thou didst
look,
And with her beauty charm'd, cast
down thy hook,
And said, pray feed these goats for me,
dear swain,
And water them, I'll soon return again;
I have not far to go, howe'er take heed
Of that old ridgling with the butting
head.

26. *Immo hæc quæ Varo, &c.*] The poet artfully introduces three

verses addressed to Varus, which Mæris relates, as part of a poem not yet finished, and gives them the preference to the three verses translated from Theocritus.

Varo.] Varus has been already spoken of, in the note on ver. 6. of the sixth Eclogue, which poem is dedicated to him. We may gather from this passage, that he was at that time a person of great power: but whether it was by his interest with Augustus, or by his having a command at that time about Mantua and Cremona, is uncertain.

Nec dum perfecta.] "Some ancient manuscripts read *nondum perfecta*: but *nec dum* is more generally received." PIERIUS.

28. *Mantua væ miseræ, &c.*] "According to ancient custom, the generals used to order the lands to be measured out into acres; that an equal division might be made among the soldiers, to whom the lands were allotted. But if the land did not prove sufficient to reward the soldiers, the neighbouring lands were added, to supply the deficiency. Hence arises the complaint of the poet: for when the civil war broke out between Augustus and Anthony, the former, getting the better, gave the lands of Cremona to his soldiers, because the people of that city had sided with Anthony. But the lands of Cremona not being sufficient, part of the territory of Mantua was added

Cantantes sublime ferent ad sidera cycni.

29

Mantua, too near, alas, to
wretched Cremona!
Lyc. So may your swarms
avoid the yews of Cordca;

Lyc. Sic tua Cyrneas fugiant examina taxos;

“ to them. Lucan alludes to this
“ custom, lib. 1.

“ Quæ sedes erit emeritis? quæ rura
“ dabuntur,

“ Quæ noster veteranus aret?”

LA CERDA.

I suppose this learned commentator, by Anthony, means Lucius the brother of the Triumvir: for the civil war between Augustus and Mark Anthony did not break out, till some years after all the Eclogues are said to be finished, as has been already observed. But I do not remember to have read, that any distribution was made of the lands of those who had sided with Lucius Anthony. The famous division, to which our poet is generally supposed to allude, is that which was made after the battle of Philippi, and occasioned very great disorders in Italy.

29. *Cantantes sublime ferent, &c.*]

It was a common opinion of the ancients, that swans used to sing, especially before their death. Plato, in his *Phædon*, represents Socrates speaking to his friends, when he was to die, in the following manner; “ When you imagine, that I
“ may be more melancholy at pre-
“ sent, than in the former parts of
“ my life, you seem to think me
“ inferior to the swans, in divina-
“ tion. For those animals, when
“ they perceive the approach of
“ death, use to sing more, and
“ with greater melody, than they
“ ever did before. But men, be-
“ ing afraid of death themselves,
“ erroneously imagine, that this
“ singing of the swans proceeds
“ from grief: not considering, that
“ birds do not sing, when they are
“ hungry, or cold, or suffer any

“ pain: not even the nightingale,
“ the swallow, or the hoopoo,
“ which they fancy to sing for grief.
“ But I am of opinion, that nei-
“ ther those birds, nor the swans,
“ sing because they are melancholy:
“ but being sacred to Apollo, and
“ endowed with a spirit of divina-
“ tion, they foresee, I believe, the
“ happiness of another life; and
“ therefore sing more cheerfully,
“ and rejoice more at that time,
“ than ever they did before. For
“ my own part, I consider myself
“ as a fellow-servant with the
“ swans, and sacred to the same
“ God; and believe I have no
“ worse divination than they from
“ the same master; and that I shall
“ not die with a less easy mind.”

We may gather from this passage, that swans were thought to sing, not only at the time of their death, which is the vulgar notion, but at other times also. La Cerda quotes some authorities, to prove, that swans make a harmonious sound with their wings when they fly, which has been taken for singing. The whole story of the singing of swans, I believe, is fabulous: but as the notion has so far obtained, that poets are frequently compared to swans, it is no wonder, that Virgil should make use of these celebrated birds, in carrying the name of his patron to the skies.

30. *Sic tua Cyrneas, &c.*] Lycidas, being pleased with these verses of Mœris, desires him to favour him with some more; to which he assents.

Sic.] “ A form of obtesting, and
“ wishing well, when we ask any
“ thing of any one: it means, so
“ may your bees avoid the yews,

so may your cows, being fed with *cytiso*, distend their udders; Begin, if you have any thing; the Muses have made me a poet also:

Sic *cytiso* pastæ distendent ubera vaccæ:
Incipe, si quid habes: et me fecere poetam

“as you shall repeat some verses
“to me.” RŪÆUS.

La Cerda quotes several passages from other poets, where *sic* is used in the same manner. Thus Horace,

Sic te Diva potens Cypri;

And Ovid,

Fer bene Liber opem, *sic* albam degravet
ulmum
Vitis;

And Tibullus,

Annue, *sic* tibi sint intonsi, Phœbe capilli;

And Claudian,

Sic crine fruaris semper Apollineo;

And Sannazarius,

Bacche bimater ades, *sic* sint tibi nexa
corymbis
Cornua, *sic* nitidis pendeat uva comis.

Cyrneas taros.] *Corsica*, an island of the Mediterranean sea, near the continent of Italy, was called *Cyrnus* by the Greeks. Yews are generally accounted poisonous; but I do not find in any other author, either that *Corsica* particularly abounded in yews, or that the yews of that island were accounted remarkably poisonous. See the notes on ver. 257. of the second *Georgick*, and ver. 47. of the fourth. The honey however was infamous. Thus Ovid, being out of humour with an unsuccessful letter that he had sent to his mistress, says the wax was made by a *Corsican* bee; but he imputes the ill quality of it, not to yew, but to hemlock;

Itē hinc, difficilis, funebria h̄gna, tabellæ:

Tuque negaturis cera referta notis.

Quam puto de longæ collectam flore
cicutæ

Melle sub infami *Corsica* misit apis,

Martial also alludes to the baseness of the *Corsican* honey; when he says, a man may as well send it to the bees of *Hybla*, as present his own verses to *Nerva*, who was a good poet himself;

Audet facundo qui carmina mittere
Nervæ,

Pallida donabit glaucia, Cosme tibi.
Pæstano violas, et cana *ligustra* colono,
Hyblæis apibus *Corsica* mella dabit.

Thus also he tells *Cæcilianus*, who gave him dull subjects, and expected lively epigrams from him, that he expected honey like that of *Hybla* or *Hymettus*, to be produced from the thyme of *Corsica*;

Vivida cum poscas epigrammata, mortua
ponis

Lemmata: qui fieri, *Cæciliane* potest?
Mella jubes *Hyblæa* tibi, vel *Hymettia*
nasci,

Et *thyma* *Cecropiæ* *Corsica* ponis api?

Thus as the *Corsican* honey was universally allowed to be very bad, the poet was at liberty to ascribe the ill qualities of it to any plant, that was generally accounted noxious: and accordingly he has made choice of the yew, as Ovid has of the hemlock; both those plants being infamous for their poisonous effects,

31. *Cytiso.*] See the note on ver. 431. of the second *Georgick*.

32. *Me fecere poetam, &c.*] Thus the shepherd, in the *Θαλύσια* of *Theocritus*;

Καὶ γὰρ ἰγὼ Μαιῶν πατρῶν στέμα· κήρ
λίγοντι

Πάντες αἰοῖν ἄριστον ἰγὼ δὲ τις οὐ ταχυ-
πιθῆς,

Οὐ Δᾶν· οὐ γὰρ σῶ, κατ' ἰμὸν ἴσον, αὐτὶ τὸν
ἰσθλῆ

Pierides: sunt et mihi carmina: me quoque and I have verses of my own: and the shepherds say I am inspired,
dicunt

Σακελίδαν νίημι τὸν ἐν Σάμῳ, ὅστι Φιλο-
τᾶν,
'Αἰδῶν: βάναρχος δὲ ποτ' ἀκρίδας δὲ τις
ἰρίδω.

33. *Me quoque dicunt vatem, &c.*] Servius takes notice of this expression as a great instance of the modesty of Lycidas: because he tells his friend only that *they say* he is a poet; and then this is not *said* by the learned, but only by *shepherds*; and yet he is so modest as not to believe them. It appears to me, that Lycidas rather boasts a little in this place; and endeavours to invite Mæris to communicate some verses to him, as to one that is a poet himself, and able to make a return in kind. He declares, that he has been so far favoured by the Muses, as to be endowed with a genius for poetry: and that he has even composed some poems: and then indeed he adds, with some appearance of modesty, that the shepherds even account him a professed master; but he does not know how to believe them. The reader will observe, that though we usually give the same sense both to *poeta* and *vates*, yet there is a distinction here made between them: for though Lycidas affirms that he is a *poeta*; yet he dares not presume to think that he is a *vates*. *Vates* seems to be an appellation of greater dignity, and to answer to our *bard*; one that not only made verses, but was even inspired, and reputed a sacred person. Varro says the ancient poets were called *vates*, and mentions them together with the Fauns, or deities of the woods; "Versus quos olim Fauni, Vatesque canebant. Fauni, dei Latinorum, ita ut Faunus et Fauna sint in ver-

"sibus quos vocant Saturnios; in silvestribus locis traditum est solitos fari: a quo fando Faunos dictos. *Antiquos poetas Vates appellabant* a versibus viendis, ut in poemateis cum scribam, ostendam." It is certain that *vates* is frequently used in the same sense with *poeta*: as in the seventh Eclogue;

Pastores hedera crescentem, ornate poetam
Arcades, invidia rumpantur ut Æia Cordero.
Aut si ultra placitum laudarit, bæccare frontem
Cingite; ne vati noceat mala lingua futuro:

And in the seventh Æneid, where the poet assumes that title to himself;

Tu vatem, tu diva mone: dicam horrida bella.

In the sixth Æneid, that name is given to the divine poets of antiquity, such as Musæus;

Quique pii vates, et Phœbe digna locuti,
Inventas aut qui vitam coluere per artes:
Quique sui memores alios fecere merendo:
Omnibus his nivea cinguntur tempora vitta.
Quos circumfusus sic est affata Sibylla,
Musæum ante omnes, medium nam plurima turba
Hunc habet, atque humeris extantem suspicit ætha.
Dicite, felices animæ, tuque optime vates.

But it is most usually applied to such persons, as were sacred to some deity, or endued with a spirit of prophecy: as in the third Georgick;

Nec responsa potest consultus reddere vates.

but I do not believe them. For I do not yet seem to compose any thing worthy either of Varus or Cinna,

Vatem pastores, sed non ego credulus illis.
Nam neque adhuc Varo videor nec dicere
Cinna

35

And in the fourth Æneid ;

Multaque præterea vatum prædicta pri-
orum
Terribili monitu horrificant.

And in the fifth ;

Seraque terrifici cecinerunt omnia vates.

Thus also Proteus is called *vates*, in the fourth Georgick ; Calchas, in the second Æneid : Helenus, and Celæno, in the third : the Sibyl, in many places, in the third and sixth : Cassandra, in the third and fifth : Alecto in the shape of Calybe priestess of Juno, in the seventh : the nymph Carmenta in the eighth : and Chloereus, priest of Cybele, in the eleventh. *Vates* has also been used by some other authors, to express what we call an adept. Thus Pliny calls Herophilus *medicinæ vates* : and Valerius Maximus calls Quintus Scævola *legum clarissimus et certissimus vates*. We may therefore conclude, that the proper and general signification of *vates* is a poet of the first rank, a master of the art, or one that is really inspired.

35. *Nam neque adhuc Varo, &c.*] Lycidas says he cannot look upon himself as a poet of the first character ; because he is not yet able to write such verses as are worthy of Varus and Cinna. But whether by this expression he means, that Varus and Cinna were two famous poets : or that they were eminent persons, to whom his verses were not good enough to be presented, is a question. Servius seems to take it for granted, that two poets are meant here, and therefore reads Varius instead of Varus ; because Varius was a famous poet ; but Varus was a soldier ; “ Varius poeta fuit, De hoc Horatius i. Sat. 10. Varius ducit molle

“ atque facetum. Item i. Od. 6. “ Scriberis Varo fortis et hostium “ victor. Nam Varus victor et dux “ fuit, cui supra blanditur.” Servius had not pointed the first quotation from Horace right ; for the passage ought certainly to be read thus ;

—Forte epos acer,

Ut nemo, Varius ducit : molle atque
facetum

Virgilio annuerunt gaudentes rure Ca-
menæ.

La Cerda takes the Varius mentioned by Horace to be the same with Varus ; and says Varus and Cinna were two great poets ; of whom the latter was author of the Smyrna ; “ Duo magni poetæ. “ Posterior edidit Smyrnam, opus “ diu elimatum. Priori Horatius “ dat epos acer. Alii Varium vo- “ cant.” But this learned commentator seems to be singular, in imagining Varus and Varius to be the same person. I should incline to the opinion of Servius ; if it could be made appear, either that any Varus was at that time a famous poet ; or that Varius was to be found in any good manuscript instead of Varus. It is certain, that Varius was eminent in poetry ; and Virgil is said to have imitated him in several places. We find, in the passages already quoted from Horace, that he was an epic poet ; and in several others, that he was highly esteemed by him. In the fifth Satire of the first book, he is mentioned together with Plotius and Virgil ; and all three are said to be men of the greatest candour, and his dearest friends ;

Postera lux oritur multo gratissima :
namque

Digna, sed argutos inter strepere anser olores.

but to scream like a goose
among the tuneful swans.

