Thomas Brancher.
P. VIRGILII MARONIS

BUCOLICORUM

ECLOGÆ DECEM.

THE

BUCOLICKS OF VIRGIL,

WITH

AN ENGLISH TRANSLATION

AND

NOTES.

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THE FOURTH EDITION.

OXFORD,
PRINTED BY W. BAXTER,
FOR G. AND W. B. WHITTAKER, AVE MARIA LANE, LONDON.
1820.
Lv 18:5/2:5

Bowie Collection
Gift of
Mrs. E. D. Brandegee
Nov. 6, 1803.
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. 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, was a feeder of cattle, his great wealth consisting in sheep, oxen, asses, and camels. 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. Hence it has been observed, that the employment

- Gen. iv. 2.  
- Ibid. xxiii. 6.  
- Ibid. xii. 16.  
- Exod. iii. 1.
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. Thus God himself is often compared to a shepherd in holy writ; 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.

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. 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

* Psalm lxxix. 71, 72.  
'Psalm xxiii, lxxvii, lxxx, &c.  
† Εἰσίν Ἀργείδων Ἀγαμέμνονι σωμάτων λαῶν. Οδύσσ. xiv.  
‡ 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 sheep. 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 aetas 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 ἰδικής; a neatherd; though it relates to the affairs not only of neatherds, 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
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": wherefore any deviation from

* 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 Egyptians; 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. 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. 
2 Amos i. 1. vii. 14.
PREFACE.

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 Sicilian, 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 railleries, 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, Dæmætas 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

\(^{a}\) \textit{Oigros Ἐκ οὗ Αἰνών}. 
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?

"\nΗλυστε, δ' Φίλε Καισέ, τελέη στιν νυκτί καὶ φοί,
Ήλυστε; οἱ δὲ ποιήσαντες ἐν ἡμαστὶ γηρασκούσιν.
Οσον ἔαρ χειμάνως, ὅσον μῆλον βεβηλείο
Ἡδίον, &c.
\nYou come, dear youth, now three long days are gone,
You come: but lovers do grow old in one.
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.\n
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 herdmens, 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 Thyonicibus 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 herdmens, 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 Philætius;

---'Ες γά δ' ὁ συφόρδος
Εὐμαχος, καὶ βωσεῖ Φιλοστίος ἄμφος ἀγαλαυς
*Εγὼν ξανθο, αὐτὸς τε πτευκταρχιος Δαίτερος,
Εἶ μὲ σφάς ἀνασαν Ἰδόνος ἐνδοθα ἀκιδαλ.

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;

---Δαιοί δ' ἔργα περιστέλλουσιν ἐκηλοι.
Οὐ γὰρ τις ἔρημος πολυκήτεις Νεῖλον ἔπεμβας
Πεῖδες ἐν ἀλλοτριαίοι βοδὺ ἑστάς τατοκάμαις.

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,
PREFACE.

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;

"Αμαίνας ὑπὲρ δρόμου δειπνιν ἔξω καὶ ἑλευμέα φάλλα
'Ερφούμενα, στεφάνας δειπνεύμεναι άδοι πτεόντας,
Πολλα πεῦτος, Ἐλένη, μεμνημέναι, ἕως γαλαζήνα
Ἀγις γευσμένας δίος μαντόν στοδόνωσα.
Πράτη τοι στεφανον λατώ χαμαλ αὐξομένου
Πλάξασαι, σκιεράν καταθήσομεν ἐν πυκτάνιστον
Πράτη δ’, ἀγγυφείς ἐξ ἀλπίδος ὑγρόν ἀλειφαρ
Λασθόμενα, σταφυκείς ὑπὸ σκιεράν πυκτάνιστον
Γραύμωτα δ’ ἐν φλούδι γραφάσεται, ἀεὶ παρά τής
'Ανισμή, Δαμιστή, Σέβου μ’ Ἐλένας φυτόν εἰμι.

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:

'Tρινόμας Δήδας τε καὶ αἰγιόχω Διὸς οὐδὲν,
Κάστορα, καὶ φοβερὸν Πολυδύσεως σῶι έρεθίζεν.
The desperate lover in the twenty-third may easily be imagined to belong to the country, though the narration of his passion is very tragi-
cal. 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 concern-
ing love, the common subject of most pasto-
rals. 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 herdm-
man, 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 Syracusan gossips for opening their mouths so wide when they speak;

Παύσασθε, καὶ δόστανοι, ἀνάντακα κατιλλοίμειν
Τρυγόνος ἐκκαυστῶντι πλατείασθαι ἄκαμπτη.

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;

Μὰ, σῶθεν ἐνδραπος; τί δὲ τίν, εἰ κατιλλαι εἰμίς;
Παρσάμος ἐκτασασθείς Σιφανατιος ἐκτάσσομεν;
'Ομι 8' εἶδης καὶ τοῦτο, Κορυνθιαὶ εἰμίς ἀναθην,
And who are you? pray what have you to say,
If we will talk? Seek those that will obey.
Would you the Syracusan 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 Doreas, sure, may use their own. Creecch.

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 Scott-
tish 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
course for politer ears.°

This poet however had continued in full pos-
session 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

° Admirabilis in suo genere Theocritus, sed Musa illa rustica
et pastoralis non forum modo, verum ipsam etiam urbem refor-
midat. 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, 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; 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

--- Molle atque facetum
Virgilio annuerunt gaudentes rure Camenæ.

_Horat._ lib. i. sat. 10.

* 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._

Extreum 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 Damætas 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 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

*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 Meliboeus, 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 Alphesiboeus; the ouncs stand astonished, and the very rivers slacken their course. In the ninth, Moeris 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 Lycaeus, 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*: 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

* 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 called Andes, now Petula, said to be about three miles from Mantua, on the Ides or fifteenth day of August.

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* Ray's Observations, &c. p. 221.
* Ozymandias: Μάρος ὁ πρώτης ἑτερό
  τότιν τού ἄνδρος ἱδών ὁκτα-
  ζέλαν. Phlegon apud Photium.

Majo Mercurium cresatias Idus.
Augustis redit Idibus Diana.
Octobres Maro consecravit Idus.
Idus sape colas et has et illas,
Qui magni celebras Maronis Idus.

Mart. lib. xii. ep. 67.
October, in the year of Rome 684, when Pompey and Crassus were consuls. 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

4 Ol. clxxvii. S. Virgilius Maro in pago, qui Andes dicitur, haud procul a Mantua nascitur, Pomp.
very probable: and indeed, the politeness of his year of Rome 694.
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.

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

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.


Donatus says, he studied at Cremona, till his seventh year; "Initia ætatis, id est, usque ad septimum annum, Cremonae egit." Joseph Scaliger reads sedecimum instead of septimum; and takes the liberty to amend the whole passage thus; "Initia ætatis, id est, a xiiii usque ad sedecimum annum Cremonae egit, et xvi anno virilem to-gam sumpsit." But, as this critic adds a xiiii, 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-
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on his manly gown, which, according to the custom of the Romans, was in the seventeenth year. Soon after he went to Milan, where having stayed but a 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 mathematics, before he went to Rome. It is not easy

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

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.


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 Caesar 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

other man. Whom therefore could be 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 Caesar, and that thy power is almost equal to that of the immortal gods; so that thou canst make happy whomsoever thou pleasest. Caesar 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. Caesar gave him his oath, that he would not be offended at anything 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. Caesar 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. Caesar was pleased with his wit, and answered, that for the future he should be rewarded, not by a baker, but by a magnificent 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
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 Rome¹, to which he seems to allude in his Daphnis²; 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 Ruæus³ 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.

¹ Τοῖς Γαλαταῖς τοῖς ἵπποις τῶν Ἀλπίων ἦν τῷ Ἑρμιόνῳ εἰκὼν τῆς πολεμίου, ἀλλὰ καὶ ἀγαθὸς αὐτῶν, ἀντίδροι. Dio Cass. lib. xii.

² Amavit nos quoque Daphnis.

³ 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: 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.

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 'Eγασιν', 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. This

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* See the note on ver. 86. of the second Eclogue.  
the fifth Eclogue.  
\footnote{See the note on ver. 1. of Dio, lib. xlv.}
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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, praetor. 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
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.

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. They decreed, that a statue should be erected for him; that he should have the questorian 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;

"Dio, lib. xlvii."
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 praetorian 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
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 praetors 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 Octavi anus: 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,
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 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. 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

* See the note on ver. 84. of Appian, de Bell. Civ. lib. the third Eclogue.

111.
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.

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.

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 Θεοκρίτους; but the Greek poet's description is long, even to tediousness; whereas those of Virgil are far more concise, and elegant.

The next year, when Plancus and Lepidus were created consuls, is remarkable for the birth of the

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* Vell. Paterc. lib. ii. cap. 76.
* Pollio amat nostram, quamvis est rustica, musam: Pierides, vitulam lectori pasti vestro.
  Pollio et ipse facit nova carminis: pasti 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.

On the very first day of this year, the triumvirs, being resolved to begin with performing great honours to the memory of Julius Caesar, 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 Caesar; and if they were senators, or the sons of senators, a large fine was to be laid upon them. But, as Julius Caesar was born on the day of the Ludi Apollinares, on which day the Sibyline oracles forbade 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 forbade 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 Caesar seems to have been alluded to by Virgil in his Daphnis; which must therefore have been written near the beginning


\* Dio, lib. xlviij.
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; 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

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*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 ad-
verse 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 for-
tune; 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.
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 immedi-
ately 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 An-
thony Gaul and Africa; but on condition, that if
Lepidus was discontented he should have Africa. 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. Caesar 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 Caesar returned to Italy. Caesar made what haste he could, and came the nearest way to Italy, going on board at Dyrrachium, and landing at Brundusium. 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 Caesar'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 Caesar 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

* See the note on ver. 6. of the eighth Eclogue.
promised lands amongst the veterans. Lucius An-
thony 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 Antony; and Cæsar, that the legions
were not delivered to him, according to the agree-
ment 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 everything 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 Antony
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
way was to divide the goods of the unarmed proprietors among the soldiers. But when they found that great tumults were raised by this division of the lands, and that Cæsar began to incur the hatred of the people, they changed their plan, and endeavoured to gain all the injured to their party. At this time Rome was filled with the complaints of great multitudes of people, who, being dispossessed of their estates, flocked thither, in hopes either of restitution, or of being able to give some more favourable turn to their affairs by raising tumults. It is the general opinion, that Virgil went to Rome amongst the rest of his countrymen, and that being introduced to Cæsar, he obtained an order to have his lands restored. It has been already observed, that Virgil was probably known to Pollio a year before this distress happened: we may therefore venture to suppose, that the poet was recommended by him to some of the favourites of Cæsar, as a person of extraordinary genius for poetry. This division of the lands, and the melancholy condition of those who were forced to give up their estates to the soldiers, is the subject of the Tityrus. This Eclogue, which is usually placed first, though plainly not the first in order of time, contains a dialogue between Tityrus and Melibœus, two shepherds; the latter of whom represents, in a very pathetic manner,

4 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,
Mantus venit miseræ nimium vicina Cremone;
Cantantes sublime ferent ad sidera cycni.
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, whom he declares, that he will always esteem as a deity. 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. 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

* Hic illum vidi juvenem, Melibœ, quotannis Bis senos cui nostra dies altaria fumant Hic mihi responsus primus dedit ille petenti; Pascite ut ante boves, pueri, submittite tauros.

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

* Omnia carminibus vestrum servasse Menalcæ.
he seems to have composed his Mæris, 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. 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 Philippa; 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

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: O η Καιωνα τας πάλαις ἔληθετο τον ἄνθρωπον, καὶ ἦκουσιν οὐδ' ως ἄλλης, οὐδ' ἔνθεν, ἀλλ' ὁ στρατεύς καὶ τοις γείτονι ἐκδώκει τὴν ὑπερμαχία τιν ἔδει, πλίνοι τι
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 where.

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 Την υπάρξει τοις πάλαις ομάντο. Dio, lib. xlviij.

ομελείς, ὅτα ποιεί συντίθειναι ἀλλιώς
the parties to meet at Gabii, that they might determine the dispute. Cæsar came at the time appointed, but Fulvia and Lucius neglected to appear; wherfore the veterans decided in favour of Cæsar, and resolved to assist him.

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. 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

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\[\text{Appian. de Bell. Civil. lib. 5.}\]
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 Insures, 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,
city well fortified, but not very well furnished with provisions. Here the two generals besieged him; and soon after Caesar 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 Caesar'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 Caesar and Agrippa went about to hinder their conjunction, they both retreated, one to Ravenna, and the other to Ariminum. Caesar 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 Caesar, 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
Caesar, or came over to him; so that he became possessed of all Gaul.

This seems to be the time when Caesar 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 Varus, who had served under Julius Caesar 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. Virgil seems to have been elevated with the joy of possessing 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.
that which is inscribed to Varus. We may observe, that Virgil writes this Pastoral to oblige his patron, rather than to indulge his own inclination. He was ambitious of exercising his genius in the higher sorts of poetry: but as he had shewn, in his Mæris, how capable he was of excelling Theocritus in pastoral poetry; it is highly probable, that Varus insisted on his writing this sixth Pastoral. He hints at this himself, that he would willingly have made war the subject of his poetry: but that he was restrained from choosing a lofty subject; and ordered to keep within his pastoral sphere. We may reasonably believe, that Varus was an Epicurean; and that Virgil in compliment to him made that philosophy the subject of his poem. It would have been improper to have made a shepherd run through a whole system of philosophy: he therefore takes advantage of a famous story, that the old demi-god Silenus was found drunk and asleep by some shepherds, who carried him bound to king Midas; where he gave answers to several questions relating to philosophy. Virgil therefore avoids the censure of putting into the mouth of a herdman things above his capacity, by introducing two shepherds, who with the assistance of a nymph catch Silenus in one of his drunken fits, and compel him to give them a long promised song.

* —— Te nostræ, Vare, myricæ,
Te nemus omne canet: nec Phæbo gratior ulla est,
Quam sibi quæ Vari prescriptis paginas nomen.
Ecl. vi. ver. 10, 11, 12.

* Cum canerem reges et praedias,
 Cynthius aurem
 Vellit, et admonuit: Pastorem,
 Tityre, pingues
 Pascere oportet oves, deduc-tum dieere 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.

Cæsar did not remain long in quiet, after the complete victory which he had obtained over Lucius and Fulvia. 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

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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. xlviii.
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. 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

* 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*; 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*: 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*. 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
Caesar. Africa was left to Lepidus; and the war with Sextus Pompey was to be managed by Caesar, 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 Rome 715. It was during this march of Pollio, that Virgil published his Pharmaceutria, which is dedicated to that noble person. 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 Παιράκμηριξ of Theocritus, before he began his march; for the poet says expressly, that these verses were begun by his command. 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

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*Appian. de Bell. Civ. lib. v.*
*Tu mihi, seu magni superas jam sana Timavi:
Sive oram Illyrici legis sequoris. Ecl. viii. ver. 6, 7.*

*A te principium; tibi desinet:
accipe jussis
Carmina crepta tuis.*

*Ibid. ver. 11, 12.*
bays, that were to crown the head of Pollio. 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; 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. 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.

The year 716 passed without any public trans- 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

--- En erit unquam
Ille dies, mihi cum liceat tua
dicere facta!
En erit, ut liceat totum mihi
ferre per orhelm
Sola Sophocleo tua carmina
digna cathurno!
Ibid. ver. 7, 8, 9, 10.

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

--- Pastorum Musam, Damonis et
Alphesibœi,
Immemor herbarum quos est
mirata juvenca
Certantes, quorum stupefactæ
carmine lynces,
Et mutata suos requierunt flu-
mina cursus.
Ibid. ver. 1, 2, 3, 4.

--- Hæc Damon: vos, que re-
sponderit Alphesibœus,
Dicitæ, Pierides: non omnia
possimus omnes.
Ibid. ver. 62, 63.
LIFE OF VIRGIL.

Year of Rome 716.

The next year began with the march of M. Vipsanius Agrippa, one of the new consuls into Gaul; to quiet an insurrection there. Agrippa was successful, and was the second Roman who crossed the Rhine with an army. 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, who had left him to run away with some soldier, who marched over the Alps. 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. Cæsar in the mean time had business enough to engage 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

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4 Dio, lib. xlviii. 
5 Extreman hunc Arethusa
mhi concede laborem. 
Paucam meo Gallo, sed qua
legat ipsa Lycoris, 
Carmina sunt dicenda. 
Ecl. X. ver. 1, 2, 3. 
- Tua cura Lycoris

Perque nives alium, perque
horrida castra secuta est. 
Ibid. ver. 22, 23. 

Tu procul a patria, nec sit
mihi credere, tantum 
Alpinas, ah dura, nives, et frigores Rheni
Me sine sola vides. Ib. 46—48.
employed, for we find that he was detained in arms at the same time. 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.

Nunc insanus amor duri me
Martis in armis
Tela inter media atque adversos detinet hostes.

Ecl. x. 44, 45.

1 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 Bucolicks were finished in three years: whereas I have supposed him to have begun writing before the death of Julius Cesar, 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 irreconcileable with each other, and in some measure with themselves. Donatus says, that the Bucolicks, 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 pronunciatar. At cum Cicero quosdam versus audiisset, et statim acri judicio intellexisset non communi vena editos, jussit ab initio totam Eclogam recitari: quam cum accurate pernotasset, in fine ait: Magnae spes altera Romae. Quasi ipse linguae Latine spes prima fuisset, et Maro futurus esset secunda. Quae verba postea Aeneidi ipse inseruit." Therefore, according to Donatus, Virgil must have published one at least of his Bucolicks 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 Bucolicks. Servius on the contrary says he did not begin his Bucolicks before the year 714: for he tells us expressly, that Virgil having lost his lands, after the contention between
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 Cremonenis
"sium agros, quia pro Antonio
"senserat, dedit militibus suis.
"Qui cum non sufficerent, his
"addidit agros Mantuanias sub-
"latois, non propter civium cul-
"pam, sed propter vicinitatem
"Cremonensium. Unde ipse in
"Bucoliciis Ecl. ix. 28. Man-
"tua ve misere nimium vicina
"Cremonae. Amissis agris Ro-
"mam venit: et usus patrocinio
"Pollionis et Mæcenas, solus
"agrum, quem amiserat, reci-
"pere meruit. Tunc ei pro-
"suit Pollio, ut carmen Bucoli-
"cum scriberet, quod eum con-
"stat triennio scrisisses, 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. He was high in the favour of Caesar, 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. 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-

1 Mæcenas, atavis edite re-
gibus:
O, et præsidium, et dulce decus meum.

Horat. lib. i. od. 1.
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: but yet he plainly declares, that he aims at gaining a complete victory over the Greek poets. 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: 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

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* Excudent alii spirantia mollius era,
  Credo equidem: vivos ducent de marmore vultus;
  Orabunt causas melius; coelique 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.

* En. vi. ver. 847, &c.

* — Tentanda via est, qua me 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.

* 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 mole, 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:

An memorem portus, Lucrinoque addita claustra:
Atque indignatum magnis stridoribussequor,
Julia qua ponto longe sonat unda refuso,
Tyrrenhusque fretus immittiturestus Avernis.

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 were consuls.

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

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9 Qui Bavium non odi, amet tua carmina, Mævi.
Ecl. iii. ver. 90. See the note on that passage.

3 Qui Bavium non odi, amet tua carmina, Mævi.
Ecl. iii. ver. 90. See the note on that passage.

LIFE OF VIRGIL.

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

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. 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.

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

Dio, lib. I.
tius and Caius Sossius, friends of Anthony, chosen consuls, than the approach of a new civil war be-
came 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 di-
rectly, 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 with-
draw from Rome before that day. When he re-
turned, he assembled the senate, and being sur-
rrounded 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 in-
juries of Anthony in writing. The consuls, not 
daring to reply, and being unable to hold their 
peace, withdrew before the day, and went to An-
thony, 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, di-
vorced the virtuous Octavia, whom all reverenced, 
and given himself up to the impure embraces of 
Cleopatra. These were received by Cæsar with
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;

    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

* Æn. viii. 678, &c.
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 prelia Cæsar
Cum Patribus, Populoque, Penatibus et magnis Diis,
Stans celsa in puppi; geminas cui temporâ flammas
Leûa vomunt, patriumque aperitur vertice sidus:
Parte alia ventis et Diis Agrippa, secundis
Ardus, agmen agens; cui, helli insigne superbum,
Tempora navali fulgent rostrata corona.

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

Hinc ope barbarica, variisque Antonius armis,
Victor ab Auroræ populis et litorâ rubro
Ægyptum visæque 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.

Una omnes ruere, ac totum spumare, reductis
Convulsûm remis rostrisque tridentibus, sequor.

† Æn. viii. ver. 685, &c.  ‡ Ibid. ver. 689, &c.
Life of Virgil.

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 latror Anubis,
Contra Neptunum et Venerem contraque Minervam
Tela tenent: særut medio in certamine Mavors
Cælatus ferro, tristesque ex æthere Diræ;
Et scissa gaudens vadit Discordia palla:
Quam cum sanguineo sequitur Bellona flagello.

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 Arabis, oimæs vertebant tegî Sabæi.
Ipsa videbatur ventis regina vocatis
Vela dare, et laxos jam jamque immittere funes.
Ilam 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

*En. viii. 704, &c.*
on the second day of September: and on that very day he dedicated one ship of each rate, that had been taken from the enemy; to Apollo, who was worshipped at Actium. Anthony and Cleopatra made their escape to Egypt; where the poet represents the river Nile to mourn, and open his bosom to receive them:

Contra autem magno mærentem corpore Nilum,
Pandentemque sinus, et tota veste vocantem
Cæruleum 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 fourth consulship, in conjunction with Marcus Licinius Crassus.

Having stayed only a month in Italy, he went with all possible expedition against Anthony and Cleopatra: and causing his ships to be hauled over the Peloponnesian 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 Parætonium. 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

\[1\] Dio, lib. li.  
\[2\] *Aen.* 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
less certain that he continued his care of that divine
work, and made additions to it ten years after-
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 Par-
thia, 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\textsuperscript{a}, and rectified several abuses in the
state. It must have been in this year, that Virgil
wrote the first \textit{Æneid}; for when Jupiter comforts
Venus, by foretelling the glories of the descendants
of \textit{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\textsuperscript{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;

\textsuperscript{a} Dio, lib. liii.

\textsuperscript{b} Aspera tum positis mitescent
sæcula bellis.
Cana 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 vincus ahenis
Post tergum nodis, fremet hor-
ridus ore cruento.

\textit{Æn.} i. ver. 295, &c.
which was done by the Asiatics at Pergamus, and by the Bithynians at Nicomedia.

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:

At Cæsar, triplici invectus Romana triumpho
Mœnia, Diis Italis votum immortale sacrabat,
Maxima ter centum totam delubra per urbem.
Lætitia ludisque vise 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.

*Ver. 714, &c.*
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. 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. Ruæus, not

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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.

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, under the person of Æneas:

Lustramurque Jovi, votisque incendimus aras:
Actiaeque Iliacis celebramus litora ludis
Exercent patrias oleo labente palaestras
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

¹Ver. 279, &c.
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.

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

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. Virgil seems to allude to this inclination of Cæsar to take the name of Romulus, in his third Georgick, 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,

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

6 Ver. 545, &c.
1 Dio Cass. lib. liii. Eusebius places this two years sooner, in

his Chronicle, "Ol. clxxxvii. 4. "Cesar Augustus appellatus: a quo Sextilia mensis Augusti non men accepti."
9 Ver. 27.
1 Ver. 791, &c.
Saturno quondam: super et Garamantas et Indos
Proferet imperium: jacet extra sidera tellus,
Extra anni solisque vias, ubi caelifer Atlas
Axem humero torquet stellis ardentibus aptum.
Hujus in adventu jam nunc et Caspia regna
Responsis horrent divum: et Metica tellus,
Et septem gemini turbant trepida ostia Nili.

In the following year, Cornelius Gallus, whom 728. Virgil had so much celebrated in his Eclogues, fell into disgrace". 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 himself". 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

— Dio, lib. liii. See the note on ver. 64. of the sixth Eclogue. "lus Forojuliensis Poeta, a quo pra diximus, quadragesimo Gallus in the preceding year. "primum Ægyptum rectam su- "prata etatis suis anno proprio se Ol. clxxvii. 2. Cornelius Gal-"manu interfecit."
LIFE OF VIRGIL.

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.

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.

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. Horace paid the

* Dio, lib. liii.
tribute of an Ode to his memory, and addressed it to Virgil, who seems to have lamented him with an extraordinary grief.

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. 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. He was greatly beloved by Augustus,

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4 Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi,
Virgili.
Tu frustra pius, heu, non ita credidit
Poscis Quintilium deos.
Quod si Threicio blandius
Orphee
Auditam moderere arboribus
fidem,
Non vanae rebeat sanguis
imagini
Quam virga semel horrida
Non lenis precibus fata reclu-
dere,
Nigro compulerit Mercurius
gregi.
Durum, sed levius fit patientia
Quicquid corrigere est nefas.

731.

7 Dio, lib. liii.

* See the note on ver. 8. of the fourth Eclogue.
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 Vir-gumarus, 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 spolii Marcellus opinis
Ingreditur, victorque viros supereminent omnes.
Hic rem Romanam magno turbante tumultu
Sistet eques: sternet Fenos, Gallumque rebelle:
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 foretells 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 juvemem et fulgentibus armis;
Sed frons leta parum, et dejecto lumina vultu
Quis, pater, ille virum qui sic comitatur euntem?
Filius? anne 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 quaere tursum:
Ostenident terris hunc tantum fata, neque ultra
Essent sinent. Nimium vobis Romana propagata
Visa potens, superi, propria haec si dota fuissent.
Quantos ille virum magnam Mavortis ad urbem
Campus agit gemitus! vel quae Tyberine videbis
Funera, cum tumulum praeterlabere recentem!
Nec puer Iliaca quisquam de genti Latinos
In tantum opere tollet avos: Nee Romula quondam
Ullo se tantum tellus jactabit alumnos.
Heu pietas! heu prisa fides! invictaque bello
Dextera! 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 saltum accecumalem donis, et fungar inani
Munere.
Virgil is said to have read the sixth Aeneid 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 for every line, amounting in the whole to above two thousand pounds sterling. The reward was great; but the verses were Virgil’s.

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. 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 Aeneid, 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 caelifer 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: hereby he was convinced,

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* Eighty pounds, fourteen shillings, and seven pence sterling.
* Dio, lib. liv.
* Ver. 794, &c.
* 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.

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:

* 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, now entered into a league of peace, and sent him many presents. 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, when he

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*a* Ver. 604.

*b* Eusebius fixes the time of the Indians sending their ambassadors to be in the year 728.

"Ol. clxxxvii. 3. Indi ab Au-

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

"Dio, lib. liv.*

"Ver. 170, &c.*
LIFE OF VIRGIL.

Yeare says, that Augustus disarmed the Indians by his arts of government:

Te maxime Cæsar,
Qui nunc extremis Asiae 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:

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

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 Brundusium, 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:

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

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. Then

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Some say at Tarentum.\(^1\)

O. cxc. 2. Virgilius Brundusii moritur, Septio Saturnino, et Lucretio CINNA consulibus. Ossa ejus Neapolim translata in sepulchro urbis miliario sepelivuntur, titulo istiusmodi supra scripto, quem mores ipso dicerent:

"Mantua me genuit, Calabri rapuere, teneat nunc Parthenope: cecipi Pasqua, "Rura, Duces.""

Euseb. Chron.

With this Donatus also agrees.

\(^a\) Divus Augustus carmina Virginii cremari contra testamenti ejus verecundiam vetuit: majusque ita vati testimonium contiguit, quam si ipse sua carmina probavisset. \textit{Plin. lib. vii. cap. 30.}

Quam morbo oppressus adventare mortem videret, petivit oravitque a suis amissimis impense, ut Æneida, quam nondum satius elimasset, abolerent. \textit{Aul. Gall. lib. xvii. cap. 10.}
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 suprems 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 flamnis
Virgilius: Phrygium quæ cecinere ducem.
Tucca vetat, Variusque simul: tu, maxime Cæsar,


Eusebius also mentions Varius and Tucca being employed in correcting the Æneis, on condition of not adding any thing. "Ol. ecx. 4. Varius et Tucca, "Virgillii et Horatii contubernalas, "les, Poëæ habentur illustres: "qui Æneidum postea libros "emendarunt sub ea lege, ut "nihil adderent."
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 fore-telling the great victories and the deification of Julius Cæsar.

*Æn. i. ver. 290, &c.*

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Nascetur pulchra Trojanus origine Cæsar,
Imperium Oceano, famam qui terminet astra,
Julius, a magno demissum nomen Iulo.
Hunc tu olim ceelo spoliis Orientis onustum,
Accipies secura: 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
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 them.

His ego nec metas rerum, nec tempora pono: Imperium sine fine dedi. Quin aspera Juno, Quæ mare nunc terrasque metu coelumque fatigat, Concilia in melius referet; mecumque sivebit 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, Fidenæ, 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

\[ \text{En. i. ver. 261, &c.} \]
Romans, Anchises calls upon Æneas, to observe Year of Rome 735. the noble Julian family, especially Augustus Cæsar, under whose reign all the blessings, promised to that mighty state, shall be united.

En hujus, nate, auspiciis illa inclyta Roma
Imperium terris, animos æquabit Olympos;
Septemque una sibi muro circumdabit arces.
Felix prole virum: qualis Berycynthia mater
Invehitur curru Phrygias turrita per urbes,
Laeta Deum partu, centum complexa nepotes,
Omnes cælicolas, omnes supera alta tenentes.
Huc, geminas huc flecte acies: hanc aspice gentem
Romanosque tuos. Hic Cæsar, et omnis Iuli
Progenies, magnum cæli 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 thenobly temperate Fabricius, and Quinctius Cincinnatus. He seems in a rapture, at the mention of the Fabii; and then breaks forth
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* 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 historians†, 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

* Æn. viii. 626.    † Tacitus, Dialog. de Orat.
him, as abundantly testified the esteem and regard, Year
which he had for this excellent poet. Another of
their historians calls him the prince of poetry; and the learned and judicious Quintilian 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.

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 Helene, lucida sidera,
Ventorumque regat pater,
Obstrictis alis, preter Iapyga,
Navis, quae tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor;
Et serves animae dimidium meas.

The twelfth Ode of the fourth book is also ad-
dressed to Virgil; and in the sixth Satire of the
first book, he tells Mænas, that Virgil was the
first who recommended him. The same poet

Inter quae maxime nostri
ævi eminent, princeps carminum
Utar verbis iisdem, quam ab
Afro Domitio juvenis accepi:
qui mihi interrogant, quem Ho-
mero credaret maximæ accedere:
secundus, inquit, est. Virgilius:
proprius tamen primo quam ter-
tio. Lib. x.

Περὶ δὲ, ἔμμεν χόρος τοῖς ἔχονταῖς
τῆς κατὰ Ἰταλίαν ποιητῶν
Constantini Orat. apud Euseb.
Lib. i. Od. 3.
Nulla etenim mihi: te sors
obtulit: optimus olim
Virgilius, post hunc Varius
dixere quid essetem.
Sat. lib. i. 6.
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

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Molle atque facetum Virgilio annuerunt gaudentes rure Camena.
Sat. lib. i. 10.

At neque dedecorant tua de se judicia, atque Munera que multa dantis cum laude tulerunt
Dilecti tibi Virgilius, Variusque poetæ.
Epist. lib. ii. 1.

Quid autem Caecilio Plautoque dabat Romanus ademptum
Virgilio Varioque? Ars Poet.

Plotius et Varius, Mæcenas, Virgiliusque,
Valgios, et probet hæc Octavius optimus, atque
Fuscus, et hæc utinam Viscorem laudet uteque
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 prætereò: quibus hæc, sint qualiacumque,
Arridere velim: doliturus, si placeant spe
Deterius nostra.
Sat. lib. i. 10.

Plotius, et Varius Sinuessæ, Virgiliusque Occurrunt: animæ quales neque candidiores Terra tulit; neque quies me sit devinctior alter.
O, qui complexus, et gaudia quanta fuerunt;
Nil ego contulerim jucundo sanus amico.
Sat. lib. i. 5.

Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi Virgili
Tu frustra plus, 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 Virgillum custodis littora Phæbi,
Cesaris et fortes dicere post rates,
Qui nunc Æneæ Trojanæ suscitat arma,
Jactaque Lavinis mænia littoribus.

Cedite Romanis scriptores, cedit Graiæ:
Nescio quid majus nascitur Iliade.
Virgil his happy author of the Æneis. In another place, he calls that poem the brightest work of all Italy; 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; 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;

Exultit os sacrum soboles certissima Phoebi
Virgilius, qui mox veterum squalore situque
Deterso, in melius mira omnia retulit arte,

Tu canis umbrosi subter pineta Galesi
Thyrstin, et attritis Daphnia arundinibus:
Utque decem possint corrumpere mala puellam,
Missus et impressis hædis ab uheribus.
Felix, qui viles poniis mercatus amores:
Huic licet ingrata Tityrus ipse canat.
Felix, intactus Corydon qui tentat Alexin
Agricolæ domini carpere delicias.
Quanvis ille sua lassus requiescat avena,
Laudatur faciles inter Hamadryadas.
Tu canis Ascriæ veteris praecipit poetae,
Quo seges in campo, quo viret uva jugo.
Tale facit carmen docta testudine, quale

Cynthia impositis temperat articulis.

Lib. ii. Eleg. 34.

Et tamen ille tuae felix Æneidos auctor
Contulit in Tyrios arma virumque toros,
Nec legitur pars ulla magis de corpore toto,
Quam non legitimo fædere junctus amor.
Phyllidis hic idem, teneraque
Amaryllidis ignes
Bucolicis juvenis luserat ante modis.

Trist. lib. ii.

Et profugum Æneas, altae primordia Romæ,
Quo nullum Latio clarissimum opus.

Art. amat. lib. iii.

Tityrus, et segetes, Æneiaque arma legentur
Roma triumphati dum caput orbis erit.

Amorum, lib. i.
Vocem animumque deo similis: date lilia, plenis,  
Pierides, calathia, tantoque assurgite alunno.  
Unus hic ingenio praestanti gentis Achivae  
Divinos vates longe superavit, et arte,  
Aureus, immortale sonans: stupet ipse, pavetque  
Quamvis ingentem miretur Graecia Homerum.  
Haud alio Latium tantum se tempore jactat.  
Tunc linguae Ausonie potuit qua maxima virtus  
Esse fuit, celoque ingens se gloria vexit  
Italiae: sperare nefas sit vatibus ultra.
P. VIRGILII MARONIS

BUCOLICORUM

ECLOGA PRIMA.

TITYRUS.

MELIBŒUS, TITYRUS.

MEL. TITYRE, tu patulæ recubans sub tegmine fagi

1. Tityre tu patulæ, &c.] After the battle at Philippi, wherein Brutus and Cassius were overthrown by Augustus Caesar 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 those 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.

Tityre.] La Cerda produces
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; ἵνα τοῖς ἀγριεμένοις, ὥς καθέους 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 distitur 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 juvena
Tityre te patulae cecini sub tegmine fagi.

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

Incipe, Mops, prior; si quos aut Phyllidis ignes,
Aut Alconis habes laudes, aut jurgia Codri.
Incipe: pastentes servabit Tityrus hædor.

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

Certent et cycnis 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 Phœrus 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 in- "cluditur. Folium tenue, ac le- "vissimum, 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 patriae fines, et dulcia linquimus arva;
Nos patriam fugimus: tu, Tityre, lentus in umbra
Förmösám rēsonāre doces Amaryllida sylvas. 5

Tir. O Melibœæ, Deus nobis hēc otia fecit.
Namque erit ille mihi semper Deus: illius aram

La Cerda endeavours to prove,
that Virgil always uses sylvaæ, 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,
Agrestum temui meditator arundine musam.

Probably Quintilian intended to
quote the verse last mentioned.

Meditāris.] Servius interprets this "cantas, quasi militarís, d pro
"l posita." La Cerda interprets it
exercit.; which he confirms by se-
veral authorities. Ruaeus renders
it modularis.

Lord Lauderdale translates this
passage,
Under a beech, supinely laid along,
Thou, Tityrus, enjoyest 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, repose'st, art warbling o'er
Upon a slender reed thy sylvan lays.

Avena.] "The musical instrum-
ents used by shepherds were at
"first made of oat and wheat-
"straw; then of reeds, and hol-
"low 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, ti-
"bia, cornu, as, &c." Ruaeus.

5. Amaryllida.] Those who un-
derstand this Eclogue in an allego-
rical sense, will have Amaryllis to
mean Rome. See the note on ver. 31.

6. O Melibœæ, &c.] Tityrus in-
firms his neighbour, that his felici-
city is derived from a god, com-
plimenting Augustus with that
name.

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

Otia.] Servius interprets it secu-
riety or felicity. La Cerda will have
it to mean liberty. Ruaeus 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 secura quies, et nescia fallere vita,
Dives opum variarum; at latis otia funda,
Speluncae, vivique lacus:

And in the third;

Ipsi in defossis specubus secura sub alta
Otia agunt terra.