Plotius et Varius Sinuessæ, Virgiliusque
Occurrunt: animæ, quales neque candi-
diores

Terra tulit; neque queis me sit devinc-
tor alter.

O, qui complexus, et gaudia quanta fue-
runt,

Ni ego contulerim jucundo sanus amico.

In the eighth, he is mentioned again, together with Viscus, another famous poet, and friend of Horace;

—Non Viscum plaris amicum,
Non Varium facies.

And in the Art of Poetry, Virgil and Varius are spoken of together, as two poets of the first character;

—Quid autem
Cæcilio Plautoque dabit Romanus,
ademptum
Virgilio Varioque ?

Martial, in the eighteenth Epigram of the eighth book, speaks of him as having excelled in tragedy, and says that Virgil would not meddle with lyric poetry, out of friendship to Horace, or write tragedies, on account of Varius.

Sic Maro nec Calabri tentavit carmina
Flacci,
Pindaricos nosset cum superare mo-
dos :

Et Varius cessit Romani laude Cothurni,
Cum posset Tragico fortius ore loqui.

Quintilian, in the first chapter of his tenth book, tells us, that Varius wrote a tragedy called Thyestes, which was equal to any of the Greek ones; "Jam Varii Thyestes cui-
libet Græcorum comparari pot-
est." Thus we find, that Varius was both a famous poet, and a friend of Virgil; whence Servius might reasonably think that he was the person here intended. But the arguments on the other side seem to be the strongest. The authority

of all the manuscripts is for Varus; and as there was no famous poet then of that name, we may conclude, that Virgil means the same Varus, to whom the sixth Eclogue was dedicated, and whom he petitions in this to preserve Mantua. Meris had just repeated some verses in praise of Varus: and Lycidas now answers, that he himself is not a poet good enough to offer any of his compositions to that great person. Now if the Varus here intended was not a poet, we must understand the same of Cinna too, who is joined with him. C. Helvius Cinna was indeed a famous poet, and spent nine years in composing his Smyrna, as we are told by Catullus;

Smyrna mei Cinne nonam post denique
messeem,
Quam cæpta est, nonamque edita post
hyemem.

Horace is thought to allude to the care which Cinna took of his Smyrna, in the Art of Poetry;

—Si quid tamen olim
Scripseris, in Metii descendat iudicis
aures,
Et patris et nostras; nonumque prematur
in annum.

Ovid, in his second book *de Tristibus*, mentions Cinna among those poets, who took the liberty to insert obscenities in their compositions;

Quid referam Ticideæ, quid Memmi
carmen, apud quos
Rebus abstet omnis, nominibusque
pudor?
Cinna quoque his comes est, Cinnaque
procacior Anser.

Martial speaks of him as an obscure writer: for, in an Epigram on one who affected obscurity, he tells him, that he would prefer Cinna before Virgil;

Mr. I am endeavouring,
my Lycidas, and revolving it
silently in my mind,

Μα. Id quidem ago, et tacitus, Lycida, me-
cum ipse voluto,

Scribere te, quæ vix intelligat ipse Mo-
destus,
Et vix Claranus; quid rogo, Sexte,
juvat?
Non lectore tuis opus est sed Apolline
libris:
Iudice te major Cinna Maxone fuit.

But this Cinna the poet seems to be that Helvius Cinna, who, according to Suetonius, was murdered by the populace, just after the death of Julius Cæsar. He was taken it seems for Cornelius Cinna, who had inveighed bitterly against Cæsar; "Plebs statim a funere ad domum
"Bruti et Cassii cum facibus tendit: atque ægre repulsa obvium sibi Helvium Cinnam, per
"errorem nominis quasi Cornelius
"is esset quem graviter pridie conionatum de Cæsare requirebat,
"occidit: caputque ejus præfixum
"hastæ circumtulit." Plutarch mentions the same story of Cinna being murdered instead of one of the conspirators of the same name. Appian also and Dio tell us, that Cinna was torn in pieces by mistake for his name's-sake, and say he was tribune of the people: and the latter calls him Helvius Cinna, and says he was one of Cæsar's friends; *Και ἄλλους τε ἐν τούτῳ καὶ Ἐλοῦϊὸν Κίνας δαμαρχοῦντα μάρτην ἀπέκτειναν οὐ γὰρ ὅπως ἐπιδούλευσε τῷ Καίσαρι, ἀλλὰ καὶ ἐν τοῖς μάλιστα αὐτὸν ἠγάπα, ἐπληθίσθησαν δὲ, ὅτι Κορνήλιος Κίνας ὁ στρατηγὸς συμμετόχε τῆς ἐπιδύσεως.* It seems to be allowed on all hands, that Cinna the poet was Helvius Cinna: therefore as we have the concurrent testimony of four historians, that one Cinna was murdered at the time of Julius Cæsar's funeral; and of two of them, that his *prænomen* was Helvius: we may conclude, that Helvius Cinna, the

famous poet was murdered three years before this Eclogue was written, and consequently could not be the person intended. Hence we may observe the great negligence of many critics and lexicographers, who, when they speak of Helvius Cinna, make no scruple of referring to this passage of Virgil, and telling us, that our poet allowed the verses of Cinna to be better than his own. But at last it is not absolutely certain, what Cinna Virgil joins here with Varus. It does not seem improbable, that Lucius Cinna, the grandson of Pompey, may be the person, as Ruæus has supposed. He is mentioned by Seneca, in his first book *de Clementia*. The philosopher speaks of a conspiracy of this Cinna against Augustus in Gaul; which that prince having discovered, resolved to pardon the conspirator, and instead of any greater punishment, obliged him only to hear him discourse two hours upon the subject. He puts him in mind of his having been found formerly in the camp of his enemies, which was probably at Philippi, and of his being treated by him, not as an enemy, but as a son: and enumerates the many favours that he had conferred upon him. "Ego te, Cinna, cum in hostium castris invenissem, non factum tantum mihi inimicum, sed natum servavi, patrimonium tibi omne concessi. Hodie tam felix es, et tam dives, ut victo victores videant. Sacerdotium tibi petenti, præteritis compluribus, quorum parentes mecum militaverant, dedi. Cum sic de te meruerim, occidere me constitui." Seneca adds, that Cinna continued very faithful to

Si valeam meminisse; neque est ignobile carmen.
Huc ades, O Galatea: quis est nam ludus in
undis?

If I can but recollect it: for it is no mean song. Come hither, O Galatea, for what pleasure is there in the water?

Augustus, and at last made him his heir. Here then is a Cinna, whom Augustus highly favoured, who probably returned with him as a bosom friend from the battle of Philippi; and therefore might very well be joined by Virgil with Varus, as it was the poet's interest, to gain the favour of those, who had the ear of Augustus, at the time of writing this Eclogue.

35. *Anser.*] Servius says, this alludes to one Anser, a poet of those times, who had celebrated the praises of Mark Anthony, and received some lands about Falernum for his reward: to which Cicero alludes, in one of his Philippics, when he says, "Ex agro Falerno Anseres depellantur." That there was such a poet as Anser, is certain; we have seen, in the preceding note, that Ovid mentions him together with Cinna; Cinnaque procacior Anser. Propertius also speaks of him, at the latter end of his second book;

Nec minor his animis, aut si minor, ore
canorus

Anseris indocto carmine cessit olor.

Scaliger, in his note on that passage, says this Anser joined with Bavius and Mævius, in writing against Virgil. This ancient poet had indeed a very unlucky name: for as the poets are frequently called swans, and as *anser* is Latin for a goose, it was hardly possible for those, who loved to play upon words, to avoid representing poor *Anser* as a goose of a poet. We know that Cicero was a great punster; and Propertius seems to have punned in the verses quoted above; where his meaning seems to be, that the swan Virgil would not make any reply to the goose

Anser. But this very passage shews that Propertius did not understand any quibble in this line of Virgil: for if he had taken it in that sense, he could not have said, that Virgil made no sort of reply to the scurrilities of Anser. Besides, at the time of writing this Eclogue, there was no rupture between Augustus and Mark Anthony: and therefore there was no occasion for Virgil, out of respect to Augustus, to treat Anser with contempt, because he had written in praise of Anthony. Lastly, Virgil does not seem to have a genius capable of stooping so low as a pun: whence I conclude, that he meant no more by *anser*, than a real goose, without designing any reflection on the poet of that name.

37. *Id quidem ago.*] That is, I am endeavouring to recollect some verses for you.

39. *Huc ades, &c.*] These five lines are an imitation of a passage in the *Κυκλῶν* of Theocritus;

Ἄλλ' ἐφίειν τὸ ποτ' ἔμμε, καὶ ἔξῃς οὐδὲν
ἴλασσοι

τὰν γλαυκῶν δι' θάλασσαν ἴα ποτὶ χίρην
δριχθῆν.

Ἄδιον ἰν' τῶν τε καὶ ἰμὲν τὰν νύκτα διαξῆς·

Ἐντὶ δάφναι τητοί, ἰντὶ ῥαδιναὶ κυπάρισσοι,

Ἐντὶ μίλας κισσός, ἰντ' ἄμμιλος ἢ γλαυκὴ
καρπός·

Ἐντὶ ψυχρὸν ὕδωρ, τό μοι ἂ πολυδάδριος

λίπτα

Λιπκῆς ἰκ χιόνος, ποτὸν ἀμβρόσιον, προΐησι.

Τίς κιν τῶνδε θάλασσαν ἔχυν ἢ κύματ' ἴλαστο;

Come, live with me, and I sincerely
vow,

That your condition shan't be worse than
now.

Forsake the ocean, leave the angry sea,

'Tis better sleeping in my cave with me.

There laurels grow, and there black ivy

twines,

And blushing clusters load the bended

vines.

Q Q

Here is the purple spring, here the ground pours forth various flowers about the rivers: here a white poplar hangs over the cave, and the bending vines form a shade. Come hither, and leave the raging waves to beat against the shore.

Lyc. But what were those verses, which I heard you singing by yourself, one clear evening? I remember the numbers, if I could but recollect the words.

Hic ver purpureum, varios hic flumina circum 40
Fundit humus flores: hic candida populus antro
Imminet, et lentæ texunt umbracula vites.
Huc ades: insani feriant sine littora fluctus.

Lyc. Quid, quæ te pura solum sub nocte
canentem
Audieram? numeros memini, si verba tene-
rem. 45

There are cold streams, which from the melting snow Hot *Ætna* sends, a drink divine, below. There all things are by nature form'd to please, And who to this would e'er prefer the seas? CREECH.

The Greek verses must be allowed to be extremely fine: but the Latin ones have a delicacy and propriety, peculiar to the genius of Virgil. We see, in this invitation to Galatea to forsake the sea for the greater pleasures of the land, a most elegant description of the beauties of the earth, in the most delightful season. The rivers are bordered by a great variety of flowers; a white poplar diffuses its branches over the cave; and a luxuriant vine assists in forming a shade. The poet judiciously avoids the mention of the clusters, because they are not produced in the spring.

40. *Ver purpureum.*] The spring is called purple, because that season produces many bright flowers. Purple is used by the ancients to express any bright colour.

41. *Candida populus.*] The white poplar, or *abele tree*, is a tall straight tree, covered with a white bark: the leaves are of a dark green; but they are white and woolly underneath. When the tree is young, the leaves are round; but they become more angular, as the tree grows older. Pliny follows Theophrastus, in affirming, that the

leaves of this tree turn upside down about the time of the summer solstice: but this observation is not confirmed by experience.

42. *Texunt umbracula vites.*] The poet mentions only the shade of the vines; because the grapes do not appear in the spring.

43. *Insani feriant, &c.*] Theophrastus, in the passage just quoted, calls the sea glaucous, or bluish green; whereas the waves are white, when they are dashed against the shore. Virgil, with great judgment, avoids that improper epithet, and calls the waves *mad*, or raging.

44. *Quid quæ, &c.*] Lycidas still presses Mœris to oblige him with some more verses. Hence the poet takes occasion to introduce five most elegant lines, which plainly relate to the deification of Julius Cæsar. Mœris has no sooner recited these verses, than he seems to be at a loss; complains of his want of memory; and excuses himself to his friend, for not singing any more.

Pura nocte.] "That is, not dark, not overspread with clouds; or, according to that opposition of Horace,

"—*Cras vel atra*
"Nube potum, pater, occupato,
"Vel sole puro." LA CERDA.

45. *Numeros.*] The numbers, measure, or tune. Lycidas remembers the tune, but has forgotten the words.

Mæ. Daphni, quid antiquos signorum sus-
picias ortus?

Ecce, Dionæi processit Cæsaris astrum :

Mr. O Daphnis, why do you regard the ancient risings of the signs? Behold the star of Dionæan Cæsar has begun its course :

46. *Daphni, quid, &c.*] “ Virgil seems to have contended even with himself, in this place, for victory. He opposes these five verses to those which went before, *Huc ades, O Galatea, &c.* in which having excelled Theocritus, he now endeavours even to excel himself. In the former, he aimed only at sweetness of expression, as became one who addressed himself to a nymph: but in these he speaks with a gravity becoming one who addresses himself to Cæsar, who was then admitted among the gods. There he describes the delights of the spring; flowers, rivers, shades; such objects only as tend to pleasure: here he produces the fruits of summer, corn, grapes, and pears; all which are useful to man. In the former were three articles relating to pleasure; as there are, in the latter, as many relating to utility; the corn, the grapes, and the pears. Lastly, as he there begins and ends with Galatea; so here he begins and ends with Daphnis. Who can say, that Virgil speaks to no purpose?” LA CERDA.

It is observable, that, in this Eclogue, Virgil, with great address, recommends himself to the favour of those in power, in order to preserve the lands about Mantua. Poetry was at that time in very high esteem; and the Greek poets were justly thought to excel all others. He therefore endeavours to shew, that if he can meet with encouragement, he shall be able to teach the Romans to surpass all other nations in the arts of peace, as they

had already gained the superiority in the arts of war. He begins the contention with Theocritus, translating two favourite passages of that author, and making his translations superior to the originals. Not contented with this, he opposes to each of these translations an equal number of original verses of his own; in which he shews himself capable of exceeding the most beautiful passages of that admired poet. The address to Varus, ver. 27. is elegant and polite, and being related as only a fragment of a larger poem, was well calculated to obtain the protection of that favourite of Augustus. But in the passage under consideration he applies himself more directly to Augustus; for he represents the new star, which was by some supposed to be the soul of Julius Cæsar, as having a more benign influence, than all the old constellations put together. Augustus had a good taste for poetry, and consequently could not help being touched with so delicate a compliment.

Daphni.] Daphnis seems to be intended only for a fictitious name of some favourite shepherd.

Antiquos signorum ortus.] He admonishes Daphnis, that there is no occasion for him to regard the old rules of observing the heavens, with respect to agriculture; because the new star of Cæsar will be alone sufficient.

47. *Dionæi.*] Dione was a sea nymph, the daughter of Oceanus and Tethys, and mother of Venus, by Jupiter: Venus was the mother of Æneas, who was the father of Ascanius, or Iulus; from whom

the star, by which the fields shall abound with corn, and by which the cluster shall acquire its colour on the open hills.

Astrum, quo segetes gaudent frugibus, et quo Duceret apricis in collibus uva colorem.

the Julian family derived their descent. Julius Cæsar therefore, being of this race, is here called Dionæan Cæsar; as Æneas calls Venus his Dionæan mother, at the beginning of the third Æneid;

*Sacra Dionææ matri, divisque ferebam
Auspicius ceptorum operum.*

Processit.] “There is something very majestic in this word. So “Eclogue iv.

“*Magni procedere menses.*”

DR. TRAPP.

Cæsaris astrum.] A remarkable star or comet appeared for seven days together, after the death of Julius Cæsar; which was thought to be a sign, that his soul was received into heaven. Hence Augustus caused his statue in the *Forum* to be adorned with the addition of a star. See the note on ver. 488. of the first Georgick.

Astrum properly signifies a constellation, or number of stars placed in a certain order: the poet uses it in this place for a single star; thereby giving a greater dignity to the star of Cæsar. Thus Horace calls the same star *sidus*;

—*Micat inter omnes
Julium sidus, velut inter ignes
Luna minores.*

48. *Quo segetes gaudent frugibus.*] Servius thinks the poet alludes to the month July, which was so called in honour of Julius Cæsar; the grapes and corn being ripe in that month. But this observation is not right; because though the harvest is usually made in July; yet the vintage is not begun till September or October, even in the warmer countries. Palladius places the barley harvest in June; “*Nunc*

“*primo ordei messis incipitur:*” and the wheat harvest in July; “*Julio mense agri, qui Aprilii proscissi fuerant, circa Calendas iterantur. Nunc locis temperatis tritici messis expletur.*” But he does not mention the beginning of the vintage, even in the hottest countries, before September; “*Hoc mense locis tepidis, maritimisque celebranda vindemia est, frigidis apparanda.*” But the usual season for the vintage is October; for in that month he says, *Nunc opportuna vindemia est.* Virgil therefore could have no intention of alluding to any one month: his meaning is, that the new star would have a benign influence over all parts of husbandry.

“*Segetes* and *fruges* are commonly confounded together. But “*fruges* have a larger signification; for whatsoever relates to fruit may “be comprehended in this word. “Therefore *fruges* may be applied “to pot-herbs, pulse, vines, apples, “or corn. Therefore *segetes gaudent frugibus* means, the corn, “which is sown in the fields, and “not yet reaped, enjoys its fruit. “Others, by *segetes* in this place, “understand the earth itself: and “they may be in the right. To “omit other testimonies, which “are commonly produced, I shall “offer a fragment of Cicero, preserved by Nonnius; *Ut enim segetes agricolæ subigunt aratri multo antequam serant.*” LA CERDA.

It has been observed, in several notes on the Georgicks, that *seges* is generally used for the *field* by Virgil.

49. *Duceret apricis in collibus uva colorem.*] Thus Tibullus;

Annus in apricis maturat collibus uvas.

Inserere, Daphni, pyros; carpent tua poma nepotes.

Omnia fert ætas, animum quoque; sæpe ego longos

Cantando puerum memini me condere soles.

Plant pear-trees, O Daphnis; your grand-children shall gather the fruit.

These consume all things, even the memory itself: I remember the time, when in my youth I could have spent the long days in singing.

50. *Inserere, Daphni, pyros.*] “He exhorts the shepherd to plant fruit-trees; because they will thrive under the influence of this new star, and supply his posterity with fruit. *Inserere* here does not signify *ingraft*, but merely *plant*; as Columella has said *hortos inserere*.” RUÆUS.

Dr. Trapp however differs from Ruæus, and translates these words, *Daphnis inoculate thy pear-trees now.*

He says, “the word *inserere* may signify *planting, grafting, or inoculating*. According to Ruæus “it here means the first. But he gives no reason for it; nor do I know of any.” DR. TRAPP.

But though Ruæus did not give any reason for his interpretation, yet it appears to me very obvious. A tree, when ingrafted, produces the fruit very soon: but Mæris here tells Daphnis, that he may venture to *plant* trees, because his *posterity* may enjoy the fruit. He therefore speaks of a slow production: as he does of raising trees from seeds, in the second Georgick;

Jam quæ seminibus jactis se sustulit arboros
Tarda venit, seris factura nepotibus usuram.

That *inserere* is used by our poet for planting, is plain from another passage in the second Georgick;

—Neve oleæ sylvestris inserere truncos.

Poma.] *Pomum* is used by the ancients for any esculent fruit; as has been observed, in a note on ver. 274. of the first Georgick.

51. *Omnia fert ætas, &c.*] Mæris seems to break off here, as if he was not able to recollect the rest of the poem.

Animum.] The commentators seem to agree, that by *animum* is meant *memoria* in this place.

52. *Condere.*] “Finire, usque ad occasum ducere.” SERVIUS.

Ruæus gives the same interpretation; and adds, *quasi sepelire*; and refers to a similar passage in the first Æneid;

Ante diem clauso componet vesper Olympo.

That is, says he, *quasi ad sepulturam componere*. Lucretius has used *condere sæcla* in the same sense;

Nec prorsum, vitam ducendo, demimus hilum
Tempore de mortis, nec delibrare valemus,
Quo minus esse diu possimus morte perempti.
Proinde licet quot vis vivendo condere sæcla,
Mors æterna tamen nihilo minus illa manebit.

Soles.] *Suns* are here used for days; as they are also by Lucretius;

Multaque humi cum inhumata jacerent corpora super
Corporibus, tamen aliarum genus atque ferarum
Aut procul absiliebat, ut aerem exhiberet odorem:
Aut ubi gustarat, languebat morte propinqua.
Nec tamen omnino temere illis solidus ulla
Comparebat avis, nec noctibus sæcla fararum
Exibant sylvis.

Here we see, that *suns* are opposed

Now I have forgot all those verses: now even my voice falls me: the wolves have first looked upon Mœris. But Menalcas will repeat them to you often enough.

Lyc. You do but inflame me the more by your excuses.

Nunc oblita mihi tot carmina: vox quoque
Mœrim

Jam fugit ipsa: lupi Mœrim videre priores.

Sed tamen ista satis referet tibi sæpe Menalcas.

LYC. Causando nostros in longum ducis amores:

56

to nights; as they are also by our poet, in the third Æneid;

*Tres adeo incertos cæca caligine soles
Erramus pelago, totidem sine sidere noctes.*

*Quarto terra die primum se attollere tandem
Visa.*

53. *Nunc oblita mihi.*] “Here are two particulars to be observed: 1. *oblita* is used passively: 2. *mihi* is put for *a me*. In like manner we read in the first Æneid;

“*Nulla tuarum audita mihi, neque visa
sororum.*” RUMUS.

54. *Lupi Mœrim videre priores.*] This expression alludes to a notion, which obtained among the ancient Italians; that if a wolf saw any man first, it deprived him of his voice for the present; as we find in the twenty-second chapter of the eighth book of Pliny’s Natural History; “*Sed in Italia quoque creditur luporum visus esse noxi- us: vocemque homini, quem priores contemplantur, adimere ad præsens.*” Virgil therefore, with propriety, puts this saying in the mouth of a peasant. Servius tells us, that from this common story is derived the proverbial expression, *lupus in fabula*, which is used, when a person appears, of whom the company was talking, and thereby cuts off the discourse. But Theocritus, in the fourteenth Idyllium, gives this story a contrary turn; as if the seeing a wolf, in-

stead of being seen by him, made a person mute. A girl sits silent in company; upon which one asks her if she had seen a wolf;

“*Ἀραιὲ μὲν φωνῆωντις ἐπίνομας, ὡς ἰδίδασκτο
Ἄ δ’ οὐδὲν, ἀκαίδεος ἰμῶν τὴν ἔχου με
δασίς γούν;
Οὐ φθιγγῆ; Λύκων εἶδες, ἔραξι τις, ὡς σοφὸς
εἶπεν.*”

We drank and halloo’d, she mute all the while,
And sullen fate, without one word or smile;
How was I vex’d to find a change so soon?
What mute? what, have you seen a wolf? says one. CREECH.

It seems indeed more probable, that the sight of a wolf should take away a person’s voice, than the being seen by him; but as we find that this was a common notion in Italy, Virgil was in the right, to make an Italian peasant talk after the manner of his own countrymen.

56. *Causando nostros, &c.*] Lycidas looks upon this loss of memory as a mere pretence; and therefore presses Mœris to proceed. He urges the stillness of the evening, and their having gone half their journey already, as arguments for sitting down a little; and adds, that they shall reach the city in good time. But if Mœris is afraid the night should prove rainy, he tells him, they may sing as they go along, and offers to ease him of his load. Mœris persists in not singing any more; and exhorts him to wait for the return of Menalcas with patience.

Et nunc omne tibi stratum silet æquor, et omnes,
Aspice, ventosi ceciderunt murmuris auræ.
Hinc adeo media est nobis via : namque sepul-
chrum

Do but see, how the whole lake lies still and smooth for you, and every breath of murmuring wind is hushed. Besides, we are come to the middle of our journey :

Causando.] “ Causari signifies
“ to make excuses : thus Lucretius,
“ lib. i.

“ Quapropter quamvis causando multa
“ moreris ;

“ And Horace,

“ *Stultus uterque locum immeritum causa-*
“ *tur inique.*” LA CERDA.

57. *Omne tibi stratum silet æquor.*] Servius's interpretation of *æquor* is *spatium campi*. La Cerda observes, that *stratum* is here spoken of water, after the manner of the Greeks. Ruæus says, that by *æquor* we are not to understand the sea, but the waters of the Menzo or Mincius, which washes Mantua and the neighbouring country : for the sea is at a great distance. He also justly observes, that *æquor* is used for any plain surface, either of land or water. But Catrou seems to have understood the true sense of this passage ; “ We find,” says he, “ in the “ text *æquor*, this sea, or this vast “ extent of waters. Our shepherds “ were already arrived at the edge “ of the lake of Mantua, which “ is formed round the city by the “ Mincio. Is not a lake a sea in “ the eyes of shepherds ?” This learned critic is certainly in the right ; for the waters of a river are always in motion ; and therefore cannot be properly called *æquor* : but that word is very applicable to a lake, which is a plain surface, when not ruffled by winds. The Earl of Lauderdale follows Servius ;

You raise my expectation by delay,
Tho' all the *fields* are peaceable and gay.
See all things now so much to rest inclin'd,

The trembling leaves scarce feel the
murm'ring wind.

But *stratum* cannot signify *peaceable and gay*. Dryden follows Ruæus ;

Thy faint excuses but inflame me more ;
And now the waves roll silent to the shore.
Hush'd winds the topmost branches scarcely bend,
As if thy tuneful song they did attend.

But when the *waves roll to the shore*, they can hardly be said to be *silent*. Dr. Trapp translates *æquor* literally *the sea* ;

By these excuses, and this long delay,
Thou dost but whet my appetite the more.
And now behold *the sea* lies smooth, and all
The blasts of murm'ring winds are hush'd in peace.

Our poet perhaps had his eye on the following line, in the *Φαρμακόνρισμα* of Theocritus, where the silence of the sea and winds is spoken of ;

Ἦϊδι σιγῆ μὲν πόντος, σιγῶντι δ' ἄπται.