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

—— Cui deinde subbit,
Otia qui rumpet patriae, resedisque mo-
vebit
Tullus in arma viros.

7. Namque erit ille mihi semper

B 2
a ten. er lamb from my folds
shall often stain his alar. 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.

Mol. I do not envy you
indeed, but rather wonder;
seeing there is so great a dis-
turbance all over the coun-
try. Lo! I drive my goats,
being quite sick myself; and
am hardly able, my Thyrrus,
to drag this along.

Sæpe tener nostris ab ovilibus imbuet agmus.
Ille meas errare boves, ut cernis, et ipsum
Luderc, quæ vellem, ealamo permisit agresti. 10
Mol. Non equidem invideo, miror magis: uni-
dique totis
Usque adeo turbatur agris. En ipse capellas.
Protinus aeger ago: hanc etiam vix, Tityre, duco.

Deus.] Servius says, that this re-
petition excludes all appearance
of flattery: which I must confess my-
self unable to understand. As to
what he mentions of Augustus be-
ing 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 opini-
on among the ancients, that doing
good elevated men to divinity. Ti-
yrus therefore, having received so
great a benefit from Augustus, de-
clares, 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 al-
ready 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 Pasto-
ral;

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 er-
rare the poet cannot mean to won-
der 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 fallsows grey,
Where the nibbling flocks do stray.

Lord Lauderdale has translated er-
rare in the full sense of wandering,
or going astray;

Do you not see my cattle wand ring roam
At their own pleasure, yet come safety
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 Ti-
yrus 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 disturb-
ances, and concludes with enquiring,
who that god is, from whom his
tranquillity is derived.

12. Turbatur.] Pierius found turb-
amur in some ancient manuscripts.
Servius found the same reading;
but justly prefers turbatur. Quin-
tilian also reads turbatur, in a quo-
tation of this passage; and it is ge-
erally received by the editors.

13. Protinus.] Servius reads pro-
tenus, and interprets it porro tenus.
Hic inter damas corylos modo namque gemellos, birch, do bring forth twist 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 *protenus, 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 Fyson, 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 for 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 acrri melliis calestia 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 immelle sine
ieta
Conjecit: rauco quod *protinus* iera repulsum.

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

*Protinus acrius Phææum abecondimus arces.*

And in the fourth;

*Protinus ad regem cursus detarquit Iarban.*

And in the fifth;

*Protinus Æneas celebri certare sagitta
Invitat, qui forte velit.*

And in the seventh;

*Protinus hinc fuscis tristis dea tollitur aëris
Andaci Butuli ad muros.*

And,

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

Here Servius interprets it *jugiler, 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 Anteum et Lyacam, prima agmina Turni
Persequitur.*

And,

*Haec ubi dicta dedit, caelo se protinus alto
Misti,*

in the sense already given.

Lastly, in the eleventh,

*Protinus Orollochum et Buten, duo maxima Teucrum
Corpora: sed Buten adverso cuspite fixit.*
In the eighth Æneid, Servius interprets *protinus*, at one and the same time, or on the way:

Nam memini Hesiones visentem regna sororis
Laomendontiadem Piamum Salaminam pectentem,
*Protinus* Arcadie 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 convulsâ ruina,
Tantum aevi longinquæ valet mutare vestas,
Dissimilcis seruunt, cum *protinus* utraque tellus
Una foret._

Here Servius interprets *protinus*, _continuò_; and says it is an adverb of place. Ræus 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. Ræus interprets it, "At vero Trojani _uterius_ perluxstrassen 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,

_Tartareae intendent vocem, qua *protinus* omne
Contremuit nemus_,

*protinus* may be understood to mean either *valde*, *longe*, or *statim*; Ræus 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. Ræus 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 tu-lisset._

Here Servius says, _protenus_ is put for _porro tenus_ or _continuo_, which is peculiar to Virgil. Ræus 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 læva fuisset, De caelo tactas memini prædicere quercus: Sæpe sinistra cavæ prædictâ ab illice cornix. Sed tamen, iste Deus qui sit, dâ, Tityre, nobis. Trâ. Urbem, quam dicunt Romam, Melibœæ, putavi 20 Stultus ego huic nostre similém, quo sæpe sole-mus Pastores ovium teneros depellere fœtus. Sic canibus catulos similès, sic matribus hoedos

is not any one passage, where it may not be rendered otherwise, we may justly reject this singular interpre-tation. I rather incline to the opinion of Nonius Marcellus, that it is in this place an emphatical ad-verb, and means valde or omnino, in which sense it may well be under-standing 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 Shep-herd 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. Ræus 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. Comixa.] 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 stulta, 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 an-cient manuscripts. Piersius 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 cavæ prædictâ ab illice cornix.

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
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Noram: sic parvis componere magis solebam. Verum haec tantum alias inter caput extulit urbes. 25
Quantum lenta solent inter viburna cupressi. Mel. Et quae tanta fuit Romam tibi causa videndi?
Trr. Libertas: quae sara tamen reepxit inertem;

"Caesar. For in comparing a "whelp to a dog, or a kid to a "goat, we only express the difference of magnitude, not of kind. "But, when we say a lion is bigger "than a dog, we express the difference 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 vi-
burnum 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 quae tanta, &c.] Tityrus having mentioned Rome, Melibeus 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 Ecque.

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.

29. Candidior postquam, &c.] The commentators, who generally affirm
that Virgil describes himself under
the name of Tityrus, are much con-
founded with this mention of his
beard being grey, Virgil being but
twenty-eight years old, when he
wrote this Eclogue. Servius ques-
tions, 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 per-
fectly satisfied with this solution,
and rather thinks that the pointing
should be altered, reading the pas-
sage thus;

Libertas, que 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 ex-
pressly senex, which cannot be
strained to signify anything 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 Tity-
rus too young to represent a person
of Virgil’s age. La Cerda is of
opinion, that as Virgil had repre-
sented himself under the character
of a slave, he was obliged to sup-
pose himself old too; because it was
not usual to enfranchise their slaves
till they were old. I have shewn
already, that Tityrus is not repre-
sented 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 in-
stances of slaves being set at liberty
before they were old. Ruesus thinks,
that the allegory is not every where
observed, and concludes with Pro-
bus, that the poet only takes the
same liberty in representing him-
self as an old man, that he does
in making himself a shepherd, or in
assuming the feigned name of Tity-
rus. 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 con-
clude, 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 au-
thor; which might easily be avoided
by allowing that the poet’s charac-
ters are general, and not intended
to be personal.

31. Postquam nos Amaryllis, &c.] The allegorical commentators fancy
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 say. 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, aquaeis 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. Ruseus 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 maesta 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 Euphenismus, 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 addect
Clam virum, et quod habet, partum ei
baut commode 'st,
Quin viro aut subtrahat, aut stupro inveniret.

Cicero uses it for the property of a slave, in his Paradoxa: "An eo "rum servitus dubia est, qui cupi-
"ditate peculli nullam conditionem "recusant durissimae 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 hae animos arugo et cura peculi
Quum semel imberuit, speramus carmina fingi
Posse linenda cerdo, et laevi servanda cupresso?

Can souls, who by their parents from their birth
Have been devoted thus to rust and gain,
Be capable of high and generous thoughts?
LORD ROSSCOMMON.

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 "possunt maximis capianitur ex ea, "a quibus ipsa pecunia nominata "est: nam omnis pecuniae pecus "fundamentum." Columella tells us expressly, that both words are derived from pecus; "Nam in rustici "cattane vel antiquissima est ratio "pascendi, eademque questuosisissi- "ma; propter quod nomina quo- "que et pecuniae et peculii tracta vi- "dentur 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 misere maculavit ovilia Rome.

And Juvenal,

—Antiquo que 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, "que tutandi causa fundi, aut "partis sant, 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-
ing or ungrateful. In the former
sense we find it in the second
Æneid:

Sed quid ego haec autem nequitia
grata revolvo:

where Servius interprets it, nec vo-
bis placiura, nec mihi gratiam con-
cisiantia. In the latter sense it seems
to be used in the tenth Æneid;

Respiicit ignarus rerum, ingratusque sa-
lutis.

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

Flebant, et cineri ingrato suprema fare-
bant;

where Servius interprets it, Tristi;
ut gratum letum aliquid dicimus.
Thus also in the fifth book of Lu-
cretius, we find

At nisi purgatum st pectus, quae praelia
nobis,
Atque pericula tunc ingrata insinuan-
dum;

which Creech interprets, At nisi
animi nostris sint purgati, quot tumul-
tibus agitarentur, quae pericula nos
miseros manerent. Thus also Horace,

Ingrato misera vita ducenda est,

which Desperez interprets Vita mi-
sera infortunato protrahenda est tibi.
I believe it is in this last sense
that we are to understand the pas-
sage before us. We do not see any
reason, why Virgil should call Man-
tua 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-
pleasing, unless, as Burman inter-
prets it, because it was filled with
soldiers. But there appears an evi-
dent reason why he should call it
unhappy; for it was so in its situa-
tion, suffering on account of its
nearness to Cremona, as the poet
himself intimates in the ninth
Eclogue;

Mantua, vae misera nimium vicina Cre-
monae.

37. Mirabar, &c.] Melibœus
seems by this last discourse of Tity-
rus to have found out the amour
between him and Amaryllis, with
which he was not acquainted be-
fore; and therefore wondered whose
absence it was that Amaryllis la-
mented.

Amarylli.] The allegorical inter-
preters 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 in-
truded 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 other-
“wise be obscure, and produce
“manuscripts in confirmation of
“that reading. They do not want
“reason for this emendation: for
“Melibœus, as appears from the
“whole course of this Eclogue,
“pretends to know nothing about
“Augustus or Rome; nay Tity-
rus informs him of them. There-
fore how should he, who knew
“nothing of Rome, hear of her
“complaints? how should he see
“her apples? how should he hear
"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, 
"vocabant te. Besides, Tityrus kinc 
"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 Amaryllis; 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 Amaryllis, and mean 
"thereby the city of Rome, would 
it be probable that Melibeus 
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 Caes-
ar. It would be an idle distra-
tion hardly tolerable to the mind, 
"and a disagreeable excursus, 
"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 Ruseus, 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. 
"Melibeus, who was acquainted
Tityrus was absent. The very pine-trees, Tityrus, the very fountains, these very vineyards called for your return.

24. 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 haec arbusta vocant.

Tit. 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 Caesar, 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 Caesar with the senate and people of Rome, bewailing his absence? There is a great beauty in the repetition of ipsæ in these lines, which is not easily imitated in English: but La Cerda’s observation, that all the three genders are found here, ipsi, ipsae, 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 arbusitivæ 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. Καὶ αἱ πόλεις ἤλθαν τὴν ἱππαλὰ ἄκμας ἀκυρώματος τὸ ἄρμα, ἢ ἂν ἄλλας διαλαχήν, τὰ τι τὰς τιμίας τοὺς διώξοντος ὕποπη, καὶ ἀργυ-
BUCOLIC. ECL. 1.

Nec tam præsentes alibi cognoscere divos.
Hic illum vidi juvenem, Melibœæ; quotannis
Bis se nos qui nostra dies altaria fumant.

Esto nunc Sol testis, et haec mihi terra
precanti,
Quam proper tantos potui perfere la-
bores;
Et Pater omnipotens; et tu, Saturnia,
Juno,
Jam melior, jam Dîna precor.

48. 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 Cic
ero; "Hoc tu, Cicero, posse fate-
ris Octavium, et illi amicus es?
aut si me carum habes, vis Româ
videri, cum ut ibi esse possem,
commendandus puer illi fuerim?
— Ista vero imbecillitates 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 interfici locum
occupare conaretur; et nunc pue-
rum istum extulit, ut tu judicares,
precibus esse impetrandum salu-
tem talibus viris, misericordiaque
unius, vîx etiam nunc vîri, tuto
fore nos, haud ullo 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 recipi-
pere possit? plusque timeat in
puero nonem sublati regis, quem
confidat sibi.

44. Bis se nos qui nostra dies altâ-
ria fumant.] These twelve days are
with good reason supposed by the
Hic mihi responsorium primus dedit ille potenti: 45
Pascite, ut ante, boves, pueri: submissite 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
Miseri nomen, ut Grecia Castoris
Et magni memor Herculis.

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

At mihi contingat patrios celebrare patres,
Reddereque antiquo menstrua thura
Lari.

46. Submissite 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 submissit 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 profront or producit the word is used by Lucretius;

“mittit; and in Libanius, γὰρ ἀνεῖν “ἐκ αὐτής.” These quotations however do not seem full to his purpose; nor does that, which Ruseus helps him to from Lucretius:

Latifrons nequeat fuctus summittare tellus.

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. Erythreus interprets the passage under consideration, Suppere, sucessorem mittere; that is, supply the herd with new bulls. This interpretation is not without authority to support it. Varro seems to have used mittere in this sense: “Ca-

“strae oportet agnum non mino-
rem quinque mensium, neque
ante quam calores, aut frigora se
fregretum. Quos arietes submit-
tere volunt, potissimum eligunt
ex matribus, quæ geminos parere
solet.” This is not very unlike an expression in the third Georgick;

Et quos, aut pecori malint mittere
habendo.

Cicero certainly uses it for sending a successor, in his Oration de Pro-
vincis Consularibus; “Huic vos “non submittitis? hunc diutius
manere patiemin?” as does Justi-

This manner of expression is bor-
dowed from the Greeks: for we
find in Pindar, ἔδω ἐπὶν φίλλα
ἀνωτέρως, Tellus verna folia sub-

And by Seneca, in his Cædipus;

“Lestus Cytheron fabulo semper novo
Æstiva nostro prata submittit gregi.

This manner of expression is bor-
rowed from the Greeks: for we
find in Pindar, ἔδω ἐπὶν φίλλα
ἀνωτέρως, Tellus verna folia sub-
"demortuarum vel arborum locum
"alias debet substituere." These quotations sufficiently testify, that
submitto may signify to substitute: but yet I cannot help thinking, with
Ruveus; that it is more natural, in this place, to understand it submit-
ttile lauros jugo.

47. Fortunat senex, &c.] Mel-
liboeus 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 part-
ly rocky and partly feniy. Rubeus'
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 in-
terprets the words of Meliboeus;
"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 Meliboeus
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 af-
ford him a decent support. It is not
necessary to understand the words
in the strictest sense, that it con-
sisted entirely of naked rocks and
rushes, without any good herbage.
We find these hills were not so bar-
ren, 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
chestsuts, as appears from the latter
end of this Eclogue; where he men-
tions 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 describ-
ing his own estate in his poems.
The lands assigned to Menalcas, in
the ninth Eclogue, may well be un-
derstood not to be different from
these of Tityrus.

Certe equidem audieram, qua se subdu-
cere colles
Inciplunt, mollique jugum demittere
crivo,
Uisque ad aquam, et veteris jam fracta
cacumina fagi
Omnia carminibus vestrum servasse Me-
nalcam.

Here he describes them to begin at
the declivity of the hills, and to end
at the waters of the Minicius. Not
unlike this is his description of them
in the third Georgick, where he
proposes to erect a temple to Au-
gustus on his own estate; where he
tells us his fields lie on the banks of
this river:
Et tibi magnas satis! quamvis lapis omnia nudus,
Limosque palus obducat pascua junco:
Non insita graves tentabunt pabula foetas: 50
Nec mala vicini pecoris contagia ludent!
Fortunate senex, hic inter flumina nota,
Et fontes sacros, frigus captabii opacum.

The country about Mantua is moist:
for the river Mincius runs oit 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 viridi in campo templum de marmore
ponam
Propter aquam, tardis ingens ubi flexibus
erat
Miscius, et tenera pretexti aurantia ripas.

And in the eighth Æneid;
---Viridi foetam Mavortis in antro
Procubuisse lupam: geminos huic ubera
circum
Ludere pendentis pueros.

But it is no less certain, that it is
also used to signify pregnant; as in
the first Æneid;
---Loca foetar furentibus austris.

And in the second;
---Scandit fatalis machina muros
Foetae arma.

Varro defines foetura to be the time
between conception and bringing
forth; "Nunc appelio foeturam a
conceptu ad partum: hi enim
pregnationis primi et extremi
"fines." Besides the addition of
groves, which is so often used by it-
self to signify pregnant, seems to
put it past all dispute. Burman ob-
serves, that some point these verses
thus;

Non insita graves tentabunt pabula foetis.

Nec mala vicini pecoris contagia ludent:
but he condemns it. If we admit
this pointing, the translation must
run thus; "Your pregnant sheep
shall not be in danger from unac-
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, quae semper vicino ab limite sepes,
Hybleis apibus florem depasta salicti,
Seppe levi somnum suadebit inire susurro.
Hinc alta sub rupe caeat frondator ad auras.
Nec tamen interea raucae, tua cura, palumbes.

54. Vicino ab limite sepes.] The hedge which divides your land from your neighbour's.
55. Hybleis apibus.] A figurative expression to denote the best bees; for Hybla, a town of Sicily, was famous for honey.
Florem depasta.] That is, depasta secondum florem, or habens florem depastum; a Grecism frequent in Virgil; as Os humerosque deo simulitis 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. Altis.] Heinsius, according to Burman, found alte in one manuscript.
Frondator.] 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 nonulla est oleis cultura; neque illae
Proeurvam expectant falcem, rastrosque tenaces.
But vines must be well pruned every year;
Est etiam ille labor curandis vitibus alter,
Cui munquam exhausti satis est: namque
Omne quotannis
Terque quaterque solum seindendum,
Glebaque versis
Æternum fragenda bidentibus, omne levandum
Frondes nomus.

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 linnen;
Where from steep cliffs, shrill linnen 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 raucae, 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. Melibœus 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.
not shall the truth come to
seen from the holy place.

St. Stephen therefore shall
the light shall find in the
sky, and the sun house the
form of the right upon the three
summit shall the blemish Par-
thian ship of the Aran, and
the ship of the Tigris,

Nee gemene aëria cessabit turtur ab alma.

Trr. Ante leves ergo pascentur in aethere
cervi,

Et freta destituta nudos in litore pisces:

Ante, pererratis amborum faunibus, exuad
Ant Ararum Parthus bibet, ant Germania Ti-
grinn.

60. Ante leves ergo, &c., Ty-
trus, 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 Cerva would
fain read in square, if he could find
the authority of any manuscript;
because the poet seems here to op-
pose the sea, rather than the sky, to
the earth. Heinsius however, ac-
cording to Burman, did find in
square 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. Fretas.] It properly signifies
a strain or strain, but is often used
by the poets for the sea.

Nunc.] Burman finds made in
quire a Venetian manuscript.
Lord Landsdowle has translated it
according to this reading:

First nimble deer an empty air shall
feed,
And see issue to the salt above their

62. Pererratis amborum faunibus.] Servius interprets pererratis, astratis
et aere empressi: and amborum,
Germanorum et Parthiorum. Pom-
penusus fancyes aemurum to mean the
Arabi, a people of Arabia; but this
is too trudging to need any consid-
eration.

63. Ant Ararum Parthus ut
ant Germanias Tigrins. Tytrus is
here speaking in complimentnes, that
beasts should feed in the sky, and
fishes on the land; that the Parthi-
ans should extend themselves to the
river Arar, or the Germans to Ti-
grin, which could not be effected
any otherwise, than by a conquest of
the whole Roman empire, which
lay between these two rivers. Many
critics have censured Virgil, as
being guilty of a notorious geo-
graphical error in this place, repre-
senting 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 south by
the Caspian, on the east by Euxi-
na, and on the south by the des-
erts of Germania; so that all the
large country of Media and part of
Asia Minor lie between the Parthians
and the Tigris. The Arar, which
is now called the Souane, is well
known to be a river of France, se-
veral miles distant from the Rhine,
the well known boundary of the an-
cient Germany. It has been a com-
mon answer to this, that Tytrus
speaks with a pastoral simplicity;
and that it is not necessary to repre-
sent a shepherd as an exact geo-
graphe. Others say, that Virgil loves to
add the greater dignity to his verse,
by enlarging the bounds of countries
as much as possible. Catron 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 stem. 

T. Ante leves ergo pascentur in æthere cervi, 

Et freta destituent nudos in litore pisces: 

Ante, pererratis amborum finibus, exsul 

Aut Ararim Parthus bibet, aut Germania Tigrim,
Quam nostro illius labatur pectore vultus. 

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; "Орος Ινοσ τον Παρθιαίων ἄρης δ᾽ Εὐφράτης καὶ η περιοχή: τά τι ινόσ ἡ ημείς Ῥομαίοι καὶ τῶν Φιλαδήσεων οἱ Φίλλοχοι, μάχαι Βαβυλωνίας, οἱ μὲν μᾶλλον έκεῖσθαι, οἱ δ᾽ οἱ Ρωμαίοι προϊχόμενις οἰστρα καὶ πλατυχρόμοι ιστε. It was not far from the banks of the Euphrates, that Surenas, 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:

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 Hadestomilos her hundred gates; 
There Susa by Charspes, 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, Teresdon, Ctesiphon, 
Turning with easy eye, thou may'st behold. 
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: Την Καλακίαν τάνταν ὁπὸ μὲν τῆς θύρας δρέκερ τα Ρωμαίοι ὅρι η τῆς εκείνης Σαλατστς, τῆς τι ένδει καὶ τῆς έκεί πρωσσάμενος ὁπὸ Η ὁμολόγον ο Ριγες παραλλήλος εν τῇ Πούρει. The Arar, according to the same author, rises in the Alps, passes between the countries of the Sequani, Edui, and Lincasi, who are inhabitants of Gaul, and receiving the Dubis, or Doux, falls into the Rhone: Ἔνων καὶ ἀρχαῖος ἀρχαῖος, ὁ τοῦ Ἀλπαίων, ἐκ Σευκομανίας τι καὶ Ἄλ

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 
Several 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 fathers:David's house 

--- Here thou behold'st 

'Αλπαι, ἄροτον Σιλβασαρος τι καὶ Αλ- 

duiones, καὶ Λαγμασιος παραλληλον ὡς 

'Υστερον τον Δούβοι καὶ των ευτθων ορω 

φερμον πλωτον, ἐκείνης την οὐδ 

επατε καὶ χάοςον ξέραμον ἀρχαῖος 

συμμεῖον το τῆς Ροθων. This conflux of 

the Soane and the Rhine 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: 

'Αλπαι ουκ, όρολον παρ' της 'Αλπαι
tēs πεντε ἵκων, Σκανανίων ἱππαρίων μένε. 'Ερ γὰρ ἐν τῷ Μικονίῳ, παράλλαξας τῷ Γαύρῳ διὰ ὅτους ἄνευ τοῦ ὑγρού, συγκέντρωσες τῷ Γαύρῳ τὰ πρὸς ἵκα, τὰ δὲ ἐν ταῦτα γίγανα τῷ Ἀρμείῳ. Μελ. We learn from Cesar, that the south border of these people was the Rhone; "Quum Se- quanos a provincia nostra Ro- danus 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 contem- tions with them about the Soane, which divided their borders: Oi δὲ τῆς Ἐδουίων καὶ συγγόνων Ῥωμαίων ὑπομέ- νοντες καὶ προτέτοι τῶν ταυτῶν προσήλθον πρὸς τὴν Φιλίαν καὶ συμμαχίαις. Προδι οὖν τῷ "Αρμείῳ εἰσαύνον οἱ Σκανανίαι, διά- βαλοι καὶ τῶν Ῥωμαίων εἰ πελλαῖ στηρι- κότας καὶ τῶν Ἐδουίων· οἱ δὲ Ῥωμα- νοὶ προστράγησαν πελλάκες κατὰ τὰς ἱδρύσεις αὐτῶν, τὰς ἐν τῷ Ἰέταλας... τρίς δὲ τῶν Ἐδουίων, καὶ διὰ ταύτα μένα, ἀλλ' ἑπτά τῷ Ἰέταλα ὢν τού ποτα- μοῦ ἵκος, τού διάστασις αὐτῶν, ἐκατέρ- θους ἱδρὺς ἄξιον ἐξωστία ἵκων τῷ Ἀρμείῳ, καὶ ἑπετῶν τρισάντων τὰ διαγωνικά τηλια. Cesar 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 opp- pressed the Ædui and their friends, and in Cesar's time amounted to the number of a hundred and twenty thousand, under the command of Ariovistus. Cesar 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 Ari- oivistus insisted on his right of pos- session of the country, and claimed the Ædui as his tributaries; esteem- ing the country on that side of the Rhine 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 repre- sented by Virgil to have done: and though Ariovistus was beaten by Cesar, and at that time com- pelled to retreat to the other side of the Rhine, yet it is highly probable that many German families re- mained among the Sequani, who never were cordial friends to the Romans. Besides, it appears both from Cesar and Strabo, that other German nations had seat- ed themselves in Gaul, who had time enough, during the civil wars bet- tween Cesar and Pompey, to settle themselves with greater security.

65. At nos hinc alii sitientes ibimus Afrōs. Sittentes Afrōs.] He calls the Africans sittentes, because of the great heat of that part of the world.

66. Scythiam. The ancients com-
monly called all the northern parts of the world Scythia. Meliboeus 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 Crete veniens Oaxem.] Servius will have Crete in this place not to mean the island of that name, but chalk. He tells us of an Oasis 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 Oasis; but he denies that there being any such river in Crete. He then quotes a story from Philiphenes, of one Oasis, 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 Crete to signify chalk. That there is any such river as Oasis 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; "Σατρα της Κρήτης θεσσαλίας."

Apollonius, in the first book of his Argonautics, calls Crete the Oaxian land:

"Δέκαελος Ίδων Κρατίλι, της προς Νάμβα "Αρχίδας Δαναόν έναν ρεμά μεταβέντιον Δεκαελίτας για τον Οαξίον Παλιόν."

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 Cretæ, a quo civitas Oaxia."

"Varro hoc docet;"

"Quos magno Anchiale partus adducta
dolore,
Et geminis rapiens 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.
called Oaxia by Varro and Vibius Sequester; "Oaxes, fluvis Cretea frigidissimus Oaxum oppidum, teste Herodoto, alluens, quod oppidum Oaxes et Oaxia apud Varonem 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: "Εστι τις Κρήτης 'Οαξίς ποτές. And "Η τὰς Ἐπομονίων ἑπότε Ἐπομονίων θάμα τοῦ Ὀαξίς: 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 cæulum 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, Divisa arboribus patria, by which words it cannot possibly be imagined that the poet intended to signify,
Pauperis et tuguri congestum cepitum culmen,
Post aliquot mea regna videns minabror aristas?

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 un unquam*; but Ruseus 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 factura?
En erit, ut liceat totum mihi ferre per orbem
Sola Sophocleos tua carmina digna colurno?

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

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

*Congestum cepitum calmen.*] 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, longô 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 post, for many summers, seems to be particular and silly; just as if any one should say many clusters are post, for many autums. Nor am I at all moved by the authority of Claudian, who uses decimus enumerus 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 explication 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,
Impius hae tam culta novalia miles habebit? 71
Barbarus has segetes? En quo discordia cives
Perduxit miseris! en queis consevimus agros!

"which is nothing else than that
"only a few straggling beards will
"remain. For what else can be ex-
"pected, when the fields are in the
"possession of a soldier and a bar-
"barian?" 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 ba-
nishment, with the loss of his estate
a long time. That Meliboeus 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 improp-
riety in using beards for years, it
being very natural for a country-
man to measure time by harvests.
The beards are a very conspicuous
part of the bearded wheat, which
was the only sort known to the Ro-
man husbandmen. Hence we very
frequently find arista put for the
corn itself, as in the first Georgick,

Chaoniam pingui glandem mutavit arista.

And,
— Ne gravida procumbat culmus aristas:
And,
At si triticam in messem, robustaque
farr
Exercibus humum, solisque instabiles ari-
tas.

The beard, says Varro, is called
arista, because ariscet primo, it
withers first. Therefore it is the
first sign of the ripeness of the wheat,
and consequently of the harvest:
however 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 folium 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. Ruceus is willing to
fancy post aristas to be used in the
same manner, as tu post carecta la-
tebas in the third Eclogue; and to
be a description of the lands of Mel-
iboeus, 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.] Hein-
sius, as he is quoted by Burman,
seems to approve of a different point-
ing in this and the preceding verse;

Impius hae tam culta novalia miles ha-
bebuit
Barbarus? has segetes!

73. Perduxit.] Pierius found per-
duxit in the old Vatican and Lom-
bard manuscripts, and produxit in
the Roman, Medicean, and some
other manuscripts. Heinssius, and
after him Burman, reads produxit;
but perduxit is the common and
most approved reading.
Insere nunc, Meliboe, 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 páscente, capellæ
Florentem cytium et salices carpétis amaras.
Tr. Hic tamen hanc mecum poteris requiescere noctem  80

En quæs consentüm agris.] Pie-  
rius says it is his nos consentium  
agris in the Roman manuscript, and  
highly approves of this reading.  
Burman observes, that it is consentium  
in Stephens's edition of Pie-  
rius, which Masvicius made use of;  
but that it is consentium in the  
Brescia edition, which indeed seems  
to agree better with what Pierius  
says, than consentium. Catrou con-  
tends vehemently for consentium  
instead of consentium, and accord-  
ingly translates these words Mal-  
heureuses compagnes que l'habitude  
nous avoit rendu si cheres. For this  
reading he depends upon the au-  
thority of an edition printed at Basil  
in 1586. But Burman observes,  
that the expressions used in the  
Basil edition are all copied from  
Pieriuss, without owning his name.  
74. Insere nunc.] "This is an  
ironical apostrophe, of Meliboeus  
to himself, wherein he expresses  
his indignation at his having be-  
stowed 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—."  

75. Ite meæ felix quondam pecus.]  
Pieriuss speaks of Ite meæ quondam  
felix pecus as the common reading,  
which seems also to have been ad-  
mitted 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 se-  
veral manuscripts, and in Arusianus.  
The common reading in his time  
was Dumosa de rupe procul pendere.  
He found Frondosa pendere procul de  
rupe in the Medicean manuscript.  
But he thinks it slipped in there  
from the paraphrase of Festus.

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

80. Hic tamen, &c.] Meliboeus  
seems to propose going on with his  
journey; but Titurus 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 me-  
cum poteris requiescere nocte, in the  
ablative case, as most of the com-  
mon copies have it. But Arus-  
ianus Messus, in Elocutionum li-  
bello, has hanc noctem, in the ac-  
cusative." 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  
E 2
reading is acknowledged also by Robert Stephens, Ruceus, and Mavvicius. Guellius, Sussannæus, Al- dus, Pulman, La Cerda, Heinsius, Cumingam, 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 nocem 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 nocem 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 noces.

And in the sixth,

Noctes atque dies patet atri janua Dittis.

And,

Vestibulum insomnis servat noctesque diesque.

And in the ninth,

--- Tibi quam noces 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, Ruceus, and many others, read poteris, which is allowed also by Arusianus.

81. Mitia poma.] Matura, says Servius, que non remordent cum mor- dentur. 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, mature 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 Castaneæ hirsuta. They are said, by Palladius, to lose the roughness of their husk, by being ingrafted on an almond;

Castaneamque trneum depulsis cogit echinis
Mirari fructus lasvia 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, Turrere has in cibus 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 mulsare, horisque diurnis,
Nocte premunt; quod jam tenebris et sole cadente,
Et jam summa procul villarum culmina fumant,
Majoresque cadunt altis de montibus umbrae.

Sub lucem expertans 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 chimneys shews,
that the labourers have left off their
work, and are preparing their sup-
pers. The lengthening of the sha-
dows that fall from the neighbour-ing hills is entirely rural, and de-
scribes an artless manner of mea-
suring time, suitable to the inno-
cence of pastoral poetry.
P. VIRGILII MARONIS

BUCOLICORUM

ECLOGA SECUNDA.

ALEXIS.

FORMOSUM pastor Corydon ardebat. The shepherd Corydon
burned for the beautiful Alexim,

1. *Formosum pastor, &c.*] In this Eclogue the poet describes the pas-
sion of a shepherd for a beautiful boy, with whom he is greatly in
love. The inclinations to this un-
natural vice were long before Vir-
gil’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 par-
ticularly for having mentioned this
crime without a mark of detesta-
ion, 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 friend-
ship; 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 Vir-
gil’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 crimi-
nal subjects. The first five lines
are a narration of Corydon’s passion;
in which the poet plainly imitates
the beginning of the Εὐσεβίας of
Theocritus;

*Αὐθήνης ἀκακείτον ἀστων ἄνικον ἴράμιον ἔρριθα
Τὰν μεράδες ἀγαθή, τίνι οἴμεν ἐκ τοῖς ἀνείν,
Μίσα τοῖς πείλετε, καὶ εὐθὺ το ἀμαρτήσατε.
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.

Creech.

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.

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

Non sola comptos avit adulteri
Criner, et aurum vestibus fillitum
Mirata, regalesque cultus,
Et comites, Helene Lacensa.

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.

Aexim.] 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 "persons 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. 48. 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 Atonis.

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 haec incondita solus
Montibus, et sylvis stubio jactatabat inani.

O crudelis Alexi, nihil mea carmine curas?
Nil nostri miserere? mori me denique cokes?
Nunc etiam pecudes umbras et frigora captant:

recited, if it was worth the while to enquire after them, the best conclu-
sion 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 com-
monly used for a person or thing of
which any one is very fond; thus
Cicero, "Quid amores, ac deliciæ
"tue Roscium"" and Catullus,
Passer delicier mea puellæ;

and Martial,
Reddita Roma sibi est; et sunt, te
preside, Caesar
Delicier populi, quæ fuerant domini.

And again,
Stellæ deliciæ mei columba.

6. O crudelis Alexi, &c.] Cory-
don 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 Heins-
sius, Ruseus, 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
P. VIRGILII MARonis

Nunc virides stiam occultant spineta lacertos: 
Thestylos et rapido-fessis messoribus estu 
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 elf or swift. This animal is mentioned by Theocritus, in his Œdipus, as marking the time of noon by sleeping in the hedges:

"Point représentée icy, sous le nom " de Testilis ? On sait 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 diner " des maïsonneurs." 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 Thestylos 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 Testil is does not come from the Latin word testa, but that it is rather Thestylos, 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;

"La mere de Virgile ne seroit-elle " point représentée icy, sous le nom " de Testilis ? On sait 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 diner " des maïsonneurs." 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 Thestylos 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 Testil is does not come from the Latin word testa, but that it is rather Thestylos, 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;

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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 ardentì resonant arbusta cicadis.
Nonne fuit satius tristes Amaryllidis iras
Atque superba pati fascidia? nonne Menalcan?
Quamvis ille niger, quamvis tu candidus esses;
O formose puere, 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 cicada 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 Menalcas? 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 hysamines are gathered.

"lium ad multa ruris precipue
"medicamenta prod esse creditur."
For serpillum, see the note on ver. 30. of the fourth Georgick.
13. Sole sub ardentì, &c.] The cicade used to sing most in hot weather, and in the middle of the day. See the note on ver. 328. of the third Georgick.
14. Nonne fuit satius, &c.] Corydon declares, that the cruelt of his former loves, however great, was more tolerable than the scorn of Alexis, whom he exorts 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 Mæcenas gave to Virgil, as he did also Cebes, whom the poet mentions under the feigned name of Menalcas. The learned Catrou is of opinion that Servius had no authority for it, and that they are rather fictitious persons. In the first Eclogue, Amaryllis 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 Mavvicius, has the following note on this passage; "Quia Caesar Romanos, "Antonius Egyptianus habuit. An-
"tonius niger dicitur propter Æ-
"gyptios, quo habuit." Burman wonders where Mavvicius 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 Caesar.
If we could be persuaded to believe that, it would not be difficult to imagine Menalcas to mean Mark Anthony, the great rival of Augustus. 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 cypres of Egypt, he uses the following words; "Quidam hanc esse dicunt "arbor em que in Italia Ligustrum "vocatur." Thus also we find in the tenth chapter of the twenty-fourth book, "Ligustrum eadem "arbor est que in oriente cypros." In the eighteenth chapter of the sixteenth book he tells us it grows in watery places; "Non nisi in aqua-
sis proveniunt salices, alni, po-
puli, siler, ligustra tesseris uti-
"lissima." If the ligustrum of Pliny was that which is now commonly known by that name, by us called privet or primus, and by the Italians guisìtrico, which seems a corruption of ligustrum, then he was mistaken in affirming it to be
the same with the cypros of Egypt, which is the elbahme 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 nymphe 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 autem, quae seepibus, "fruticibus et arbustis se circum- "volvit, ac etiam sepius vitium "palis in vinetis, flore candido, liliis, "seu calathie effigie, quam ego "lavem esse, similarem nunquam "dubitavi: e quorum numero fuit "Servius Grammaticus, Virgilii commen- "tator Eclata secunda Bucolica- "corum. Nempe falsus, ut arbitror, "quod neglecterit in hac historia "Plinium consulere, Dioscoridem, "et alios de stirpium natura disese- "rentes." 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 floes est candidissimus, sed "villissimus." Bodezus 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;

Quedam me cupit, invide Proculle,
Tota candidior puella cygno,
Argente, nive, lilio, ligustro.

And this from Pontanus;

Candida nec nivea cesura ligustra prunis.

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;

Hae graditur stellata rosa, haec 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 nir- grum, to distinguish it from that of the poet's, in the following verses;

Et tu, ne Corydonis opes desperat
Alexis,
Formose Nala puero formosior ipsa,
Fer calathia violum, et nigro permista
ligistro.