Horace calls a slow river silent ;

Non rura, quæ Liris quieta
Mordet aqua taciturnus amnis.

59. *Sepulchrum incipit apparere Bianoris.*] It was the custom among the ancients, to make their sepulchres near the highways : whence the inscriptions are frequently addressed to travellers. Theocritus, in the *Θαλίσινα*, describes the middle of a journey, by the view of a monument ;

Κούτων τὰν μισάτων ὁδὸν ἄνομις, οὐδὲ τὸ
σᾶμα
Ἄμιν εὖ Βρασίλα καταφάνιστο.

for the sepulchre of Bianor begins to appear. Let us sing here, where the husbandmen are pruning the thick branches: here let us sing, my Mœris:

Incipit apparere Bianoris: hic, ubi densas 60
Agricolæ stringunt frondes: hic, Mœri, canamus:

Bianor, surnamed Ocnus, son of the river Tyber, by the prophetess Manto, daughter of Tiresias, is said to have fortified Mantua, and to have given it the name of his mother. Thus our poet himself, in the tenth Æneid;

Ille etiam patriis agmen ciet Ocnus ab
oris,
Faticæ Mantus, et Tusci filius amnis,
Qui muros, matrisque dedit tibi, Mantua,
nomen:
Mantua dives avis.

*Ocnus was next, who led his native train
Of hardy warriors thro' the wat'ry plain,
The son of Manto by the Tuscan stream,
From whence the Mantuan town derives
the name;
An ancient city.*

DRYDEN.

61. *Stringunt frondes.*] Servius interprets it *amputant, decerpunt*; for proof of which, he quotes a verse from the fourth Georgick;

Sed tamen et quernas glandes tum stringere tempus.

La Cerda is of opinion that the poet alludes to the ancient custom of strewing flowers and branches over the sepulchres of the dead. That they used to strew flowers, is commonly known: but he proves, that they also strewed branches, from the following passage in Martial;

Accipe non Phario nutantia pondera saxo,
Quæ cineri vanus dat recitura labor:
Sed fragiles buxos, et opacas palmitis umbras:
Quæque virent lacrymis humida prata meis.

Ruæus understands this expression to mean, that the young shoots of the trees were gathered into bundles: for he says, "*Stringi* is used of those things, which are either plucked

" *stricta manu*, as in the first Georgick,

" — Quernas glandes tum stringere
" tempus,
" Et lauri baccas, oleamque, cruentaque
" myrta:

" or else gathered into bundles, as
" in the passage before us, and also
" in the first Georgick;

" *Fragili jam stringeret hordea culmo.*"

Marolles renders it " Là où les laboureurs couppent les espaisées feuilleés." Catrou is of the same opinion with La Cerda. W. L. seems to understand it of pruning;

Where the thick boughs the ploughmen
woont to sheere.

The Earl of Lauderdale understands Lycias to propose resting themselves on the leaves, which had been stripped off;

On these stript leaves here let us stretch
along.

Dryden most strangely perverts it to signify the forming of an arbour,

Here, where the labourer's hands have
form'd a bow'r
Of wreathing trees, in singing waste an
hour.

Dr. Trapp translates it,

Here, where the shepherds strip the
leaves from boughs,
Here, Mœris, let us sing.

In his note, he says it may here be understood to signify either binding them up in bundles, or stripping them from the boughs, or both. But it has been already shewn, in the notes on ver. 305, and 317. of the first Georgick, that *stringere* in both those verses, signifies to gather

Hic hædos depone, tamen veniemus in urbem.
 Aut, si, nox pluviam ne colligat ante, veremur;
 Cantantes licet usque, minus via lædat, eamus.
 Cantantes ut eamus, ego hoc te fasce levabo. 65

MÆ. Desine plura, puer: et, quod nundin-
 stat, agamus.

Carmina tum melius, cum venerit ipse, canemus.

here lay down your kids: we shall come soon enough to the city. But if you are afraid the night should bring on rain before we get thither; let us sing, however, as we go along; the way will seem less tedious: let us sing as we go along, I will ease you of this load.
 MÆ. Say no more, my lad, and let us mind our present business. We shall sing verses better, when he himself returns.

with the hand. In the second Georgick, however, it is plainly used for stripping the young shoots of a vine; that is, pruning it;

Inde ubi jam validis amplexæ stirpibus ulmos
 Exierit, tum stringe comas, tum brachia tonde.

In the first Æneid, it is used to signify cutting off branches of trees, to make oars;

Quassatam ventis liceat subducere classem,
 Et sylvis aptare trabes, et stringere remos.

The general signification of this verb in Virgil is either to touch any thing lightly, or to draw a sword. In the passage under consideration, I believe it signifies either the pruning of the trees or gathering the young shoots, in order to strew upon the tomb of Bianor, as La Cerda interprets it. This last interpretation has its beauty; but yet the epithet *densas* seems to be in favour of *pruning*: because the shoots being thick, or numerous, required the hand of the husbandman to prune or thin them. I have therefore ventured to translate the passage according to this interpretation.

62. Urbem.] Mantua.
 64. Cantantes licet usque, &c.] Thus Theocritus, in his *Θαλίπια*;

Ἄλλ' ἄγε δὲ, ξυνὰ γὰρ ἰδοῖς, ξυνὰ δὲ και-
 κῶς,
 Βασιλευσθόμεθα· τάχ' ἄντιρος ἄλλοι ἴνασι.

But since we walk one way, since time persuades,
 And we are far remov'd from gloomy shades,
 Let's pipe and wanton as we walk along,
 For we may please each other with a song. CREECH.

65. Ego hoc te fasce levabo.] Lycidas is always solicitous to engage Mæris to sing: he first proposes, that his friend should lay down the kids; and now he offers to ease him of the load, by carrying it himself.

67. Cum venerit ipse.] This expression seems to intimate, that Virgil was at Rome, when he composed this Eclogue. Mæris has no great inclination to sing in the absence of his master, of whose success he is in doubt: and therefore is solicitous to finish the business in hand, the carrying the kids to the intruder; and tells his friend, that he shall have more inclination to sing, when Menalcas returns.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA DECIMA.

GALLUS.

EXTREMUM hunc, Arethusa, mihi concede laborem.

Pauca meo Gallo, sed, quæ legat ipsa Lycoris,

O Arethusa, favour this my last labour. A few verses must be sung for my Gallus, but such as Lycoris herself may read :

1. *Extremum hunc, &c.*] This is evidently the last of our poet's Eclogues; and is a fine imitation of the first Idyllium of Theocritus. The subject of it is an amour of his friend Gallus, whom he represents under the character of a shepherd, complaining of the cruelty of Lycoris, who has deserted him. The poet begins with an invocation of Arethusa to assist him.

Arethusa.] He invokes a Sicilian nymph, because he writes in imitation of Theocritus. Thus he begins the fourth Eclogue with invoking the *Sicilian Muses*; and at the beginning of the sixth, he calls his Bucolicks *Syracusan verses*.

2. *Meo Gallo.*] This expression shews that Gallus was an intimate friend of Virgil. He is celebrated in the sixth Eclogue;

Tum canit errantem Permessi ad flumina Gallum.

See the notes on that passage.

Lycoris.] The commentators agree that Cytheris, an actress of those times, is meant under the fictitious name of Lycoris; and that Gallus himself had celebrated her, under the same name, in some poems, which he had written in her praise. Ovid mentions Lycoris, as the subject of the poems of Gallus;

Gallus et Hesperis, et Gallus notus
Eois,
Et sua cum Gallo nota Lycoris erit.

Martial also, when he is relating, that several poets owed their genius to Love, ascribes the poetry of Gallus to Lycoris;

Cynthia te vatem fecit, lascive Properti,
Ingenium Galli pulchra Lycoris erat.

These verses of Gallus are now lost; for those, which go under his name, are thought by the best judges to be spurious.

who can refuse verses to Gallus? So may bitter Doris not intermix her waters with thine, when thou glidest beneath the Sicilian waves.

Begin: let us sing the anxious loves of Gallus, whilst the snub-nosed kids crop the tender twigs. We do not sing to the deaf, the woods resound our voice. What woods or lawns detained you.

Carmina sunt dicenda: neget quis carmina Gallo?

Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam. 5
Incipe: sollicitos Galli dicamus amores,
Dum tenera attendent simæ virgulta capellæ.
Non canimus surdis: respondent omnia sylvæ.
Quæ nemora, aut qui vos saltus habuere, puellæ

3. *Carmina sunt dicenda, &c.*] Pope has imitated this, in his *Wind-sor-forest*;

Granville commands: your aid, O Muses, bring.

What muse for Granville can refuse to sing?

4. *Cum fluctus subter labore, &c.*] Alpheus a river of Peloponnesus was in love with the nymph Arethusa, who, flying from his pursuit, was turned by Diana into a fountain. She made her escape under the sea to Ortygia, an island adjacent to Sicily, where she rose up: but Alpheus pursuing her by the same way, mixed his waters with hers. The poet here wishes, that in her passage under the Sicilian sea, Doris, or the sea, may not mix the salt waves with her pure waters. This fable is mentioned in the third *Æneid*;

Sicanio prætenta sinu jacet insula contra Plemmyrium undosum: nomen dixere priores

Ortygiam. Alpheum fama est huc, Elidis amnem

Occultas egisse vias subter mare; qui nunc

Ore, Arethusa, tuo Siculis confunditur undis.

Right o'er against Plemmyrium's wal'ry strand

There lies an isle, once call'd th' Ortygian land;

Alpheus, as old fame reports, has found From Greece a secret passage under ground:

By love to beautiful Arethusa led, And mingling here, they roll in the same sacred bed.

DRYDEN.

5. *Doris.*] The daughter of Oceanus and Tethys. She was married to her brother Nereus, by whom she became mother of the sea nymphs, who, from their father, are called Nereids. Doris is here used for the sea itself. She is called *amara*, because the sea water is bitter.

6. *Incipe: sollicitos, &c.*] The poet now proposes the subject of his *Eclogue*; the love of Gallus.

Sollicitos.] Thus Ovid;

Res est solliciti plena timoris amor.

And,

Atque ita sollicito multus amante legar.

7. *Simæ capellæ.*] Theocritus also calls the kids *σικαί ἰεφός*.

8. *Non canimus surdis, &c.*] He alludes to the proverbs, *surdo narrare fabulam*, and *surdo canere*. If Lycoris will not hearken, yet the song will be repeated by echo in the woods. Thus Pope, in his second *pastoral*;

Ye shady beeches, and ye cooling streams, Defence from Phœbus, not from Cupid's beams,

To you I mourn, nor to the deaf I sing, The woods shall answer, and their echo ring.

The hills and rocks attend my doleful lay

Why art thou prouder, and more hard than they?

9. *Quæ nemora, &c.*] The poet turns his discourse to the Naiads, who neglected Gallus in his distress,

Naiades, indigno cum Gallus amore periret? 10
 Nam neque Parnassi vobis juga, nam neque Pindi
 Ulla moram fecere, neque Aonia Aganippe.

O Naiad nymphs, when Gallus perished by cruel love! For neither the tops of Parnassus, nor those of Pindus withheld you, nor the Aonian Aganippe.

when even the trees and shrubs, and inanimated mountains and rocks condoled with him.

This passage is an imitation of one in the *Θύγρις* of Theocritus ;

Πᾶ σπον' ἄρ' ἦσ' ἕνα Δάφνης ἰτάκινα, πᾶ
 σπονᾶ, Νύμφαι ;
 "Ἡ κατὰ Πηνειῷ καλὰ Τίμωια, ἢ κατὰ
 Πίνδω ;
 Οὐ γὰρ δὴ σποταμοῖο μίγαν βόον εἴχισ'
 'Ανάστω,
 Οὐδ' Αἴτνας σκοσιᾶν, οὐδ' Ἀκιδος ἱερὸν ὕδωρ.
 Τῆνον μὲν θύεις, τῆνον λύκοι ἀρύσαντο,
 Τῆνον χῶ' ἢ δρυμοῖο λίαν ἀνίλαυσι θανόντα.

Where were you nymphs? where did the nymphs reside?

Where were you then, when Daphnis pin'd and died?

On Pindus' top, or Tempe's open plain,
 Where, careless nymphs, forgetful of the swain?

For not one nymph by swift Asopus stood,

Nor Ætna's cliffs, nor Acis' sacred flood.
 For him the wolves, the pards and tygers moan'd ;

For him with frightful grief the lions groan'd. CREECH.

Milton, in his Monody on the death of a learned friend, who was drowned in the Irish seas, in like manner calls upon the nymphs of the neighbouring country ;

Where were ye nymphs, when the remorseless deep
 Clos'd o'er the head of your lov'd Lycidas?

For neither were ye playing on the steep,
 Where your old bards, the famous Druids, lie,
 Nor on the shaggy top of Mona high,
 Nor yet where Deva spreads her wizard stream.

Pope also has imitated this beautiful passage, in his second pastoral ;

Where stray, ye Muses, in what lawn or grove,

While your Alexis pines in hopeless love?

In those fair fields where sacred Isis glides,

Or else where Cam his winding vales divides?

"The poet speaks to the Naiads, or nymphs, who preside over the fountains, which rise in Parnassus, Pindus, and Helicon, and chides them for not coming to comfort Gallus in his despair. Here is also a tacit reproof given to Gallus himself, for yielding to love, and neglecting his poetical studies." RŪÆUS.