Balsama, cum casia nectens crococeque
corybos.

But Parrhasius, as he is quoted by
La Cerda, reads wico instead of
Quam dives pecoris nivei, quam lactis abundans.

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

Fer calathis violam nigrum, et permista ligusto.

However, from these observations Bodœus a Stapel infers, that the *ligustrum* of the poets is the *lavandus* of Theophrastus, the *palma regia* 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 argument 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 troësne " 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 florer 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 *troësne or privet*. But it is certainly 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 Elegy, that *lilies* made a part of the rural garland, which Corydon intended to prepare for Alexis. Dr. Trapp translates it *withbende*, 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 withwende*, *byndweed*, and *weedbynde*; Gerard, who wrote in the time of Queen Elizabeth, calls it *withwende*, *bindweed*, 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 mee Siculis errant in montibus agneis;

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 ligustra 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 ἄκαστος, 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;

[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 produces the following authorities, from Ovid;

Lac niveum potes, purpureamque sapam;
And,

Lac nibi semper adest niveum.

From Homer,

—Χερσινημένος γόνα λιωνή.

From Tibullus,

—Nivei lactis poca a 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 impelbunt multitilda vacca:

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 Eclogae,

Pasiphae nivei solatur amore juventi.

And in the first Georgick,

Ter centum nivei londent dumeta juveni.
And in the third,

Munere sic niveo lana, si credere dignum est,
Pan deus Arcadie captam te, Luna, fefellerit.

And,

Lanae dum nivea circumdatur insula vita.

And in the fourth Æneid,

Velleribus niveis et festo fronde revinendum;

And in the sixth,

Omnibus his niveis cinguntur tempora vita.

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;

Continuque gregis villis lege mollibus, albos.
Illum autem, quamvis aries sit candidus ipse,
Nigra subest udo tantum cui lingua palato,
Rejice, ne maculis infuscat vellera pullis
Nascentium: plenoque alium circumspice 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; " Callo albus, cum sit optimus, tum etiam est utilissimus."

21. Mille max 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 Cyclopes of that poet.

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 aestate novum, non frigore defici.] 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 colostrum vocant:" and Pliny; " Sicii de lactis usu. Utilissimum cuique maternum. Concipere nutrices exitiosum est: hi sunt enim infantes qui colostralis appel- lantur, densato lacte in caseli speci- ciem. 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
gather from the following passage in the *Penaeus* 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 casus.

And from the thirty-eighth Epigram of the thirteenth book of *Martial*;

Surripuit pastor que nondum stantibus
hodis,
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;

Pacula 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 *Aeneid*, 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 ritemero 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 *Arcurus* 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 Arcuri occasu"
"ad aquilae occasum, quod quae"
"postea concipiunt, sunt vegrans"
"des, atque imbecillæ. Ovis præg-
nans est diebus CL. itaque fit"
"partus exitu autumnalé cum aer"
"est modice temperatus, et primit"
"tus oritur herba inibribus primæ-
"rius evocata." The setting of
Arcurus 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 om-
nibus 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 *Ambartalia*, 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 gravidae pecudes.*
But even then, we can hardly understand him to mean bestings 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 bestings 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 estate, pointing the verse thus:

Lac mihi non estate, 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 estate 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 Elegy;

Ante focum, si frigus erit.

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

[Epideinos ν ο ι ο ι οι ε οινοι σου ἐν ἴσοις

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

GREEK.

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 fore 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, Θου 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, 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.”

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;  

There movd’t 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;  
The’ 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.

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;

Horace also speaks of the stones following the lyre of Amphion,  
Mercuri, nam te doculis magistro  
Movit Amphion lapides canendo,  

Sweet Mercury, for taught by you  
The listening stones Amphion drew.

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

Sylvestres homines sacer interpresque Deorum  
Cedibus et victu fecit deterruit Orpheus;  
Dictus ob hoc lenire tigres rabidiores leones.  
Dictus et Amphion, Thebanæ conditor arcis,  
Saxa movere sono testudinis, et prece blandâ  
Ducere quo vellet. Fuit hæc sapientia quondam  
Publica privatis secerernæ, sacra profanis;  
Concupit virtute 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’rs,  
Did not, as poets feign, some savage beasts,  
But men, as lawless and as wild as they,  
And first disdained 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 restrains’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 Citharon, a mountain of Boetis, being drawn by music to form the walls of Thebes;  
Saxa Citharonesia Thebas agitata per artem  
Sponte sua in muri membra coeise ferunt.

Dirce is the name of a celebrated spring near Thebes.  
Strabo places
it in the plain, where Thebes is situated, through which also the rivers Asopus and Ismenus flow: "ο γὰρ Ἀσοῦς καὶ ὁ Ἰσμενὸς διὰ τοῦ πεδίου ἱμεῖσται τυφόνες τῷ πέλαγῳ, περὶ τῶν Ἱερῶν ἱερωτέως ἁγίας καὶ τῶν Ποσείδοντων τῶν θεῶν καὶ τῶν καλῶν. Πλινὴν ἀλλοτρία τοιαύτη, ἃς ἀρχαῖα Αἰτωλίας ἦν, καὶ Ἀρμιλάχων, Ἀρμιλάχων τοιαύτα τὸ πέρα ἐπιφέρειν μᾶρας ἡγεῖται; τοῦ Πατρῶν μέχρι τοῦ Αμφιλέκατος κάλπου τοῦ κατὰ Αμφιλέκατος κάλπου, καὶ τὸ ἱερὸ τοῦ Αἰτωλίων Ἀπόλλωνος. Αἰτωλίας τὸ πέρα ἐν μέχρι τῶν Οἰκίας Λαμπρών, καὶ τοῦ Παραγγελίου καὶ τῶν Οἰκίας. Διονύσιος ἀργαρίζει in the situation of Arcady; but he seems to speak of Etolia and Acarnania, as of one country, under the name of Etolia; for after having spoken of Dodona, he says the country of the Etolians lies next, under the mountain Acherous, and that the river Acherous runs through the middle of it.

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 Acarnians and the Etolians concerning their borders: "ὅτε καὶ τὶν Παραγγελίαν καλωμίνων κρατήσας, ἢ ἐν πομπαῖοι ἐπικλύσας, περιβάλλοντο ἱπταμένοι τῷ παλαιῷ τοῖς ἔρευς συνάγεσθαι ἅρα, τοῖς ἀκρωμπυχοῖς τοῖς Αμφιλέκατος καὶ τοῖς Αἰτωλίων ἐκρινόμενος γὰρ τοῖς ὀπίσθεν, εἰς ἐχθρὸν διαιτητῶν ἢ εἰς τοὺς ἕλει πλὴν δυναμεῖς. Βιβίου ἐσπεύστερ πλέον ἐπημέρεις. Βιβίου ἐσπεύστερ πλέον ἐπημέρεις. Βιβίου ἐσπεύστερ πλέον ἐπημέρεις.

G 2
in Attica, quidam in Arcadia di-
" cunt." Probably Vibius might
place it in Attica, merely on
the authority of Virgil, taking Acteo
to mean Attico. A like reason
perhaps might induce Stephanus to
say it is in Boeotia, and Servius
to affirm it is a Theban mountain.
This is certain, that when Strabo
enumerates the mountains of Boe-
otia, he does not mention any thing
like Aracynthus. La Cerda is of
opinion, that we must abide by the
authority of Stephanus and Servius,
in making Aracynthus a Boeotian or
Theban mountain. I would rather
imagine, that there was some an-
cient story, now lost, of Amphiion's
feeding his herds on the mountains
of Etolia; or that some mountain
of Boeotia was formerly called Ara-
cynthus, it being well known, that
many places have changed their
names, even before the time of any
history now extant.

If authors have differed concern-
ing the situation of Aracynthus, it
will be imagined that there has not
been much less variety of opinions,
with regard to the epithet Acteus.
Strabo says, that Attica was called
anciently Acte and Attica, because it
lies under mountains, and extends
along the sea shore: Δι θυ τοῦτο
καὶ Ακτὴν φαίνει λιγνετὰ τὸ πα-
lαιόν, καὶ Ακτήν παραμομεωταῖς,
οἱ τοὺς ἄγεις ὑποτεινόμενοι οὐκ ἥπιον
μέρος, αὐτῇ ἀληθὺς καὶ στῦνος, μέρος
θ' ἐξισόλυρον πεμφώνοις, προετοιμάζων
μέχρι τοῦ Σθενοῦ. Pliny also affirms,
that Attica was anciently called
Acte; "Attica antiquitus Acte vo-
cata." This seems to strengthen
the authority of Vibius, who places
Aracynthus in Attica. But Strabo
mentions another opinion after-
wards; that this country was said
to be called Actica from Actaeon,
O tantum libeat mecum tibi sordida rura


—ταύρος χαλκίδον εισε ἀπερατεί. Hence he concludes, that Mons Acteaus is the same with what Catullus expresses by pr extractus;

At tum pr extractus tristem consendere montes;

and Ovid calls scopulus adesus, pendensque;

Nunc scopulus vaecius pendet adesus aqua.

This he thinks is fully confirmed by the above quotation from Properius, who explains Virgil, by putting rupem where he has used acteus. To this I would add, that Properius plainly mentions Aracynthus in this place as a mountain not far from Thebes: perhaps it was the same with Cithaeron, of which he had spoken a few lines before. Russeus is of opinion, that Aracynthus is a Theban mountain extending to the sea, and agrees with Servius in interpreting acteus, littoralis. 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 stones 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 Boetian Aracynthus' top.

Catrou translates acteus Aracyntho the mountains of Boeotia, "Novel. Amphion, je chante les mêmes airs que ce sauvage Bero
gen, qu'il conduisit ses troupeaux sur les montagnes de Bêo
ocie." In his note on this passage, he relies on the authority of Stephanus, for placing Aracynthus in Boeotia, and agrees with Guellius in the signification of acteus, rendering it l'Aracynthe escarpé. But after all that has been said, I believe we may venture to affirm, that ἀκρωτίν 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,

"Ἀκρωτίνι "

In the twelfth,

καὶ οἳ ἄλλοι συνάντησαν ἀκρωτίνι τι καὶ ἀκρωτίνι.

And in the fifteenth Odyssey;

Αὔραγ ἔν τούτον ἀκρωτίν ἀκρωτίν ἱδάνας ἀπιναί.
Thus also our poet himself uses *acta* for the shore in the fifth *Aeneid*;
At procul in sola secretae Troades *acta* Amissum Ancilien sibant.

Thus also Cicero, in his fifth Oration against Verres; "Ipsa tamen, "cum vir esset Syracusius, uxorem "ejus parum poterat animo soluto "ac liberum tot in *acta* dies secum "habere." We may therefore conclude, that by the epithet *actaeo* is meant, that the mountain Aracynth thus extended to the sea; and therefore that *Arcyntus actaeus* is to be interpreted the rocky shore, or cliffs of Aracynth; 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 Cælius; *ut eum "pamiteat non deformem esse natum, "where he means very handsome." SERVIUS.

The herdsman in Theocritus boasts of his beauty;

"Ορμώμενοι μυρ γ᾿ αἰχμή ἐν ἱπποκάταυ εκλάλε "Ασάκοις. "Το εὐμή καὶ γάτις γλυκεραίτες. My snowy forehead two black eye-brows bright; My eyes as grey as Pallas self could boast; My mouth more sweet than curds. Greek.

And Polyphemus also in the Bacoliaste,

Καὶ γῆς ἅγια ὅποιος ἑκάστῳ κατόπτε, ὡς μὲ ἀ- γερονίν.&quot; "Ἡ γῆς γὰρ ἐν πάσιν οὐκ ὁλιγαί, ἦς οὐ γα- λάξων. For I'm not ugly, for last night I stood And view'd my figure in a quiet flood. Greek.

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

*Nuper me in liitore vidi.*] Servius 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 Theocritus: 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- "lect 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, Ruaeus, 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 hi-
bisco!

Παιμαίνον τις λαλάς σφις λαζεμ, καὶ τάλι
dημιουργος.
Καὶ τάρα νόθαι.
But feed the flocks with me, or milk the sheep.
Or run the cheese, and never mind the deep.

Sordida rurâ.] 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, que tu pulas sordida.

29. Figere cervos.] Some understand these words to mean the fixing of the forked poles, called furcae or cervi, to support the cottages. "Cervi," says Varro, "ha-bent figuram literae V, a simili- tudine cornuum cervi." They were used also in war, to obstruct the approach of an enemy. Thus Caesar; "Hoc intermisso spatio, duas fossas, quindicem pedes latae, eadem altitudine perduxit: quorum interiorem campstribus, ac de missis locis, aqua ex flumine derivata, complevit. Post eas aggerem, et vallum duodecim pedem extruxit. Huic loricam, pinnasque adjunctum grandibus cervis eminentibus ad commissuras plu-
torum atque aggeris, qui ascen-
sum hostium tardarent."
They are mentioned also by Livy; "Ro-
manus ad Clitas, quas vocant, munimenta cervis etiam objectis ut viam intercluderet, a Macce-
donico ad Toronaium mare per-
ducit." Thus also Catullus;
Jam te non alius belli tenet aptius artes, Quae deceit tutam castris praecludere foss-
sam.

Quam adversus hosti de figere 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 Balèris verbena fun-
de;

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 Aeneid;

Pars in frusta secant, veribusque tre-
mentis figunt:

And in the fifth;

Plaudentem nigra figit sub nube colum-

And in the ninth;

Figit me, si qua est pietas: in me om-
ia tela

Conjicite.

And in the tenth;

Tum Numitor jaculo fratris de corpore rapto,

Æneas petiti: sed non et figere contra

Est licitum:
Mecum una in sylvis imitabere Pane canendo.

And,

Hunc magno vellit dumessedem
saxum,
intonso frigete telo, discrimina costa
Per medium quae spina dedit: hastamque
receptat
Ocellus humanus.

And,

Dixit, stridentemque eminus hastam
secut: at ilia volvaa clypo essexquar,
proculque
Egregium Anthorsin latum inter et ilia
frigat:

And in the eleventh;

Buten adversum conspice frigat
Locorum galeamque inter.

On the other hand, it must be ac-
nowledged, that figo is also used to
fier, or fasten. Thus it signifies
fixing plants in the earth in the
fourth Georgic:

Ipsi labore manum duro tert, ipse fer-
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 clypoem, magai gestaram
Abantis
Postibus adversis figo:

And in the sixth;

Occupat Aneas adium, corpusque re-
centi
Spargit aqua, remotumque adverso In-
mine figit:

And in the tenth;

Armaque Laus:
Donat habere humeri, et vertice figere
cristas:

And,

Dixit, telumque intorsit in hostes;
Inde aliud super atque aliud figitque,
volatique
Ingenti gyro:

And in the eleventh;

Indutoque jubet trampes hostillis arma
Ipsos ferre duces, inimique comment figat.

And in the twelfth;

Forse sacer Fauni folias oleaster amari,
His sestertiat, nautis olim veneris lig-
um
Servati ex undis ubi figere dona solebant
Lauderiam Nivo, et volvam suspendent vestes.

Hence it has been transferred to
some figurative expressions; as Fige-
ergoscula, Figere vestigia, Figere
vulbar, and Figere dicta. The Earl
of Lauderdale translates this passage
according to the latter sense:

I quickly could diverting gestime end,
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. Servius understands this to mean driv-
ing the kids to the marsh-mallows;
"Ad hibiscum compellere, sicilect
a lacte depulsus. Hibisco autem
genus est herbae, et sic dixit hi-
bisco, ad hibiscum, ut it clamor
"ceo, id est, ad caelum." In
this he is followed by Marolles, who
has thus translated the passage un-
der consideration; "O si tu poe-

Thus also it is understood by the Earl of Laun-
derdale;

The geatish hard drive to the mallow
buds.
Pan primus calamos oera conjungere plures

BUCOLIC. ECL. II.

Pan first taught to join several
reeds together with wax:

Rusæus 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 instru-
ment 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 vi-
ridem hibiscum. Drive them to
it, that they may feed upon it.
To justify this, they allege that
of Virgil in the Æneis, It claus-
mor celo 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,
Celo 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 materie, con-
tinually used not only in poetry,
but in common discourse. Be-
sides, 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, ex-
cept this, in which he mentions
it. Or if it does here mean such
food, I should take it thus, com-
pellere, i.e. congregate, for so
the word is sometimes used, en-
tice 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 gene-
really allowed to be the same with
the althea, on the authority of
 Dioscorides, who says, "The al-
thæa, which some call ibiscus, is
a sort of wild mallow, with
round leaves, like those of cy-
camen, and woolly. The flower
is like a rose, the stalk two cubits
high, and the root is white on the
inside. It is called althea on
account of its many virtues:"

But Palladius also has "althea, hoc
est, ibisci folia et radices." But
it is not certain, either that hibiscus
is the same with althea, or that the
althea 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 pasti-
nace gracilitate distat, damnatum
in cibis, sed medicine utile;"
and again, "Pastinace simile hi-
"biscum, quod molochen agrian
" vocant." The same author speaks
of the althea 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. Maiorem Grecri
"Malopem vocant in sativis. Alter-
" ram ab emolliendo ventre, dictam
"putant Malachan. E sylvestri-
"bus, cui grande folium et radices
"albae, Althae vocatur, ab excel-
"lentia effectus a quibusdam Aris-
"talthae." Theophrastus is often
quoted, as speaking of the hibis-
cus, which I believe must have
been taken from the Latin transla-
tion, in which αλθαια is rendered
ibicus by Gaza, for I cannot
find it any where in the original.
He says the althea has a leaf like
mallow, but larger, and more
woolly, a yellow flower, and a fruit
like mallow: "Εχεν δ' ἡ ἀλθαια
φύλλον μεν ὄμοιον τῇ μαλάκῃ πελά
μήλον και δακτύλιον των δ' καινόον
μαλακίων' μάλιστ' δι' ἅρματος, μαρτυρὶ δ' ἡ
ὁδός μαλακίας. But neither this
description, 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 μαλακος instead of
μαλίστων: but though μαλακos 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
abutlon is the αλθαια; but the
flower of the abutlon has not the
appearance of a rose, which it ought
to have, according to Dioscorides,
now it has the fruit of the mallow,
according to Theophrastus. There-
fore I will not affirm any thing posi-
tively concerning either the althea
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;
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. Meeun una, &c.] Burman
observes, that this line is wanting in
one copy; and that in another it is
Meue 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 ather: he has
"on his breast a starry nebri, 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 Aeneid, Septem discrimina
"vocum: he has a crook, because
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Nec te poeniteat 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 Eclogues, "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." SERVIUS.

Pan was esteemed by the ancients to be the God of the shepherds, and to preside over rural affairs; thus our poet,

—Pan curat ovem, 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:

"Amphi mei 'Ermiasin filion γόνου Ἰάκωβ Μοῦς, Αίγρισθήν διάφωτα, φιλάριστον."

He is also called the God of shepherds;

Πᾶν ἀνακαλαμέναι, νήμον Εἰρή.

He is said to make fine melody with reeds, and to sing as sweet as a nightingale;

"Αργυρός ξανών, ἡπάκαν ὅπως μουέιν ἄθηναν Νόθιμον, εἰς τὸν τό παραδέσφει μιλιτὶς τοῖς "Όμης, καὶ ἐφερεταῖς ποτήριοι ἄρθρων Θρήνοι Ἴπησθείσαι, χίλια μελωγαίοι κατόν."

He is said to wear the spotted skin of a lynx;

—Λαίφεις ὅλε οὖν καρποῖν Αργαίς ἴσιοι.

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 countenance being affrighted she ran away; but that Mercury was exceedingly delighted with him, and wrapped him up in a hare's skin, and carried him to the mansion of the Gods, and showed him to Jupiter and the rest, who admired him very much, especially Bacchus, and called him Pan, because he rejoiced all their hearts.

Καὶ τ' ἤγα τ' ἐκ 'Αργαίου πολυτικαὶ μιλλαὶ
Εἰσεῖσθ᾽ Ιούδοι σῷ τῷ τιμότην Καλλάνθον Θυμα.
'Ενδ' ἤγα καὶ Ἰσίρ οὖ, παραστραγχα μιλλαὶ ικεῖοι θυμαίοι Ἀδρία παλην Θυμα, ῾Ηλιὸν ψάλον υγίεις ἱεράδων,
Νύμφης ἄνυμλας διήθεσεν Φιλότου μιλλομείναι.
'Ενδ' ἤγα ηὐλίτεσσα γάμαθος Θαλαθί, θυμαὶ γε μιλλαὶ.
‘Ἐρμιαίς χιλιάδες Ἕλενις, ἐφαρ τετρακόων Ὀθόνως, Ἀιγρίσθην, διάφωτα, πολύκρονα, ἀνυμλότα. Φιλάριστοι ἰππίστεοι, λείτουτ' ἄρα παιδα καθὼς διήθεσεν θυμαρ ψάλος, ἐξ οὗ ἐνθιλλομένως, νύμψανες. Τοῦ ἔκις Ἐρμιαῖς ἐοσμάλις τέχες Θυμα χιλιάδας θυμαρ νυμφίνων διήθεσεν.
’Ὑμάρας ἔκ νάυς ἀνακαλμέναι βαίνει παίδα καλλιτέρας ἄλωσεν οἰκουσαί νεκρῷς ἀπαίσιων.

Διηθεμοιο πολυμαλλότερος λογομαγικός.

Πάν' ἐκ Ζεύς ἀδίκη καὶ ἐξαλλάξαντοις λείτουτ' ἐκ ναυμαχίας τέχες θυμάς ἐκ Συμφών θυμαρτόθεν.

Ἀδικοκράτος, φιλαιλά γή Βάκχοις διήθεσας.

Πάν' ἐκ μυθικοίς ὀνείρες ἔπειτ' ἴσιοι ἒκεῖσιν θυμάς.

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 represented 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 abominable rites were used in this goat-worship. Τίνος πάν' ἐκ των Ἰωάννησις Η 2
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,
Corporae pro Nymphis calamos tenuisse palustres.
Dumque ibi suspirat, motos in arundine ventos
Effossos sonum tenuem, similemque querenti:
Arte nova vocisque Deum dulcidente captum,
Hoc mihi conciliau tumesc, dixisse, maegebis,
Atque ita disparibus calamis compagine cæsæ
Inter se junctis nemen tenuisse pulte.

35. Quid non faciebat Amynatas.]
Here again Catrou will have Amynatas 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,
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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;

but seven was the usual number.

Cicuitis.] 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. Damætas.] Catrou is of opinion, that Virgil, under the name of Damætas, 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 Bucolicks; 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.

Et dixit moriens: Te nunc habet ista secundum:

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?
Præterea duo nec tuta mihi valle reperti

Capreoli, sparsis etiam nunc pellibus albo,

Bina die siccant ovis ubera: quos tibi servo.

Jampridem a me illos abducere Thestylias 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 possum,

Villosae catulos in summis montibus urse.

Inveni: et dixi, domine 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. Sanny.

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. Aen. xi. 397. thus also Quintilian. x. de Inst. Orat. 3. "Virgilium paucissimos die compone suisse versus auctor est Varus." Burman.

43. Jampridem a me illos, &c.] This is taken from the third Idyllium of Theocritus;

"H μή σε λυπάντω ηδοναίναι αὐτὰ φυλάνω,

Ταῦν μὲ ναίδα Μεγαλούχος Εὐρυμάχος η μελαθάνιον

Αἰσι. καὶ δοκῶ εἰ, τινὶ τὸ με θαλάμηρον.

I have a pretty goat, a lovely white,

She bears two kids, yet fills three pails at night,

This tawny Beef hath begg'd, and begg'd in vain;

But now 'tis her's, since you my gifts disdain.

Creec.

Thestylias.] 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 Aeneid, Donat habere for Donat ut habeat." Servius.

44. Sordent tibi munera nostra.] Thus Horace;

Cunctane praes campo et Tiberino flumine sordent 9
Huc ades, O formose puer. Tibi lilia plenis 45
Ecce ferunt Nymphae calathis: tibi candida
Nais

45. Huc ades, &c.] The shepherd being in doubt, whether these presents of the pipe and kids are sufficient to engage Alexis, renewes 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 intermixture 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 τῇ ὑμί; sed hoc tu ades; and again, ὡς τεταρτιά νῦν, nunc mihi ades. Theocritus, in his fifth Idyllium, incubates it twice, ἀλλὰ γαῖ ὑμί ὡς ἔσται, sed enim ades, hic 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;

And Sidonius;
Cytisos, crocos, amellos,
Casias, ligustra, calthas
Calathis 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 puero:

And Columella;

— Pomisique Damasci
Stipantur calathis:

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 blandò, &c. says thus;

"Nec mora, videntis calathis patefacti honore,
"Prodens inclusi semina densa croci:

"the latter, in his epistle to Pamphasius; Quis parturientem romanam, et papillatum corymbum, an-
"tequam in calathium fundatur orbis, et tota rubentum foliorum
"pandatur ambitio, immature dementum, aequus officis marcessere
"videat? This signification is drawn from the similitude of a
"baskret in such flowers, when "blown, which is confirmed by "Pliny, who speaking of the lily, "uses the following words; Foliis "foris striatis, et ab angustissi in la- "titudinem paulatim se laxantibus, "effigie calathii." Hence he con- cludes, that Virgil's meaning per- haps may be, that the nymphae bring lilies, not in bud, but full blown, and double, dilata in orbem, et ef- formata in calathos jam plenos pra- fiorum 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 nec- tur.

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, calathire Minervas
 dormantes suaeun manus.

It is probable, that these several utensils were of the same shape, nar- rowser at the bottom, and broader at the top, which Pliny expresses by ab angustissi in latitudinem paula- tim se laxantibus. The flowers of this form are called by us bell- flowers.

Tibi candida Naus.] Turnebus observes that a Naiad is mentioned here with great propriety; because those nymphae were fond of boys, and ran away with Hylas. Colu- mella has imitated this passage, in some verses quoted already, in the note on Alba ligustra cadunt.

47. Pallentes violas.] That vio- lets 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 con- sidered, what the poet means in this place by pala violets. This is cer- tain, that the common violet is often seen with white flowers; and Ray affirms, on his own experience, that both the purple and white vio- lets come from the seeds of the same plant. There is also a sort of vio- let, 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 Vir- gil here calls pallentes violas. But on a more mature consideration of what the ancient writers have de- livered, I rather believe the plant here intended to be the stock gilli- flower or wall flower, which all botanists with one consent allow to be what the ancients called
leucoium, which is evidently derived from λυκός, 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: ὅτι δὲ αὐτὸν πρῶτον εμφαίνεται τῷ λυκότῳ, ἔτην μὲν ἐὰν μᾶλλον ἀλκάκτερον, ἔτης τοῦ χιουμορός, ἔτην δὲ σιβηρίτης, ὄστρεος, ἀνακτόρος τοῦ ἔως. Pliny, who has translated this very passage, renders λυκόις viola alba; “Florum prima ver nunciantium viola alba.” Tepidioribus vero locis utiam “hyemem 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; ήπειροδιαφύλλα δὲ πεπληρώθησεν τῷ φυλακίῳ, λάστιον, λυκόλατρο. 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; Λυκόλατρο γνώρεμα ἠτίη. “Εἴτε δὲ αὐτὸς διαφόρος εἰ τῷ αὐτῷ, ἢ γὰρ λυκόλατρον ἠτίη, ἢ μαλλιον, ἢ κυάνως, ἢ πορφυρίως εὐφύτευτος. 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 hoanness of its leaves. Caspar Banninus, not to quote any more of them, says expressly, “Leucium, id est, viola alba, postius foliorum quam flororum ratione.” The colours mentioned by Dioscorides are all to be met with in the stock gilliflower, except blue, whence ή κυάνως 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 Orbisius and Serapio, who do not mention blue, though they copy all the other words of Dioscorides exactly. Hippocrates, in his book πτη κήρυξι κλείνει, speaks of the black leucoium, Λυκολατρὸ μίκτον τοῦ κέρας ἐν οἴνῳ δια τοῦ αὐτῶν τεῖνον χρώματος, 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
having hoary leaves, might induce them to call it *lamiae*, 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 *girofl*, which means the same spice. Hence they call the flower, which has that smell, *giroflier*, which we have corrupted to gilliflower. Chaucer, in his *Romant of the Rose*, writes it *gyplyfte*, transposing the l and the r of *giroflier*;

There was eke among many a spicer,
As Clove Gyplyfte, and liquor-ice.

And our old Turner has *gelower* and *gelyfloure*. 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 *leucomium* 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 *viole albe*. 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 *Aeneid*, because they occasion this *paleness* of the face;

*Pallentesque habitant Morbi.*
Mollia luteola pingit vaccinias caltha. 50 she sets off the soft lycacinth
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 oliva.

The Greeks call paleness άξες, and
a colour used in painting άξες,
which is known to be yellow, and
by us called yellow ochre. Theocritus calls the paleness in the cheeks
of dead Adonis άξες;

"Αδώνις κτωνί,
Ω τι δε τινάζω την,
Συγκινής ξησαμ τις,
Όξησω τι τινα παγώη.

Horace, in the tenth ode of the
third book, speaks of the violet pale-
ess of a lover, which must be meant of
the viola alba, leucoïum, 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-
nunum.

This alludes to a custom, which
some coxcombs had of drinking
cummin to make themselves look
pale, in imitation of studious per-
sons; as Pliny tells us; "Verum-
"tamen omne pallorem bibentibus
"gignit. Ita certe ferunt Portii
"Latronis clari inter magistros di-
"cendi adsecatores similitudinem
"coloris studiis contracti imitatos."

Dioscorides, speaking of the same
effect of cummin, calls the colour
occasioned by it ἀρχιστρογ: Τάτω
δι και ἀρχιστρογ ἑπάτοι και ἀρχιστρογ τι και σοῦχασμοιν. Ovid, in the
fourth book of his Metamorphosis,
compares paleness to box, which is
known to be a yellow wood;

—— Oraque buzo
Pallidiora gerens:

And again in the eleventh;

—— Buoxque simulimur ora
Pallor obit.

But, what is more full to our pur-
pose, 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 numo saxum: saxum quoque pal-
luit auro:

And when that king bathed himself
in the river Pactolus, the fields be-
came pale with gold;

Nunc quoque jam veteris percepto semine
venet
Arva rigent; auro madidas pallentia glebis:
12
Summa papawera.3) 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 foolishes. The Cyclops, in Theocritus, tells Galatea he will bring her either white lilies, or tender poppies with red stamens:

* Εἰπεν δὲ τινὶ θεσσαλῶι,
* "Η σεμίνα διαφέρα, ιρωδείς πλαστευόμενοι Ιθάκην.

The Greek Scholiast tells us, they had a custom of taking a leaf of a poppy or amony, [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 telephon gave no sign of crack:

* Εἰπεν γρήγορα, ἵνα μοι μορομάναται ἐπὶ φιλίας μου,
* ὁδῷ τε τριφόλιοι συμπεριήγατο εἰ πλαστεύμα την.

Which Creech thus translates,

*All this I knew, when I designed to prove,*

*Whether I should be happy in my love: if press'd the song-like, but in vain did press;*  
*taking τριφόλιον to be the σιδέρον, which is a sort of sedum or house-leek. The scholiast mentions various opinions concerning this τριφόλιον, 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. Cæsarpinus observes, that the ornithopodium portulaca foliis, 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 praecipue "in vineis nascens. . . . Hujus foliis cum saliva applicatum cum rubificat, aliquando, et pustulas excitat; unde nunc usus "puellaris in amore explorandaro: si "enim ctitem rubefacet tantum, "amoris putatur iadicium: si pustulas excitat, odii. Hunc usum "antiqui poetae telephio tradiderunt, ut apud Theocritum, ob "id Philon quoque appellata est.* What the Scholiast and Cæsarpinus have here related concerning the telephium 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 ιρωδεις πλαστευόμενοι of the poppy mentioned by Theocritus show 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.
48. Narcissum.] See the note on ver. 129. of the fourth Georgick.

Florem .... bene oleatia Anchisi.] Theocritus mentions this plant along with roses and wall-flowers, to make a garland to wear on the safe arrival of the beloved Aganassa:

'Αγανασσα πληθις δεξιής ἐς Μεταλάμπαν
Πεµμα κατὰ γήνας, καὶ ζωλαίς ἕως

Δηληζ, ρηναν άλας, ἄνθηνα, ἄφηλην,
'Ηπείρα θανατών τούτων νομον πορνηά-κοινον,
Τον Πτελεακόν διεις ἐκεῖ καὶ παντώς ἀριθµή.

Το Μιθρείας ἀναστρέφθη σειρήναι δρηθή.

To Miltenian shores my darting gales
Be smooth, ye waves, and blow, ye gentle gales.

Safe let him land: then shall my head be crowned,
With dill, or wall-flowers, or with roses bound,
Whilst in full bowls the cheerful wine goes round.

In the Сυμβολικόν mention is made of a sort of arbour covered with dill;

Συμβολικόν εν ταλαις, μαλαιν’ θείαιναι ἅπαθεν,

It is mentioned also by Columella, who seems to have written in imitation of Virgil,

Et bene odorant flores uparguntur Anchil.

And again,

—— Ceres palmar Aneto Jungita.

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. 215. of the second Georgick, and on ver. 30. of the fourth.

Intertext.] 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 breasts, and her rural labours crown;
As ramblers oft are wont their harvest queen.

Succitibus herbis.] La Cerda thinks this may be meant of the sweetness of the colour of these flowers, because succis is used in that sense; as succu rubens hyacinthus. But in this place, it is certainly used to express the odour; for we have presently afterwards,

Sic posita quoniam succus miscetis odorum.

50. Vascinia.] Vascinium is the same with the θείαινας of the Greek poets; for which reason I here translate it θείαινα. 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 tucoeta in this place, that it had a yellow flower; which is confirmed also by Columella, who gives it the epithet flammula;

Iam rosa distendat cincta stigma
Paeneque flammula quampatra femina calla.

Therefore it may very well be our common marigold, according to the general opinion. La Cerda says it
is the *buphthalmus* of Dioscorides, and thence takes occasion to correct a passage in Pliny. The words are these: "Buphthalmus similes buon oculis, folio Pernicioli, circa op- pida nascens, fruticosa caulibus, "qui et manduntur decocti, qui- "dam cachlam vocant." Here, says he, Dalechampius inserts cal- cham 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 *anthemum*, shaped like an eye, whence it had its name. It grows about towns, and in open places: "Βεινθαλμον οί Δάκαλα καλώτα καυ- λα τις ατιμεμεγων φυλλα Δι μαμαθρο- οικα Ανθα μακροει ανθα μακροει την ανθεμου- εφεθερον εκ γα και διαμακρανα φυτα κα- ον και προκειται σε περι ανθεμου. He uses almost the same words in his description of the *chrysanthemum*, which he says is also called *cachlas*. 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: *Χιουσάνθους οι Χαλας τυφερωσι ποια Σπαραδονιδος Θελων αναργυρου καυλου και φυλλα αποθερωνα και και φυτα αποθερωνα και και νουντα ευκρις τη- νου Ταυρων και εφεθερον και προκειται και προκειται φυτα περι της ανθεμου. οι καυλα ει του ανθεμου. Thus we find, that the *buphthalmus* is by some called *cachlas*, and the *chry-

Thus we call our great daisy, which is a radiated discous flower, the ox-eye daisy.

51. *Caña 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 bay, 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 Duracines. Nationum habent cognomen Gallica et Asiatica. Post annumnum maturescunt, aestate praeocia intra triginta annos reperta, et primo denarius singula venundata. Superlatia et Sabinis veniunt, popularia unidue. Pumum innoceum expetitur agris. Pretiumque jam singulis centeni numeri, mi fuere, nullius majore: quod miremur, quia non aliud fuga cius. Longissima namque deserto bidui mora est, cognitum 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.—Necon ab externa

gente Armeniaca, quæ sola et odore commendatur." 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 Januario: Martio vero pomum maturat. Ab ea proxime florent Armeniaca, dein tuberes et praecoces. Ille peregrinae; haec actæ: Palladius seems to speak of them as the same; "Armenia vel præcoqua prunis, Duracina Amygdalis adderescunt." Dioscorides distinguishes between peaches and apricocks, or Persica and Armeniaca, and says the latter are smaller than the former; Tā δὲ Προ-

ciaci μηλα ὑπόναιμα.... Tā δὲ μηλότρων καλοῦμαι Ἀρμενικόν. Προ-

masti δὲ Προκιακι μηλόμαχτας τῶν προκιακῶν ἑκάτου. We find by this quotation that apricocks were so well known in Italy in his time, as to have obtained a Latin name. The persica is only præcocia in Greek characters: and the more modern Greeks have corrupted it to persica, from which our English name apricot 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 aprrocks, and thence formed the singular aprrocock, and apricock, as it is now written. Some-
thing like this we find in the name of the flower called amemone, which in Greek is ἀμένων, and in Latin anemone. This we endeavoured to make an English word by removing the accent to the antepenultima, and calling it anemone, 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 emonies, 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 pruccia or apricocks; though I do not positively assert it.

52. Castaneasque nucis.] 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;

Aferat aut uvas, aut quas Amaryllis amabat
Et nunc castaneas, nunc amat illa nucis.

But Heinsius reads,

At nunc castaneas non amat illa nucis:

so that, according to this learned editor, Ovid makes them but one fruit, like Virgil. That chestnuts were called nuts, or castaneae nucis by the Romans, we need only quote the authority of Pliny; "Nucis vocamus et castaneas, quamquam accommodatiores glandium generi."

58. 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 autumnalla corna.

Prunaque, non solum nigro liventia suceo.
Verum etiam genusque, novasque imitantia ceras.

I leave out et between pruns and honos, on the authority of Pierius, who observes it to be wanting in the Roman, Lombard, and Medicean manuscripts, and to have been inserted by another hand and with a different ink in the rest. However, most of the editors admit it in this place. It is rejected by Masvicius, Catron, 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 Alcide gratissima: vitis Iacocho;
Formose myrtus Veneri: sua laures Phoebo;
Phyllis amat corylos: illas duc Phyllis amabit,
Nec myrtus vincte corylos, nec laures Phoebi.

Pomum is certainly used to express any sort of fruit almost that is eaten. Lord Lauderdale takes the pomas here, not to refer to the plums already mentioned, but to mean apples distinctly;

Plums too and apples do deserve our praise.

54. Lauri . . . . Myrie.] See
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 impudence 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 unruful 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 certet 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 Maecenas. "Alexander" says he, "belonged to Maecenas, and Maecenas is here meant under the name of Iolas. Virgil foresaw the difficulty he should have in obtaining this slave. Perhaps the only method

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"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:

Queso, quid de te tantum meruisti? eheu.

Hence they infer, that we ought, instead of eheu to read heu, heu, like the Greek αυ, αυ. 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 pinguii macer est mihi taurus in arvo.

Tibullus also has

Ferreus est heu quisquis in urbe manet.

Achilles Statius 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
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. Habitarat diti quoque sylvas.] Thus Ovid;

Cynthis Admeti vacclc pavisce Phareas
Fertur, et in parva delitiusse casa.
Quod Phaeum decuit, quem non decet?
exue fastus,
Curam mansuri quisquis amoris habes.

61. Dardaniosque 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 leena lupum, &c.] Thus Theocritus;

'A ακ τιν κότρον, έ λύνε τάν άγα λύνε, Α γρανε τρόφεος, έγυ 5 Γε τιν μαρται-
μαι.

The goats their thyme, the wolves the goats pursue,
The crane the plough, and I am mad for you. CREECH.

64. Cytisum.] 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 repast, 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 amor?
Ah Corydon, Corydon, quae te dementia cepit!
Semiputata tibi frondosa vitis in ulmo est.

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 fossos vomerem inversum boves
Colo trahentes languardio.

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 umbras.

Pierius found decedens 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;

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 frigidi..." dis astate vitis nudetur, foliisque..." palmitibus detrabantur, 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 overshadowed. "Arboris autem perpetua cultura est, non solum ante-diligenter eandem disponere, sed etiam truncum circumfodere, et quicquid frondis enatum fuerit, alternis annis aut ferro amputare, aut astringere, ne semula umbra viti noceat."
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 amovess tuo, quam id loqui
Quo magis libido-fustra incendatur tua.

72. Detexere.] Servius interprets it Multum texere, finire, perficere; for he says de in composition signifies augmenting.

73. Invenies alium, &c.] Thus Theocritus;

Eatimus Gallorum jox; non nullus Alianim.

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 wilt 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 Alexin or Alexim in the accusative case; for his interpretation is Alium Alexin, alium puere formossimum, 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.

PALÆMON.

MENALCAS, DAMĖTAS, PALEMON.

MEN. DIC mihi, Damæta, cujum pecus? an Melibœi?

1. *Dic mihi, Damæta,* &c.] This Eclogue contains a dispute between two shepherds, of that sort which the critics call *Amaera* from *'Amaera* Caesus, *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 Damætas 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 Damætas.

*Damæta.*] Vives, according to custom, will have this Eclogue also to be allegorical; and that Virgil here means himself again under the fictitious name of Damætas. He tells us, that the poet having obtained the favour of Augustus, Pollio, Mæcenas, Gallus, and other men of quality, was envied by several 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 Bævius. Virgil answers, it is Ægon, that is, some famous poet, such as Gallus or Cinna. Catrou thinks it would be hard to guess what author Virgil intended to conceal under the names of Damætas, 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-
P. VIRGILII MARONIS

DAM. Non, verum Αęgonis: nuper mihi tradidit Αęgon.

MEN. Infelix O semper oves pecus! ipse Neeram
Dum foveat, ac, ne me sibi praferat 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 Pale-
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
Ναμος of Theocritus, which begins
with almost the same words;

B. Eir[i] mi, Ο Κεβαιοις, τοις αι βασις; Οι η
Φαλακδα;
K. Οι, ελα' Αγομης, βσαντο η μιν αυξη
Ηθον.

[Cujum pecus.] An old critic, it seems, ridiculed these verses, think-
ing cujus, cuja, cujum, not to be Latin;

"Die mihi, Dameta, cujum pecus? anne
Latinum?"

Non, verum Αęgonis, nostri ec rare lo-
quuntur.

This question is easily answered,
by producing the authority of Plaut-
us and Terence. We find in the
Curtulo, Cuja vox sonat procub? and in the
Rudens, Cujanam vox
mihi prope hic sonat? and Cuja ad aures
vox mihi adolavit? in the
Andria, Cujum puerum apposisti?
dic mihi; and in the Eunuchus,
Quid, virgo cuja est.

2. Non, verum Αęgonis.] This
answer of Dametas seems intended to
sting Menalcs, who had asked
him tauntingly, whose flock it was
that he fed. Αęgon's, says he, that
is, your wealthy and powerful ri-
val, as appears by what follows.
For Menalcs replies with some
sharpness, that Αęgon had better
mind his flock himself, than lose his
time in following Neer, which
gives this hereling an opportunity
to defraud him.

8. Infelix O semper oves pecus.] Pierius found oves in the Roman
manuscript; but in the Lombard
copy it had been altered to ovis.
Ovis is approved by Heinsius, and
several other good editors. La
Cerd 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
Et succus pecori, et lac subducitur agnis. sheep twice in an hour: and

Dam. Parcius ista viris tamen objicienda the cattle are defrauded of
memento. their nourishment, and the
Novimus et qui te, transversa tuentibus hircis, lambs of their milk.

7. Parcius ista viris, &c.] Demetias 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 re-
"proach 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 corruptum; 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 bcseeme (take heede) to jeere,
And taxe men thus: I know who once
saw you,
When all the goats (ascanse) did at thee
leere:
And I could tell thee in what chappell too,
But the mild nympes (thee scorming)
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 wan-
ton 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 chappell 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 savons
"et le temps, et le lien——" and
Et quo sed faciles Nymphae risere, sacello.

Men. Tum credo, cum me arbustum videre
Myconis,
Atque mala vites incidere falsce novellas.

adds this note; “It will be ob-
“served, without doubt, that I
“have suffered myself to be car-
“ried along by the torrent of in-
“terpreters. They all affirm, that
“Virgil understands something,
“which he is ashamed to express.
“However I do not see any ne-
“cessity 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.] Vi-
-ves thinks this an admirable expres-
sion 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 under-
stands faciles to mean tender or
compassionate; because an angry
deity would have destroyed Menal-
cas for so scandalous a profanation.
Burman will have it to signify easy
or good-natured; as if they were
ready to have granted a favourable
of the goats, or perhaps be a general
expression, they saw, that is, any
body. It seems much more pro-
liable, that he refers to the nymphs,
who are the last mentioned persons.

11. Mala . . . faire.] Servius under-
stands mala to refer to the inten-
tion of the person, who made use
of the pruning-hook. Burman con-
tends, that mala signifies blunt or
rusty; because by such an instru-
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;

\[\text{Ac dum prima novis adolescit frondibus setas,}
\text{Pareandum teneris: et dum se letus ad auras}
\text{Palmes agit, laxis per purum immissus habebis,}
\text{Ipse acies nondum falcis tentanda, sed uncis}
\text{Carpendæ manibus frondes, interque legiones.}
\text{Inde ubi jam validis amplesæ stirpibus ulmos}
\text{Exierint, tum stringe comas, tum brachia tondes.}
\text{Ante reformandam ferrum: tum denique dura}
\text{Exerci imperia, et ramos compesse sistentes.}
\]

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, Saseurna, Stolo, and Cato; "Iam veterum opinionem damnavit usus, non esse ferro tangendos anniculos malelos, quod aciem reformidend: quod frustra Virgilius, et Saseurna, Stolonesque et Catones timuerunt, qui non solum in eo errabant, quod primi anni capillamenta seminum intacta patiebantur, 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.

\[\text{Neu ferro lade retuso Semina,}
\]
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, tenuissimisque et acutissimis ferramentis totum istud opus exequiamur: obtusa enim et hebes, et mollis falk putatorem moratur, eoque minus operis efficat, et plus laboris afferit vinitor. Nam sive curvatur acies, quod accidit molli, sive tardius penetrat, quod evenit in retuso et crasso ferramento, majore nisu est opus. Tum etiam plagae asperae, atque inaequalès vites lacerrant. Neque enim uno, sed sæpius repetit ictu rea transitur. Quo plerumque sit, ut quod præceperat debat, perfingatur, et sic vitis laniata, scabratique putrescat humoribus, nec plagæ consenatur." Thus the reproach on Damoetas 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 them.
Fregisti et calamos: qua tu, perverse Menalca,
Et cum vidisti puero donata dolebas;
Et si non aliquis nociisses, mortuus esses. 15

MEN. Quid domini faciant, audent cum tali fure?

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,

Mope 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, tactique incidere
funem;

And in the fourth;

Festinare fugam, tortosque incidere fundos
Eccius iterum stimulat.

Hence it is transferred, in the ninth Eclogue, to signify cutting off a dispute;

—Novas incidere lite.

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
‘lucret in singulas aeris 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 maxime ‘me vites ceciderint, etiam tam ‘quam latrones puniri.” Thus we see, that when Menalcas insinuates, that Damætæs was guilty of this injury to Mycon’s trees, he does in effect call him thief.

12. Aut hic ad veteres, &c.] Damætæs 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 Damætæs 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
BUCOLIC. ECL. III.

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?

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 trifurcici " fer!" 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, quorum haec tam putida tendunt
Furcifer? Ad te, inquam. Quo pacto, pessime? 8

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
Fillch 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 re- "cited 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 sup- "posed 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.] Damon 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.

I. 2
26. *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 *haut* 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.* Damætas 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;  

26. *In triviis.* *Trivia* are the places where three roads meet; which are consequently very public. Thus Menalcas represents Damætas 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 screeching 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 scranell pipes of wretched straw.  

28. *Vis ergo,* &c.* Damætas, 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 *Bucolicarum* of Theocritus, proposes a wager almost in the same words;  

--- He proposes that sort of contention, called *Amœbea,* in
BUCOLIC. ECL. III.

Experiamur? ego hanc vitulam, neforte recuses,
Bis venit ad mulctram, binos alit ubere foetus,
Depono: tu dic, mecum quo pignore certes. 31

Men. De grege non susim quicquam depone
tere tecum.

Est mihi namque domi pater, est injusta noverca:
Bisque die numerant, ambo pecus, alter et haedos,
Verum, id quod maltu tute ipse fatebere majus,
Insanire libet quoniam tibi, pocula ponam 36
Fagina, calatum divini opus Alcimedonis;

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 susim, &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 Buc-
culsor of Theocritus;

O eis anwto 3wto k'nu iatròs i swstis i awstis
K'a kastu ev hu pula estivna 3wto

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.

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 dif-
ficult, whereas fathers are usu-
ally very indulgent to their chil-
dren. But Virgil mentions only
there being a father at home,
which is a sufficient restraint to
a dutiful son. Theocritus men-
tions 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 ad-
mired in the country, would have been despised at Rome in Virgil’s time. The commentators will have these beechen cups to be in-
tended to express the poverty of the shepherds, which I think could not be the meaning of the poet. Da-
mitas 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 Alcimedonis.] It seems probable, by this expression, that there had been a famous car-
ver, named Alcimedon. But I
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 Eupompos, the master of Apelles; "Et hujus aut "toritae effectum est, Sicyone pri- "num deinde et in tota Gracia, "ut pueri ingenii ante omnia dia- "graphicec, hoc est, picturam in "buxo doceretur, recipere turque "ars ea in primum gradum libe- "ralium. Semper quidem honos "ei fuit, ut ingenii eam exerce- "rent, mox ut honesti, perpetuo "interdicto ne servitia docerentur. "ideo neque in hac, neque in to- "reutice, uiliss qui servierit opera "celebrantur."

38. Lenta quibus toro, &c.] This beautiful description of the cup is plainly an imitation of that in the first Idyllium of Theocritus.

Besides a cup, with sweetest wax o'er- laid, A fine two-handled 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. Καρύ [κραύ] 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 ι蕊ξ. It signifies those claspers or tendrils, which the vine and other scandent plants use to sustain themselves in climbing. The Romans call it clavi- cula or capreolus. Hence the translator finding ι蕊ξ 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 ι蕊ξ signifies only the latter.

Torno.] "Salmasius and La "Cerda understand two arts to be "here spoken of, that of the turn- "ner, 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, "ceolum or sculprium, by which the "wood or metal is cut and hol- "lowed. They will have quibus, "in this passage, to be the ablative "case, and tornus the dative, ren- "dering it thus, in quibus lenta vi- "tis per celaturam addita est torno, "sive materie jam tornatae, 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 tor- "mata; which, in the old glossaries, "are expounded opera torna, "are promiscuously taken by the "most approved writers for carved "work: such as cups and bowls,
Diffusos hedera vestit pallente corymbos.

"that have the figures of men and beasts embossed. Thus Martial, l. iv. 39. Solus Phidias toreuma cali. Thus also Cicero, against Vezres, frequently in the same sense. S. Pliny, l. xxxiv. 8. mentions Phidias, as the inventor of the art of turning, and Polyclitus, as the perfecter of it; and that these were sculptors and statuaries, as well as turners, is manifest. Wherefore I believe, that though the torus is really an instrument distinct from the caelum and sculpsum, custom has obtained to use them promiscuously." RUÆUS.

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 hedera, 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." RUÆUS.

"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 Ruaeus, who says that Pliny (I wish he had told us where) uses viticula for vimen hederae. 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 Ruaeus's opinion may be right; if his quotation from Pliny be true: especially considering how nearly ivy and a vine are akin to each other in the property here expressed by lenta, i.e. flexilia, and in creeping up, or round some other body: and moreover, that vitis, and vimen spring from the same root, vioe." 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 Ruaeus 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, mollifiore tamen, et minus longis viticulis, semine acuto, diviso, lanuginosissimo, gravi odore." It must however be observed, that viticula does not peculiarly signify the branch of ivy; for it is used for that of a vine by Palladius; " Item vituli marini pellis in medio vinearum loco unu super perjecta viticula creditur contra imminens malum totius vincae 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 cucumbers, 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..."
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 lena 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 species. Theophrastus says the three principal sorts are the white, the black, and that which is called helix; Πελαγίης Η ἐν Κατάρχ., ἐν μιν ἄγριοις, ἐν Μην ἁγίας αἰγίμηνος καὶ τῶν ἑν ἅγιοι πλωμές γίνεται, τρίς ὅσον φαίνεται τὸ μάροντα, τὸ τὸ λαμβάνει, καὶ ἐν μάλα, καὶ τρέχει τῇ ἐλεί. The black is our common ivy, and the helix seems to be only the same plant, before it is arrived to the perfection 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 barren 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 Ἐν Ἕν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐν Ἐ

be unknown to us. Some indeed imagine it to be that variety, of which the leaves are variegated with white. But Theophrastus expressly mentions the whiteness of the fruit. For he says some have only the fruit white, and others the leaves also. Dionysia γελη ο μιν τυ καρπων μην, ο δι και τυς φυλλας ιντι. 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. Κροτος πωληδυ ειχα διαφωμα τυ κατ' αυτο, το δι τυγματατα τρες ελγε 

Pliny has confounded the ivy with the cistus, being deceived by the similitude of the Greek names; that of ivy being κάτις or κιστις, and that of the cistus κιστις. The following words plainly belong to the cistus, " Duo genera ejus pri-

ma, et reliquam, mas et for- mina. Major traditur mas cap-
pore, et folio durore ac pin-
guiore, et flore ad purpuram ac-
cedente. Utriusque autem flos

similis est Rose sylvetri, nisi
quod caret odor." 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
Descripsi est radio totum qui gentibus orbem?

"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.
"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 chamaecissos 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;

Candidor cynis, hedera fornosior alba.

See the note on that passage.

40. Conan.] Servius thinks the Conan 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 Conan 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, Conan himself escaping with only eight vessels to Eusagoras king of Cyprus. Others, with more probability, think the Conan 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 Ἑλίκιων; Ὅλης τοῦ Ἀρχιμήδης ἐκκαθάρισεν ἰδίως ὡς οὐκ αἰών τῆς ἀκριβοῦς ἡπτασίματος μαθημάτων, τῶν μὲ πλαίσιον ἐν τοῖς ἔτη Ηρώκλαδα κομμωτόντινον ἦσας ἀγχωμάτως. 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: Κόινον μὲν εἰς ἑαυτὸν λαβοῦν ἐκ τῶν μαθημάτων αὐτῶν χρείαν, μεταλλάξας τὸν βίον, καὶ ἄλλα ἔργα ἐποίησεν, καὶ ταύτα πρὸτα ποιήσας, καὶ ἁλλὰ πολλὰ ἄξια, καὶ ἐπὶ τὸ πλίον, παράγων τὸν γεωμετρίαν. Εἰπετέμεθα γὰρ ὑπερήφανος αὐτοῦ τύποι ὑπὸ τῶν τυχεῖσθαι περὶ τὸ μάθημα, καὶ φιλοτεχνίαν ὑπεράνθισσαν. Μετὰ δὲ τῶν Κόινων τελικῶς πολλὰ ἔργα ἐν τοῖς ἑπτασίμασι, οἰδ᾿ ὡς ἐν τῇ τοῦ περιλαμβανόμενος αἰώναρμος ἐπίσκοπος βιῶσαν τις ὑπὸ ἑαυτοῦ προστέγασθαι. At the beginning also of his Τετραγωνικάς, Parabolíás, he speaks of him as an intimate friend of himself; and of Dositheus, and calls him an excellent geometrician, and wonderful mathematician: Ἀκούσας Κόινων
Needum illis labra admovi, sed condita servo. I have not yet put my lips to them, but keep them laid up.

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; Oi θλακάτου αυτῶν οἶκαν, Κόνω δὲ ο μαθηματικὸς Πτελείμαχον καθημένος Βελτίωτης πελάκας έξ αυτῶν κατατιτυχοῦ τυόν και καλλικράτει που φησί,

'Εάν λοιπόν το Κόνω ρήμα το Βελτίον καθημένον, έδειξαν οι κατατιτυχοῦ τυόν και καλλικράτειν που φησί;

He is mentioned also by Propertius;

Ma creat Archytas soboles Babylonius Horos,
Horos, et a proavo ducta Conone domus.

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. Rusæus 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, geometerician, 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-

"deorum monstra veniamus: de
quibus Eudoxus, Platonis auditor, in astrologia, judicio doctisimorum hominum, facile principecs, sic opinatur, il quod scrip-tum reliquit, Chaldaia in pra-dictione, et in notatione cujusque vitae 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 en-graven on our cup. He was born at Ascra in Boeotia, and is thought by some to have been older than Homer; others make him his con-temporary; 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 con-cerning 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 praecipit.” Our poet also himself professes to write in imitation of this author; Ascreumque 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-chimedes was a famous mathematician of Syracuse, a relation and friend of Hiero, king of that city. He has been celebrated by all histo-rians, 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 gallies to be fast-enated 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 gallies 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 Archi-medes 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 epi-gram;

Jupiter in parvo cum cernet mater a vita, Risi, et ad superos talia dicit dedit Hucineae mortalis progressa potentia cura? Jam mens in fragili juditur orbe labor.
Jura poli, rerumque sidem, legesque decorum,
Ecce Sycuseius transtulit arte senex.
Inclusus variis famulatur spiritus astris,
Et vivum certis motibus urget opus.
Percurrit proprium mentitus signifer annum,
Et simulata novo Cynthia mense patet.
Jubet suum volvens audax industria mundum
Gaudet, et humana sidera mente regit.
Quid falso insontem tonitru Salomea miror?
Hinula natura parva reperta manus.

When in a glass's narrow space confin'd
One saw the fabric of the Almighty mind,
He smiled, and said, Can mortal's art alone
Our hazily labours mimic with their own?
The Syracusan's brittle world contains
The eternal law, which through all nature reigns.
From' d by his art see stars num'mer'd burn,
And in their courses rolling orbs return.
His sun through various signs describes the year,
And ev'ry month his mimic moons appear.
Our rival's laws his little planets blind,
And rule their motions with a human mind,
Salomeus 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 Sola, a city in Cilicia, and flourished in the reign of Ptolemy Philadelphus, 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 Φασσονία, 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;

Τὸι γὰρ καὶ τίνος ἐρώτειν.—

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 caelo 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 Georgics, 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-
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. Radius.] 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;

Excudent alli spirantia mollius ara,
Credo equidem: vivos decent de mar-
more vultus;
Orbunt causas melius;
culque matus
Descriebant radio, et urgentia sidera dicens.

Totum . . . orbem.] He means the whole system of heavenly bodies. Aratus has particularly described the several constellations.

42. Tempora que 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;

"Eia 3 η τε ἴκασ 3α την γαμην 3οτι 3η τι
Ov' ἀνθρωπαν αναλαυσεν αυτω κατω σπων.

From thence he took a bowl of antique frame,
Which never man had stain'd with ruddy wine.

Thus also Theocritus in the first Idyllium;

Οδη γε 3αι 3τοι 3χυλος 3αδει 3θυγη, 3αλλ' 3αι
κινητη
ηχωμεν.

It never touch'd my lips, unsoil'd and new.

44. Et nobis idem, &c.] Damætas, 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 Damætas preserves his equality: he offers two cups, as well as Menalces; and they are both made by the hand of the same famous workman.

45. Et mollis circum, &c.] Thus also Theocritus,

Παντα η μψ τινα νειαντιναν ιψη λανδη.

Mollis . . . 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 ἵψη, 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 ἴψη 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 flexuomus." Hence we may observe, that both Greeks and Romans were inclined to use fluid, soft, and bending, in the same sense.

46. Orpheus.] See the note on ver. 454. of the fourth Georgick.
Sylvaque sequentes. Thus also our poet, in the fourth Georgick;
Septem illum totos perhibent ex ordine mensae
Rupe sub aëria deserti ad Strymonis undam
Flevisse, et gelidis haec evoluisse sub antris,
Mulcentem tigres, et agentem carmine quercus.

For sev'n continued months, if fame say true,
The wretched swain his sorrows did renew;
By Strymon's freezing streams he sate alone,
The rocks were mov'd with pity to his moan:
Trees bent their heads to hear him sing his wrongs,
Fierce tyrgers couched round, and loll'd their fuming tongues. 

Thus also Horace;

Aut in umbrosis Heliconis oris,
Aut super Pindo; gelido in Hemo;
Unde vocalem temere inscitae
Orphœ epycles.

Arte materna rapidos morantem
Fluminum lapeus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.

O'er Helicon's resounding grove,
O'er Pindus, or cold Hemus' hill;
Where's list'n'ing woods did gladly move
And throng'd to hear sweet Orpheus' wondrous 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.

Ovid enumerates the several trees,
which being moved by the music of Orpheus, came and formed a shady grove about that divine musician.

Collis crat, collumque super planissima campi
Area quam viridem faciebant graminis herbe.
Umbrâ loco decrât. Qua postquam parte
resedit

Dis genitus vates, et filâ sonantia movit;
Umbrâ loco venit. Non Chœonis abfuit argo,
Non nemus Heliadum, non frondibus esculus altus,
Nec tilio molles, nec fagus, et innuba Laurus.
Et Coryli fragiles, et fraxinus utilis hastis,
Enodieque abies, curvataque glandibus flex,
Et platanus genialis, acerque coloribus impar,
Amnicoleque simul salices, et aquatica lotos,
Perpetuque vires buxus, tenuesque myricæ,
Et bicolour myrtus, et baccis carula tinus;
Vos quoque flexipes hederae venistas, et una
Pampinea rites, et amicae vitibus ulmi:
Ornique, et picea, pomoque onerata rubenti
Arbutus, et lente victoris præmia palmae:
Et succincta conias, 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 flower'd still;
Yet wanted shade. Which, when the God's descent
Sale downe, and toucht his well tune'd instrument,
A shade receiv'd. Nor trees of Chaomy,
The poplar, various oaks that pierce the sky,
Soft linden, smooth-rinde beech, unmarried boyes,
The brittle hazel, ash, whose speares we praye,
Unknottle firre, the solace shading planes,
Rough chemnus, maple sheet with different granes,
Stream-bordering willow, lotus loving lakes,
Tough boxe whom never soppie spring forsakes:
The slender tamarisk, with trees that bear,
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.
Si ad vitulam species, nihil est. quad pocala laudes.

Men. Numquam hodie effugies, veniam, quocumque vocaris.

Audiat haec tantum vel qui venit, ecce, Palæmon:

Arbutus; these the rest accompanied.
With timber'palms, of victory the prize:
And up-right pine, whose leaves like bristles rise;
Prized by the mother of the gods:
The spire-like cypress in this throng appears.

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. Neudum illis, &c.] Here Damætas repeats the very words of Menalcas, that he may not allow him any superiority.

48. Si ad vitulam species, &c.] In this line Damætas 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 Damætas 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.

Species . . . . laudes.] Pierius found spectas and laudas, in the Lombard manuscript, and spectas in the Mediecan.

49. Nunquam hodie effugies, &c.] Damætas 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 Damætas 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 Damætas might have no pretence to decline the controversy, or to say that the prize was not worth contending for.

Veniam quocunque 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 haec 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 vocas laccetas.

Dam. Quin age, siquid habes; in me move non erit ulla:

Nec quemquam fugio, tantum, viciné Palemon,
Sensibus hee imis (res est non parva) reponas.

Pal. Dicite: quandoquidem in molli conse-
dimis herba.

55

But who shall judge, and who shall hear us play?
I wish the herdsmen liege came this way.

But Menalca 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." "Menalca, seeing a shepherd at a distance, poses 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 Palemon, and calls him by his name, and speaks with more confidence to his rival, "Efficiam posthac ne, &c." RUMUS.

"Palæmon Remivius, a famous grammarian in der Tiberius, boasted that Virgil had prophesied of him, when he made choice of Palemon to be judge between two poets." CATROU.

51. Voca.] Some understand voc 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.] Damocles 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 Theophrastus.

Si quid habes.] "Lambinus, in his notes on Plautus, reads si quid agis, as do several others also.

"Horace has Quicquid habes, age, depones tuis auribus, and Terence frequently; also our poet in the ninth Eclogue, Incipere 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 posse." BURMAN.

53. Nec quemquam fugio.] This is a direct answer to what Menalca had said; "Nuncum hoc die effusĭes." VICE PATAEON.] Servius observes, that Damocles sooths Palemon, 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 Damocles to sing first, and Menalca 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 ANAXAGORON.

Olim legev Aegiptos,
Olim bi Calipon dixi.
and now every field, now every tree brings forth: Now the woods are green, now the season is most beautiful. Behold, Damocles, and do you follow, Menalces. You shall sing alternately, the Muses love alternate singing:

DAM. Ye Muses, begin from Jupiter, all things are full of Jupiter:

"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. vul. 45. somno mollior herba. Ovid. Met. iv. 514. mollibus incubat herbis, and x. 513. mollibus herbis imposuere. But the librarians frequently confound umbra 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 sius;

which can be understood only of the first appearance of the grass and corn.

57. Frondent.] Frondes signifies not merely the leaves, but the annual shoots of a tree. Therefore frondent Sylvae means, that the trees are full of young shoots, and consequently clothed with leaves.

Et nunc omnis ager, nunc omnis parturit arbos:
Nunc frondent sylvae, nunc formosissimus annus.
Incipe, Damoces: tu deinde sequere, Menalces.
Alternis dicetis: amant alterna Camæae.

DAM. Ab Jove principium Musæ: Jovis omninia plena:

58. Incipe Damoces, &c.] Thus Theocritus, in the ninth Idyllium,

Benedicat vos Daphnis, et vos illis Acherontis,
Ωδεις έκχειν ιερόν λατρευτικά και Μευλάνω.

Sing, Daphnis, sing, begin the rural lay; Begin, sweet Daphnis; next, Menalces, play.

59. Alternis dicetis.] "Paelae-mon, as being judge, orders the "rivals to exercise themselves in "the Amaean 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 agree-

able in it. Father Sanodon, in "a collection of poems, on the "birth of the prince of the Astur- "rius, has revived this sort of Ec- "logue, and composed one worthy "of the time of Virgil." CATROU.

Some copies have alterni instead of alternis.

Camæae.] So Varro thinks it should be written: we generally find Camæae. It is a name used for the Muses, and, according to Varro, derived from carmen.

60. Ab Jove principium, &c.] Damætas 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. Menalces, 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 curae.

He gives plenty to our fields, he regards my song.

Ab Jove principium Muse:] Servius says these words are capable of two interpretations, either The beginning of my song is from Jupiter; or, O muse, let us begin from Jupiter. La Cerda understands it in the former sense; But Ræus justly prefers the latter, because we have a parallel passage in the seventeenth Idyllium of Theocritus, where the muses are invoked in like manner;

'Ex Dii aetheymata, kal ic Dii lyphen, Maenim.

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 reverse.

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;

'Ex Dii aetheymata, vin odi, por Enafurj

'Est uel: meto a Dii wy mao amar.

Pauet ot aetheymata, meto a Thalasbtn.

Kal lamun: pata a Dii tsevemata pana-

In like manner Orpheus begins his song, in the tenth book of Ovid's Metamorphoses;

Ab Jove, Musa parens, cedent Jovis omnis regno,

Carmina nostra move. Jovis est mihi suepe potestas

Dicta prius.

From Jove, O muse, my mother, draw my verse.

All how to Jove: Jove's power we oft rehearse.

And,

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;

'Taui deo Museis omoi, 'Olympos athena' izontos,

'Entia Orthos metaxous Dii synhaxin, 

Kalimc c', Euterpe xi, Thalimc xi, Melponc xi, 

Terpsicore c', Erato ci, Polimia c', Od- 

pantia x, 

Kalidion 9. d i w prdenvnta lmxv apan-

And,

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, Dicaearchus, and Asclepiades the physician, supposed the soul to be incorporeal, self-moving, a thinking substance, and the constant action of a natural organ ended with life; O aton pavtis ei pente transmata atmo, ton phronm

'Ono ynovtai, Fvtois lyphen autovk-

N 2
et nos semper apud me.

Lucintemque globum Lunae, Titanique
Spiritus intus alit, totaque infusa per
artus.

Mens agitat mollem, et magno se corpore
miscet.

61. Ille colit terras.] Servius inter-
prets colit, amat, which he con-
irms by a passage in the first
Aeneid, Unam posthabita coluisse Sano,
where coluisse means amasse. Rucius
renders it ille fecundat terras. Thus
also his learned countryman Mar-
rillos, C'est luy qui cultive les champs;
and W. L. He fertilizes the land;
and the Earl of Lauderdale,
He clothes the earth; and Dr. Trapp,
He for the world provides indigent;
and Catrou, Il donne de la fécondité
da nos campagnes. Dryden's para-
phrase seems to be in the same
sense;

To Jove the care of heav'n and earth be-
longs;
My flocks he blesses.

Illi mea carmina cura.] "Poets
are under the protection of the
"Gods; thus Ovid,
"At sacris vates, et Divinis artis vocant;

"And Tibullus;
"—— Divum servat tute poetas."

62. Et me Phoebus amat, &c.] "Damoetas had begun with Jupi-
ter, and therefore it was difficult
for his adversary to rise the higher.
"Menalces however, according to
the laws of the Amoebean Ec-
logue, carries the thought far-
ther, and corrects that of his ad-
vocate. 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.

"verse: this is piety and modesty."
Cato.

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 Phoebus loves me, that not only Jupiter, but Apollo also loved him.

Burm an finds me in some manuscripts.

Phoebus.] "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 divinity, poetry, and music. He was called Phoebus quasi αὔρος, οὔρος, the light of life." Rusat.

68. Lauri.] The laurus is not our laurel, but bay, as is shown 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;

Cul Deus, at conjux quomiam mea non potes esse,
Arbor eris certe, dixit, mea. Semper habebunt
Te caris, teovitis, te nostros, laurum, phaeace.
Te ducebus Latiae aderis, cum lata triumphum
Vox emanet; et longa vident Capitoliis

Postibus Augusti cedent sidineus custos
Ante fores stabis, medianque tuere 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 Amoebian, or responsive "verse, is this; that the last "speaker must produce something "better, or at least equal; other "wise he is overcome. Dametas "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. Menalicas 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 "as 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? Phoebus also loves me; "that is, Jupiter loves me, and "Phoebus also. I have two deities, "and you have but one. Lastly, "there is no pledge between Da- "metas and Jupiter; but a great "one between Menalicas and Phae- "bus; he always keeps by him "bays and hyacinths. There is no
Dun. Galatea; swanton girl,
throws an apple at me,

DAM. Malo me Galatea petit lasciva, puella;

doubt of his being conqueror
here. Compare this with Thé-
ocritus, τελ Μούσαι μα φιλῶντι, the
Muses love me. The other an-
swers, καὶ γὰς ἐμ' Ὀμπύλλων φιλῶν,
and Apollo loves me. It was no
great matter for him to get the
better, for the first had not art
even 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
Godesses against a God, and
those very Goddesses too, that
are the companions, and even
the servants, of Phebus. There
are many things delivered con-
cerning Jupiter and Phebus,
which shew them often to dis-
agree. Theocritus goes on, the
Muses love me

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 frondent circundat tempora
tædæ.

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
Amoebean 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 Damætas in every cou-
plet, and in some superior. Surely
then he excels him, and ought in
equality 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
Amoebean 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-
lamon, 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
couples 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, varisque mundum
Temperat horis?
Unde nil majus generatur ipso;
Nec viget quiequam simile, aut secundum:
Proximos illi tamen occupavit
Pallas honores.
Prætis audax, neque te silebo,
Liber, et sævis inimica virgo
Bellinis: nec te metuendo certa
Phœbe sagittis.

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 gladly show,
And, virgin, thee whom tygers fear;
And Phebus dreadful for unerring bow.

64. Malo me Galatea, &c.] The shepherds having celebrated the deities, whose patronage they claim, proceed next to the mention of their loves. Damon 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. Comatus says,

The fair Calistris, as my goats I drove,
With apples pelted me, and still murmurs love.

Lacon answers,

And me smooth Cratid, when he meets me, fires;
I burn, I rage, and am all wild desires.

It must however be allowed, that the copy is superior to the original. The commentators discourse, with

For my own part, I should give the preference to the couplet of Damon; 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 imitation. Thus perhaps a candid judge will be loth to bestow the victory on Damon; seeing it could not be expected that Menalcas should perform an impossibility. But yet it must be allowed, that Damon, 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.
P. VIRGILI MARONIS

MEN. At mihi sese offert ultro meus ignis
Amyntas:
Notior ut jam sit canibus non Delia nostris,
DAM. Parta mea Veneri sunt munera: quamque 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 Latentia proditor intimo
Gratus puellae risus ab angulo.

Now love to hear the hiding maid,
Whom youth hath for'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 gentile Delia beckons from the plain,
Then hid in shades hides her eager view:
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 Amoeban 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 him self 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 cares him, has something in it agreeable and natural."

I believe the reader will be more inclined to prefer the couplet of Domestas. 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 Strepnon 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 mea Veneri, &c.] The shepherds now boast of the pre-
Ipse locum, aëris quo congesse palumbes.

MEN. Quod potui, puero sylvestri ex arbore
lecta

sents which they make to their loves. Dametas says he intends to send ring-doves to Galatea; but Menalces 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;

[Σέμα μέλι δειον τῷ σαρκίνι αὔτινα φίλανθρωπόν. "Εκ τοῦ ἀργίλου μαθέων" ἄνικο χάλκεια.

I'll give my dear a dove; in yonder woods
I'll climb, and take her down, for there she broods.

MEN. It is no unusual thing with the Greek and Roman writers, to use Venus for a mistress.

69. Aërie . . . palumbes.] The palumbes or palumbus of the Latin writers, and the φαῦτα or φάενα of the Greeks, is our ring-dove, or qucsest, 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 necklace, 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 πελάδος, 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 φαῦτα is the largest sort of all, and the next is the φίλανθρωπόν; this is a little bigger than the common pigeon: and the least of all is the τευγάν;"

70. Quod potui, &c.] This cou-
piait is taken from the third *Idyllium* of Theocritus:

Noli tePane malac elix evw katidvia,  "A" kiiro vetaiuv cea. an elpyx dila en cirŵ.

Ten apples I have sent, you shew'd the tree;  
Ten more to-morrow; all I pluck for thee.