[*Saltus*.] See the note on ver. 471. of the second Georgick.

10. *Indigno*.] It signifies *great* or *cruel*: thus our poet has *indignas hyemes* in the second Georgick.

[*Periret*.] Pierias found *peribat* in the Roman manuscript, and *periret* in the Lombard.

11. *Parnassi*.] A mountain of Phocis, sacred to Apollo and the Muses. See the note on ver. 291. of the third Georgick.

[*Pindi*.] "A mountain on the confines of Macedonia, Epirus, and Thessaly; whence it is equally ascribed to these three regions. - Some say, that it reaches even to Bœotia and Phocis, in the latter of which it is called Parnassus, as it goes by the name of Helicon in Bœotia; and that it is called also Cithæron. It is certain, that these four mountains, though they are extended to a very great distance, are nevertheless almost contiguous, and are all sacred to the Muses." RŪÆUS.

12. *Aonia Aganippe*.] "A foun-

For him even the bay-trees, for him even the tamarisks mourned. For him, lying under the desert rock, even pine bearing Mænalus, and the cold stones of Lycæus mourned.

Illum etiam lauri, illum etiam flevere myricæ :
Piniifer illum etiam sola sub rupe jacentem
Mænalus, et gelidi fleverunt saxa Lycæi. 15

“ tain of Bœotia, sacred to the
“ Muses, rising in the mountain
“ Helicon, not far from Thebes,
“ and running down to the river
“ Permessus. Aonian, that is Bœ-
“ otian, from Aon the son of Nep-
“ tune. Observe in this place the
“ opening of the vowels *Aonia Aga-*
“ *nippe*. RŪÆUS.

Some read *Aoniæ Aganippe*, others *Aoniæ Aganippes*, and others *Aoniæ Aganippæ*: but it is plain, that Servius read *Aonia Aganippe*; for he says, “ Nominativi sunt singula-
“ res.”

13. *Illum etiam lauri, &c.*] This is a strong expression of the poet's astonishment at the neglect which the nymphs shewed of the distress of Gallus. He insinuates a surprise, that the nymphs, who inhabited the hills and fountains sacred to Apollo and the Muses, should slight so excellent a poet, when even the woods and rocks lamented his misfortunes. Theocritus speaks of the brute beasts mourning for Daphnis: but Virgil extends the grief for Gallus to the trees, and even to the inanimated stones.

Heinsius would have this line run thus,

Illum etiam lauri, etiam flevere myricæ,

without the second *illum*, as it is found in several manuscripts. Pierius observed this reading in the Roman manuscript: but in the Lombard, he found the *illum* repeated, and thinks the triple mention of *illum etiam* in these two verses expresses the passion with greater vehemence. He does not however dislike the other reading; and

thinks the exility of it adapted to the pastoral character, and miserable state of a deploring person.

Lauri.] See the note on ver. 306. of the first Georgick.

Myricæ.] See the note on ver. 2. of the second Eclogue. La Cerda has observed, that the tamarisk, as well as the bay, was sacred to Apollo.

15. *Mænalus.*] See the note on ver. 22. of the eighth Eclogue.

Lycæi.] See the note on ver. 2. of the third Georgick.

The reader will observe the great propriety of these verses. Gallus is lamented by the bays and tamarisks, two trees sacred to Apollo, the god of verse; and by Mænalus and Lycæus, two mountains of Arcadia, sacred to Pan, the god of shepherds, and inventor of the rural pipe. Some have injudiciously censured Virgil, for descending to speak of hills and rocks, after he had mentioned trees. It is true, that trees are above stones, in the scale of nature: but however it is very evident, that the poet does not fall, but rise in his expression. Trees are allowed by the philosophers to have a sort of life, which is called vegetative: but stones are said to be inanimated. It is therefore more marvellous, to ascribe sense to stones than to trees. Not only the bays and tamarisks mourn for Gallus, but even the woody mountain Mænalus; and not only that woody mountain, but even the bleak rocks of Lycæus. Thus the greatest wonder is plainly reserved for the last. Catrou has neglected the epithet *gelidi* here: but all our translators have carefully preserved it.

Stant et oves circum : nostri nec pœnitent illas : The sheep also stand round him : I am not ashamed of them :

16. *Stant et oves, &c.*] Virgil now represents Gallus as a shepherd, and makes an apology to that eminent person, for describing him under that character.

There seems to be some difficulty in understanding the true meaning of this passage. Servius says the sense is this ; " As the sheep, O Gallus, are not ashamed to stand round thee, so neither do thou be ashamed of them ; for even Adonis himself was formerly a shepherd." He adds, that Virgil introduces his own person, by using *nostri*, whereas *tui* would have been sufficient ; " Et quod ait *nostri*, miscuit suam personam, ut frequenter facere consuevit : nam erat integrum, *Tui nec pœnitent illas.*" La Cerda explains it in the following manner ; " He says the sheep abstained from food, and stood weeping round Gallus, whom he exhorts not to be ashamed of sheep and cattle, for two reasons : 1. Because sheep are not ashamed to lament the love of Gallus : in which place *nostri* has this sense ; they do not despise either thee or me : either thee bewailing thy own passion, or me celebrating it. 2. Because Adonis also, who was beautiful, and beloved by Venus, was a feeder of sheep." De Marolles seems to understand *nostri nec pœnitent illas* to mean, that the sheep partook with him in his distress ; " Les brebis se sont amassées autour de luy, et ont pris part à son affliction. Divin poëte ne mesprise point les larmes des troupeaux ; le bel Adonis lui-mesme les a bien gardez le long des rivieres." Ruæus renders it literally, *neque contemnunt nos*. W. L. gives a different sense to the whole passage.

By the flocks standing round Gallus, he understands the Bucolicks, which he himself made. By *nostri nec pœnitent illas*, he takes Virgil to mean, that he himself had treated this kind of poetry in such a manner, that it need not be ashamed to have fallen into his hands, in which sense Vives also takes it. He rightly interprets *nec te pœniteat, &c.* to mean, that though Gallus was so excellent a poet, that he might even be called divine, yet he need not be ashamed to be accounted a Bucolick poet. Accordingly his translation is as follows ;

And all the flocks about him flocking
went,
Ne ever they of mee neede them repent,
Ne, divine bard, needes thee repent of
them :
Sith faire Adonis, erst along the streame,
Woont feede his sheepe.

The Earl of Lauderdale, in his translation, leaves out the words in question ;

The sheep around him stand, while the
blest bard
Nor scorns, nor is asham'd to be their
ward ;
Since on the river banks the beauteous
boy
Adonis kept his bleating flocks with joy :

As does Dryden also ;

The sheep surround their shepherd, as
he lies :
Blush not, sweet poe!, nor the name
despise :
Along the streams his flock Adonis fed ;
And yet the queen of beauty blest his
bed.

Dr. Trapp seems to follow La Cerda ;

—Round him stood the sheep,
For they too sympathize with human woe :
Them, heav'nly poet, blush not thou to
own :
Ev'n fair Adonis, did not scorn to tend
Along the river's side, his fleecy charge.

nor do thou be ashamed of
cattle, O divine poet.

Nec te pœniteat pecoris, divine poeta.

Catrou follows the same interpretation; " Ses brebis attristées étoient
" autour de lui; car enfin elles pren-
" nent part à nos afflictions. N'ayez
" donc pas de honte, tout poete
" illustre que vous êtes, de vous
" voir travesti en Berger. Adonis
" lui-même ne dédaigna pas de con-
" duire un troupeau." Burman
declares himself to be of the same
opinion, in the following note on
this passage; " The Scholiast on
" Horace, lib. i. od. 28. will have
" this to be an hypallage, for *nos*
" *illarum non pœnitet*: but I am
" not of his opinion; and take the
" sense to be, they are contented
" with us shepherds, and do not
" desire any other. Thus Terence,
" Phorm. I. iv. 20. *Nostrî nosmet*
" *pœnitet*, and the common ex-
" pression *sua quemque fortuna*
" *pœnitet*, which Horace, I. Sat. i.
" expresses by *neminem contentum*
" *vivere sua sorte*. The sheep are
" delighted with our singing, and
" now do not disdain to join with
" us in lamenting our misfortune,
" and do you also accept of their
" mournful song, and do not think
" them unworthy of your love,
" since Adonis himself thought it
" not beneath him to feed them."
If the reader likes any of these in-
terpretations, he is welcome to ad-
mit them: but they do not seem at
all satisfactory to me. I believe the
Scholiast on Horace, as he is quoted
by Burman, is in the right, and that
we are to understand *nostrî nec pœ-*
nitet illas to be an hypallage for *nos*
non pœnitet illarum, a figure which
most of the critics allow to be
used on other occasions. The sense
will then be clear and significant.
Virgil intends to celebrate the pas-
sion of Gallus for Lycoris, in imi-

tation of a beautiful Idyllium of
Theocritus on the passion of Daph-
nis. Accordingly he places him in
Arcadia, reproaches the nymphs of
the poetical fountains, for having
neglected the protection of this fa-
mous poet, and represents the trees
and rocks of Arcadia as condoling
him. He then describes him as a
shepherd, surrounded by his sheep,
and immediately makes an apostrophe
to his friend, with an excuse for
having represented him under so low
a character, by which perhaps he may
mean a writer of pastorals. We have
seen already, in the sixth Eclogue,
that all the Roman poets before
Virgil thought it beneath them to
write pastorals; and he there speaks
of it as a condescension in himself
to engage in that subject;

Prima Syracosio dignata est ludere versu
Nostra, nec erubuit sylvas habitare, Tha-
lia.

I first of Romans stoop'd to rural strains,
Nor blush'd to dwell among Sicilian
swains. LORD ROSCOMMON.

Here then is the very same thought
differently expressed. In the sixth
Eclogue the poet says his muse did
not blush to dwell among the woods,
and here he says he is not ashamed
of his sheep, and therefore hopes his
friend Gallus will not take it amiss,
that he represents him under the
same feigned character with himself.
We shall find, in the course of this
Eclogue, that Gallus was at that
time not only a good poet, but also
a man of war: whence we may
infer, that as Virgil here puts him-
self upon a level with him, our poet
was something more than a mere
country farmer, as the old gram-
marians would have us imagine.

Theocritus has represented the

Et formosus oves ad flumina pavit Adonis.

Venit et upilio, tardi venere bubulci:

Uvidus hyberna venit de glande Menalcas. 20

Even Adonis fed his sheep on the banks of the rivers.

The shepherd also came, the slow herdsmen came: Menalcas came, wet with winter mast.

cattle as mourning at the feet of Daphnis;

Ἑλλὰς οἱ παρὰ ποσσὶ βόις, πολλοὶ δὲ τε ταύροι,
Πολλὰ δ' αὖ δαμάλαι καὶ πόρτις ἀδύ-
ραυτο.

A thousand heifers, bulls, and cows, and steers,
Lay round his feet, and melted into tears. CREECH.

18. *Et formosus oves, &c.*] Thus Theocritus;

Ἄγραϊος ἕ' Ἀδωνίς, ἰσὺ καὶ μάλα νομαίης,
καὶ πτόνας βάλλει, καὶ θηρία τᾶλλα διώκει

There lives Adonis, there the wond'rous fair,
There feeds his sheep, shoots beasts, and hunts the hare. CREECH.

Adonis was the son of Cynaras, king of Cyprus, by his own daughter Myrrha. He was the great favourite of Venus, and has been abundantly celebrated by the Greek poets. Bion calls him the Assyrian husband of Venus; and some say he was king of Assyria.

19. *Venit et upilio, &c.*] The poet now adds, that the shepherds, and even some deities, came to visit Gallus in his affliction.

Upilio is used for *opilio*, changing the short *o* into a long *u*, as the Greeks write *ὄνομα* for *ὄνομα*. It seems to be derived from *oves* as if it was *ovilio*. Pierius however found *opilio* in the Medicean manuscript. W. L. takes *Upilio* for a proper name.

Tardi venere bubulci.] Servius reads *subulci*, understanding it to mean swine-herds, and interprets *tardi* foolish. Pierius found *subulci* also in the Roman, Medicean, and

some other manuscripts. But he thinks we ought to read *bubulci*, because this verse answers to that of Theocritus,

ἦλθεν τοῖ βῶτας, τοῖ ποιμένις, ψόδαυ ἦλθεν,

and because the epithet *tardi* or *slow* agrees with the pace of cows. We ought most certainly to read *bubulci* here, if La Cerda and others are right, who understand *Menalcas*, in the next verse, to be a goat-herd.

20. *Uvidus hyberna, &c.*] La Cerda contends, and not without reason, that *Menalcas* must be understood to be a goatherd; because Theocritus, Virgil, and the other Bucolic writers celebrate only three sorts of graziers; shepherds, herdsmen or neatherds, and goatherds. Thus Virgil, in the second Georgick, after the general word *armenta*, mentions these three occupations;

Sin *armenta* magis studium, *vitulosque* tueri,
Aut foetus ovium, aut urentes culta capellas.

Theocritus also mentions these three together;

ἦλθεν τοῖ βῶτας, τοῖ ποιμένις, ψόδαυ ἦλθεν.

Menalcas is supposed to be wet, by feeding his goats in the woods, in the winter season. Some indeed understand *uvidus* to signify fat or well fed: but in the time of our poet, the meanest of the country people did not feed on mast. Thus, in the first Georgick, the air moist with south winds is expressed by *Jupiter uvidus austris*.

All ask, whence art thou infected with this passion? Apollo came, and said, why art thou mad, O Gallus: thy care Lycoris

Omnes, unde amor iste, rogant, tibi? Venit

Apollo:

Galle, quid insanis? inquit: tua cura Lycoris,

21. *Omnes unde amor, &c.]*

Πάντες ἀνερώριον τί πάθος κακόν.

The critics differ about the pointing of this verse: some read

Omnes unde amor iste rogant tibi venit?

Apollo,

Galle quid insanis?

Others,

Omnes undō amor iste rogant: tibi venit

Apollo.

But the most judicious seem to prefer

Omnes unde amor iste rogant tibi? venit

Apollo.

Venit Apollo.] Apollo is the first of the deities, who come to Gallus, because he is the god of poetry. In Theocritus; Mercury is the first;

Ἦστ' Ἑρμῆς πρότερος ἐπ' ἄλλοις, ἵπτι δὲ, Δάφνι,

Τίς το κατωτέρωχτι; τίνοσ, δ' ἔγασθ, τίσοσ ἱερασίαι;

First Hermes came, and with a gentle touch

He rais'd, and ask'd him, whom he lov'd so much? CREECH.

22. *Tua cura Lycoris, &c.]* It has already been observed, in the note on ver. 2. that it is generally agreed, that the Lycoris mentioned in this Eclogue is no other than the famous actress Cytheris. Servius calls her a whore, and a freed woman of Volumnius, and assures us, that her forsaking Gallus, and following Anthony into Gaul, is the subject of the poem under consideration. La Cerda follows this narration of Servius, and says Lycoris is that infamous whore, with whom Anthony was so captivated, who is also called Citheris and Volumnia, and whom Cicero calls the mimic wife of Anthony, whom she followed into Gaul, even in the midst of the rage of civil war. This, says he,

is meant by *Perque nives alium, &c.* Catrou justly censures Servius, as being guilty of a chronological error. He observes, that Anthony was at that time in the east, and that he had abandoned Cytheris before the death of Cicero. In the tenth letter of the tenth book of Epistles to Atticus, Cicero mentions his carrying Cytheris about with him in an open litter, as if she had been his wife, attended by seven others, which were filled with the ministers of his lust; "Hic tamen Cytheridem secum aperta lectica portat, alteram uxorem. Septem præterea conjunctæ lecticæ amicorum sunt, an amicorum." In the second Philippic, the orator inveighs bitterly against Anthony, in several places, on account of the scandalous life he led, in the company of this actress. He tells him, that he might have derived some little wit from his mimic wife; "At enim quodam loco facetus esse voluisti. Quam id, dii boni, non decebat! in quo est tua culpa nonnulla: aliquid enim salis ab uxore *mima* trahere potuisti." In another place we find, that it was when he was tribune of the people, and had the government of Italy committed to him by Cæsar, that he made a progress through the country attended by the above-mentioned scandalous company, that he received the compliments of the principal persons of the towns through which he passed, who saluted the actress by the name of Volumnia, instead of her better known theatrical name, and that his own mother was obliged to follow this strumpet, as if she had been her daughter-in-law. "In eodem

Perque nives alium, perque horrida castra secuta est.

has followed another through the snows, and through horrid camps.

“vero tribunatu, cum Cæsar, in Hispaniam proficiscens, huic conculcandam tradidisset: quæ fuit ejus peragratio itinerum? Iustratio municipiorum? Vehementior in essedo tribunus plebis; lictores laureati antecedeant, inter quos, aperta lectica, mima portabatur, quam ex oppidis municipales, homines honesti, obviam necessario prodeuntes, non noto illo, et mimico nomine, sed Volumniam consalutabant. Sequerebatur rheda cum lenonibus, comites nequissimi: rejecta mater amicam impuri filii, tanquam nurum sequebatur.” Presently afterwards he adds, that she met him at Brundisium, when he returned from Thessaly; and that every soldier in his army knew it to be true. “Venisti Brundisium, in sinum quidem, et in complexum tuæ mimulæ. Quid est? num mentior? quam miserum est id negare non posse, quod sit turpissimum confiteri! Sit municipiorum non pudebat; ne veterani quidem exercitus? quis enim miles fuit, qui Brundisii illam non viderit? quis qui nescierit venisse eam tibi tot dierum viam gratulatum? quis, qui non indoluerit, tam sero se, quem hominem secutus esset, cognoscere?” We find also, that this infamous progress of Anthony, and his intimacy with Hippas and Sergius, two comedians, happened when Cæsar was in Egypt, and that his friends raised him to the dignity of master of the horse, in the absence, and without the knowledge, of his patron; “Italiæ rursus percursatio eadem comite mima, in oppida militum crudelis, et misera de-

ductio: in urbe auri et argenti, maximeque vini fœda direptio. Accessit, ut Cæsare ignaro, cum ille esset Alexandriae, beneficio amicorum magister equitum constitueretur. Tum existimavit se suo jure cum Hippia vivere, et equos vectigales Sergio mimo tradere.” Lastly, the orator says expressly, that Anthony had parted with his actress, and speaks of it as the only good thing he had ever done; “Mimam illam suam suas res sibi habere jussit. Ex duodecim tabulis causam addidit, exegit. Quam porro spectatus civis, quam probatus: cujus ex omni vita nihil est honestius, quam quod cum mima fecit divortium.” Plutarch also, in his life of Anthony, mentions most of these particulars, and calls the woman, who accompanied him in his progress, Cytheris; and adds, that he parted with her on account of Cæsar’s dislike of his way of life, and married Fulvia. This noted amour of Anthony with Cytheris could not be earlier than the year of Rome 705, when Anthony was chosen tribune of the people: nor could it be later than 707, in which year Cæsar was at Alexandria, and Anthony was made master of the horse. It is certain also, that the dismissal of Cytheris, and the marriage with Fulvia, could not be later than 711, in which year Cicero, who speaks of it, was slain: nor indeed could it be later than 709; for Cæsar, who was offended at the conduct of Anthony, and caused him to put away Fulvia, was murdered at the beginning of 710. This Eclogue could not be written sooner than 715, being the very last of

Sylvanus also came crowned with rural honours, shaking his flowering *ferula*, and great lilies. Pan the god of Arcadia came, whom we saw ourselves, glowing with the berries of blood-red dwarf-elder, and vermillion.

Venit et agresti capitis Sylvanus honore,
Florentes ferulas et grandia lilia quassans. 25
Pan deus Arcadiæ venit, quem vidimus ipsi
Sanguineis ebuli baccis minioque rubentem.

them all; and consequently composed after the fourth, which was certainly written in 714, and the sixth, which was probably written in 715. Thus the amour of Anthony with Cytheris must have been at least six years before the writing of this Eclogue: and besides, it does not appear that he went into Gaul in any military capacity, between the time of his being chosen tribune, and that of his parting with Cytheris: and we are sure, that after the battle of Philippi, in 712, he was wholly engaged in the eastern and southern parts of the world. We may therefore venture to affirm, that Anthony was not the soldier with whom Lycoris ran away: and we have some reason to question, whether Lycoris and Cytheris were the same person; since the poet would hardly have celebrated the foolish passion of his friend, for a woman who had long been looked upon as infamous. The Earl of Lauderdale does not seem to understand the meaning of this passage to be, that Lycoris had gone off with any particular soldier; but that she was a woman of such a character as to be ready to run away with any soldier, or idle fellow whatsoever;

Thy darling mistress will a soldiering go,
And follow any fool thro' rain or snow.

24. *Sylvanus*.] See the note on ver. 20. of the first Georgick.

25. *Florentes ferulas*.] The *ferula* or *fennel giant* is a large plant, growing to the height of six or eight feet, with leaves cut into small segments like those of fennel, but larger. The stalk is thick, and full

of a fungous pith, whence it is used by old and weak persons to support them, on account of its lightness. The pith is even at this time used in Sicily, as tinder is by us, to catch fire; whence the poets feigned, that Prometheus stole the celestial fire, and brought it to earth in a hollow *ferula*. The flowers are yellow, and grow in large umbells, like those of fennel. *Ferula* is by some derived a *ferendo*, because it bears or supports old men; by others a *feriendo*, because it was used by the ancient schoolmasters to strike their scholars on the hand. Hence the modern instrument, which is used for the same purpose; though very different from the ancient *ferula*, and capable of giving much greater pain, is called by the same name. A willow stick would bear a much nearer resemblance.

26. *Pan deus Arcadiæ*.] See the notes on ver. 31. of the second Eclogue, and ver. 58. of the fourth.

27. *Sanguineis ebuli baccis*.] The *ebulus*, dwarf-elder, wall-wort, or dane-wort, is a sort of elder, and very like the common elder-tree, but differs from it essentially, in being really an herb. It commonly grows to the height of about a yard. The juice of the berries is of a red purple colour. It has obtained the name of dane-wort among us, because it is fabled to have sprung from the blood of the Danaes, when those people were massacred in England. It is found chiefly in churchyards. See the note on ver. 22. of the sixth Eclogue.

Minio.] *Minium* is the native cinnabar, or ore, out of which

Ecquis erit modus? inquit: amor non talia curat.
Nec lachrymis crudelis amor, nec gramina rivis,
Nec cytiso saturantur apes, nec fronde capellæ.
Tristis at ille. Tamen cantabitis, Arcades, in-
quit,
Montibus hæc vestris: soli cantare periti

Will these be no moderation? says he: love does not regard such things as these. Neither is cruel love satisfied with tears, nor grass with rivulets, nor bees with cytissus, nor goats with browse.

But Gallus thus mournfully expressed himself; O Arcadians, you however shall sing these things on your mountains, O Arcadians, who alone are skilled in singing,

quicksilver is drawn. *Minium* is now commonly used to signify red lead: but we learn from Pliny, that the *minium* of the Romans was the *milto* or *cinnabari* of the Greeks; "Milton vocant Græci *minium* quidam *cinnabari*." This was the vermilion of the ancients, with which they used to paint the images of their gods, and the bodies of their triumphant generals. According to Pliny, Verrius proved, from several authors of unquestionable authority, that the face even of Jupiter himself was anciently painted with *minium*, and that Camillus was painted with it when he triumphed. He affirmed also, that it was added to the ointments used at the triumphal suppers, even in his time; and that the censors took particular care to have the image of Jupiter *miniated*. Pliny owns himself ignorant of the cause of this custom: but he says, it is certain, that at the time when he lived, the Ethiopians had it in great request, that their nobles were coloured all over with it, and that it was the colour commonly used for the images of their gods.

28. *Ecquis.*] La Cerda reads *at quis*, and contends for this being the true reading: but Heinsius, according to Burman, found *ecquis* in the Medicean manuscript; as we find it in almost all the manuscripts and printed copies.

30. *Cytiso.*] See the note on ver. 431. of the second Georgick.

31. *Tristis at ille tamen, &c.*] Gallus turns his discourse to the

Arcadian shepherds; expresses his desire of being recorded by them; and wishes that he himself had been in no higher station than they.

32. *Soli cantare periti Arcades.*] Polybius, lib. iv. speaks at large concerning the delight of the Arcadians in music; for he says, that science is useful to all men, but even necessary to the Arcadians, who are accustomed to great hardships. For as their country is rough, their seasons inclement, and their pastoral way of life hard; they have this only way of rendering nature mild and tractable. Therefore they train up their children from their very infancy, till they are thirty years of age, in singing hymns in honour of gods and heroes. It is no disgrace among them to be unacquainted with other sciences; but to be ignorant of music is a great reproach: from these manners of the Arcadians arose the fiction of the poets, that Pan, the god of the Arcadians, invented the pipe, and was in love with the nymph Echo. For Arcadia, being mountainous and full of woods, abounds with echoes: whence not only the inhabitants of that country, but also the mountains, woods, and trees are said to sing. Thus our poet in the eighth Eclogue;

"Mænalus argutumque nemus pinosque
 "loquentes
 "Semper habet." LA CERDA.

O how softly will my bones rest, if your pipe shall hereafter sing my passion! And I wish I had been one of you, and either a keeper of your flocks, or a gatherer of your ripe clusters! Surely, whether Phyllis, or Amyntas, or any other had been my flame; what if Amyntas is brown; violets are swarthy, and hyacinths are swarthy;

Arcades. O mihi tum quam molliter ossa quiescant,
 Vestra meos olim si fistula dicat amores!
 Atque utinam ex vobis unus, vestrique fuisset 35
 Aut custos gregis, aut maturæ vinitor uvæ!
 Certe sive mihi Phyllis, sive esset Amyntas,
 Seu quicumque furor: quid tum, si fuscus Amyntas?
 Et nigrae violæ sunt, et vaccinia nigra:

33. *Quiescant.*] Pierius says it is *quiescent*, in the indicative mood, in some ancient manuscripts: but he is better pleased with *quiescant*, in the optative mood, as he finds in the Roman and Medicean manuscripts. Catrou however approves of *quiescent*.