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 arbo re 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 cueilles sur un Sauva-geon.” 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,

Dulcebis 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  
Fonentur: dicas hec 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 Matthi-olus, a learned Italian; “Nasquam “non cognita sunt in Italia: siqui-
“dem inibi et in hortis, et in vine-
tis, et in viridariis eorum frequen-
tissimae visuntur arbores. Syl-
vestre alterum, alterum domestici- 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 arbo re*. 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, indigene Tamasenum nomine dicunt;  
Telluria Cypriae pars optima: quem mihi pri-  
Sacramus sensis: templanque ascendere do-
tem  
Hanc jussere mela. Medio nitet arbor  
in arvo;  
Fulva comam, fulvo ramis crepitantibus  
auro.
DAM. O quotes, et quae nobis Galatae locuta est!

Partem aliquam venti divum referatis ad aures.

Hinc tria forte mea veniens decerpta—
Aurea poma manu.

A field there is, so fertile none, thro' all
Rich Cyprus, which they Damascenus call.
Antiquite this to my honour vow'd;
And therewith all my temples are endow'd.
A tree there flourish on that stagnant mold,
Whose glittering leaves, and branches,
Shone with gold.
Three golden apples, gathered from that tree,
By chance I brought.

Pliny mentions Tamassus, 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;

Εἴπος ἦν Μιλησίας αὐτὰ τῶν τὰ ἱμερὼν πρόσων ὡς ἔδει, τὰ τοῦ Ἀντιφάνου ἐπιφέρει,

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 pallentii, 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 arbores ponnun;
Sumtaque pallentii septem de cortece grana
Presserat ore suo.

More authors might be quoted, but what we have already said is sufficient to prove, that the golden apples of the poets are pomegranates.

In these couplets Menalca seems to have the advantage; for Dametias only had a present in view for Galatea; but Menalca has already made a present of ten pomegranates to Amyntas, and designs to send him as many more.

72. O quotes, &c.] Dametias 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. Menalca, in opposition, expresses a complaint of Amyntas leaving him to keep the nets, whilst he himself goes to hunt.

73. Partem aliquum 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 heav'n her accents 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; “Zephyris, n'en portez ‘qu'une partie aux oreilles des dieux! ils en seroient jaloux.” Ruseus hints at the best interpretation; the shepherd intreats the winds to bear at least some part of her words to the Gods, that they
Men. Quid prodest, quod me ipse animo non spernis, Amynta,
Si, dum tu sectoris apos, ego retea 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 Damocetas. He owns it is a difficult place, and therefore strains hard, to shew wherein Menalcas excels. He objects to the first couplet, that Damocetas 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 Damocetas 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.] Damocetas 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.
Ego. Proptera a te vocari me ad coenam volo.

And in the Pseudolus;

Nam mihi hodie natalis dies est; decet
eum vos omnes concelebrare:
Piam, glandium, callum; sarnen, facio
in aqua jacent. Satin’andis?
Magnifice volo enim summus viros accipere,
ut mihi rem esse reantur.

And in the Persa;

— Hoc age, ac umbrae: hunc diem suavem
Meum natalem agitemus: aemum:
date aquam manibus, apponite men-
sam.

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
Cesaria ira
Extremam gelidum misit in orbis hu-
mum?
Sollicit expectas soliti tibi moris hono-
rem,
Pendest ex humeris vestis ut alba meis?
Fumida cingatur foventibus 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;
BUCOLIC. ECL. III.

Cum faciam vitula pro frugibus, ipse venito.

MEN. Phyllida amo ante alias: nam me discedere flevit:

Ad natalicias dapes vocaber,
Essem cum tibi, Sexte, non amicus.

La Cerda thinks Damocetas 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 fasiam 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 divinam 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 hiring, that fed the flocks of others. Damocetas, 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 Damocetas sets forth his own ability, and brags of offering a heifer, at the Ambarvalia, 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 felices quondam, nunc pauperis horre
Custodes, fertis munera vestra lares.
Tunc vitula innumeros lustrabat casa juvenes,
Nunc agna exigui est hostia magna soli.
Agna cadet vobis, quam circum rustica pubes
Clamat, io messes, et bona visa data.

Ipsa 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 aedet favest: fruges lustramus et agros,
Ritus ut a prince traditus extat avo.
Bacche veni, dulcisque tuis e cornibus uvs
Pendeat, et spicae tempore cinge Ceres.
Luce sacra requiescat humus, requiescat arator,
Et grave suspenso vomere cessat opus.
Solvite vincula jugis: nunc ad presepi debent
Plena coronato stare boves capite.
Omnia sint opera Deo: non audeat ulla
Laniisca membris imposuisse manum.
Vos quoque abesse procul jubes: discedat ab aris
Cui tuli festerna gaudia nocte Venus.
Casta placet superis: pura cum veste venite,
Et manibus puris sumite fontis aquam.

78. Phyllida amo, &c.] Menalcas, in answer to Damocetas’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.
Et longum formose vale, inquit, Iola.

DAM. Triste lupus stabulis, maturis frugibus

imber,

Arboribus venti, nobis Amaryllidis irem.

MEN. Dulce satis humor, depulitis arbutus

hædis,

Me discedere flevit.] For discerum meum flevit, a Grecism.

79. Longum formose vale, vale, inquit.] Longum vale, and aternum 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 Tè Corydon or Alexi.

Iola.] Servius takes Iolas to be another name for Menalcas; so that, according to him, we should interpret this line, inquit, O for-mose Iola, vale, longum vale. Marteries is of the same opinion, for he translates it, adieu mon bel Iolas. But Ruaeus 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 Damoetas had before ad-dressed 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. Damoetas 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.] Damoetas, 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 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 Bouleusseuma of Theocritus;

Δίδης μεν χιλιάδοι χαλιάδης ἐπάνω, ὑπαίτις 3
ἀγάπης;
"Ο Πριμήσις θεραπευόντος ἥττος ἐνίαμον ἦν.
Ἀνέδρολος, συμπεριφράζει αὐθάλης ἐνιαίας—
Rough storms to trees, to birds the treacherous snare,
Are frightful evils, springes to the bare,
Soft virgin’s love to man.

Imber.] Heinsius found imber in three ancient manuscripts.

82. Dulce satis humor, &c.] Thus also Theocritus, in the ninth Idyllium.

"Ἄνδρα μίκροις σαλισμένης, ἄδω τὸ χαλίδεν,
"Ἄδυ τὸ χαλίδεν, χαλίδεν βουόλος: ἄδω τὸ

Sweet is the heifer’s sound, and sweet the kine,
Sweet is the pipe’s, the swain’s, and sweet is mine.

Depulsis arbutus hædis.] The goats are fond of the arbute, or strawberry-tree. Thus our poet, in the third Georgick;

Post hinc digressus jubeo frondentia capris
Arbuta sufficiere.

Thus also Horace;

Impune tutum per nemus arbutos
Querunt latentes, et thyma deviae
Oleit dignae mariti.

See the notes on ver. 148. of the first Georgick, and ver. 300. of the third.

Depulsis signifies weaned, a lacte.
BUCOLIC. ECL. III.

Lenta salix fecito pecori, mihi solus Amyntas.

DAM. Pollio amat nostram, quamvis est rustică, Musam:

being understood, which is expressed in the seventh Eclogue,

Depulsor a lacte domi quis clauderet agrum.

Varro uses depulsus also for being weaned; "Cum depulsit sint agni a "matribus." La Cerle thinks the shepherds are equal in these couples; but Catrou, according to custom, affirms that Menalca has the advantage. "The images," says he, "which Menalca here "presents to the mind, are more "agreeable than those of his ad-
versary. A wolf, unreasonable "rains, and tempestuous winds, are "the ornament of Damoetas's disci- "course. In that of Menalca, "we have favourable rains, and an "agreeable nourishment to the "flocks." According to this way of reasoning, Menalca ought to be esteemed inferior to Damoetas, 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 Menalca on both these occasions. In the present case they may justly be esteemed equal, one representing how much he dreads the displeasure of Amyntas; and the other how much he esteems the favor of Amyntas. Nay, Virgil himself seems to be of this opinion; for at the close of this Eclogue, he makes Palamas 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 amores.

84. Pollio amat nostram, &c.]

Damoetas introduces a new subject, and boasts that Pollio is fond of his poetry. Menalca 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 Ruaeus 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 vita, et modos,
Ludumque fortunae, gravesque
Principum amicitias, et arma
Nondum expiatis uncta cruribus;
Periculosa plenum opas aleae
Tractas: et incides per ignes
Suppeditos cineri doloso.
Paulum severe Musa Tragediae
Desit theatris: mox, ubi publicas
Res ordinarius, grande munus
Ceeropio repetes cohortum:
Insigne moestis praedidem refis,
Et consulenti, Pollio, curiae;
Cui laurus externos honores
Dalmatico peperit triumpho;
Jam nunc minacis murmure cornu
Perstriptis aureis: jam litui strepunt;
Jam fulgor armorum fugaces.
Teirret equos, equitumque vultus,
Audire magnos jam videre duces,
Non indecoro pulvere sordidos:
Et cuncta terrarum subacta,
Preter 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
Éternal fame,
And never-failing glory of a crown:
The grounds and vicus 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 unexpired blood:

The great Triumphate,
And their league 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 pour the faults and follies of the age:

Methinks the trumpet's thrilling sound
Disturb our rest with fierce alarms,
And from the shining arms
A dreadful lightnings 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
emard'd!
In blood I see the soldiers roll,
I see the world obey,
All yield, and own great Caesar's sway,
Except the stubborn Cato's haughty soul.

Seneca, in his book de Tranquilitate Animi, mentions him as a great orator; "Et magni, ut dixi, viri
"quidam sibi menstrua certis die-
"bus ferias dabant: quidam nul-
"lum non diem inter otium et cu-
"ras dividebant. Qualem Pollio-
"nem Asinium oratemur magnum
"meminimus, quem nulla res ultra
"decimam retinuit. Ne epistolas
"quidem post eam horam legebant,
"ne quid novae curae 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 life-time; 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, quae
"prima in orbe ab Asinio Pollione
"de manubii publica Rome est,
"unius viventis posita imago est:
"haud minore (ut equidem reor)
"gloria, princeps oratore et cive,
"ex illa ingeniorum, quae tunc
"fuit, multitudine, uni hanc co-
"ronam dante, quam cum eidem
"Magnus Pompeius piratico ex
"bello navalem dedit." He men-
tions this library again in lib. xxxv.
"Asini Pollionis hoc Ro-
"mæ inventum, qui primus bibili-
"othecam dicando, ingenia homi-
"num 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 Cæ-
sar, and one of those who were present with that great man, when he deliberated concerning the pas-
sage of the Rubicon. The same au-
thor 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-
scite taurum,

list of the greatest men in Rome;
" Sed ego versar ne me non satis
" deceat quod decuit M. Tullium,
" C. Calvum, Asinum Pollionem,
" Marcum Messaliam, Q. Horten-
sium, M. Brutum, &c." Vel-
leius Paterculus also, speaking
of the men of extraordinary ge-
nius who adorned the Augustan
age, inserts the name of Pollio in
that illustrious catalogue; " Jam
" poene supervacaneum videri pot-
est, eminentium ingeniorum no-
tare tempora. Quis enim igno-
rat diremtos gradibus ætatis flo-
ruisse hoc tempore Ciceronem,
Hortensium, seneque Crassum,
Catonom, Sulpiciam; moxque
Brutum, Calidium, Ccelium, Cal-
vum, et proximum Ciceroni
Cassarem; eorumque velut alume-
nos, Corvinum, ac Pollionem
Asinum, ænulumque Thucydidis
Sallustium." In another place,
he mentions his steadiness, and
fidelity to Caesar's cause; " Asi-
nius autem Pollio, firmus pro-
posto, et Julianis partibus fidus."
The same historian mentions an-
other 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 Cleo-
patra, Pollio would have no more
concern with him; but when Au-
gustus invited him to join with his
forces in the fight at Actium, he re-
fused to be engaged on either side;
" Non praeteratur Asini Pollionis
factum et dictum memorabile.
Numque cum se post Brundu-
sinam pacem continuisset in Ita-
lia, neque aut vidisset unquam
reginam, aut post enervatum
amore ejus Antonii animum, par-
tibus ejus se miscuisset, rogante

"Cæsare, ut secum ad bellum"
profeiscetur Actiacum: Men,
inquit, in Antonium majora: me-
rita sunt, illius in me beneficia
notoria: itaque discrimini vestro
me subtraham, et ero præda
victoris."

85. Pierides vitulam, &c.] Serv-
vius understands this to mean, " ei-
ther feed his herds, because he
reads this poem, or nurse up a
heifer for him as a reward." Ru-
æus makes a further use of this pas-
sage. He thinks the time of the
publication of this Eclogue may be
discovered from the verses before
us. He is of opinion, that the men-
tion of a heifer and afterwards of a
bull refers to the time of his obtain-
ing a triumph for the Dalmatian
victory; these animals being sacri-
ficed on such occasions to Jupiter
Capitolinus. That triumph being
noted in the Fasti to have happened
on the eighth of the kalends of No-
vember, in the year of Rome 715, he
concludes, that this Eclogue must
probably have been written about
the middle of October, when Vir-
gil was about 31 years old. His
learned countryman, Catrou, is of
another opinion. He thinks, that
Damaedas 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. Bur-
man, in his note on the next cou-
plet, takes nova carmina to signify
heroic and epic verses, being in-
duced by a note of Acron on Ho-
race, 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 bu-
colic poets, which Burman says he

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 victimae opimae, et lauri tissima deorum precatio." Nay, our poet himself has told us as much in the second Georgick:

Hinc albi, Clitunnum, greges, et maximae Tauri.

Victima, sepe tuo perfusi flumine sacro,
Romanos ad templo deum duxere triumphos.

There does indeed seem something like an allusion to a heifer being a reward for such as excels in bucolic poetry, in the close of this Eclogue, where Palamon tells the contending shepherds, that each of them deserves a heifer; "et vitula tu dig. nus 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 Amborealia, in which we have seen already, that a heifer was the usual offering for wealthy persons. According to this interpretation, Damoetas 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 Ruseus, which is certainly very ingenious.

86. Pollio et ipsa facit, &c.] We have seen already, in the notes on the preceding couplet, that Pollio was an excellent poet.

Nova cornua.] 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 Aeneid, ver. 629.

It can hardly be doubted but that the victory here belongs to Menalcas. Damoetas speaks of Pollio only as a judge of poetry: but Menalcas celebrates him, as being a good poet himself. Damoetas 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; Damoetas 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.
88. Qui te, Pollio, amat veniat; quo te quoque gaudet:
Mella fluant illi, serat et rubus asper amomum.

89. Mella fluant illi.] Burman, as was observed in the preceding
note, interprets this to mean eloquence. It seems rather to allude
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 rosicida mella.

See the note on vcr. 131. of the first Georgick.

Ferat et rubus asper anomum.] Rubus is without doubt the bramble, or blackberry-bush.

Servius says the anomum is an Assyrian flower; to prove which, he quotes these words of Lucan; "Vicemessis anomum." 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 anomum is brought from Media, and others from India; τὸ δὲ καρπίλαμος καὶ ἄμομος, οἱ μὲ τὰ Ἑλληνικὰ οὐδὲ τὰ Ἱνδοῦ. 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-gillyflower. 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; "Δαμακία ἢ τὸ Ἁρμēνικὸς ἄλος ἀναχαίνοι τὰ ἰχνα "καὶ τὰ μὲν μικρὰ, μάκραν, ὡς λυκόπους "φύλλα ἢ βρευνία ὀμαλὴ κάλλιστον ἢ ἄλος ἢ ἅμα "χευτι-"τὸ κρύον, ὡς τὸ ἔνοικον ὑπάκου-ρον, ἄξιον "εὐπρεπῶς. The same author speaks of a worse sort from Media, and another from Pontus. Ruseus quotes this description of Dioscorides. But these words " In Assy-
ria, Armenia, Ponto, et Media op-
timum" are not just; for Dioscorides does not mention Armenia, and says expressly that the anomum from Media, which grows in moist and plain places, is less efficacious: τὸ δὲ ρακίλαμος ὡς τὸ ἐν πέπλοι καὶ ἐν ὑφόρῳ τῶν φίλων ἀδυνατότερος. 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 Pontus; " Amomi uva in usu "est, ex Indica vite labrusca; ut "alii existimavere, frutice myrtu-
"oso, palmi altitudine: carpitur-
"que cum radice, manipulatim "leniter componitur, protinus fra-
gile. Laudatur quam maxime "Punicæ mollis simile, nec ru-
gosis, colore rufö. . . . Nascitur "et in Armenia parte, que vo-
catur Otene, 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 anomum 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 Damætas wishes that Pollio's friends
may gather amonum 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 amonum.

90. Qui Bavium non edit, &c.] Menalcas changes the subject from the admirers of Pollio to his detractors; and as Damætas 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 Damætas 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 Maxvius, 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 Amehean 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 Bavius fuit, neque per Aëscopo 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 Pollio, 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 Publi 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.
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 fuctibus.

Opima quod si preda curvo littore
Porrecta mergos juvenis;
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 tide,
And stoutly beat her feeble side.

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 en-
vious and malicious scribblers; Vir-
gil 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 off-
fence, which they had committed, was certainly against Pollio, who was Virgil's friend, and a man of the greatest merit. What Menal-
cas 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 an-
cient 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 in-
deed 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 dis-
pute to be ridiculously bad. Let us suppose then, that Mævius was the
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 discov-
ered, 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 legit 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. Damætas 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.

*Hum→ nascentia fraga.*] This epithet *hum→ nascentia* is very proper; it expresses the manner in which strawberries grow; for the
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
Rueus justly thinks to be harsh and
without example. The other in-
terpretation, he observes, is coun-
tenanced by this line of Catullus;

Nil metuant jurare, nihil promittere
parcunt.

It is conformable also to a like ex-
pression of Theocritus, in the fifth
Idyllium;

*στρω ἀπὸ τῆς κοινῆς τὰς μυγδόλινας ἂς τι-
μηθεν,

*Ος τὸ σάλαστρο τῶν γαλάρων, ή τι μακι-
γιαν.

Servius also understands this couplet
allegorically, and thinks it alludes to
the story of Virgil’s being in dan-
ger of his life from Arrius the cen-
turion, if he had not thrown him-
self 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 centu-
rior assaulted Virgil with his
drawn sword, and pursued him,
till he threw himself into the
Mincius, and swam to the far-
ther 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 head-
long 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 pas-
sage before us; “O Mantua, re-
“frain from the endeavour to re-
“cover 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 re-
turn from the fight at Actium.

“He uses this expression in fonte
“with great propriety; for he
“herself 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 surpris-
ep 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 rece cabell-

las.

Ipse, ubi tempus erit; omnes in fonte lavabo.

Men. Cogite oves, pueri: si lac præceperitis

astus,

Ut nuper, frustra pressabimus ubera palmis.

Dam. Eheu, quam pingui macer est mihi

taurus in arvo!

100

Reice.] "Here is first a syncope,
"rejice into re-ice, then a con-
"traction 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."  R u m u s.

97. Omnes in fonte lavabo.] Thus
Theocritus, in the fifth Idyllium;

Ἀγιασάτε λαοί δάκτυλοι θεοι: ἀγαθοὶ υἱοὶ
Πάνω τὰ νεκρά Εὐκαρπίδεις ἵπποι περάσας.

98. Si lac præceperis astus.] "That
"is, praeripueris, ante ceperitis, 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 Amphitryon, Nam mihi, &c.

"mihi horror membra miserò per-
"cipit dictis tuis; and Lucretius,
"lib. 5.

"Aera percipiat calidis fervoribus ardor.

"But I think we ought not to
"change the text." La C er d a.

R u æ x u s interprets it, either of dry-
ing 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 else-
where;

If heate, as erst it did, the milk forste
towe.

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 tent in

vain.

He explains it in his note by præoccu-

paverit, 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.]

Damætas 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 fas-

cination.

Eheu.] Some read Heu, Heu,

which answers to the Greek ex-

pression Ai, al.
P. VIRGILII MARonis

Idem amor exitium pecori est, pecorisque magistro.

Men. His certe neque amor causa est; vix ossibus herent.

Nescio quis teneros oculus mihi fascinat agnos.

Dam. Sic quibus in terris, et eris mihi magna Apollo,

Macer est mihi taurus.] Thus Theocritus, in his Nymphis;

Ante, mibi, sii, vovede, o sabbata.

In arvo.] Pierius and Burman find in erum in several manuscripts, which reading they approve, because the erum, 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; Erum datur in estis, babus quod feram: but he says he follows the most learned, who retain in arvo.

102. His certe, &c.] Dametias had ascribed the leanness of his bull to love, a passion by which himself was tormented; but Menaclas 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 herent.] Thus Theocritus, in his Nymphis;

Τάνας μεν νὰ ς τὸν τῆς φήμες αὐθὴ διάσωμαι Ταρτα.

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.] Dametias, 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 sulpchre. This solution makes the riddle to be a sorry pun upon the name of Cælius, spatium caeli 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:
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 calum are often used in the same sense, and infer from all this, that the three ells, mentioned by the poet, allude to the three days, and that the calum alludes to the trench or mundus. This criticism he ascribes to Cicannius, 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. Ruenus, besides the interpretations already mentioned, favours us with three others; 1. Pomponius refers it to one Cælus, whose statue was but three cut-

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, Ruenus 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. Burnman 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 cali ratio in terræ mentione aptius dicetur, quando ad eam tota pertinet, Signiferi modo inventionibus non dilatis. Obliquatem ejus in tellexisse, hoc est, rerum foris aperuisse, Anaximander Milesius traditur primus olympiade quinqueqvasima octava. Signa deinde in eo Cleœstratus, et prima Arietis etiam ante multo Atlas." In lib.

Q 2
viii. cap. 56. where he speaks of
the inventors of things, he ascribes
the invention of astronomy to At-
las, and that of the sphere to Anax-
imander; "Astrologiam Atlas, Li-
"bye filius; ut ali, Aegyptii;
"ut ali, Assyrii, Sphaeram in ea
"Milesius Anaximander." Dio-
genius Laertius also ascribes the in-
vention of the sphere to the same
Anaximander; Ἀναξίμανδρου Περὶ Ἀ-
dou, Μίλησις------- ἀλλὰ καὶ ὀφθα-
λεῖς καταφένειν. Damoetas 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, where-
as 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 mea-
sure 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 Caesare,
who, in his seventh book de Bello
Gallico, uses patet to express the
extension of a plain; "Ante oppi-
dum planitieis circiter millia pas-
sum tria in longitudinem pate-
batis" and these words are re-
teated twice in the same book.
Pliny also evidently uses patet for
extends; "Sylvarum longitudo est
"schoenorum XX: latitudo di-
"midium ejus. Schoenus patet,
"Eratosthenis ratione, stadia XL.
Thus we find, that spatium coeli
patet tres ulnas, may justly be tran-
lated 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. 188. of the fourth
Georgick. Servius however is
mistaken, when he says the hya-
cinth retains only the name of Hy-
cinthus, and not of Ajax; for the
reverse is true. Al. Al. was in-
scribed on that flower only to ex-
press 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
BUCOLIC. ECL. III.

Nascantur flores: et Phyllida solus habeto.

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 is is very ingenious. He produces a coin, which has the image of Augustus on one side, with this inscription, CAESAR AVGSTVS, and on the other flowers, with L. AQVILIVS FLORVS III. VIR. These he says are the flowers to which Menalca 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 Ruæs 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. Ruæs 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 Al, can hardly be admitted. He reads Hiacinthus instead of Hyacinthus, and so by taking in backwards, finds part of the name to be ai. This is strain- ing most extravagantly; and Ruæs acknowledges, that this reading of Hiacinthus is contra communem Graecie totius fident. Ruæs 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:
P. Virgilii Maronis

P.  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 soul appears
A wond'rous tree, that sacred monarchs bears?
Tell me but this, and I'll disclaim the prize,
And give the conquest to thy Sylvia's eyes.

DAPEL.
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 Damocles, that he offers to give him a sole right to her, if he can solve the riddle.

108. Non nostrum inter vos, &c.] Palemon 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 Palemon 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 Huetus and other good judges choose to understand the words in the most plain sense; that Palemon declares himself unable to decide which of them has performed best.

109. Et vitula tu dignus, &c.] Palemon 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 Palemon, 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 aestuat
herbis,
Ecce supercillo clivosi trigitis undam
Elicit: illa cadens raucum per laevia
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
aestum
Dulcis aque saliente sitim restiguere
riuo.

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, sylvae sint consule dignæ.

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 consulsip 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 possum
Tollere humo, victorque virum volitare
per ora.

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 sylvos, &c.] The
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 belong.
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 Astraea, and of the golden age.

Cumæi carminis.] The general opinion is, that there were ten heathen prophetesses, or Sibyls, the Delphian, Erythraean, Cumæan, Samian, Cuman, Hellespontic, Libyan, Phrygian, Persian, and Tiburtine. One of these, whether the Cumæan or Erythraean, 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 he 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 Silico, 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 Erythraean Sibyl preserved in Greek verse, the initial letters of which, taken together, make ΗΗΣΟΥΣ ΧΡΙΣΤΟΣ ΘΕΟΥ ΤΙΟΣ ΣΩΤΗΡ ΣΤΑΥΡΟΣ; that is,
Jesus Christ, the Son of God, the Saviour, the cross:

"Iδε δὲ τὴν προσελκυσμένην εσχατίαν τῆς ἔρξεος τοῦ ζωῆς οὐκ ἵσονται ἀπ’ τῆς προσωμολογίας τῶν θυσιῶν τοιαύτης, ἀλλὰ τοῖς μὲν εἰς τὸν παλαιόν οἴκον, τοῖς δὲ εἰς τὸν νέον οἴκον ἀναμένοντες ἀναπιέζονται.

"Οὕτως δέ Θεοὶ μέλλοντες εὐθεῖα καὶ ἀπέτατον, "Τῷ παλαιᾷ μετὰ τῆς φοίνικος ἤπειρα τῆς χειρός, ἠνατριχεύσας τὸν ἄλλην ἐντεινει τὸ βασιλείαν τῆς τιμῆς.

"Χριστὸς δὲ ἐν αὐτοὶ πάντα ἔσχατα καὶ ἄναπτον ἐνίκησεν.

"Προελθεὶς οὖν διὰ τοῦτο καὶ πλεύνοντας ἀπαντᾶν, "Χριστός ἐγερθεὶς τὸν πύργον ἐκείνην ἄλλασε.

"Σαῦδε τότε πάντα πάντα ἐν ἐμπιστεύσει φθοράν ἐλήφεν.

"Τοὺς ἀγίους, ἀκμάζους τί τι τῆς αἰωνίου εἰλήφην.

"Σωτηρία τοῖς περάζουσι ἐλαθεὶς τοῦτο πάντα λαλεῖν θύτης γαλαξίας θεοῦ παραπέμψας αὐτοῖς. Φθοράς τί τοῖς πάντων ἅπασιν καὶ βεβηγεῖς ἁπαντᾷ.

"Εὐφρατής εἰς ἀλίκην, ἀργύρων νεκραὶ χειραῖν. Ὅρμανεν εἰλήφην, μάκας ἐν τῷ βίγγος εἰδέτευκα.

"Τοῦτο μεθ᾽ ἄρεσκὴν, ἐπὶ τῷ ἐφώτισται βασιλείᾳ.

"Τῇ δὲ αὐτῆς λαμφήν ἐν τοῖς παλαιότεροι φαινέται. Ιδοὺ οὖ ἐν τοῖς ἔστησαν, καὶ πάσα Ἑθάλαια ὅπως ἐν στυλό πέζοι, γιὰ γὰρ ἀπόκρυπτα νίκην ἔφεστι.

"Σὺν πυγαῖς πυγαμεῖ καθάδεξι τηρήσων. Σαῦδε τῷ ὁμόλογῳ φανεροῦν πολημόνιον ἄρθρου· "Προσέκαθορα τὸ μετὰ τῆς πλοῦτος καὶ ἅπασα κάλεσμα πόλου.

"Τοῦτο δὲ ἐν τῷ βασιλείᾳ ἰδοὺ τοῖς παλαιοῖς φαινόμενον.

"Προκεῖται δὲ ἐν τῷ βασιλείᾳ ἀκμάζουσιν, ὅπως ἐν τῷ βασιλείᾳ τῆς τιμῆς.

"Πίπτειν ἐν ἐποχαῖς παπαρεῖσ αὐτοῖς, ἀν ὑπὲρ Ἱζηνίας.

"Χριστός δὲ τοῖς παλαιοῖς χείραν ἐκαίνισεν, οἶον.

"Τὸ ἔλεος ἐν ἀπελεύσει τὸ καθαρὸν καὶ καθάρων ἐνεπέμψαν οἴκον.

"Ἀνέθετο εἰς καθαρὸν τοὺς πυγαμοὺς τοὺς καθαροὺς, "Προκεῖται τῷ προανάγοντι ἐν καθαρότατα πυγαμοῦ.

"Πάρθηνα τιμαυματισμένα παθήσαντα γιὰ ἑαυτὸν.

"Οὔτε ἔν τῷ παρασχέσει ἐν ἀπραγματικῆς Ἐλλάδος.

"Σαῦδε τῷ ἰδόντας βασιλεύει καὶ παλαιὸς ἑαυτῷ.

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 translated 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 Quintodecaviri in Cicero's time, which were said to foretell 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 Caesar. 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: "Sibyllae versus ob- servamus, quos illa fures fudisse dicitur: quorum interpres nuper falsa quedam hominum fama; dictur in senatu putabatur, eum, quem re vera regem habeamus, appellandum quoque esse regem, si salvi esse velit eum... Non esse autem illud carmen futuris, quom ipsum poëma declarat, est enim magis artis, et diligentiae, quam incitationis et motus, tum vero ea, quae in generalem dicitur, quom deinceps ex primis versus litteris aliquid con-
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 prophetae non ipsius, in quibus etiam aliqua inveniunt quae de Christo audita cecinerunt, sicut etiam de Sibylla dicitur: quod non facile crederem, nisi quod poetarum quidam, in Romana lingua nobilissimis, antequam diceret ea de innovatione seculi, quae in Domini nostri Jesu Christi regnum satis concinere et convenire videantur, praeputius versum, dicens,

"Ultima Cumaei jam venit carminis " atas.

"Cumaeum autem carmen Sybili 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 Latin translation, but afterwards Flaccianus, 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 Erythraean Sibyl, and pointed out an acrostic, the initial letters of which were 'Ἰησοῦς Χριστός, Οὗ τὸν οὐρα, Ιησοῦς Χριστός, ο Σον τοῦ, Θεός, τοῦ Σωτῆρα, Jesus Christ, the Son of God, the Saviour. He then sets down the Latin version, in which the acrostic is far from being well preserved;

Judicii signo tellus suadere madescat.
Et calo rex adventet per seca futurus:
Scribit in carne praesens ut judicet orbum.
Unde Deum cernent incredulus atque fidellis'
BUCOLIC. ECL. IV.

Jam nova progenies cælo demittitur alto.

Celsum cum sanctis, avi 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:
Exurget terras ignis, pontumque polumque
Inquirens, terti portas effringet Averni,
Sanctorum sed enim cunctae lux libera carni
Tradetur, sones aeternum flamma cremat.
Occultos actus regetens, tunc quisque loquetur
Secreta, atque Deus reserabit pectora luc.
Tunc erit et luctus, stridebunt dentibus omnes.
Eripitur solis jubet, et chorus interit astris.
Solvetur celsum, lunaris splendor obibit,
Dejiciet colles, valles extollet ab impo.
Non erit in rebus hominum sublime, vel altum.
Jam sequantur campis montes, et carula ponti.
Omnia cessabant, tellus confacta peribit.
Sic pariter fonts torrentur, fluminaque igni.
Sed tuba tunc sonitum tristem dimitet ab alto
Orbe, gemens facinus miserum variasque labores:
Tartareumque chaos monstrabit terra deshiscens.
Et coram hic Domino reges sistentur ad unum.
Decidet e cælis ignisque et sulphuris amnia.

which most evidently relate to Christ, and concludes with informing us, that some place the Erythraean 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 Erythraean Sibyl; but it may be observed, that many thought there was but one Sibyl, or confounded them altogether: thus the poet uses the Cumæan for any Sibyl, she who prophecied 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
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 Δίας, or Justice, to be the daughter of Jupiter and Themis;

Διόνυσιος ἄρχοντας λατρεύει Θήμα, ᾧ τήν
Πήριν, Εὐρυπίην τι, Διαν τι, καὶ Εἰρήνην τιθη-λαίαν.

But in his description of the ages, Αἰδής and Νιμφεύς leave earth and go to heaven;

Καὶ οὔπη ἐν ἄρχον Ὄλυμπος ἄν δὴ καθεδρεύοι Θηρι-νίως,
Λεωντὶς φαγθείης καλεσμένος χρεία καλος,
'Αθάνατοι μετὰ φύλλα τοῖς αἰείπεντι ανδρό-νεοις
Αἰδής καὶ Νιμφεύς.

It appears to me that Νιμφεύς must mean also Justice in this place, and be the same with Δίας, whom he had mentioned a few lines before, together with Αἰδής, or Modesty, where he says, neither of them shall converse with men;

— Δίας οὐ καὶ Αἰδής
Οίκε τεσσάρων.

But in the Θεογονία he makes Νι-μφεύς to be the daughter of Night;

Τίμην οὐ καὶ Νιμφεύς, τοίς οὐκ ἕπατοι μετεχόντες,
Νικὸς οὖν.

Here indeed he describes Νεμέως 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 therefore 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 Δίας, or Justice;

'Ἀστρεώιος ἐν τοιούτῳ δεσποτῆς Βασιλέως
Πατέρας, ὃς ἐν χρόνιοι βίους ἐνάρθρωσεν,
Εἶπ' ὅτι 'Αστρεώιος μὴν γῆν, ἔν γά τι φασίστω
'Αστρεώιος, ἱμαῖς καὶ τιμήμασι σὺν τῷ
Ἀλλα, ἑυθέςχοντος λέγει καὶ μισθώμα τῷ
Ἀλλάτῳ, ὡς ἐδην ἐναρχείον νόμος ἔσται,
'Αστρεώιος, ὃς ἔναρξας πάντως θέματα ἔσται.
Οὔπωσιν ἱμαῖς ἕποτε φυλακὴ γυναικῶν,
'Αλλ' ἑκατὸς ἱμαῖς, καὶ ἑδαπέστη σας
ἀναπεργῇ.'

Καὶ ἐν ἡμῖν παλαιστέω.

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;

'Αλλ' ἐν ἐνθαρρυνθας ἐν θυμῷ, ὡς ἔλεε

τῆν, Χαλκίδων γενή, αἰείωρος ἐξαγόμενος οἶκος,
Οἱ περίκες καὶ μισθοῦς ἑκατέρων μίσθωσιν
Εἰδοῖς, ἐρεῖς ἐν βουλής ἔναρχους
Καὶ πρὸς μήνησας Δίας μὴν γῇν ἑλείν,
'Ενταῖς ὑποτείνων τὸ τούτο ἐν νόμω
χάραν.'

Τοῖς τε αὐτὴν ἐνθαρρυνθας ἐνθαρρυνθας.

Ovid calls her Astraea, and says she was the last of the deities that left the earth, on account of the wickedness of the iron age;

Victra jacet Pietas; et Virgo cæste ma-
dentes
Ultima cælestem terras Astræa rellquit.

Astraea, last of all the heavenly birth,
Affrighted, leaves the blood-difflled earth.

SANDYS.
Desinet, ac toto surget gens aurea mundo,

I do not remember, that I have found the name Astrea in any author older than Ovid, and suspect, that we ought to interpret Astrea virgo, the Astrean virgin, from her father Astreas, and not the virgin Astrea. Thus Daphne is called nymph 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 Astrea.

Redeunt Saturnia regna.] Hesiod says the golden age was under the reign of Saturn in heaven:

7. Jam nova progenies, &c.] The emperor Constantine is of opinion, that this verse plainly alludes to our blessed Saviour; "Επει δέ ους ψυχήν Υστερον ε' Ἄνθρωπον, Χρυσόν μικρόν πρόθεσις γίνεις μεράντων ἐλεηόμενος." Αμένων ποίησας, 'Ολοκληρώσας ἔκείμενος.

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 consulsip of Pollio.