35. *Atque utinam ex vobis, &c.*] The poet takes several occasions to let the reader know, that though he had represented his friend Gallus as a shepherd in this Eclogue, yet he was a person of a superior character. He at first made an apology for the liberty he had taken with him; now he makes him wish that he had been in the humble station of an Arcadian shepherd; whence it appears, that he was a person of a much higher rank; and a few lines afterwards, we find he was really a man of war. This conduct was necessary, as the poet chose to describe Gallus under his true name. Had he made use of a fictitious name, he would have been at liberty to preserve the pastoral character entire through the whole Eclogue.

36. *Vinitor.*] Some understand this to mean a pruner: but surely that cannot be the sense here; for the ripe clusters are not pruned. W. L. understands it to mean a gatherer;

And sickerly, I would I had been seen
 One amongst you, or your flocks-keeper
 been;

Or your ripe tidy clusters set to gather.

The Earl of Lauderdale takes it to be a pruner;

I wish like some of you I had been bred
 To prune the vine, or tend the fleecy
 herd.

And Dr. Trapp;

O had kind fortune made me one of you,
 Keeper of flocks or pruner of the vine.

Dryden interprets it a *presser*;

Ah! that your birth and bus'ness had
 been mine;
 To pen the sheep, and press the swelling
 vine.

37. *Certe sive mihi, &c.*] If Gallus had been so happy as to have been born an humble Arcadian shepherd, he had never known the false, though beautiful Lycoris. He might easily have obtained some rural beauty, unpractised in the deceitful arts of more polite nations; who, though less fair, might not however have been void of charms; as flowers of the darkest colours are not always contemptible.

38. *Quid tum si fuscus, &c.*] We find pretty nearly the same sentiment in the second Eclogue;

Quamvis ille niger, quamvis tu candidus
 esses,
 O formosæ puer, nimium ne crede colori.
 Alba ligustra cadunt: vaccinia nigra le-
 guntur.

39. *Et nigra violæ.*] This verse is almost a literal translation of one in the tenth Idyllium of Theocritus;

Mecum inter salices lenta sub vite jaceret : 40
 Serta mihi Phyllis legeret, cantaret Amyntas.
 Hic gelidi fontes, hic mollia prata, Lycori:
 Hic nemus, hic ipso tecum consumerer ævo.
 Nunc insanus amor duri me Martis in armis

they would have sat with me among the willows, under the bending vine : Phyllis would have gathered garlands for me, and Amyntas would have sung.
 Here are cool fountains, here are soft meadows, O Lycoris : here are woods : here could I have spent all my days with you. Now raging love detains me in the arms of cruel Mars,

[Καὶ τὸ ἴον μίλαν ἴσθι, καὶ ἡ γραπτὰ ὑάκινθος.

See the notes on ver. 183. of the fourth Georgick, and on *vaccinia nigra leguntur*, ver. 18. of the second Eclogue.

42. *Hic gelidi fontes, &c.*] Gallus now tells Lycoris in the most passionate manner, how happy they might both have been in the quiet enjoyment of a pastoral life ; whereas her cruelty has driven him into the dangers of war, and exposed herself to unnecessary fatigues.

43. *Ipsa ævo.*] Burman explains these words to mean old age. Thus the sense will be this ; If you had not been cruel, I should not have died of this tormenting passion in the flower of my youth ; but should have decayed gradually, as age came on, in the enjoyment of your company.

44. *Nunc insanus amor, &c.*] "The sense is this ; Here, if you liked it, we might both live quiet and secure ; now, because of your cruelty, we are both miserable : for my passion drives me through despair to expose myself to the dangers of war, because I am despised by you : and your love of another carries you through dangerous roads, in severe weather, into a frozen climate."
 RŒUS.

Duri me Martis in armis, &c.] "Gallus ascribes that to his passion and despair, which he did out of duty or ambition. If we may give credit to the fragment of an Elegy, which Aldus Manu-

"tius, the son, found in a Venetian manuscript, under the name of Gallus, we should know exactly in what part of the world he was then in arms. These are the words of the Elegy ;

"*Pingit et Euphratis currentes mollius undas,*
 "*Victricesque aquilas, sub duce Venetidio.*

"Hence we learn, that Gallus was at that time in the army of Ventidius, who was warring against the Parthians on the banks of the Euphrates. But unfortunately it is certain, that this fragment is of later date, and was never written by Gallus. We may however make a reflection on this piece. This author, who has pretended to counterfeit Gallus, did not want learning. At least he seems to have formed a good conjecture, when he placed Gallus in the army of Ventidius. This general was really warring against the Parthians, in the years of Rome 715, and 716, when Virgil was composing this Eclogue. It is plain also from the passage under consideration, that Gallus was at that time in an army. Probably it was in the east, for Gallus afterwards obtained the government of Egypt, as a man who knew the country. We may therefore conjecture, with the false Gallus, that the true Gallus was at that time warring against the Parthians under Ventidius." CATROU.
 It appears to me very strange, that

stridet cunctis and adverse
foes.

Tela inter media atque adversos detinet hostes. 45

this learned critic should ground his conjecture on a passage in an author, whom he himself allows to be spurious. If Virgil had intended to describe Gallus at war with the Parthians, I believe he would have written *aversos* instead of *adversos*; their averse manner of fighting being so very remarkable a circumstance, and what he himself alludes to in the third Georgick;

Fidentemque fuga Parthum, versisque
sagittis.

Thus also Ovid;

Telaque ab *averso* quæ jacit hostis equo.

Nor does it seem probable, that Gallus, who was a great favourite of Augustus, would serve in Parthia under Ventidius, who had always been an enemy to him, and had openly taken the part of Fulvia against him. I rather believe, that Gallus kept near his patron, and assisted him in the wars with Sextus Pompey, which began about the time when this Eclogue is generally supposed to have been written. Ruæus places it in 716, a year in which Gallus might easily complain of being detained by the arms of cruel Mars. In that year, Mene-crates was sent by Pompey to ravage the coast of Campania; and was slain by Menas, in an engagement with Calvisius Sabinus near Cumæ. Augustus, who was then at Rhegium, made an attempt to pass over into Sicily; but was beaten back, with great loss, by Apollonians, and obliged to keep on the continent of Italy, whilst Pompey was entire master of the sea, and plundered the coast at his pleasure. But it appears, from the passage under consideration, not only that Gallus was in arms, but also that

Lycoris had followed an army beyond the Alps, when this Eclogue was written. Therefore it is to no purpose to find in what army Gallus was engaged, unless we can shew, that there was any army sent over the Alps at the same time. Now this does not seem to have been done till the beginning of the year of Rome 717, when Agrippa and Lucius Gallus were consuls. In that year, according to Dio, Agrippa the consul marched into Gaul, to suppress a rebellion there, and was the second Roman who crossed the Rhine, for which he had the honour of a triumph decreed him, and at his return had the care of the maritime affairs committed to him. Agrippa declined the triumph; because he did not care to rejoice himself, at a time when Augustus was unfortunate: this expedition must have been at the beginning of the year, because Agrippa could not otherwise have had time afterwards to build so great a fleet, and to form that noble as well as necessary work of the Julian port, which is mentioned in the note on ver. 161. of the second Georgick. Here then is in all probability the precise time when this Eclogue was written, the beginning of the year of Rome 717, when all the friends of Augustus, among whom was Gallus, were under continual fatigues, with defending the sea coasts of Italy from the depredations of Pompey; and when one of the consuls marched with an army beyond the Alps, and crossed the Rhine, which had not been performed before by any Roman, except Julius Cæsar, almost twenty years before. This time of the year agrees also exactly with what our poet mentions of the snows of the

Tu procul a patria; nec sis mihi credere; tantum
 Alpinas, ah dura, nives, et frigora Rheni
 Me sine sola vides. Ah te ne frigora lædant!
 Ah tibi ne teneras glacies secet aspera plantas!
 Ibo, et Chalcidico quæ sunt mihi condita versu. 50
 Carmina pastoris. Siculi modulabor avena.

Thou far from thy country
 Oh! that I could not think it
 true! absent from me, be-
 holdest, ah cruel! nothing
 but the snows of the Alps
 and frosts of the Rhine. Ah!
 may not the frosts hurt thee!
 Ah! may not the sharp ice
 wound thy tender feet!
 I will go, and sing those
 verses, which I composed in
 the Chalcidian strain with the
 pipe of the Sicilian shepherd.

Alps, the frosts of the Rhine, and the danger of Lycoris's feet being cut by the ice. Thus we may conclude, that Lycoris ran away with some officer in this army, which was commanded by Agrippa.

46. *Nec sis mihi credere.*] “*Nec liceat mihi nec possim.* Thus Æn. viii. 676. *Actia bella cernere erat.* Horace, Epod. xvii. 25. “*Neque est levare tanta spiritu præcordia.* It is a manner of speaking derived from the Greeks, among whom *ἔστι* signifies *licet*. Thus Homer, *Odyssey*. xi. 157. “*τὸν ἴκνυς ἔστι πειθόμεν, quem non licet transmittere.*” *Ρῶμ. v.*

Tantum.] “It is explained three different ways; 1. to be a noun, and to be referred to *credere*; “*Utinam liceat non credere tantum, id est, rem tantam tamque indignam.* 2. To be an adverb, and to be referred to *sit*; “*Utinam sit tantum, Utinam liceat tantum hoc non credere.* As if he should say, I do not wish that Lycoris might not be perfidious, but I wish that I might *only* not believe it. 3. To be an adverb, and to be referred to the sentence of the following verse, *vides tantummodo nives et frigora, &c.* The first interpretation is the most weak, the second the most subtle, and the third most easy.”

47. *Alpinas nives.*] The Alps are very high mountains, which divide Gaul from Italy, and are covered with perpetual snow.

48. *Frigora Rheni.*] The Rhine

is a great river, which divides Gaul from Germany. Gallus therefore is grieved, that Lycoris should have such an aversion from him, as to leave a more warm and pleasant country, to follow another over the inhospitable mountains covered with snow, into a cold climate, and that even in the winter season,

50. *Ibo, et Chalcidico, &c.*] In this paragraph, Gallus expresses the various resolutions, which are hastily taken up, and as hastily laid down again by persons in love. He resolves to amuse himself with poetry: then he will make his habitation in the woods, and carve his passion on the barks of trees: then he will divert himself with hunting; in the imagination of which exercise he seems to indulge himself largely: then he recollects, that none of these diversions are sufficient to cure his passion, at last concludes, that Love is invincible, and that he must submit to that powerful deity.

Chalcidico versu.] Chalcis is a city of the island Eubœa, the native place of Euphion, whose works Gallus is said to have translated into Latin. See the note on ver 62. of the sixth Eclogue.

51. *Pastoris Siculi.*] Theocritus, the famous Sicilian, who wrote Pastorals. We may conclude, from this passage, that Gallus took the subject of his Pastorals from Euphion, and that he imitated the style of Theocritus.

Modulabor.] Heinsius, according to Burman, found *meditabor* in two ancient manuscripts.

I am determined to dwell in woods, among the dens of wild beasts, and to carve my passion on the tender trees: as they grow, my passion will grow too. In the mean time, I will survey all Mænalus, in company with the nymphs, or hunt the fierce wild boars: nor shall any cold restrain me from surrounding with dogs the Parthenian lawns. I seem already to go over the rocks and sounding groves: I delight in shooting Cydonian arrows with a Parthian bow:

Certum est in sylvis, inter spelæa ferarum,
Malle pati, tenerisque meos incidere amores
Arboribus: crescent illæ, crescetis amores.
Interea mixtis lustrabo Mænala Nymphis, 55
Aut acres venabor apros: non me ulla vetabunt
Frigora Parthenios canibus circumdare saltus.
Jam mihi per rupes videor lucosque sonantes
Ire: libet Partho torquere Cydonia cornu

52. *Spelæa.*] He uses the Greek word σπήλαια for speluncas.

53. *Tenerisque meos, &c.*] This fancy, of cutting letters on the barks of trees, has always obtained among lovers. Thus Theocritus, in his Ἑλένης ἐπιθαλάμιος;

Γράμματα δ' ἐν φλοιῇ γεγραψέναι, ὡς πα-
ριών τις
'Αγγυῖναι, Δωριετὶ Σείου μ'. Ἑλένης φυτόν
εἰμί.

And then inscribe this line that all may see,
Pay due obedience, I am Helen's tree.

54. *Crescent illæ, &c.*] There is something very pretty, in this thought of inscribing his passion on the bark of a young tree; that as the tree grows, his love may increase. Ovid has the same thought, in the Epistle from Cœnone to Paris;

Incisæ servant a te mea nomina fagi:
Et legor Cœnone falce notata tua.

Et quantum trunci, tantum mea nomina
crescunt:

Crescite, et in titulos surgite recta
meos.

Populus est, memini, fluviali consita
ripa,

Est in qua nostri litera scripta memor.
Popule, vive, precor, quæ consita mar-
gine ripæ

Hoc in rugoso cortice carmen habes:
Cum Paris Cœnone poterit spirare relicta
Ad fontem Xanthi versa recurret
aqua.

Upon the trees your sickle carv'd my name,
And ev'ry beech is conscious of your flame.
Well I remember that tall poplar tree,
Its trunk is filled, and with records of me.

Which, may it live! on the brook's margin
set,

Has on its knotty bark these verses writ:
When Paris lives not to Cœnone true,
Back Xanthus streams shall to the foun-
tains flow. COOPER.

55. *Mænala.*] See the note on ver. 22. of the eighth Eclogue.

56. *Acres apros.*] The wild boar is a very fierce and dangerous animal. Aristotle, in the fourth chapter of his second book concerning the parts of animals, ascribes the fierceness, rage, and fury of such animals, as bulls and boars, to the thickness of their blood, which is found to be very fibrous, and soon coagulates; τὰ δὲ πολλὰς ἔχοντα λίαν ἴνας καὶ παχίας, καὶ γιαιώστερα τῶν φύσιν ἔσθι, καὶ θυμῶν τὸ ἄθος, καὶ ἐκστατικά διὰ τὸν θυμὸν. θειμύτης γὰρ ποιητικὸς ὁ θυμὸς: τὰ δὲ στερὰ θειμαίνοντα, μᾶλλον θειμαίνου τῶν ἕτερων· αἱ δὲ ἴνας στερρὸν καὶ γῆδες, ὥστε γίνονται οἷον πυρίαι ἐν τῷ αἵματι καὶ ζῆσιν παι- οῦσιν ἐν τοῖς θυμοῖς· διὸ οἱ ταῦροι καὶ οἱ κάπροι θυμῶδεις καὶ ἐκστατικοί· τὸ γὰρ αἷμα τούτων ἰσχυρότερον, καὶ τόγχι τοῦ ταύρου τάχιστα πήννεται πάντων.

57. *Parthenios.*] Parthenius is a mountain of Arcadia, so called, according to Servius, ἀπὸ τῶν παρθένων, from the virgins who used to hunt there.

59. *Partho torquere Cydonia cornu spicula.*] The Parthians and Cretans were famous archers; and Cydon is a city of Crete. Bows were frequently made of the horns of beasts.

Spicula: tanquam hæc sint nostri medicina
furoris,

60

Aut deus ille malis hominum mitescere discat.

Jam neque Hamadryades rursum, nec carmina
nobis

Ipsa placent: ipsæ rursum concedite sylvæ.

Non illum nostri possunt mutare labores:

Nec si frigoribus mediis Hebrumque bibamus, 65

Sithoniasque nives hyemis subeamus aquosæ:

61. *Aut deus ille malis, &c.*] Complaints of the cruelty of the god of love are frequent among the poets. Thus we have read, in the eighth Eclogue,

Nunc scio quid sit amor. Duris in co-
tibus illum
Aut Tmarus, aut Rhodope, aut extremi
Garamantes,
Nec generis nostri puerum, nec sanguinis
edunt.

Thus also Pope, in his third Pastoral;

I know thee, Love! wild as the raging
main,
More fell than tygers on the Lybian
plain:
Thou wert from Ætna's burning entrails
torn,
Got by fierce whirlwinds, and in thunder
born!

62. *Jam neque Hamadryades, &c.*] Gallus, having amused himself with the thoughts of diverting his passion, and then reflected on the insufficiency of those pastimes, declares that he will now give up all expectation of being delighted by the charms either of the country or of poetry.

The Hamadryades are those Nymphs, which belong to particular trees, and are born and perish together with them. Their name is derived from *ἄμια* together, and *δρῦς* an oak.

65. *Nec si frigoribus, &c.*] This passage is an imitation of one in the seventh Idyllium of Theocritus;

as if these things were a cure for my passion, or if that god could be appeased by human miseries. Now again neither the Hamadryades, nor even verses, please me: farewell again, O ye woods. Our labours cannot bend him, even though we drink the waters of Hebrus, in the midst of the frost, and endure the Sithonian snows of the watery winter.

Ἐὗς δ' Ἑβρῶν μὲν ἐν ὄρεσι χρίμασι μίσησ',
Ἐχρον πάρε ποταμῶν, τινταμμένους ἰγγύθεν
ἄκρου.
'Ἐν δὲ θέρι πυμάνουσι παρ' Αἰδιόπουσι νο-
μῶσι,
Πίνεσθ' ἀπὸ Βλαμῶν, ὅτεν εὐκίτη Νύλος
ἰερός.

Thus also Horace;

Pone me pigris ubi nulla campis
Arbor æstiva recreatur aura,
Quod latus mundi nebulæ, malusque
Jupiter urget.

Pone sub curru nimium propinqui
Solis in terra domibus negata,
Dulce ridentem Lalagen amabo,
Dulce loquentem.

So place me where no sun appears,
Or wrapt in clouds or drown'd in tears:
Where woods with whirling tempests tost;
Where no relieving summers breeze
Does murmur thro' the trees,
But all lies bound and fix'd in frost:

Or place me where the scorching sun,
With beams too near, doth burn the zone;
Yet fearless there I'll gladly rove,
Let frowning, or let smiling fate,
Or curse, or bless my state,
Sweet smiling Lalage I'll always love.

CREECH.

Hebrum.] "A very great river of Thrace, now called *Marisa*; " which anciently rolled over gold- " en sands. It flows into the Æ- " gean sea; and rises from the " mountain Rhodope, which is " taken by some to be part of Hæ- " mus; and therefore Hebrus is " said by them to flow from Hæ- " mus." RŪÆVUS.

66. *Sithoniasque nives.*] *Sithonia* /

T t 2

Not even though, when the dying bark withers on the lofty elm, we should feed the sheep of the Ethiopians, under the constellation of Cancer. Love conquers all things, and let us submit to Love.

This, O Pierian Goddesses, will have been enough for your poet to have sung, whilst he was weaving a basket with slender twigs: you will make these great for Gallus: for Gallus, for whom my love increases every hour, as much as the green alder rises in the beginning of the spring.

Let us rise; the shade uses to be hurtful to those who sing under it. The shade of the juniper is hurtful, and shade hurts the corn.

Nec si, cum moriens alta fìber aret in ulmo,
 Æthiopum versemus oves sub sidere Cancrì.
 Omnia vincit amor; et nos cedamus amori.
 Hæc sat erit, Divæ, vestrum cecinisse poetam, 70
 Dum sedet, et gracili fiscellam texit hibisco,
 Pierides: vos hæc facietis maxima Gallo:
 Gallo, cujus amor tantum mihi crescit in horas,
 Quantum vere novo viridis se subjicit alnus.
 Surgamus: solet esse gravis cantantibus um-
 bra: 75
 Juniperi gravis umbra nocent et frugibus umbrae:

is a part of Thrace, a very cold and snowy country.

68. *Æthiopum versemus oves, &c.*] Ethiopia is a large region of Africa, within the torrid zone, lying to the south of Egypt, and extending from the Tropic of Cancer to the Equinoctial line. Virgil therefore uses the constellation of Cancer to express the Tropic. The sun enters Cancer on the tenth or eleventh of our June, which is the longest day of the year, and naturally the hottest.

Versemus.] “*Verso* signifies to “feed, because those who feed “sheep drive them here and there; “for the proper sense of *verso* is to “drive about, as in the twelfth “*Æneid*;

“—*Tu currum deserto in gramine*
 “*versas.*”

70. *Hoc sat erit, &c.*] We are come now to the conclusion of the work, wherein the Poet tells us he has performed enough in this humble way of writing, which he figuratively expresses by weaving baskets: he intreats the Muses to add a dignity to his low verse, that it may become worthy of Gallus, for whom his affection is continually increasing; and at last desires his goats to go

home, because they have been fed enough, and the evening approaches.

71. *Gracili.*] He uses this epithet to express the meanness of his writing.

Hibisco.] See the note on ver. 30. of the second Eclogue.

72. *Pierides.*] These Pierian goddesses are the Muses.

73. *Cujus amor.*] The Earl of Lauderdale understands this, not of Virgil's love for Gallus, but of the passion of Gallus for Lycoris;

Ye sacred Muses, make this song divine,
 For Gallus' sake, let ev'ry accent shine.
 His am'rous flame spread ev'ry hour as far
 As the green alders shoot each vernal year.

75. *Surgamus: solet esse gravis, &c.*] Thus Pope;

Arise, the pines a noxious shade diffuse.

Cantantibus.] La Cerda, after Titius, contends for *cunctantibus*; which seems to be a good reading: but it is not sufficiently countenanced by the authority of manuscripts.

76. *Juniperi gravis umbra.*] This seems to be taken from Lucretius, who observes that lying on the grass under some trees is unwholesome,

Arboribus primum certis gravis umbra
 tributa 'st,

Ite domum saturæ, venit Hesperus, ite capellæ. Go home, ye well-fed goats,
go home, for Hesperus is
comin' on.

Usque adeo, capitis faciant ut sæpe dolores,
Si quis eas subter jacuit prostratus in herbis.

But Lucretius does not affirm this of trees in general; and it has never been thought, that the juniper had any thing particularly noxious in it. Nay it is rather esteemed to afford a wholesome smell. The sense therefore of the passage before us must be this; night is now coming on, and it may be dangerous to sit under the shade of a tree any longer; even though it is the shade of a juniper, which is accounted the most wholesome of any.

Nocent et frugibus umbræ.] The hurtfulness of shade to the corn is mentioned in the first Georgick:

Quod nisi et assiduis terram insectabere
rastris,
Et sonitu terrebis aves, et ruris opaci
Falce premes umbras, vbtisque vocaveris
imbrem;
Heu magnum alterius frustra spectabis
acervum,
Concussaque famem in sylvis solabere
querçu.

77. *Ite domum saturæ, &c.*] Here the Poet represents himself under the mean character of a goat-herd. Thus Pope, of himself;

A shepherd's boy, he seeks no better
name,
Led forth his flocks along the silver
Thame.

Saturæ.] By the goats being sufficiently fed, the Poet seems to have a mind to express, that he had spent time enough in the humble employment of writing Pastorals.

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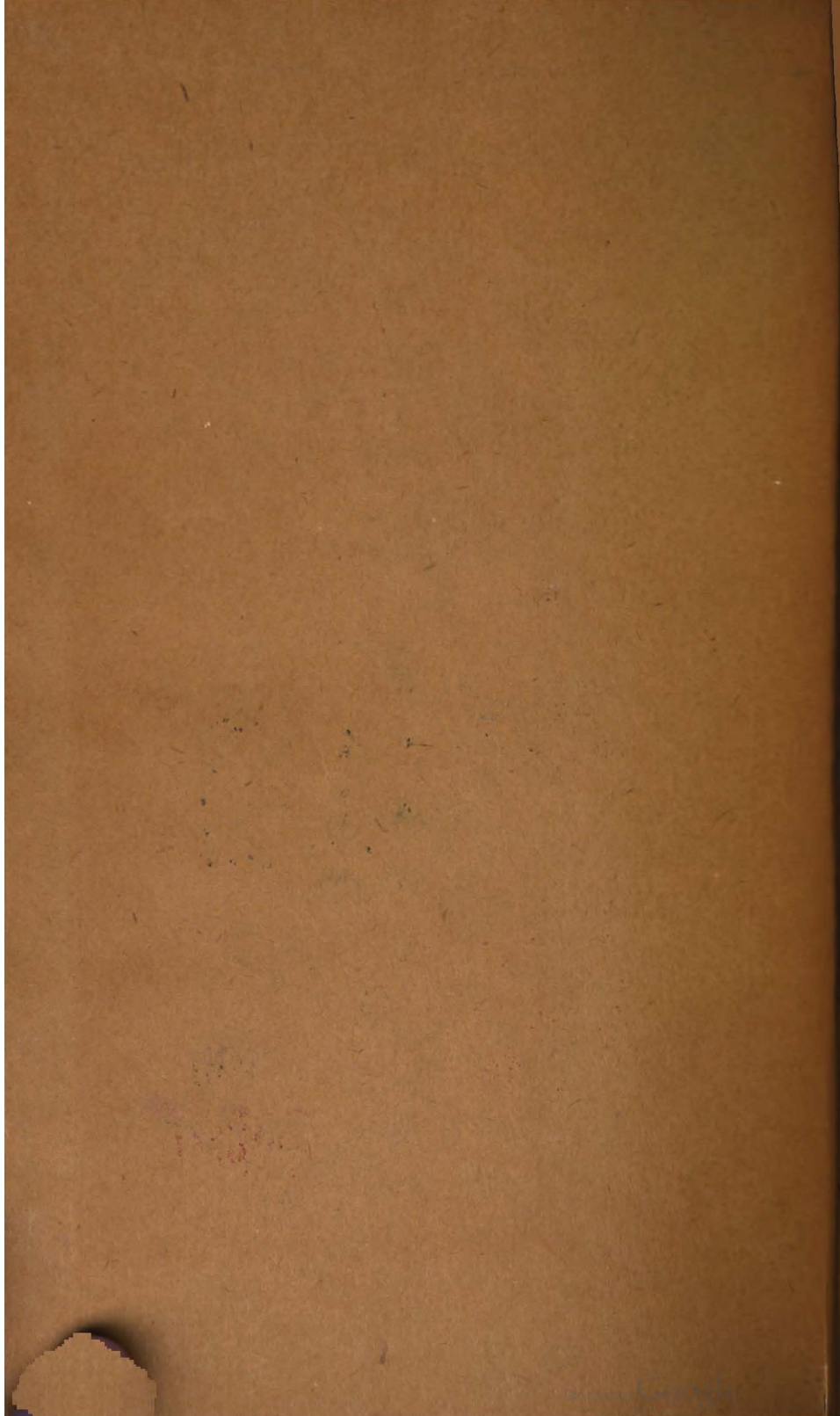
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