Nascenti pueri.] 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 setted 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 Salona, 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 Rusesh shows 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 grand-daughter, 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, "Cesarique progenie 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 grand-daughter. Rusex 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-
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. Agrippae filia, quae quondam Tiberii uxor fuerat." Now Tiberius was born little above a year before the consuls'hip of Pollio, that is, under Lepidus and Plancus, just after the battle of Philippia, as we are informed by Suetonius; "Natus est Rome in palatio, XVI. Cal. Decemb. M. Æmilio Lepido iterum, L. Munatio Plancio 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; 

"Ως γεών ο Αγρίππας... ἵππησε... τον Τιβερίου καὶ ἄλων τυρελίτη... καὶ προσηκτίας καὶ ισιού τινι γυναικι, κατι οὗ το τι 'Αγρίππη των Σεβαστῆς εἰς ἄληες τῶν γαμητῶν ὡς, καὶ τέκνον το μὲν ἰδο θείωσαι, τὸ δὲ ἐν γαρτερί ξένους, τὴν τούτως εἰς ἑργασίας. 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 consuls'hip of Pollio. This divorce also is placed by Dio in the consuls'hip 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 consuls'hip, that, according to Dio, he could not possibly come into the world till near thirty years after it. Ruse also observes, that Pollio did not take Salonius till the year after his consuls'hip; 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 Ruse, 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 Téroux 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 probabil unice, ac perseverantem "ranter." 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 consuls'hip of Lucius Marcus Censorinus and C. Calvisius Sabinus, who were consuls the year after Pollio;
Domitius Calvinus were consuls, the people of Rome compelled the triumvir Octavian and Anthony 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 Caesar'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 retained the name of his own father 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 Caesar, Anthony, Octavia, and Pollio, all at once. The Marcellus whose birth is here celebrated, is the same whose death is lamented by Virgil in the sixth Æneid. The poet borrows what was predicted by the Cumaean 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
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; and the Octavius in the Calumny adscrib estud et alius autem illustrissimi, et quinque

2. "Servius, on the sixth book of the Æneid, says, Marcellus was eighteen years old when he died at Baiae, Perit 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 vulnerem; et perit decimo octavo, in Baiano, cum sedilia tem 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 no thing 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 quique dies, breve et irreparabile tempus. Omnibus est vitae.

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 |

made ædile, and the latter questor; | 
Tē / τὲ τὰ παλαιὰς δικαστηρίας, τὰ τῳ | 
and οἰκονομίας, 

"Tiberius. Otherwise Augustus | 
must have preferred the younger | 
"before the elder." To this ob- | 
jection Catrou gives the following | 
answer; "Marcellus was near nine- | 
ten as well as Tiberius. Aug- | 
gustus 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 | 
option 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 Tibe- |
riors must have been two years | 
older than the hero of this Eclo- | 
gue. 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 circum- |
stance 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 de- |
cree of the senate made, that Mar- |
cellus should then have a seat in the | 
senate, and leave to sue for the | 
consulship ten years before the law- |
ful age; and that Tiberius should | 
have leave to sue for any office five | 
years before the usual time; where- |
upon the former was immediately
they shall be frustrated, and deliver the world from perpetual fear.

Irrita perpetua solvent formidine terras.

... ταυταίων οὖ, καὶ ἄγνοια-

... miōtis, ἡ δημοκρίσων, στρατηγικῶ-

... νων, δημοκρίτων γυναικῶν. It appears by this, that there was a consultation about that time concerning the alteration of these laws, and we may conclude that twenty-three was then settled to be the questorian age; for otherwise Tiberius could not have been made questor 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 difference we find to have been between the ædiles and questors. Thus it seems highly probable, that Augustus had first settled the age of a questor 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 consequently, that he was the hero of the Eclogue now under consideration.

10. Castra faxe Lucina.] Lucina is the goddess presiding over childbirth. 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 Deorum, 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 childbirth, because the time of pregnancy is counted by the revolutions of the moon; and mentions a jest of Timeus, 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 Graecos Dianam, eamque "Luciferam, sic apud nostros Ju- "nonem Lucinam in pariendo in- "vocant: quæ quidum Diana om- "nivaga dictur, non a venando, "sed quod in septem numeratur "tanquam vagantibus. Diana dicit, "quia noctu quasi diem efficeret. "Adhibetur autem ad partus, quod "ii matrescunt aut septem non- "nunquam, aut plerumque novem "lunæ cursibus: qui quia mensa "spatia conficiunt mensae nomi- "nantur. Concinne quidem, ut "multa, Timeus; qui cum in "historia dixisset, qua nocte natus "Alexander esset, eadem Dianæ "Ephesæ templum deis agravisse, "adunxit minime id esse miran-

... tum, quod Diana, cum in partu "Olympiadi adesse voluisse, ab- "fuisse domo." Catullus also, in "his Ode to Diana, says expressly,
that she is Juno Lucina, Trivia,
and the Moon;

*Tu Lucina dolentibus,*
*Juno dicit puerperis,*
*Tu potens Trivia, et notho es*
*Dicta lumine Luna.*
*Tu cures des menstruo*
*Metens iter annuum,*
*Rustica agricola bonis*
*Tecta frugibus exples.*

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. Rusius 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 cha- "racters 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 Caesar, "has! something noble and happy" in it. It is easy to perceive Ce-
"sar 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 indiscre-
"tion in the poet, to have made "use of the word *regnat,* if he "had applied it directly, and with- "out a metaphor, to Caesar. But "he applies it immediately to Apollo, "and it was a received term, in "speaking of a planet or of a con- "stellation." That Octavia was a "lady of the strictest virtue is cer- "tain; 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 de- "livery, which seems to be a very odd imagination. Nor will the "child be invited to smile on his mo- "ther, 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 of- "ferings to that deity, who was pe- "culiarly 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 Bac-
"chus, in which the people were fond of humouring him, and the Athe- "nians carried it so far as to make a
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 frolick, it was in private; "Cena 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 Caesar thought of making Augustus his heir, was that his mother Atia 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 daily 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 Cesar, whereas their names were Quintilius and Sextilius before. But Ruseus 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, accelest nostris. 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 700. 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 capital 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 Caesar, 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 Apollo-ния, 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
to an agreement with Anthony and
Lepidus, and marched back to
Rome, where he was presently
chosen consul, and had the govern-
ment of the city committed to him.
He was then adopted into the fa-
mily of Caesar, and took upon him
the name of Caius Julius Caesar
Octavianus, according to Dio. The
senate, who did not know of the
private agreement that young Ca-
sar had made with Anthony and
Lepidus, sent him against them, and
at the same time invited Brutus and
Cassius to march towards Rome.
But Caesar meeting with Anthony
and Lepidus, had a private con-
ference 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 re-
turned 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 with-
out the least appearance of mercy.
It would be long and disagreeable to
relate the particulars of these shock-
ing barbarities; how husbands were
betrayed by their wives, fathers by
their sons, and masters by their
slaves, into the hands of their mur-
derers. It was made a capital
crime to conceal any of the pro-
scribed persons, or even to shew
any mark of sorrow for their death.
In the mean time Brutus and Cau-
sius had gathered a considerable
army near Philippi, a city of Mac-
don, on the confines of Thessaly.
Cassius 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 them-
selves. Many others, who either
had been concerned in the murder
of Julius Caesar, or knew them-
selves 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 Caesar to do the
same in Italy, engaging at the same
time to settle the soldiers in the Ita-
lian lands. This was performed in
the year 713, when P. Servilius and
Lucius, the brother of Mark An-
thony, were chosen consuls. This
division of the lands drew a gen-
eral hatred on Caesar; the soldiers
being generally discontented with
the portion that was given them, and
the lawful owners being justly exas-
perated at the loss of their estates.
This gave an opportunity to Fulvia,
the wife of Mark Anthony, who
had a quarrel with Caesar, 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 endeav-
ouring to oppress Caesar, 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 consulsip of Do-
mitius and Pollio. Fulvia escaped
to her husband, and endeavoured a
reconciliation between him and Sex-
tus Pompey; and Caesar soon re-
duced all the other towns of Italy.
Anthony, being incited by his
wife, came to Italy against Caesar,
took Sipus, a town of Apulia, and
laid siege to Brundusium. Agrippa
retook Sipus; but Servilius Rullus,
who was sent to relieve Brundusium, 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. Maccenas 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 Elegy. 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 Cæs- "sar 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 inanimates it in this Ec-

logue, 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 am-

"amongst gods and heroes. He had
"the blood of both in his veins, "being Caesar by his mother, and "Marcellus by his father." But this child does not seem to have been born at the time of writing this Elegy. 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 Caesar derived his descent from Iulus or Ascanius, the son of Αναίας, 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 Caesar: 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. Patriis 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 puér, &c.] He foretells 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.
Ipsae lacte domum referent distenta capellae

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 manuscripts it is ac tibi; and afterwards again ac simul instead of at simul: but in all the other ancient manuscripts it is at. PIERIUS.

Nullo cultu.] The earth producing its fruits without culture is a mark of the golden age. Thus Ovid;

Ipsa quoque immunis, rastroque intacta, nec ullis
Saucia vomeribus, per, sed abat omnia tellus.
The yet-free earth did of her own accord, Unborne with ploughs, all sorts of fruit afford. SANDYS.

19. Errantes hederas.] The epithet 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 hederas crescentem ornate Poetam
Arcades, invidia rumpantur ut illa Codro.

Aut si ultra placitum hauderit, baccarum frontem
Clavige, ne vati nocet mala lingua futuro.

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 jusitis
Carmina capta tuis, atque hanc sine temporis circum
Inter victrices hederam tibi serpere lauros.

Baccarum.] That the baccar, baccharis, 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 mullen: 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: Baccarum bovam iusti ipsi subiit, et sustinuimusque hic a flore trajecto hor in flamma, quemque di genus

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

T 2"
"est, a quibusdam nardum rustici-
cum appellatum. Unguents ex
eae radice sieri solita apud anti-
quos, Aristophanes priscus comoc-
diae poëta testis est. Unde qui-
dam errore false 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 flavor 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
ancients, and is figured by Matthiolus
under the name of conyza major.
This last learned author confesses
ingeniously, that he never was ac-
quainted with the true baccar, till
Andreas Lacuna sent him a dried
specimen of it, which he had gath-
ered about Rome. This plant,
as Lacuna affirms in his letter to
Matthiolus, has every property
ascribed by the ancients to the bac-
car. Matthiolus 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 representa-
tion of his conyza major or the
baccharis Monspeliensium. To me
they appear very different; and the
baccharis of Matthiolus seems ra-
ther to represent some species either
of verbaseum 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 no 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 roaceous 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 cibation,
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 Η
Aigúntes Kílamos ὦ νεως Ποταμω
καλότε, πλίνετο μὲν γίνεται ὡς Αι-
γύντες καὶ ὡς Αρίζε ὄ καὶ ὡς Ἀλκιάς
ὡς τὶς λίπας μυγδόλων ὡς Η φύλλων
μόρφα ὡς πτέρυγα, καλλίας ὡς πυραμίδων
περὶ ἀκανθῶν τὸ πάχος: ἄνεος ὡς ῥαδί
χρυσοῦ διεκλατόν μελανος ὡς ῥαπα-
θυσίων φίλες φυσίσχει παραπλέναν δυσκαλο-
κοις, ὡς ὧς κιάβως μικρῆς ὑπερήφανος τὸ
πῦμα ὡς τομφίδας: καλλίτερα ὡς κιάβως
καὶ κάστιες: διὰ τὸ τὸν φυσικὸν τὸν κιάβον
gίνεται αὐτὸν οὐκομένου ὡς ιροκήλων,
ἐπικαὶ τὸ τὸν οἴκον αὑρίακον μέρος ὡς
ὑποτι πυρυτῆς καλάρων: ἄνεον καὶ
Ipsa tibi blandos fundent cunabula flores,
Occidet et serpens, et fallax herba veneni

and the serpent shall perish,
and the deceitful herb of poison shall perish,

ηπαργυρία ἐν τῇ Ἕλλη, γίνεται καθορί
οφθαλμὸν ἰδεώ ἀμανάτως ἐν τοῖς τεῖχοισι
κάτω τί πυρσίν ἰμένει ἀγαπητός κυριακή
τάγματα δι' αὐτό ἐπικαλεῖ τεῦχα καὶ αὐτό.
Prosper Alpinus, in his book de Plantis Aegypti, 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, Aegyptiacum, 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. Ipsae.] The commentators observe, that ipsae, in this place, is very expressive, and answers to oino; in Greek; so that ipsae capelle signifies as much as auiouasi,

καὶ παρὰ των, that is, of their own accord.

Distenta.] This epithet expresses the fulness of the dug, which makes it strut. Thus Lucretius,

Hinc fessa pecudes pingues per pabula lata
Corpora deponent, et candens lacteus humor
Uberibus manat distentis.

And Horace,

Claudensque textis cratibus letum pocus
Distenta siccat 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 Salo

Fallax herba veneni.] "He does not mean the cicuta, with which "every one is acquainted, but that "Sardinian plant, which being "like apiastrum, deceives people:
Occidet: Assyrium vulgo nascetur amomum. 25 and Assyria nascetur shall grow common.

not thy God, in whom thou trustest, deceive thee; saying,
Jerusalem shall not be delivered into the hand of the king of Assyria. 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 Gozan, and Haran, and Reseph, 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 Rehob "and Ivah?" Gozan is situated on the Caspian sea, Haran was one of the royal seats of the kings of Mesopotamia, Reseph was a city of Syria, Thelasar was a city of Babylon, 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 Samaria 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 Media, 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

"or the aconite, as in the second Georgick;
Nec miseris fallunt aconita legentes." SERVIIUS.

Apiastrum is what we call baum. See the note on ver. 68. of the fourth Georgick. Pliny says this herb is poisonous in Sardinia; Apiastrum Hyginus quidem me fississimum 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. Ruseus is of opinion, that he means all venemous herbs in general.

25. Assyrium vulgo nascetur amomum.] "In the Lombard manuscript it is Assyrium et vulgo.
But the sentence is neat and elegant, without the copulative particle." PIERRUS.

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
At simul heroum laudes, et facta parentis
Jam legere, et quæ sit potéris cognoscere virtus;
Molli paullatim flavescit 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, Aparaschites, Tarpelites, Aparites, Archevites, Babylonians, Susanchites, Dehavites, and Elamites, as the nations that had been transplanted to the cities of Samaria. The Aparaschites were a people that inhabited the bottom of the mountains next to Assyria; the Archevites were on the east of Pasisigiris, between Apamia and the Persian gulf; 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, &e.] 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 mollis, fertili. La Cerda renders it matura et coacta, and says that we may use una mollis and po-num molle, to express ripe grapes, and ripe apples, in imitation of Virgil. Ræus also interprets it maturis aristas. Dr. Trapp also translates it, Ripe yellow harvests on the fields shall wave.

"So mollis," 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
Inculitisque 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
"mellower, 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 castaneae
mollis 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;

Mollis cinge hac altaria vitta.

And in the second Georgick,
Nemora Aethiopum mollis canentia
lana.

And in the third,
Greges vittis lege mollibus albos.

And in the fourth,
Dum fusis mollis pensa
Devolvunt.

Hence this epithet is given to the
sheep themselves, which are called
mollis pecus in the third Georgick,
Glacies ne frigida ledat
Molle pocus:

And in the ninth Aeneid,
Impastus ceu plena leo per ovilia turbans,
Suadet enim vesana fames mandique
trahitque
Molle pocus.

In the fifth Eclogue it is used to
express the softness of a covering of
leaves;

Pholis lentes interexere mollibus hastas:

And in the fourth Aeneid,
Mollisque fluentem
Pronde premit crinem.

In the eighth Aeneid it signifies the
softness of an embrace;
Nives hinc atque hinc diva laceris
Cunctantem amplexu mollis forvet.

In the tenth Aeneid it is used for
the softness of the hoary hair of old
age;
Canentem mollis pluma duxisse senectam.

In the second Georgick it signifies
the softness of little images;
Ocella ex alta suspendunt mollis 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 edisc in mollibus herbam
Carpere oves.

It is applied also to a couch, or
chair, in the eighth Aeneid;

Mollibus a stratis opera ad fabrilla surgit:

and,
Castre ducebant sacra per urbem
Pilenis matres in mollibus.

Water is called soft in the tenth
Aeneid;

Mollibus extullit 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 ripen-
ess, but their delicacy; as in the
second Eclogue;

U
It is also used to express the softness and ease of sleep; as in the second Georgick;

—— Mollesque sub arbore somuit;

and in the third;

—— Molles sub dio carpere somno.<

And of a pleasing shade, inviting to sleep; as in the third Georgick;

—— Molli succedere sapius umbra;

and of a fine, mild season; as in the first Georgick;

—— Breviorque dies et mollior aestas.

Hence it is applied to effeminate persons, as in the first Georgick;

India mittit ebur, molles sua thura Sabae;

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 quae mollissima fundi

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 anything 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 junco;

and in the eleventh Æneid;

—— Crates, et mollis forerum

Arbutis textunt virgis, et vinime querno.

Thus the acanthus is called mollis in the third Eclogue, because of its
Pauca tamen suberunt priscæ 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 acaðthi;

when he had said but a few lines before,

—Flexi taccissimi vimen acaðthi.

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;

—Fusos cervix cui lactea crines Accipit, et mollis subnecit circulus auro:

and,

—Mollis water 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 mollis crura reponit.

Hence it is transferred to signify bowed, or bent to obedience; as in the third Georgick;

Belgica vel melius mollis feret esseda collo:

and in the eleventh Æneid;

——Latini Clamorem tollunt, et mollis colla refle-
cuent.

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 Elegy;

—Mollique jugum demittere clivo.

And in the third Georgick;

——Mollis 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 mollis 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 valium 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 sentes not to mean any particular species of plant; but to be a general word for all wild, thorny plants. Thus Isaiah, chap iv. 18. “ 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.

Quae tentare Thetim ratibus, quae cingere muris Oppida, quae jubeant telluri infindere sulcos. Alter erit tum Tiphys, et altera quae vechat 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 ducite is qua manent scleris vestigia nostri, Irrita perpetua solvent formidine terras.

Priscæ fraudis.] I take these words to mean the same with scleris nostri, in one of the verses just quoted.

32. Tentare Thetim ratibus.] Thesis was said to be the daughter of Nereus and Doris. She was married to Peleus, the son of Æacus, by whom she had Achilles. Thesis 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 tellurem infindere sulco: in the Ob- long Vatican, sulcis. The Romo-" 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." SERVIIUS.

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 magnum 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 ἄγις 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 oitum 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 יֵרֶג 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 inflexe: texto carinae.

Several other authorities might easily be produced, to prove that text, and its derivatives, are applied to the building of ships. Lastly, Bochart, having spoken of the γαλή, a sort of round vessels, says he is of opinion, that the Phoenicians opposed to those round ships the ἀρχαῖα Ἀρκαῖα ναῦς 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 Cauis to Gaul, and Cneus to Remus. 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 דְּבָר יִד dobera, when used as a particle, 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.] "Nothing is more just than the prophecy of Virgil. A bloody war at last reduced Sextus Pompey to quit Sicily, and to meet his death in Asia by Anthony. The conjunction of affairs, the preparations made by Octavian, and above all, the disposition of men's minds, gave room for the prediction of the poet." CATOM.

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
Hinc, ubi jam firmata virum te fecerit setas,
Cedet et ipse mari vector: nec hacta 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 πολιτής, 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 πολιτής, 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 πολιτής, and points out eight places, two in the Iliad and six in the Odyssey; 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;

Ἀνετηκτὴς εἰμίς Ἀχιλλῆς πολιτής.

The same words are repeated near the beginning of the fifteenth Iliad, when Jupiter relates to Juno the intervention 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;

Ἐντοπίας ἐν τοίς ἐπιστασισ ὁμοτονεῖν.
Ἐντοπίας ἐμφάνισαι, καὶ Ἀχιλλῆς πολιτής.

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 robustus adolevit viribus setas.

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 grammian. Ruesus however has adopted it; " Tam activé dicttur " 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 re- " member any parallel instance in
BUCOLIC. ECL. IV.

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:
Ipse sed in pratis aries jam suave rubenti

"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 goods 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 terrae 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-books.

41. Robustus.] Burman finds robustus in some copies, which might be admitted; but I believe robustus is the true reading. Lucertius has robustus moderator aratri, in his fifth book;

Nec robustus erat curvi moderator aratri
Quisquam, nec scibat ferro mollirier 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.

48. 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
being to be seen in distant countries. 

_Swe reubenti murice.] Murex_ signifies all hard and sharp bodies; as we find it used in the _fifth Æneid_ for the sharp points of a rock;

Concussus cautes, et acuto in murice remi
Obama crepuere, illisique prora pependi.

Valerius Maximus uses it for the _tribulus_, or _caltrop_, a spiked instrument used in war, to obstruct the approach of an enemy; "Avti "spiritus egregius successor Scipio "Æmilianus, cum urbem præ- "validam obiaderet, suadentibus "quibusdam, ut ita mensia ejus "ferreos murices spargeret, omnis-
que vada tabulis plumbatis con-
"sterneter, habentibus flavorum "cacumina, ne subita eruptione "hostes in praesidia 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, _sue reubenti murice_. In the fourth Æ-neid it is represented as a glowing or very bright colour;

_Tyrnique ardusat murice lana_
_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-

cneo 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 yolk 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 cari-
tatem uti, herba que _luteum_ "appellatur ceruleum insignitum," et utuntur viridissimo colore." Pliny calls the herb _lutea_, in the fifth chapter of his thirty-third book, where he is speaking of _chry-
socolla_; "Nativa duritia maxime "distat, luteam vocant. Et ta-
"men illa quoque herba, quam "luteam appellant, tingitur." And 
again, "Paratonium quoniam est "natura pinguissimum, et propter "levorem tenacissimum, attra-
"mento aspergitur, ne paratonii "candor pallorem chrysocollae a-
"ffert. Luteam putant a _lutea_ "herba dictam, quam ipsam cae-
"ruleo substritam, pro chrysocolla "inducunt, vilissimo genere at-
"que fallacissimo." I believe the _luteum_ of Virgil, the _luteum_ of Vi-
truvius, 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 Eng-
lish writers of botany describe un-
der the name of _luteola, wild wood_, and _dyers' weed_. The dyers about
London call it woold, a name which I do not remember to have met with in any author, and use it in dying 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 dying, has occasioned some to confound it with woal, from which it is very different. Besides the woold is called isatis, and glastum, and affords a blue tincture; though it is also used for a foundation of other colours. The woold 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.

55. Sponte sua sandyx, &c.] Sandyx is spoken of by Pliny as a cheap material for painting; "Prateret e vilirobus, ochra, cerussa usta, sandaracha, sandiz, 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 nativé 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 mariis 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 libris asses quini. Hæc si torre tur, æqua parte rubrica admixta, sandycem facit. Quamquam animadvert Virgilium existimasse herbam id esse, illo versus,

"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 tinctur 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
sheep shall be adorned with the finest colours naturally. The words ipse and sponte 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 vermillion, 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 orpiment.

46. Talia sæcla suis dixerunt, currite, fusi
Concordes stabili fatorum numine Parcae.
Aggredere, O magnos, aderit jam tempus, honores,
cording 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;

Νῦν Ἐστιν οὐρανίους καὶ Κῆρας μιλαίονια,
Καὶ Θάνατος.

Καὶ Μῆχας καὶ Κῆρας ἐρυθρών παλαιώνια,
Εὐκάθιστος καὶ ἀνέκδοτος, καὶ Ἀκρόφων ἄνε
βοϊ挽回
Γνωρίσσομεν ἓλθον ἵκανον ἐρυθρόν τι καθάρτε,
Αἰτὶ ἅμαρτοι τι διὰ τί σαφεῖσθαι ἠρπάζω

Οἴνοι πᾶ ἔργων αὐτὸν ἐπισκέπτεις,
Πρὸς τὸν τοῖς κακῶς πάντα δεῖ, ὡς τοῖς ἵμαρτε.

But in another place, he makes them the daughters of Jupiter and Themis;

Ἀδότροψ ἡγάγετο λυπάσθη Θείμα, ἢ τινί
Εὐκάθιστος καὶ ἀνέκδοτος, καὶ Ἀκρόφων ἄνε
βοϊ挽回
Μὴ δὲ τοῖς κακῶς πάντα δεῖ, ἢ τοῖς ἵμαρτε

Εὐκάθιστος καὶ ἀνέκδοτος, καὶ Ἀκρόφων ἄνε

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 Joyis incrementum!
Aspice convexo nutantem pondere mundum, 50

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." CATO AU.

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 common sense in both places. But I will here beg leave to give another 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 influence; but, Behold how the world bends from the destruction, into which it was sunk, towards a golden state; behold and contemplate 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 Germanicus, who here acknowledge an ēxordium, 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-
panse of seas, and the high
heaven.

Terraque, tractusque maris, celumque 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 imperemptive 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."
Rueus assente to this opinion, and inter-
prets it the world moving itself for
joy; "Gestientem, et pra libitita
"commoventem se." Catrou pa-
raphrases this passage, according to
the interpretation of Servius;
"Voyez, d'une part, le monde
chancellant sous le poids de sa
"grandeur! La mer, la terre et
les cieux, tout s'ebanle. Voyez,
de l'autre, l'allgresse revenir à
l'Univers, aux approches d'un
siécle heureux." But his learned
countryman De Marolles had ren-
dered it in the other sense; "Re-
garde le monde balance sur son
propri poids. Vey les terres, les
seins de mer, et les cieux clevez,
avec tout le reste des creatures
qui se rejouisent pour le retour
d'un siecle si heureux." Our old
translator, W. L. seems to be of
La Cerda's opinion;

Come, see the world, decrepit now, and
seere,
Aspice, venturo lætentur ut omnia sæculo!

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. matis suis praestenti bus, is perfectly reconcilable with the next words, aspice venturo lætentur ut omnia sæculo." The solution of this difficulty seems principally to depend on a right understanding of nutantem. The verb nudo 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 crista capita alta corusc.
Quales aereis huentia flumina circum,
Sive Padi ripis, Athenae seu propter amenum,

Consurgunt geminæ quercus, intosaque caelo
Atollunt 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 ornun
Cum ferro accisas, cerebrisque bipennis instant
Eruere agricola certatim; illa usque minatur,
Et tremefacta comam concusso vertice nutat:
Vulneribus donee paulatim evicta, suprema
Congemuit, traxitque jugis aculeas ruinam.

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 nudo 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 impernent 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 last enjoy the rest part of so long a life; and spirit sufficient to declare thy actions! Even Thracian Orpheus shall not surpass me in poetry; por Linus; though one should be favoured by his mother, and the other by his father:

O mihi tam longae maneat pars ultima vitæ, Spiritus, et quantum sat erit tua dicere facta! Non me carminibus vincet nec Thracius Orpheus,

Nec Linus: huic mater quamvis, atque huic pater adsit:

logue: for otherwise he would not have said venturo seculo; 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 longa.] "In the Lombard and Medicean manuscripts "it is tam longe. But tam longa "vita is the true reading, which "is acknowledged also by Servius." PERIUS.

55. Thracus Orpheus.] He was the son of Oeagrus, 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 Thamyreas, Hera-
Orphei Calliopea, Linos formosus Apollo.
Pan etiam, Arcadia mecum si judice certet,
Pan etiam Arcadia dicat se judice victum.
Incipe, parve puer, risu cognoscere matrem: 60

Cum grege Pierio maestus Phoebique querebar,
Ipse meum fievit, dixit Apollo, Lium.
Respetique suam, que stabet proxima fratri,
Calliope, et ait; tu quoque vulnus habes.
Aspice Tarpeium, Pallatinumque Tonantem:
Aus us nefas Lachesis laesit utrumque Jovem.
Numina cum vides duris obnoxia fatis,
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 famed 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 speaking; 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 heaven, 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 instances of the smiles of infants being spoken of with pleasure; particularly one from Catullus, in the Epithalamium of Julia and Manlius;

Torquat us, volo, parvulus
Matris e gremio suo,
Porrigens teneras manus,
Dulce rideat ad patrem,
Semihiane 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 Rueus thinks it better to understand this passage of the smiling of the mother, in which he follows Erythraeus and Bemus. This must certainly be the most natural
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 ab- "jicit ad vagitus statim et plora- "tum, nullumque tot animalium "aliud ad lacrymas, et has pro- "tinus vitae principio. At hercule "risus, praecox ille et celerrimus, "ante quadragesimum diem nulli "datur." The same author men- "tions 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; "Ri- "sisses eodem die quo genus esset, "unum hominem accepimus Zo- "roastrem. Eidem cerebrum ita "palpitasse, ut impositam repelleret "manum, futuræ præsaguum scien- "tiae." Herodotus mentions also "a smile of Cypselus, the son of "Etion, which saved his life. The "murderers took him from his mo- "ther as soon as born; but the child "happening to smile on the man, into whose hands his mother de- "livered 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 fu- "ture 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 pre- "serve him. Solomon also, who ex- "celled 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." In- "deed it does not appear that the "ancestors 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 mo- "ther to smile on the child; her de- "livery seeming to her a sufficient "recompense 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, be- "cause 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. There- "fore 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 "Erythraeus, Bembus, and Ræus, "understand the smiles to be those "of the mother.

Cognoscere.] Those, who un- "derstand this passage of the smiling "of the child, strain the verb cog- "noscere to signify, that the child "should acknowledge or own his mo- "ther, 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 ex- "pression of decem menses, because "males are born in the tenth month, "and females in the ninth, which is
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 'perte peragis spatia eadem, quae "Saturni sidus altissimum triginta,

"ut dictum est, anni. Deinde "morata in coitu solis, biduo, cum "tardissime, a tricusima luce rursus ad easdem vices exit: haud "scio an omnium quae in caelo "permisci potuerunt magistra. In "duodecim mensium spatia opor- 'tere dividi annum: quando ipsa "toties solm, redeuntem ad prin- "cipia consequitur." Thus ac-

cording 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: "Ceteris animantibus "statum et pariendi, et partus ge-
'rendi tempus est: homo toto "anno et incerto gignitur spatio. "Alius septimo mense, alius octa-
'vo, et usque ad initia decimi un-
'decimique. Ante septimum men-
'sem 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

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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 repelle-rat orbes,
Hic nostris magno tunc in honore fuit:
Seu qua tot digitii, per quos numerare solemnus;
Seu qua bis quino femina mense partit.

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 capaces nobilis artifex
Eludia Orcum; quo tamen ibimus
Cuncti, quot humanae parentes,
Et decime tuli 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. Corbulus, who was born in the seventh, and Suillius Ruffus, who was born in the eleventh, had equal fortune, for they were both consuls; and Cæsion, who was born in the eighth, came to be an empress, being the wife of Caligula: "Vestilia C. Herdicii, ac postea Pompeonii atque Orfiti clarissimorum civium conjunx, ex his quatuor partus enixa, Sempronium septimo mense genuit, "Suillium Ruffum undecimo, Corbulonem septimo, utrumque Consulem: postea Cæsioniam, Caii principis conjugem, octavo."

Tulerunt.] Servius says, that some read abstulerint, making the sense to be, Si riseris, abstulerint decem menses matri tuo longa fastidio, 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 affer, which is not Latin, inelegant, and without example. Certainly ferre alisci signifies to bring to any one, not to take from any one. The making of the last syllable but one short, tulerunt, is a poetical licence, not very unusual. Thus we read steterunt and misceurunt for stetetunt and miscirunt: 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 singulariphrasalis subjungetur, gle- dio pugnacissimae gens Roman, 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 1582, and Paris 1600; and in the octavo editions at Milan in 1589, Antwerp 1548, 1580, Venice 1576, and in the old edition at London by Pynson. Heinsius also, both father and son, Ruesus, Catrou, and most other editors, read *cui*. It is *cui* also in the Paris edition in 1540 in quarto, by Sussanæus, 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 Quintilianis 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. Cunicam reads *qui*, and Burman *cui*. It seems 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;

--- Redit pater optimus olli.

68. *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 y 2
"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, "Pilumnus 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." RURUS.
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BUCOLICORUM

ECLOGA QUINTA.

DAPHNIS.

MENALCAS, MOPSUS.

MEN. CUR non, Mopse, boni quoniam convenimus ambo,
Tu calamos infiare leves, ego dicere versus,

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 infiare is a Grecism.

2. Tu calamos infiare, &c.] Theocritus, in his eighth Idyllium, re-
Hic corylis mixtas inter considimus ulmos?

Mor. Tu major: tibi me est æquum parere,
Menalca: 4
Sive sub incertas Zephyris motantibus umbras,
Sive antro potius succedimus: aspice ut antrum
Sylvestri raris sparsit labrusca racemis.

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 cenanthè: “Eodem et cenanthe pertinet.

“Est autem viitis labrusca sua.
“Colligitur cum flore, cum optimo viti.
“Olet. Siccatur in umbra, sub
“strato linteo, atque in cados cond.
“ditur. Praecipua ex Parapotamia, secunda ab Antiochâ, atque Laodiceâ Syriae, tertia ex Montibus Medicis. Hac utilior medicine. Quidam omnibus iiis
“preferunt eam, quæ in Cypro insula nascitur. Nam que 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 ampeles agra; that it has thick and whitish leaves, is jointed, has a chapped bark, and bears red berries; “Labrusca quoque cenanthè fert, satis dictam, quæ a
"Græcis ampeulos agria appellatur, "spissais et candidantibus foliis, go-
"niculata, 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 ἐνανθη-
"num." In another place, he says
the enanthe is the product of the wild
vine, without any mention of
the word labrusca; "Omphacio
"coheret enanthe, quam viles syl-
"vestris ferunt." We have seen
already, that the labrusca of the
Romans is called ampeulos agria, or
wild vine by the Greeks, and that
the clusters, gathered before the
flowers go off are called enanthe.
Dioecides, 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 ἢ ἕμαι
στέφειν καταφ. Probably this chap-
ter may be spurious; and if it is
genuine, it is no easy matter to af-
firm what plant he there intended
to describe. But in the second
chapter of the fifth book, the same
title is repeated, and he there in-
forms 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 enanthe; that the
other bears small, black, astrigent
fruits; and that the leaves, stalks,
and tendrils have the same virtues
with the cultivated vine; "Ἀμπελὸς
ἀγρίας διὸς" η ἔντοκας εὐφρενῶς
τὴν στάφυλον ἔχει δὲ ἀὔξεις ἡγεῖ
τὴν λαυρίσαν Ὀινάκδαν ἢ ἐν τῇ
telephorei μακρύσσε τὸν ὁλοὺς
καὶ μέλαινας καὶ στυ-
πτικοῖς. Δείκνυς ἢ ἐχεῖ ταῦτα τὰ φύλλα
καὶ αἱ ἀλκαὶ καὶ ὁ καυλος, ἐμάλις τῇ
ὑπὸ. A little afterwards, in the
chapter of Εnanthe, 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
Phoenicia: Όινακδά ἡ ἀλλαγμένη ἢ τὰς
ἄφρας ἐκαλεῖν καρπῆς ἐπὶ ἡδιῦ
ἀποτελεῖσθαι ἡ ἐν ἐν ἐκαλαμάτων ἐστιν
συλλέγωσις καὶ ἱεραίας ἐστὶ Ἄγαν, ἐν τοῖς
cαλλίστας ἡ γε-
ναῖν ἐν Συρία, καὶ Κιλικία, καὶ Φοι-
νία. From these authorities we
may venture to affirm, that the
labrusca is a real vine, running wild,
without any culture. The pro-
priety 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 af-
forded 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.] Me-
nalcas assents to the proposal of
retiring to the cave; and the two
shepherds discourse as they go along.
Menalcas tells Mopsus, that, in all
their neighbourhood, none can con-
tend with him but Amyntas; and
Mopsus is offended at the com-
parison.
Tibi certe.] It is a Grecism, for
tecum certe.
Amynta.] Catrou will have it
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 Phedra, 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 assaulted by a dragon, he shot an arrow at him so dextrously, as to wound the serpent, without hurting his son.” Servius.
Incipe: pascentes servabit Tityrus haedos.

Mop. Immo haec, in viridi nuper quae cortice fagi,

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 Lacedaemonians, Valerius Maximus does not name them, and Justin says they were the Darians. Paterculus expressly mentions the quarrel; " Deposita veste " regia, pastoralem 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 in- " signibus imperii, familiarem cul- " tum induit, ac paubulantum ho- " stium globo sese objecit, unum-
" que ex illis false percussum, in " caedem suam compulsit." 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 im-
" misit hostes, famulari veste, ne " posset agnosci, si esset ornatu re-
" gio: quod oraculum erat datum, " si rex interfecisset esset, victrices " Athenas fore." The same au-

thor, in his Consolation, informs us farther, that Codrus was defied by the Athenians, for his piety to his country; " Quid vero ille, " omnis plane doctiae omnisque " sapientiae parentes, Athenae? non- " ne Codrum regem suum, ob pie-
" tatem in patriam, meritique ilia, " 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 Ruesus also seems to incline. There was also, according to Ser-

vius, a famous poet named Codrus, contemporary with Virgil. He is mentioned with applause in the seventh Eclogue,

- Nymphæ, noster amor, Libethrides: aut 
miri carmen 
Quale meo Codro, concedeite; 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 haedos.] Thus Theocritus, in the first Idyllium;

—Tas ἵλασα ἵνα ἐκ τῶν τιμωρών.

13. Cortice fagi.] It was the an-
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, tilis, abieti, piceae, in "magno usu agrestium. Vasa, "corbesque, ac patentiora quae:" "dam messibus convenhendis vin- "demissique faciunt, atque pre-
"texta tuguriorum. Scribit in re-
"centi ad duces explorator, inci-

14. Modulans altera notavi.] I have translated this, according to the interpretation of La Cerda; "Cum ea modulatus sum, notavi "alterna, id est, alternatim, vi-
delisat, inflans jam fistulam, jam "capens carmen. Itaque alter-
"ratio 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. Ce-
"bes and Alexander were at once "the slaves, and the disciples of "Virgil." But it is certain, that "jubea is not always used for com-
mmanding 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 Eologue, we read,
"Quae tentare Thetim ratibus, quae cin-
gere murs
"Oppida, quae jubente telluri infandere "suco.

Here jubent 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, suspicatae "dona
"Preceptivare jubent.

Thus also Catrou translates it; "Capys de son côté, et avec luy "toutes les meilleurs tétes du pays "étoient d'avis, ou qu'il falloit jet-
"ter à la mer le trompouer et dan-
"gereux présent d'une nation arti-
"ficieuse." 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 auadevoir;

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
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MEN. Lenta salix quantum pallenti cedit. 

Therefore his system is not confirmed by this expression; nor is it proved, that Amyntas, much less that Mopsus, was the slave of Menalces. 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 Menalces of commanding Amyntas. This is agreeable also to the apology, which Menalces immediately 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 "Arte of Theocritus:

"Omnes isis chymis, isin muliebres libellus

"Hymis, isin isis octos ternis, asperis,

"Omnes napiam tribus ternis, erubicem, napiam

"Tamen isin isis octosi, asperis, napiam.

As much as spring excels the frost and snow,

As much as plums are sweeter than a sloe,

As much as swes are thicker and more like lambs,

As much as maids excel thrice married dames,

As much as cats are nimble than a steed,

As much as thrushes please the list'n ing ear

More than the meaner songsters of the air;

So much thy presence cheers.

Cæned.

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 colour. Thé shape of the leaves of these two trees is not very different;
but the use of the olive is greater, beyond all comparison.

17. *Humilis saliunca.*] 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.”

“H η Κελτική Νάρδος γενάται μέν μιν ἐν ταῖς κατὰ Λιγυρίαν ἄλπεσιν, ἐπιχαρέως ἀναμαζόμεν Ἀλιούγνα γενάται δὲ ἐν τῇ Ἰστρίᾳ· ὧντος δὲ ἀπαντάτως μικρὰς, συμφαίνει τοῖς μέσως τις ὁμοίως ἀπαρχακότητος χρωστηθείς ἐκ δι’ Φύλλα ὑπομόνη, ὑπεβαρθα, ὡς εἴποτε. There seems such a similitude between the words Ἀλιούγνα 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 Ἀλιούγνα, or *saliunca*. 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; “Illo quoque non omittenda differentia, odoramentorum multa nihil per tinere ad coronamenta; ut irin atque *saliuncam*, quanquam non bilissimi 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 presa, breviterque cespes sui generis. Pannonia hanc gigitt, nit 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. “Salicunae radix, in vino decocta, sisset vomitiones, corroboration stoma machum.” 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.


Extinctum nymphæ crudeli funere Daphnim

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 saliuncia 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 salinuck. If this may be depended on, we need not wonder, how the same plant came to be called saliuncia by Virgil and Pliny, and Ænobarbus 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 lord.

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 Caesar, 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 Caesar is meant, will have us to understand by the mother, Venus; by the lions and tygers, the people whom he subdued; by the thiai, the sa-
"critics which he made, as Pom-
tifix maximus; by the beautiful
buck, 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 Quintilius perpe-
tiuus sopor urget. Some will have
"it, that Virgil here laments the
"death of his own brother Flac-
cus." Servius.

"Some will have it, that Vir-
gil here laments the death of Sa-
ioninus; 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 de-
"prived 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
"Thyrasis. But, that Quintilius
"is here understood under the
"name of Daphnis, seems to ap-
"pear from that expression of Ho-
race, Nulli feselecto quam tibi Vir-
gili. . . . . This was Quintilius
"of Cremona, who is mentioned
"by Eusebius, in his Chronicle;
"Quintilius Cremonensis, Virgili
"et Horatii familiaris moritur." Pieriius.

Ludovicus Vives, with more
piety than judgment, as Ruesus
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 Caesar, 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 enen-
vours to confirm this opinion by an
old distich of an uncertain poet;

Tristia fata tu dem in Daphnide
Fracci,
Deo Maro, fratrem diis immortals
sequa.

But Joseph Scaliger is of opinion,
that Julius Caesar was the Daphnis
of our poet. To this opinion
Ruesus subscribes, and thinks this
Eclogue was written, when some
plays or sacrifices were celebrated
in honour of Julius Caesar. This
learned critic observes, that it
could not be Salaminus, the pre-
tended son of Pollio, who is said to
have died young, and therefore
could not yoke tygers to his chariot,
and institute dances to Bacchus: not
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 re-
markable for his modesty, should
celebrate his own brother, an ob-
scure person, in so sublime a man-
ner. Catrou allows, that several
passages in this Eclogue agree per-
fectly well with Julius Caesar; 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 appre-
hends that this is the real truth;
which he supports by the following
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: "Amlsit . . . Flaccum jam adultum, cuius exitum sub nomine Daphnides 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 Caesar, which last I think is the general opinion. Cruel funere may be referred to either of them; for Daphnis is said to have died for love, and Julius Caesar was murdered. The lamentation of the nymphs is most applicable to the Sicilian Daphnis.

21. [Vos corrigi testes et fluminum.] This apostrophe to the inanimate beings is very poetical and beautiful. The same figure is used also by the orators: thus Cicero, in his oration for Milo: "Vos enim Al bani tumuli, atque luci, vos, quam, imploro atque obtestor, "vosque Albanorum obtuse arae, "sacrorum populi Romani societ", "et aquae." Thus Philips;
The pious mother comes, with grief oppressed;
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 every star upbraided with his death,
When in her widow's arms, devoid of breath,
She claspt her son.

23. Mater.] Ruesus is of opinion that Rome is here meant, the poet calling that city the mother of Julius Caesar.
"It is certain, that Julius Caesar 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 Caesar. 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." Ca{

TROU.

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
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 Caesar’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 Aeneas; 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
Aenee genitrix ; vidit quoque triste parari
Pontifici letum ; et conjurata arma moveri;
Palluit : et cunctis, ut cuique erat obvia,
divis ; Aspice, dicebat, quanta mihi mole parentur
Insidiae, quantaque caput cum fraude petatur.
Quod de Dardanio solum mihi restat Iulo.

—In me acui sceleratos cernitis enses,
Quos prohibete, precor, facinusque repellite ; neve
Cede sacerdotis flammas extinguite Vestae.
Talia nequequam toto Venus anxia calo
Verba jactat, superosque movet.

Tum vero Cytherea manu percussit utraque
Pectus ; et Aeneaden molitur condere nube.

O non prius inesto Paris est erectus Atreus.

Et Diomedae Aeneas fugerat esses.

Vix es fatus erat ; media cum sede Senatus
Constitit alma Venus nulli cernenda ;

Cæsaris eripuit membris, nec in aera solvi
Passa recentem animam, caelestibus intulit astris,
Dumque tulli, lumen capere, atque ignescere sensit :
Emisitque sign. Luna volat altius illa :
Flamniferumque trahens spatioso limite crinem
Steñha micat.

24. Non uli pastos, &c.] Moschus, in his Epitaph on Bion, introduces the herds mourning for his death, and refusing to feed;

—et al fies al voel vobis

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 Caesar’s death. The historian tells us, that the horses, which that great man had consecrated, when he passed the
Frigida, Daphni, hoves ad fluminum; nulla neque ammem
Libavit quadrupes, nec graminis attigit herbam.

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 dimiterat, competreret pertinacissime patulo abstinere, ubertimque flere." This is a strong argument in favour of their opinion, who think Julius Caesar was intended under the name of Daphnis.

25. Nulla.] La Cerda observes, that the use of two negatives in this place, nulla neque, is a Greekism; 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 Greekism. 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 blanditias non sitat esse probam
Nulla neque ante tuas, orietur rixa famstra,
Nec tibi clamatas somnus amarus erit.

Tibullus indeed makes use of ulla nec, in the first Elegy of his fourth book:

Ulla nec aeris valucris perlabitur aura,
Nec quadrupes densas depascitur aspera sylvis.

26. Quadrupes.] I have followed Ruaeus 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 Eclogue:

Quatuor hic, primum omnem, equum in gramine vidi
Tendentes campum late, candore nivalis:
Et pater Anchises: bellum, O terra hospita portas:
Bello armantur equi: bellum hanc armamenta minantur:
Sed tamen idem silis curru succedere suet
Quadrupedes: et frama jugo concordia ferre.

And in the eighth;

—It clamor, et agrinis facto
Quadrupedantes putrem sonitus quam quattuor ungulae campum.

And in the tenth;

—Jam tandem erumpit, et inter
Bellatoris equi cava tempora conjicit hastam.
Tollit se arrectum quadrupes, et calcibus aurum
Verberat, effusumque equitem super ipse secutus
Implicat, ejectoque incumbit cernuum armo.

And in the eleventh;

Continuo adversa frrpenus et acar Aeneas
Connix incursum hastis, primique ruminam
Dant sonitus ingenti, perfractaque quadrupedantum
Pectora pectoribus rumpunt.

And again,

At juvenis, vicissae dolo ratus, avolat ipse,
Haud mora, conversisse fugax aquiferi habet,
Quadrupedemque citum ferrata calce fatsit.

And again,

Quadrupedemque putrem currum sagittis ungulae campum.

The only place, where quadrupes is A A
used for any other animal is in the seventh Æneid; and there indeed it signifies a stag;
Saucius at quadrupes nota inter testa re-fugit.

27. Æneid. 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.

Τῶν μὲν Σίντας, τῶν λύσας ἐβίβασαν,
Τῶν ηειατία λαῖν ἀντίλυλαν Σαῦντα.
For him the wolves, the pards, and tygers moan'd;
For him with frightful grief the lions groan'd.

Rusæus 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 echoed 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; "καὶ ἦν καὶ ἀπὸ Ἀιλουσίου τοῦ λαρίσιον διάμαχον ἐπὶ Δέλφιον χώρας ἐπι τινας ἐκπαραγμένως περὶ Καρχηδόνας καὶ τὸ δὲ έτούτος τῆς ἀνθρώπου τῶν ἄνθρωπος Καρχηδόνας τοὺς ἐπὶ Λιλυβαιὸν. 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,
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 Caesar; "for it is certain, that he first of "all brought the solemnities of Li- "her pater to Rome." Servius.

Ruscas 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 Caesar, because he obtained a signal victory over the sons of Pompey at Munda, on the very day of the Libenalia, 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 Caesar to be intended under the name of Daphnis. "The "desire," says he, "of finding "Julius Caesar in this place, has "made Servius invent a fact which "never existed. This commentator "pretends, that Caesar first insti- "tuted at Rome the feasts of Bac- "chus. He is greatly mistaken, for "we find mention of them in almost "all the Latin authors, and partic- "ularly in Livy. Since the time "of Servius, they have contented "themselves with saying, that per- "haps Caesar added a lustre to these "feasts. This is guessing; for is "it instituting the feasts of Bacchus, "to adorn them with new ceremo- "nies? Instituit Daphnis thiasos in-"duere Baccho. But since—leave "is taken to guess, why may not "I also guess, that Virgil's bro- "ther was the first, who established "the feasts of Bacchus in his vil- "lage. We know it was a country "solemnity; that the peasants cel- "ebrated it with sports, and that "they composed rustic songs in ho- "nour of this god. Certainly we "may form conjectures on the cir- "cumstances, 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 Caesar'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 Caesar's time. This is no proof that they were not used in Caesar's time; perhaps he might restore them, and therefore be said to institute them. We know that Mark Anthony, Caesar'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 Caesar'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 Caesar, whence it is not unreasonable to suppose, that
this had some relation to him, though it cannot be absolutely verified by any historian now extant. It seems very probable, that Caesar 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 ἑτέρᾳ, which the Romans called Liberalia; for thus Hirtius speaks of the very same battle: "Ipsis Liberalibus fusis fugatique non superfusissent, nisi in eum locum confugiissent, ex quo erant egressi." Now the Dionysia or Liberalia could not be the same festival with the Baccanalia, 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 Caesar was obliged to march against Pompey's sons in winter; Μετὰ τὴς ταύτης αὐτὸς τι ἀναφέροιτο καὶ τὰ στρατηγεῖα ταῦτα ευσεβῶς αὐτῷ προάγαγεν, ἡμετερόν μετὰ τὴν χειμῶνος πελάγος; 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; "Τά τε γὰρ Πασίλια ἐπιτείνησεν αὐτῶν, οὕτω γε καὶ δία τῆς πόλις, οἷς ἐν αὐτοῖς ἔργαι ἀλλὰ δίὰ τὴν τοῦ Καλλίφην τῶν, ὧν ἡ ἀγάλματα αὐτοῦ πρὸς ἑστίας ἀνείχθησεν." The parilia or palilia was observed on the twenty-first of April. Hirtius also tells us, that young Pompey's head was brought to Caesar on the twelfth of April. "Ad convallem autem atque exsequi, sum locum ut speluncam Pompeii se occultare cepit, ut a nostris non facile inventurit; nisi captivorum indicio. Ita ibi in terficitur. Quum Caesar gradiebat 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 Caesar's victory. It is therefore far from improbable, that Caesar 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 thyrse, and other insignia
Et foliis lentis fätere mollibus lastris.
Vitis ut arboribus decorä est, ut víibus uve,
Ut gregibus Tauri, segetes ut pingüibus arvis;
Tu decus omne tuis: postquam te fata tulerunt,
Ipsa Pales agros, atque ipsa reliquit Apollo.
Grändä septe quibus mandávimus hordes siltis,
Infelix lollum, et sterile dominantium avenæ.

Phileas.; 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 fruitless pains;
In labour'd arrows saw the choises of wheat,
And over empty sheaves in harvest sweat:
A thin increase our woolly substance yield,
And thorns and thistles overspread the field.

Pierius observes, that the printed editions generally have Baccho, but that it is Bacchi in all the ancient manuscripts.

These two deities are mentioned together also at the beginning of the third Georgick;

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.

Phileas.; Pierius found quandem in some ancient manuscripts.

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 Bélogue, it being mota-
For the soft violet, for the purple daffodil, the thistle arise, and the paliurus with pointed thorns.

Pro molli viola, pro purpureo Narcissó, Carduus et spinis surgit paliurus acutis.

cultur in all the ancient manuscripts that he had seen. He observes, that it is dominavit indeed in the Geor-
gicks, where the verses are more numerous than in the Bucolicks.

38. Pro molli viola.] The soft-
ness and delicacy of this sweet flower is opposed to the sharpness of the prickly plants mentioned presently after.

Pro purpureo narcissó.] There is a species of white daffodil, with a purple cup. See the note on ver. 122. of the fourth Georgick. Pur-

tureus 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, con-
cerning the paliurus of the ancients. Theophrastus, lib. i. c. 5. tells us it is a shrub; φυλακτίς (it ought to be ἡμιών) ἦ τὸ ἀπὸ τῆς και πελι-

νυσίλεχες, και παλιπλάδος, ὁν βατός, Παλλούρας. In cap. 8. he says it is prickly, and joins it with the bram-
ble: ὁ βατός καὶ ὁ Παλλούρας ἀκαί-

ρωδός. In lib. iii. c. 4. he says it grows in the plains; τὸ δὲ καὶ ὡς τῶν τυχόν, μερίζει, πτέλεια, λιωκι, ἵτα, ἀλνιός, κρατια, ἱθυκαταστίω, κλαθρα, δέχες, λα-
κάθη, αχρεός, μελία, ὀστρά, κύλιστερω, μελία, Παλλούρας, ἐξικανικά, ἀκάιρως. 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; "Ο τι Παλλούρας ήκα ναμφόλας. Απαρταὶ δὲ ταῦτα καρποφόρα καὶ ὑπὸ Παλλούρας ἐν λύυδι τῶν καρπῶν ήκα, καὶ ἕκα τῶν φυλλάσσω, καὶ ὅ τε πεν τῆς τἀκταις γίνεται: χρῄζεται δὲ αὐτοῖς πρὸς τοὺς βρῶς καὶ ἐσπερέι κατοικτείν" ἤκμα γάρ τίνα γυαλισ-

τες καὶ λιποὶ, ἀντίς τοῦ λεκού στέμμα: Φυλακτικ δὲ καὶ τίνι ἔριθες καὶ τοῖς ἑρικεῖς, ἀντίς τὸ βάτος, ναμφόλας δὲ καὶ τοῖς κύλιστεροι πάθοις. Φυλ-

ακτικὸς δὲ καὶ ναμφόλας ἅρμα με καλ-


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, pali-

urus, and white thorn; "Εσ sint "vastissimarum spinarum, max-

“meque rubi, et paliuri, et ejus, "quam Graeci κυνόστατος, nos sen-

"tem canis appellamus." If we consider these quotations well, we can hardly doubt, that the paliurus of the ancients is the ῥαμνος 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 Theo-

phrastus does not call it absolutely a pod, but a sort of a pod, ὡς λακάθη; and indeed λακάθ 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,
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.

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 ribbons;

"—Stant Manibus ara,
"Carulæa multæ vitiæ, 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 ferie ejus. Ab eo autem tum, et in fontes coronas jacuunt, et puteos coronant." He might have read also in the ninth Eclogue,

Quis humum florentibus herbis
Spargere? aut viridi fontes inducere
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 heavn 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 ἐγώ ἃς τίνισ, ἢ τέχνης ής παῖσιν,
Δάφνης ἢ τέχνης καὶ ἀργυρᾶς ἡς νοικιδίων.

That Daphnis I, that here my oxen fed,
That here my bulls and cows to water led.

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 Cesar, who was fifty-six years old when he was murdered, an age,
when men do not use to be admired for their beauty. But we are to consider, that if Julius Caesar 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 Caesar 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 eighth Idyllium of Theocritus:

*‘Alh κα το οις το, και άναμενε, ΐ Δαφνι, κατά τινα μαλαχίνα τι καρδία της Αμνίς.*

*Sweet is thy voice, and sweet the tunes you play’d,*

Creek.

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 weared 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. Philips has imitated this passage, in his fourth Pastoral:

*Not half so sweet are midnight winds,*

Creek.

*That move* In drowsie murmurs 0’er the waving grove;

Creek.

*Nor dropping waters, that in grots distil,*

Creek.

*And with a tinkling sound their caverns fill,*

Creek.

46. *Nec calamus 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. Ruseus thinks, that Daphnis is the master of Mopsus. But, if we agree with this learned commentator, that Daphnis is Julius Caesar, 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 puér, tu nunc eris alter ab illo:
Nos tamen hæc quocunque modo tibi nostra
vicißim,

Dicemus, Daphnieque 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.

represent himself as equal to Julius Caesar, 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 re- "tracts what he had said at the "beginning of the conversation. "He had given Alexander the hon- "our only of the pipe, and had "taken to himself that of singing "verses;

"Tu calamos inflore lever, ego dicere versus.

"But now he confesses himself to "be equalled in both by his dis- "ciple." 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 Cebeus."

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. Daphnieque tuum tollemus ad astra.] By your Daphnis seems to be meant your patron, or your fa- "vourite. By tollemus ad astra is meant the apotheosis of Daphnis.
Daphnin ad astra feremus: amavit nos quoque Daphnis.

Mor. 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 Caesar 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 insur- "mountable to those, who ac- "knowledge Caesar 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 Caesar, 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 Caesar's favourite province. Rua- œus thinks it enough, that Caesar favoured the Mantuans, for Virgil to say amavit nos quoque. But if we consider that Julius Caesar was himself a learned man, and a favou- rer of letters, we shall think it not absurd to suppose, that a gen- uis like that of Virgil was not un- known to him. It is allowed that the Eclogue, which is commonly placed first, was written within three years after Caesar was murdered. The subject of it is, the poet's grateful acknowledgment of the preservation of his farm by Au- gustus. This could not be the first of his works; since he tells us him- self, in the ninth Eclogue, that he saved his lands by his verses;

Omnia carminibus vestrum servasse Me- nalcam.

Thus it is plain, that he had written something considerable enough, to obtain the favour of Augustus, with- in three years after the murder of Julius Caesar. Perhaps it might be this very Eclogue, wherein he la- ments the death of that great man, and celebrates his admission among the gods, that gained him this fa- vor. 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 pre- serving his estate by his verses, might three years before recommend himself to the notice of the dicta- tor by his poetry. We may there- fore conclude, from the words be- fore us, that our poet had been fa- voured by Julius Caesar, notwith- standing 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 Caesar was not a boy, but a man advanced in years, when he was murdered. Ruaœus thinks, that the poet uses this word by choice, because Caesar 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,

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 Mæ- "cenas; 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 Menalca and Mopsus.

56. Candidus insuetum, &c.] Mopsus having lamented the death of Daphnis in five and twenty verses, Menalca 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 Sibyline 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 inclined 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,
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 sublime ferent ad sidera cyni.

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 Menalca. Mopsus gave room to suspect, that Cæsar was intended; but Menalca 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, vae miseræ: nimium vicina Cremonæ!
Cantantes sublime ferent ad sidera cyni.

Thy name, O Varus, (if the kinder pow'rs
Preserve our plains, and shield the Mantuan tow'rs,
Obnoxious by Cremona's neighbouring crime)
The wings of swans, and stronger poëts' 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 Daphnis.

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 implore,
Daphne, our goddess, and our grief no more!

Olymp.] Olympus is a mountain 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 heaven 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 aluces, making it agree with sylvas.

This cheerfulness of the country seems to be opposed to that passage of Mopsus: Non ulti pastos, &c.

Philips has thus imitated the passage 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 garlands 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 Ηεκαλος 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;

Τειχος ἀνὴρ δὴ μάλλο εἰς οὐρανός έκρυβο λύκη

‘Αρετήν τίνς οἶος — —
“Εντει τῷ τουτ’ ἄμα, ἐπικείμενος μικρὸς ἢ μεγαλός Καιροῦ δόλον ἐπιθύμητε παῦν λύκος ἢ θηλῆς.

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-
ng monument of his capacity as a
historian. Cicero, in his book de
Claris Oratibus, mentions him as
one of the best orators, and com-
mends his commentaries as a pat-
tern of good writing: "Cæsar
autem rationem adhibens, con-
suetudinem vitiosam et corrupt-
tam, pura et incorrupta consue-
tudine emendat. Itaque cum ad
hanc elegantiam verborum La-
тинorum, quæ etiam si orator
non sis, et sis ingenuus civis Ro-
manus, tamen necessaria est, ad-
jungit illa oratoria ornamenta di-
cendi: tum videtur tanquam ta-
bulas bene pictas collocare in
bono lumine. Hanc cum ha-
beat præcipuam laudem in com-
munibus, non video cui debeat
cedere splendidam quondam mi-
nimeque veteratoriam rationem
dicendi tenet, voce, motu, for-
ma etiam magnifica, et genero-
sa quodammodo. Tum Brutus.
Oraciones quidem ejus mihi ve-
hementer probantur, complures
autem legi. Atque etiam com-
mentarios quosdam scripsit rerum
suarum; valde quidam, inquam,
probando. Nudi enim sunt, 
recti, et venusti, omni ornatu
orationis, tanquam veste de-
tracta. Sed dum voluit alios
habere parata, unde sumerent,
qui vellent scribere historiaiem,
epitis gratum fortasse fecit, qui
volunt illa calamistris inurere:
sanos quidem homines a scriben-
do deterruit. Nihil enim est in
historia, pura et illustri brevitate
dulcius." The same, great ora-
tor, in his defence of Q. Ligarius,
ough he himself had joined with
Pompey, acknowledges however,
hat Cæsar fought in his own de-
ence, that his army contended only
or 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 quis-
quam 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 tuetur, et dig-
nitatem tuam? . . . . . Cognita
vero clementia tua, quis non eam
"victoriam probet, in qua occiderit
"nemo, nisi armatus? . . . .
"Sed parum est me hoc memi-
nissi: spero etiam te, qui oblivisci
"nihil soles, nisi injuriis, &c."
And, in one of his letters to Cæ-
cina, he extols his gravity, justice,
and wisdom: "In quo admirari
"soleo gravitatem, et justitiam, et
"sapientiam Cæsarīs." 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 con-
trary 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, un-
der the feigned character of a shep-
 herd. 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 ìtia
Daphnis.
62. Latitia.] Heinsius, accord-
ing to Burman, found latitiae in
one manuscript.
Intonsi montes: ipsæ jam carmina rupe,

the very rocks return the
songs;

63. Intonsi montes.] Servius inter-

8erprets this sylvoi, incedui; and

La Cerda incedui, sylvis, non re-
secti. Ræsus renders it inculti. It

certain that the literal meaning of

tondeo is to shave a beard or to shear

a sheep, or goat. Thus in the first

Elogue we have,

—Tondenti barba cadebat.

And in the ninth Æneid,

Ora puer prima signans intonsas juvena

in the first sense: and many pas-
sages 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 adhesit

Sudor.

And,

Aut tonsum tristi contingunt corpus

amurca:

And;

Nec tondere quidem morbo illuvique

peress

Vellera, nec telas possunt attingere pu-
tres:

And in the fourth Georgick, and

first Æneid;

—Tonsaque ferunt mantilla villis:

And in the twelfth Æneid;

—Puraque in veste sacerdos

Setgeræ fessam suis, intonsamque bi-
dentem

Atuilib, 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
tonsæ; as in the third Georgick;

Ipsæ caput tonsæ foliis ornatus olivæ;

And in the fifth Æneid;

Ipsæ caput tonsæ foliis evictus olivæ:

And,

—Tonsa coma pressa corona.

A tree, which has not been topped,
is said to be intonsæ, as in the ninth
Æneid;

Consurgunt geminae quercus, intonsaque

celio

Attolunt capita.

Hence oars seem to have been called
tonsæ, because they are cut from
trees; as in the seventh Æneid;

—In lento luctantur marmorea tonsæ;

And in the tenth,

—Socii consurgere tonsis,

Spumantesque rates arvis inferre Lati-
nia.

Not so much as one of these pas-
sages 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 un-
derstand 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 Geor-
gick tondeo is used to express the
feeding of cattle;

Ter centum nivem tondent duemeta juveni.
In the third Æneid;

___Equus in gramine vidi
Tondemtes campum late.

In the first Georgick it signifies the mowing of a meadow;

Nocte leves stipula melius, nocta 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 patrie situ durescere campum.

In the fourth Georgick, the poet, speaking of the Aeneus, says,

Tonsis in vallibus illum
Pastores, et curva logunt prope fluminum
Mellae.

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 as 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 redeemed 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 apotheoses 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 apotheoses 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 Caesar, 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 Phæbo.

65. Sis bonus, O felixque tuis.]
He invokes the new god to be propitious to his worshippers. Thus Theocritus, in the Σοφικές;

"Iaculi vivi, fili "Athen, sal iunon etemum.

Thus also our poet, in the first Ἀειδ;

Sis Felix, nostrumque leves queuenque 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: be-
"cause, though he calls him a god,
"yet it is manifest that he was a
"mortal." SERVII.

La Cerdà 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 are. 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 Ἀειδ, he calls the very same individual altar both ara and altare;

Edibus in medius, nudoque sub aetheris axe
Ingens ara fuit, juxtaque veterrima taurus
Incumbens ara, atque umbra complexa
Penates.

Hic Hecuba, et natae noquiqueam altaria circum,
Precipites atra ceu tempestate-columbae,
Condense, et divum ampless simulacra tenebant.

And a little afterwards, speaking of the very same altar;

---Altaria ad ipsa trementem
Traxit.

In the fourth Ἀειδ, an altar consecrated to the infernal deities is called both ara and altare;

Stant aras circum, et crines effusa sacerdos
Tercentum tonat ore deos, Erebusaque,
Chaosque
Tergeminamque Hecaten, tria virginis
ora Dianae

Ipsa mola, manibusque piis altaria juxta.

In the first Eclogue, he calls the altars, on which he offers sacrifice to Augustus Caesar, in his life-time altaria;

Hic illum vidi juvenem, Melibœ, quotannis
Bis senos cui nostra dies altaria fun-

If the altars erected to Augustus, who, from his adoption by Julius Caesar, 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 Phæbo.] 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 statuum tibi pinguis olivi:
Et multo imprimis hilarans convivia Baccho.

seems to allude to Caesar’s being
born on the day of the \textit{ludi Apollinares}; whence, as has already been
observed from Dio, it was decreed,
that Caesar’s festival should be observed
on the day before that which
was sacred to Apollo.

67. \textit{Pocula bina novo spumantia lacte.}] Theocritus speaks of milk
and oil being offered to the nymphs,
in his fifth Idyllium.

\textit{Στανελ η πρεσφιρα μήγας λαμας γάλακτος.
Ται Νάρμπαι: στανελ η παι ὀλιγε δλατε
θλινο.}
One bowl of milk I to the nymphs will
crown,
And one of oil, if that will draw thee
\textit{on.}
\textit{Cæs.}

Also of milk and honey being
offered to Pan;

\textit{Στανελ η λεκτι νεκταρ το Παν γάλακτος.
Ουτως η σπερφιρι μίλινα ποιηνη ενεο λαινεν.
}
Eight bowls of milk to Pan I’ll freely
crown,
Of honey eight, if that will draw thee
\textit{on.}
\textit{Cæs.}

Our poet also speaks of milk,
honey, and wine being offered to
Ceres at the \textit{Ambarvalia}, in
the first Georgick;

\textit{Cum tibi Ceream pubes agrestis adorat:
Cum tu lacte favos et miti dilue Baccho.}
Ovid; in the fourth book of his
\textit{Fasti}, mentions the offering of warm
milk to Pales;

\textit{Sylvicolam tepido lacte precare Palen.}
And,

\textit{Tum licet, apposita veluti craterae car-
mellis,}

\textit{Lac niveum potes, purpureameaque sa-
pam:}
As does Tibullus also, in his first
Elegy;

\textit{His ego pastoremque meum lustrare
quotannis,
Et placidum soleo spargere lacte Palen.}
In the third \textit{Aeneid} warm milk is
offered, in the funeral obsequies for
Polydorus;

\textit{Inferimus tepido spumantia cymbia lacte.}
In the fifth \textit{Aeneid}, a libation is
made of two cups of wine, two of
new milk, and two of sacred blood,
in the \textit{manes} of Anchises;

\textit{Hic duo rite merc e libans carchesis Bac-
cho}
\textit{Fundit humi, duo lacte novos, duo sanguine sacro.}

\textit{Nuo lacte.}] See the note on ver.
22. of the second Ecolque.

68. \textit{Crateras.}] “\textit{Crater}, a Greek
word, \textit{κρατης}, from \textit{κράτος} \textit{mi-
cro}, and that from \textit{κρατεῖν} \textit{a horn;}
“because the ancients made use
of horns, or cups in the shape of
horns, and mixed wine and water
“in them.” \textit{Hueus.}

\textit{Duo.}] Heinsius reads \textit{duo}, as
it is found in some of the ancient
manuscripts.

69. \textit{Et multo imprimis, &c.}] This
is plainly an imitation of a passage
in the seventh Idyllium of Theo-
critus;

\textit{Εγω, των και δυνης, ανεδριε, ε βατινει,
\textit{η και λυσιν ωθομαντι ποιηνη πατρι φυλακ-
εων,}
\textit{Τον Πελαιωδον ουαι ακα μετετρε αφετη,
Πα εμπο τον χαλασμων καμπυ την τη σφατη}
\textit{Σα σεις ιωντει την ανακρα πε την ην 
φαγων}
\textit{Κυν δε, αφε�ήη τη, τηλυγματυ τη}
\textit{ειτην.}
Ante focum, si frigus erit; si messis, in umbra, 70
Vina novum fundam calathis Ariusia nectar.

BUCOLIC. ECL. V. 195

before the hearth if it shall be
in winter, in the shade if in
harvest; I will pour forth in
cups Arvisian wines, a new
nectar.

the poet meant a sacrifice to the
nymphs in winter, and the Ambra-
valia, a solemn sacrifice to Ceres in
summer. He promises to comemo-
rate Daphnis twice in every
year, that is, at each of the solemn-
ities.

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 ca-
thalus seems to have been narrower
at the bottom, and broader at the
top. Martial uses calathus for a
drinking cup, in the sixtieth epi-
gram of the ninth book;

Expendit veteres calathos, et si qua fu-
crant
Pocula Mentorea nobilitata manu.

It is used in the same sense in the
hundred and seventh epigram of
the fourteenth book, entitled Ca-
lathii;

Nos Satyri, nos Bacchus amat, nos ebria
tigris,
Perfusos domini lambers docta pedes.

Ariusia.] So Pierius found it in
the most ancient manuscripts. This
word is variously written, Arvisia,
Ariusia, Arethusia, &c. But
the printed copies generally have
either Ariusia or Arvisia. It is Ar-
visia 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
Ituæus, have Arvisia also; and yet
Guellius, in his note on this word
quotes a passage from Plutarch, in
which he reads eisov dæiæam. Aldus,
Pullman, both Daniel and Nicholas
Heiniasi, Masvicius, Cumingam, and
cc 2
Burman, read Auriusia. This Auriusian wine was brought from the island Chios, now Scio, and was esteemed the best of all the Greek wines; εἰδ' ἡ Ἀριούσια χάρα, τραχύση ηλιοστασίων ὀστρογγυλών, ὑπὸ ἀμφιτο篮球 μίας τῆς Ἑλλάδος. Pliny also speaks of this wine, as being in high esteem;

"In summa gloria post Homericorum ilia, de quibus supra diximus, fuere Thasium, Chiumque: ex Chio quod Auriusium vocant." Vibia Sequester says this wine comes from Aris, a mountain of Scio; "Aris in insula Chio, unde vinum Arisium." I believe Vibia is mistaken in calling it a mountain; for Strabo seems to speak of it as a region or province. He says indeed, that the Auriusian 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 Vibia represents it. Besides, according to Strabo, the Auriusian coast makes a third part of the circumference of the whole island; being three hundred stadia, whereas the whole is nine hundred. "Hic Xicos in uno paulo piélo in estatis imploravit pars viribus. ....... Arieónica χάρα ...... stadia οὐκ θεασαμίνοι. 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 Auriusia. 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 Auriusian 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 Auriusia.

72. Cantabunt mihi, &c.] Singing and dancing were parts of religious worship among the ancients. Lycius was a city of Crete, whence Idomeneus is also called Lycius, in the third Aeneid;

Et Salentinae obedit milite campos Lycius Idomeneus.

73. Suntantes satyros imitabitur.] The satyrs were a sort of demi-gods, 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, Cariculorum dicitur regio, permiscitur simum animal: tum quadrupedes,
Hæc tibi semper erunt, et cum solennia vota
Reddemus Nymphis, et cum lustrabinus agros.

"tum recte currentes humana effici,
gie, propter velocitatem nisi sene
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; "Si
miscrum quoque genera hominis
figure proxima, caudis inter se
distinguuntur. . . . Efferator
"Cynocephalidis natura, sicut mi-
tissima 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 monkeys; "Condit in thesauros
maxillarum cibum sphingiorum
et satyrorum genus: mox inde
sensim ad mandendum manibus
expromit. Strabo, speaking of
the country between the rivers Hy-
daspes and Acesines, which was
under the dominion of Porus, whom
Alexander the Great overcame, re-
lates a remarkable story concerning
the monkeys of those parts. These
animals, being naturally fond of imi-
tation, 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 in-
formed 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; "Ev δὲ τῇ λακόνα
ηλι, καὶ τῷ τῶν Καστώνδων διορισμέ-
nαι παλαίθρη ὑπερελπίλλον, καὶ τὸ μεγάλος
ἀμάλλος ἐν τό τοῖς Μακεδόνοις ἄτατος Ἰου-
πιτᾶς ἐν τῷ πολεοδόμῳ ψηλαῖς ἱστῶμαι
in tāxi κατὰ κύκλων πελλοῦς, καὶ γυνὲ
ἀδριακοτάτων εἰς τὸ ξύλον, αὐτὸς δὲ
τὸν τῶν λαβὼν, στεφανίδων λαμφρ
φαντασίας, καὶ ὁρμάζω μὲν ἐν αὐτοῖς ὡς
τελευταῖς· μαθώτας δὲ παρὰ Ταξιλοῦ,
συνοιτε ἐπὶ τῷ βασιλεῖ, τῷ ἀλήθειας,
παυσανικῶς. Several authors of cre-
dit 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 monkees.

Dancing was much used in reli-
gious 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 so-
lemn 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 Daph-
nis was to be annually commemo-
rated; in that to the Nymphs, and
in the Ambarvalia.

75. Nymphis.] It does not ap-
ppear, 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 inanimate deities; Timæus ὤν ἐν τῇ διυπάντῳ καὶ τῇ θυετῇ τῷ ἱστορικῷ Δαμακλίῳ φησὶ τῷ Διονυσίῳ τοῦ πατήρου τὸν κήλοκα, ὡς εὕτου κατὰ Σικυόνιον ὀνήματι ποιεῖται κατὰ τὸ δίκαιο τῇ Νίφαμῳ, καὶ πρὸ τῇ ἀρχαικῇ πανωτάκι μεθυκορίας ἀρχισέκατο τῷ πρῶτῳ τῷ δις. ὁ Δαμακλῆς ἱερὸς τῷ Νίφαμῳ, καὶ υἱός ὡς διὰ προφθορὰς ἀφύλως δις, ἀρχισε 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 sang and danced satirical dances.

Det motus in compositos et carminis dict.

76. Dum juga montis aper, Æneas profess his gratitud to Dido in almost the same words;

In freta dum fluvii current, dum mustibus umbrae
Lustrabunt convexa, potus dum sider
Semper honos, nomenque tuum, laudesque 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 cicadas 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; Αἴ δὲ οὖν ἄπτεται τοῦ χυμού, ἄρχηματον ἱχώμενον, ἄπτεται τοῦ ἱππορίου τοῦ τέκνου, ἄπτεται τοῦ τέκνου, καὶ ἄπτεται τῷ μαλλατ. καὶ φρασσαναζίν, καὶ τονκίν. Homer, in the twelfth Iliad, represents the
mountains as habitations for wild boars;

"En Ν ἔν το βουνό, τούτῳ σφίξι μαχαίραν,
'Αρροτάσα γεννήσει λαύνει, τῶν δὲ ἀγαλμάτων
'Ἄλων ἔνώ πυρὸν κινήσει φίλαμον ἅπασιν.

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.

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 cicade.] Aristotle says, that the cicada has no mouth, but thrusts out a trunk like a tongue, whereby it sucks in the dew; "Ο Νίττης μήν των τιμιωτέρων, καὶ τῶν ἄλλων ἢ ζωὴν στόμα εἰς τὴν ἁλλ' ἐκ τοις ἵππορθεῖσιν τῷ γλυκτωδίῳ, μακρί καὶ σφάλθει, καὶ αἰδίακοτος, δι' ὑπὸ τῇ δοξῇ τέμπηται μὲν. Thus also Theocritus, in the fourth Idyllium;

—Νεφέλάς οἰκίζομεν, ἤστι τίττης:
Does she, like insects, feed upon the dew?

Czech.

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-count of the vintage, and Ceres on account of the harvest, which are the two principal cares of a husbandman; so Daphnis, or Julius Caesar, should be no less invoked in the country, than those two great deities. In like manner, at the begin-ning of the Georgicks, he prays Augustus, a new deity, to preside over husbandry;

Ignarasque viæ mecum miseratus agricul
tes
Ingridere et votis jam nunc assuefacto vocari.

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 pas-sages from Livy, one in the fifth book, "Furere civitatem, quæ "damnata voti;" another in the tenth, "Bis eąsadem voti damnata "republica in religionem venit;" the third in the twenty-seventh; "Damnamenturque votorum, quæ "pro ipsis suscepissent." But how-ever, he thinks the common reading may be defended by a passage in the fourth book of Sisenna; "Quo "voto damnati, fictum oninem "dicuntur ejus anni statim conse-"crasse." Heinsius, according to Burman, says he was once of op-
nion, that it ought to be voti; but
he concludes, that nothing ought to
be altered, in contradiction to all
the ancient manuscripts; especially
as we find vota damnati in Sisenna,
and "Omnia mortalium opera
"mortalitate damnata sunt" in Se-
neca. Ruesus gives a good expli-
cation of the sense of this passage:
"He who makes a vow, desires
"something from God, and pro-
mises 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 re-
quest, and so obliges the person
"to perform what he had pro-
mised." He also quotes a pas-
sage from the third Decade of Livy,
which is full to this purpose;
"Deos, Desaque precabantur, ut
"illis faustum iter felixque pugna
"esse: et damnarentur ipsi voti-
"rum, que pro iis suscepsissent." He
refers also to ver. 237. of the
fifth Aeneid, where voti reus is used
in the same sense. Erythraeus justly
censures Nonius and Agretius, for
interpreting dannabis, 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 trans-
lates 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’ac-
"compissement." 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 confirma-
tion. For does not tu quoque, in
this place, signify the very same
with Te quoque magnar 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 ima-
gination, when he translates that
Georgick. W. L. translates it,

Yea thou their vows shalt bind 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-
pliants to their vow.

The last line, I believe, would be
better thus,

Shalt hear, and bind thy suppliants to
their vow.

Dr. Trapp translates it,

Thou too shalt be invok’d, and hear our
pray’rs.

"Dannabis," says he, "for obligabis.
"You shall oblige your votaries by
"their vows, i.e. to the perform-
Nam neque me tantum venientis sibilas Austri,
Nee percussa javant fluctu tamquam ara nec quae
Saxosas inter decurrunt flumina valles.

MEN. Hac te nos fragili donabimus ante
cicuta.

85
Hae nos: Formosum Corydon ardebat Alexim:

"Ance of their vows, i.e. you shall
hear their prayers."
81. Quae tibi, &c.] Memalcan
has extolled the sweetness of Mopsus'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
comparcs the verses of Memalcan 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 juvunt, &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;

"Adie, Σ τωμέ, το τι άπλει, ά άνα
c-\'χα
Τώ και τος ελέες καταλείπετο δ' άλλο
ναι.
And sweeter notes thy pipe, dear shep-
herd, fill,
Than murmuring springs that roll from
yonder hill.

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 Memalcan prevents him,
at that time in a very unsettled state, the poet would not venture to celebrate the apotheosis of Julius Caesar openly; but chose to do it under the feigned character of a Sicilian shepherd. As for the Palaemon, 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 Caesar, during the civil wars between him and Pompey. We read that he was present at the very beginning of that war, when Caesar passed the Rubicon. We find him also in the same company at the battle of Pharsalia, and in Africa. Dio tells us, that when Caesar 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 Caesar. Since therefore we find, that Pollio was engaged abroad, from the breaking out of the civil war to the death of Caesar, 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, Passa and Hirtius, in conjunction with young Caesar, 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 Palaemon, by its being placed first in the passage under consideration. Perhaps it was published before the death of Julius Caesar, and approved by him; for the poet has hinted already, in this Eclogue, that he was favoured by Caesar, amovit nos quoque Daphnis.

88. At tu sume pedum, &c.] Mopsus at last insinuates 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 amore, Menalca.

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 brassen rings. In like manner the goat-herd makes a present of a crook, in the Θεοκρίτος of Theocritus:

--- in aitios, all yelios,
Τὸν τοιαύτα, ἵκον, ἁπλούς θηρόμασι, ὡμοιὸς θεοῦ
Πᾶσιν ἄλλης ἁλικτής ἀνάρρησι τὸς θεοῦ.
P. VIRGILII MARONIS

BUCOLICORUM

ECLOGA SEXTA.

SILENUS.

PRIMA Syracosio dignata est ludere versus

1. Prima Syracosio, &c.] “The young shepherds, Chromis and Mnasylus, 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 Mnasylus 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 primo, that this was the first Eclogue that Virgil composed; but, as Ruæus justly observes, these very words, Prima Syracosio dignata est ludere versus, 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
Nostra, nec erubuit sylvas habitare, Thalia.
Cum canerem reges et praelia, Cynthiae 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: cocini sub tegmine
flagi.

He adds besides, that the poet
spent three years in composing his
Bucolicks, Bucolica triennio per-
fecti. That is, if one can be-
lieve it, that Virgil began his
first Eclogue about the year of
Rome 713, 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-
pose 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
dition 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 perfect, that is, he
perfected them, he made them
fit to appear. Thus this Eclogue
might have been prior to the Ti-
tyrs, 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 Syracusan 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 velsu.] Thus in the first
Eclogue;

Ludere quae vellem calamo permisit
agresti;

And in the fourth Georgick,
Carmina qui iusi 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 meaner verses.

Now, O Varus, will I exercise my rural Muse with a
slender reed,

Cæsar gives him the character of a
man of singular courage and con-
duct. It seems to be the same Va-
rus, 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 cer-
tain, that neither Cæsar, nor any
of his officers, gained any wealth in
that country. This German story
of Servius must therefore be a mis-
take; for there had been no other
expedition against the Germans,
when Virgil wrote the Eclogue un-
der consideration. As for the Va-
rus, who was slain in Germany, he
is well known in history by that
misfortune. His name was Pub-
lius Quintilius Varus. He was
Consul in the year of Rome 741,
together with Tiberius; and per-
ished, 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 circum-
vent Varus, and draw him farther

desisted, and applied himself to the
writing of Bucolicks.

Cynthius.] Cynthius is the name
of a mountain of Delos, where
Apollo and Diana were born;
whence they are called Cynthius
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 follow-
ing verses, the poet makes a dedi-
cation 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 over-
thrown, 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 overcom-
ing 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
Caecus Fabius in Cæsar’s army, and
did good service against Dumnacus.
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: "Quin-
"tii 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-
tillus Varus, who fought against Caesar 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 Caesar, to obtain the restitution of his estate; and we are told, that Varus was then in the highest degree of esteem and favour with Caesar. 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 thirtyeth 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

Abecto 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
"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.

Quintillus, 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 without doubt composed on the death of this person. It is addressed to Virgil, as to his particular friend, and Quintilius is there celebrated, as having been a man of exemplary modesty, fidelity, and truth:

Ergo Quintilium perpetue sopor
Urget? Cui pudor, et justitiae soror
Incorrupta siles, nudaque veritas,
Quando ullum inveniet paren?
Multis ille bonis sibilibi occidit:
Nulli sibilibi, quem tibi, Virgili.
Tu frustra pius, heu, non ita creditum
Poscis Quintilium deos.

Rueus affirms, that the adding of the surname of Varus to this Quintilius Cremonensis, is a mere fiction of the grammarians, and not countersenned 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 Caesar, 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 describing your actions in heroic verse; yet if any one shall read
Captus amore leget, te nostræ, Vare, myricæ, 10
Te nemus omne canet: nec Phoebò grator ullam
est,
Quam sibi quæ Vari præscripsit pagina nomen.
Pergite, Pierides, Chromis et Mnasilus in antro

"these Buclicks, 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 Phoebus,
than those which have your name
prefixed. And indeed the ninth
Eclogue makes frequent mention
of Varus." Ruæus.

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 Chrom
and Mnasylus, 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 præcepts Epicuri,
cujus doctrine 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 divinitis:
Me tibi, et hos mecum, quos semper
amavi,
Si quid de patria tristius audiero,
Commendo, in primisque 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 Ari-
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 Trebi anus, 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
Polydemenum, cum optimis viros,
tum doctissimos homines." I
will not therefore attempt to con-
tradtict 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 hands slipping off spontaneously, he answered several questions of Midas concerning natural philosophy and antiquity.” Asían 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 hor Baccho est. Ipos quoque desert agros:
Cumque choro meliore, sui vineta Temore,
Pactolique petit: quamvis non aureus
Tempore, nec caris ebat invidiosus arenis.
Hunc assueta cohors, Satyri, Bacchaeque frequentant:
At Silenus absit, Titubantem annisque
Ruricola cepere Phryges: vinctumque
At regem traxere Midan: cui Thracius
Orgia tradiderat cum Cecropio Eumolpo.
Qui simul agnovit socium, comitemque
Sacrorum,
Honitis adventu festum genialiter egit
Per bis quinque dies, et junctas ordine
Noctes.
Et jam stellarum sublimne coegerat agmen
Lucifer undecimus, Lydus cum leetus in
agros
Rex venit; et juvenil 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 tintended, 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 Mnasylus . . . . 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 Theopompos, 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: Νυμφης δι’ παις ο Σιλανής οίκτης, έτι μη αναντίστατο της φιάς, άναφότων δι’ έκτισσα και Ιάδως η. 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 frannis
Colla premis lyncum: Bacchae Satyrique sequuntur;
Quique senex ferula titubantes ebrius artus
Sustinet, et pando non fortiter heret asello.

The same poet, in the third book of his Fasti, describes this old deity in a ridiculous situation. Bacchus, it seems, after his conquest of India,
Ille cedit precipes, et calce feritur aselli:  
Inclamatque suos, auxiliumque rogat.  
Concurrunt Satyri, turgentiisque ora parentis  
Rident: percussa claudicat illa genu.  
Ridet et ipse deus; limumque inducere monstrat.  
His paret monitis, et limit ora luto.  
Melle pater frutur: lipoque infusa calenti  
Jure repertorì 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, justa. Nam  
ideo intulit tantum capiti delapsa,  
ut ostenderet non longius provo-  
lutam coronam, ut est X. Æn.  
836. procul area 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  
Pseudum tuum?" and "Quae  
istiæc audacia est, te sis inter-  
diu cum corolla ebrium inece-  
dere?" 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  
Me cum est, et madidis lapsa corona  
comis:

And Statius;

—Effusum passim per tecta, per agros,  
Serta inter, vacuoque mero crateras, anhelum  
Profabant 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 Virgiliani. Ponit namque dearet  
ad communem ebrietatem, ut  
exaggeret ipsam ebrietatem. Per-  
inde ac si diceret; haberet notas  
omenes 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. Ruseus, 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: sertas procul ja-  
cebant: tantum delapsa e capite,  
non rupta, non calcata." Mar-  
rolles renders it a good way off;  
"Le chapeau de fleurs qu'il portoit  
d'ordinaire, estoit tombé de sa  
teste, assis loin de lui." Catrou  
translates un peu loin. Dryden's  
translation is,

His rosie wreath was dextr not long be-  
fore,  
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.
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 taurus *procul*, atque in sola relegant
Pascua:

And in the third *Æneid*;

Principio Italianam, quam tu jam rere
propinquam
Vincisque ignare paras invadere portus
Longa *procul* longis via dividit invia
terris.

And in the sixth;

--- *Procul O procul* este profani
Conclamat vates, totoque absistite lucro.

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 patriss lacrymans, portusque
relinquio,
Et campos ubi Troja fuit: feror exul in
altum,
Cum socis, natoque, Penatibus, et mag-
nis dis.
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 *pro-
cul*, which cannot well be under-
stood 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 alas cautes, projectaque saxa
Pachyni
Radimus, et fatis nunquam concessa
movere
*Apparet Camarina procul*, campique Ge-
lo,
Immanisque Gela, fluvi cognimine dicta.
Arduus inde Agragas ostentat maxima
longe
Menzis, magnanimum quondam genera-
tor equorum.
Teque dies liniquo ventis, palmose Se-
linus:
Et vada dura lego saxis Lülybeia 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 lean-
ing against the trunk of a tree, with
his helmet hanging on the branches,
which is said to be *procul*;

*Interea genitor Tyberini ad fiuminis un-
dam
Vulnera siccabat lymphis, corpusque le-
vabet
Arboris acclinis trunco: *procul* area
ramis
Dependet galea, et prato gravis arma
quiesscunt.*
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. Ruesus 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 pro-bant, procul significare juxta: itemque ex illo Ec. vi. 16. Serta procul tuntum capiti delapsa jace-bant. Ego in eam opinionem adduci non possum: et puto, procul, non quidem longam sem-per distantiam; sed aliquam sal-tem significare." I believe, we may agree with Ruesus, 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 oculus, or pro oculus, do not seem greatly to err. With regard to procul tuntum, I am verily persuaded, that it may be rendered near, or just by: for as tuntum non signifies nearly, or almost, that is, barely not; so tuntum procul may be well understood to signify, barely at a distance, or hardly at any distance at all, that is, near, or just by.

Capit.] 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 post tasse Liberi patris exemplo datur, ille arator Arpinas, et manipularis 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 triumphant, cantharo semper potavit; quod Liber pater incly-tum ex Asia ducens triumphum, hoc usus poculi generere ferebatur: ut inter ipsum haustum vini victoriae 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 Àgłe: 20
Àgłe Naìadum pulcherrima: Jamque videnti
Sanguineis frontem moris et tempora pingit.

for the old deities had often
decreed them both with the
hope of a song. Àgłe made
herself their companion, and
couraged them not to fear;
Àgłe the most beautiful of
the Naïads: and just as he be-
gan 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 fre-
quently wrote ambo for ambo. Ser-
vius 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 Aristaeus, in
the fourth Georgick. Thus Ovid
also, in the third book of his Fasti,
represents Faunus and Picus sur-
prised by Numa. These deities
were accustomed to drink of a par-
ticular fountain. Numa sacrificed a
sheep near it, and left a flaggon full
of good wine near it, hiding him-
self 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;

Lucas Aventino suberat niger ilicis um-
bras,
Quo posses viso dieere, Numen inest.
In medio gramin, muscoque adoperia
virenti
Manabat saxo vena perennis aquis.
Inde fere soli Faunus Picusque bibebant,
Huc venit, et Fonti rex Numa mactat
ovem:
Plenaque odorati Diis poniit pocula Bac-
chi;
Cumque suis antro conditus ipse latet.

Ad solitos veniunt sylvestria numina
fontes:
Et relevant multo pectora sicca mero.
Vina quies sequitur: gelido Numa pro-
dit ab antro,
Vinciaque sopitas addit in arcta ma-

somus ut abcessit, tentando vincula
pugnant
Rumpere, pugnantes sortius illa te-

net.
Tum Numa, dii nemorum, factis ignosc-
citae nostris,
Si scelus ingenio scitis abesse meo.

Quoque modo possit fulmen monstrare
plari,
Sic Numa, sic quatiens cornua Faun-

nus ait:
Magna petis, &c.

20. Timidis.] These youngsters
were afraid by themselves to attack
Silenus, and therefore a Naïad assists
them. It seems by this, that Chro-
mis and Mnasylus 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 nymth.

21. Àgłe Naìadum pulcherrima.]
Àgłe is said to have been the daugh-
ter of the Sun and Neeaer. The
Naïads were the nymphs, that pre-
sided over running water. Here
Virgil makes four syllables of Naì-
adum: in the tenth Eclogue, he
makes but three syllables of Na-

ades;

Naïades indigno cum Gallus amore per-

iret.

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,
Ille dolum ridens: Quo vincula nectitis? inquit.
Solvite me, pueri: satis est potuisse videri.
Carmina, quæ vultis, cognoscite: carmina vo-
bis;
Huic alius mercedes erit: simul incipit ipse.
Tum vero in numerum Faunosque serasque vi-
deres
Ludere, tum rigidas motare cacumina quercus.
Nec tantum Phebo gaudet Parnassia rupes,
Nec tantum Rhodope mirantur et Ismarus Or-
phæa.

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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 semi, ut Comicus inquit, sub-
linens. 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 pro-
pitious. Pan is represented as
stained with the same colour, in
the tenth Eclogue;

Pan deus Arcadie venit, quem vidimus
ipse
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.

25. 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.] Ac-
cording to Servius, the demi-gods
were visible only when they thought
fit. If this be the case, Chromis and
Mnasylus must have been shep-
herds; 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 presentia numina Fauni.

They are called Fauns a fando, be-
cause 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 Geo-
gick;
Namque canebat uti magnum per inane coacta
Semen, terrarumque, animaeque, marisque fuisse

At chorus aequalis Dryadum clamorem supremos
Imperant montes: fierunt Rhodopeae arcas.

[Mirantur.] So Pierius found it in the Roman and Oblong manuscripts. This reading is admitted also by Heinsius. Burnman also finds mirantur in several manuscripts. 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. 464. of the fourth Georgick.

31. Namque canebat, &c. Silenus begins his song, with describing the creation of the world, according to the Epicurean philosophy.

According to the doctrine of Epicurus, 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 bodies. These particles or atoms, of which all visible bodies are compounded, our poet calls seeds. By the innuente void is meant the space in which these bodies are moved about, and find opportunities of uniting. Thus Lucretius;

Omnia, ut est, igitur, per se, Natura, duabus
Consistit rebus: nam Corpores sunt, et Inane.
Hinc in quo sita sunt, et qua diversa moventur:
Corpus enim per se communis deliquat esse
Sensus: quo nisi prima fides fundata valebit,

Haud erit occultis de rebus quo referentes
Confirmare animi quiueam rationes quaessus.
Tum porro Locus, ac Spatium, quod
Inane vocamus,
Si nullum foret, haud usquam sita corpora 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 receive;
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 power to be.
For if 'tis tangible, and has a place,
'Tis Body; if 'tis 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.

Animae.] Animae seems also to have been used for air, by Lucretius, in his sixth book;

Ventus ubi, atque animae subito vis maxima.

Ennius, as he is quoted by Varro, in the fourth chapter of the second book de Re Rustica, uses anima for the air. "Ejus [agriculture] principia sunt eadem quae mundi esse" "Ennius scribit: aqua, terra, anima, ma, et sol." Thus also Cicero, in his second book de Natura deorum, calls the air an animable and spirable nature: "Principio enim
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hew 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 forms 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 ipsa tener mundi concrereverit orbis.

Tum durare solum, et discludere Nerea ponto 35 Cœperit, et rerum paulatim sumere formas.

Jamque novum ut terræ stupeant lucescere solem,

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 prudent sola.

RUUS.

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 cepere, paresque
Cum paribus jungi res, et discludere mundum,
Membraque dividere, et magnus disponentes partes
Omnigenis e Principis.

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

"terra, ita in media parte mundi,
"circumfusa undique est hac animabilis et spirabilis natura, cui non
"merit aer."

Marisque.] Heinsius, Masvicius, Burman, and others read marisve: but the sense seems to require marisque, as Aldus, La Cerda, Ruaeus, and many other editors have it.

The poet uses the sea for water in general.

33. Liquidis 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 Pierdium peragro loca, nullius ‘ante

Triga 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 tremit ictibus aera puppis,
Subtrahiturque solum.
Altius atque cadat submotis nubibus imbres: and at the falling of showers
Incipient sylvae cum primum surgere, cumque from the high uplifted clouds:
Rara per ignotos errent animalia montes. when the woods first began to rise, and a few
Hinc lapides Pyrrhae jactos, Saturnia regna, animalia to wander over the unknown
Caucaseasque reseft volucres, furtumque Promethei,
His adjungit, Hylan nautae quo fonte relictum mountains.

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 ignatos.] Pierius found per ignoros in the Roman manu-
script, and quotes the authority of Aulus Gellius, for ignorus being
sometimes used for ignoratus or ignotus. But surely the common read-
ing 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 Pas-
iphæa, 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 for-
mation 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 Pyrrhae jactos.] See the note on ver. 62. of the first Geor-
giek.

Saturnia regna.] By the reign of Saturn, is meant what the poets
called the golden age. See the fourth
Eclogue.

42. Caucaseasque reseft volucres,
&c.] Prometheus, the son of Iap-
etus, having formed a man out of
clay, animated him with the fire
which he had stolen, by applying a
serula to the chariot-wheels of the
sun. Jupiter, offended at his auda-
ciousness, ordered Mercury to chain
him to a rock on the mountain Cau-
casus, 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 es-
blished of calling aloud for Hylas.
The thirteenth Idyllium of Theo-
critus is on the subject of Hercules
and Hylas.

The Greek poet thus represents
the hero calling on his beloved;

Τρίς μὲν Ἰλας ἡκαιν, οἱνος βαδὸς ἴρεως
καμάτις,
Τρίς μὲν Ἰλας γὰρ ὅτε χαίως ἀνάμιας θηριστὸν
讱αῖρον
Εἴ ᾧν οὖσαν διὰ μαλά σχίδει, ἐπικρασίω
τίθειν.

Thrice did he Hylas call, and thrice he
mourn'd:
Clamassent: ut littus, Hyla, Hyla; omne sonaret;
Et fortunatam, si nunquam armenta fuissent, 45
Paeiphaen nivei solatur amore juvenci.
Ah, virgo infelix, quae te dementia cepit!
Precites implerent falsis mugitibus agros:
At non tam turpes pecudum tamen una secutus
Concubitus: quamvis collo timuisset aratrum, 50
Et sape in laevi quaesisset cornus fronte.
Ah, virgo infelix, tu nunc in montibus erras!
Ille latus niveum molli fultus hyacintho,
Illice sub nigra pallentes ruminat herbas:
Aut aliquam in magno sequitur grege. Claudite
Nymphae,

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.

_Nautae._] The Argonauts.
_Quo fonte._] It was not certainly
known in what particular fountain
he was lost.

46. Pasiphaen.] 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. Precites.] The daughters of
Proetus, 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 pas-
son 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 pul-
vino fultus in Lucilius. We find
also in the seventh Aeneid;

"Atque harum effutus terto stratisque"
"jactat"
"Velleribus."

Servius.

54. Pallentes ruminat herbas.]
The rumen, or paunch, is the first of
the four stomachs of those animals,
which are said to ruminante, 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.
Dictæe 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 vacce. 60
Tum canit Hesperidum miratam mala puellam:

56 Dictæe.] Dicte is the name of a mountain of Crete. It seems to be put here for Crete itself.

Salius.] 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 Gnoossus, the regal seat of Minos, the husband of Pasiphaë, and a desire that he should rather go to Gortyna. Rææus 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 enticed 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 Gortyna.] 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 beauteous prize.
then he surrounds the sisters of Phaéthon with the moss of a bitter bark, and raises the tall alders from the ground. Then he sings, how one of the muses led Gallas into the Aetolian mountains,

Tum Phaéthontiadas musco circumdat amarse
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 Phaéthontiadas, &c.] Phaétusa, Lampetie, and Lampetusa were the sisters of Phaéton, who being reproached by Epaephus 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 unskillfully, 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 Aeneid, he seems to make them poplars;

Namque ferunt luctu Cycnum Phaétonis amati,
Populas inter frondes, umbramque sororum
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. Under this character, he takes an opportunity of paying a most elegant compliment to his friend Gallas, 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 afficti reperientur, praetor Salvidienus Rufum, quem ad consulatum usque, et Cornelium Gallum quem ad prefecturam Aegypti, ex insima utrumque fortuna, pronexerat.” 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, 794, 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
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 celebrassae Lycoreides
Gallus.

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 Julii-
sis poeta, a quo primum Aegy-
ptum rectum supra diximus, qua-

"dragesimo sexto suo anno prop-
ria se manu interfecit." Quintilian mentions him as an elegiac poet, and thinks his style harsher than that of either Tibullus or Propertius; "Elegia Graeca quoque provocans; cujus milh tarent.
atque elegans maximse videtur
autor Tibullus. Sunt qui Pro-
pertium malint. Ovidius utro-
que lascivor; sic ut 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 the other Gallus.
Asimius Gallus, though his father Pollio is said to have excelled in that art. It is evident therefore, that Cornelius and Asimius 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 Theogonía, speaks of the Muses inhabiting the mountain Helicon, and bathing themselves in Permessus;

Μουσαίοι Ἑλισθαῖον ἀσχήμων ἀλλιθοὶ,
Ἀτί Ελευθέρου ἄρη πολύν τι ξίφος
καὶ τοὺς προῖς ἴσιδα πάνω ἀπαλάτην ὄρχησιν,
καὶ ἑκάτεροι ἵπποι πετροῦσαν.
Καὶ τοὺς λαχνέρας σῆμα χρῶν Περμέσουν,
"Η γενεαὶς ἡ Όλυμπος ζωλεί,
Ἀρετῆς Ἐλευθέρου ἢπείρων ἀναπάσφατο
Καλλίπο, ἀμαλθῖασα.

Thus also Propertius;

Nondum etiam Ascreos norunt mea carmina fontes,
Sed modo Permessi fumine lavit amor.

65. Ὁμοί in montes.] See the note on ver. 56. 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 Virgilii secessum, in quo tamen neque apud divum Augustum gratia caruit, neque apud populum Romanum notitia. Testes Augusti epistolae, testis ipse populus, qui auditis in theatro versibus Virgilii, universus, et forte presens spectanteque Virgilium veneratus est, sic quasi Augustum.”

67. Linus.] See the note on ver. 56. of the fourth Eclogue.

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 Bucolics. Thus also Hesiod represents himself, as feeding his lambs under the mountain Helicon;

Ἀθικὸν γὰρ πάλαι Πηλείακας ἀλκήν,
"Ἀρέσ ἀλκάσετ" Ἐλισθήν᾽ ὅποι θισσῶν.

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;
Ascreō quos ante seni: quibus ille solebat Cantando rigidas deducere montibus ornos. His tibi Gryneī nemoris dicatur origo:

"θε ἱερὸν πόλιον μεγάλαν ἠδε ἀρταῦναιν ἄλλα ἡπέντεν ὁσαν, δάφνιοι ἱεραίλεις ἔνας.

Δείκταις Σατυρίς ἐνεκρῶν ἦν μᾶλλον ἑαυτῆς ὑπὸ πάλαι Ἑλλήν, ἥν ἀλκήνιον ὡς ε' ἱεράνιον, στῆς Ἑλλήν.

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 "Επιτομος Ηρώδειος, 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 Daphnis, 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. Ascreō seni.] Hesiod. See the note on et quis fuit alter, ver. 40. of the third Eclogue.

72. Gryneī nemoris.] "It is a "grove in the borders of Ionia, "dedicated to Apollo by his daughter "Gryne; or it may have its "name from Gryreus, a city of "Mæsia, 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 Gryneus, the son of "Eurypylus, king of Mæsia, who "brought assistance to the Greeks "against the Trojans. Eurypylus "was the son of Telephus, the "son of Hercules and Auge, by "Astoche the daughter of Laomede-
don. Grynis, 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 Grynum, 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 glory more.

Ne quis sit Iacus, 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,

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;

Carmine, pastoris Sicilii modulator avena.

We may therefore suppose, that by
Chalcidico versis 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 Polynmetus, of
Chalcis in Euboea; 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 Hrises, and
another called Malomnion, 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
i παλαιοῖς μέλοις, or the fifth thousand.
Hence we may observe, that as
Euphorion called one of his books
"for Chalcis is a city of Euboea,
"the country of Euphorion." Ser-

virius.

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
Quid loquar? ut Scyllam Nisi, aut quam fama secuta est,

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 Gyrnean 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 Gyrnium in Aolia, and speaks of an ancient oracle of Apollo there, and a sumptuous temple built of white stone; Μυηνα ο Εξοντα εταιτας Αλας τιλες ίχθυων λειτοιν, γι τ' Αχαρνοι λυπων, ου ε' μεριν την δουλεια ην ιτα πολλοσ Μυηνα, Εξον, κατ ιεραν Ασκληπεος, και παντων ιχθυων, και ηες ηλιους λαμοειν.

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 Nisos, 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 raconte de Scile 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 peridious, and by love betray'd?
And her, who round with barking monsters 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 Nisos;

What should I speak of Scylla, Nisos chyl'd?
Who in the guise the Grecian ships turn'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, Nisos born,
With barking monsters, round her waist inclos'd,
Vex'd the Dulichian ships.
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 confound 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 Scylla, 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 Nisus 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, Σκύλλαια Ἰμακλής ἴμακαν καὶ Σκύλλαις τῆς Νισοῦ Σφυβρές. The second in his Amores;

"Per nos Scylla patri canos furata ca-

"pillos,

"Pute premit rabidos, inguinibusque "canes.

"The last, in his fifth book;

"Ant rapiadis canibus succinctoras semina-

"risit

"Corporebus Scyllas."

Ruseus adds another quotation from the fourth book of Propertius, where the two Scyllas are plainly spoken of as one;

Quid mirum in patrios Scyllam savisse capillos?
Candidaque in sevos 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 Ruseus averse from this reading, which he allows to be amended, not without the authority of manuscripts; "Idemque non male versum emen-

"tant 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,
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 chorns
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!

Dulichius.] 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 Annaeus, in their com-
ments 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 where to carry, which ex-
presses force; because a man is not
in his own power, when he is car-
rried. A man who is taken up, and
carried away by violence, is properly
said to be vexatus. For as tuxare
is a much stronger word than tan-
gere, from which it is derived; jac-
tare than jacere; and quassare than
quatere; so is vexare also more for-
Ah timidos nautas canibus lacerasse marinis?
Au tuut mutatos Terei narraverit artus?
Quas illi Philomela dapess, quee dona perarit?
Quo cursu deserta petiverit, et quibus ante
Infelix sua tecta supervolvaverit alis?
Omnia quae, Phoebus quondam meditante, beatas
Audit Eruotas, jussitque ediscere lauros,
cible than its primitive vchere. 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 con-
firms 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 Italian lacervaret atque vez-
aret;” and another from the
fourth oration of Cicerco against
Verres; “Quo ab isto sic spoliata
atque direpta est, ut non ab hoste
aliquo, qui tamen in bello religi-
onem et consuetudinibus juras re-
tineret, sed ut a barbaris pra-
donibus 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 Philom-
ela flew into the wood, and Procn
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,
Progne flies hovering round, and thinks
it still her own.

Dryden has paraphrased it in such
a manner, as to represent the trans-
formation of Tereus, Philomela,
and Procris;

Then rush’d Philomela 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 Procn 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 quae Phoeb, &c.] The
poet concludes this fine Elogue with telling us, that Silemus related
all the stories also, which Apollo
himself sung on the banks of the
Eruotas, when he courted his dar-
ing Hyacinthus.

83. Eruotas.] This river, ac-
cording 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
BUCOLIC. ECL. VI. 233

Ille canit: pulse 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 Acraea. 'Ρυς δὲ ο' Ἀλφίς] ἐκ τῶν αὐ-
τῶν τῶν, ἣν καὶ ὁ Εὐρωτας καλεῖ-
tαι Μ' Ἀτία κάμη τῆς Μεγαλουκέλτικος, πελάντων ἀλλιᾶς ἥξουσα διὸν πυγής, ἣ-
ν χορκίων ἀφέιναι προσθαλεῖν διότι ἦ-
ν ἔτη γυνὶ ἐνήμεροι σταδίων, ἀποπλη-
λοντος πολὺς, ἥδερ' ο' ρέοι εἰς τὴν Λακανοῦ, ὁ δὲ εἰς τὴν Πειναῖα κατασχέται. Ὁ μὲν
σὺν Εὐρωτας . . . . πάρ' αὐτὶς τὴν Σπάρ-
τας ὑμέτερης, καὶ διέξοδοι αὐλάνα τινα μικράν κατὰ τ' Ἑλας . . . . ἤδηδοις μεταξὺ
Γοδίου τοῖς τὴν Σπάρτας ἐκπύρων, καὶ
Ἀκραίαις. Apollo is said by Ovid to have forsaken Delphi for the banks of the Eurotas, when he was in love with Hyacinthus;

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 er-
rantium, terræque proxima stella
"Veneris, quæ ὑμεῖς Græce,
"Lucifer Latine dicitur, cum ante-
"greditur 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 hear' 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.
1. Forte sub arguta, &c.] In this Eclogue is represented an ame-
bean contention between two shep-
herds, Corydon and Thyris. They are described sitting under a tree,
in company with Daphnis, who seems to have been appointed to j
dge between them. Melibœus, happen-
ing 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 sup-
poused to represent under the feigned 
names of Daphnis, Melibœus, Cory-
don, and Thyris. Servius says, 
that Daphnis is the Sicilian shep-
herd, 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 salus et hædi. Vives 
takes the whole Eclogue to repre-
sent a famous contention at Rome 
between two poets, at which Virgil 
was present; he therefore supposes 
Daphnis to be one of Caesar's 
learned friends, Melibœus to be 
Virgil, and Corydon to be one of 
Virgil's friends; either Gallus, Va-
rus, or Pollio. Some will have 
Corydon to be Virgil, and Thyris 
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 
Thyris. Ruseus is of opinion, 
that Corydon may be either Gallus, 
or Pollio; Thyris one of his ri-
vols; Daphnis a common friend; 
and Melibœus Virgil himself. Ga-
trou will have it, that the two con-
tending shepherds are Cebes and 
Alexander, Melibœus is either Ma-
cenas or Pollio, and Daphnis Vir-
gil himself. Thus, according to
these various opinions, Daphnis may be either the ancient shepherd of Sicily, or one of Caesar's learned friends, or a friend of Gallus and Pollio, or Virgil himself: Meliboeus 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 Thyrisis. 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 Thyrisis, 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:

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Thyraías ovès, Corydon distentas lacte capellas.
Ambo florentes ætatisbus, Arcades ambo:
Et cantare pares, et respondere parati.
Huc mihi, dum teneras defendo a frigore myrtos,

Thus also we read at the beginning of the eighth Idyllium;

"Ἀμφῶ καὶ ἁρμονία, ἀμφῶ λαίκο,
Both yellow locks adorn’d, and both were young;
Both rarely pip’d, and both divinely sung.

In unus.] Understand locum; for this is a literal translation of the εἰς τὸν χῶρον 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. Ræus 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. Catron is of opinion, that, as Cebes and Alexander were slaves brought from a foreign country, Virgil took the liberty of resigning them to be Arcadians; because they were equal in singing to the Arcadians, a people so much celebrated by the poets. Arcadia is well known to be an inland country of Peloponnesus. It was famous for its excellent pasture, 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 Piereus found it in the Medicean manuscript: though he prefers hic. Heinsius also and Burman found hunc 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, Ræusus, Cuningam, and Catron. But Aldus, Robert Stephens, Guellius, La Cerda, and Burman read hunc; 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-
Vir gregis ipse caper deerraverat: atque ego
Daphnim
Aespicio: ille ubi me contra videt; Ocius, inquit,
Huc ades, O Meliboe; caper tibi salvus et hoedi;
Et, si quid cessare potes, requiesce sub umbra. 10
Huc ipsi potum venient per prata juvenci:
Hic viridis tenera pretestit arundine ripas
Minctius, eque sacra resonant examina queruc.

tling the time of year, in which this
Eclogue is said to be written. Servius
says, some understand this pas-
sage in the plain and obvious sense
of the words: others, who affirm it
was in summer, understand dam de-
fendo a frigore to mean, I am cover-
ing them against the future cold:
others understand it to signify dum
mihi defensaculum praeparo myrtos a
frigore, that is, que sunt sine fri-
goribus. Surely this last interpreta-
tion is as harsh as can be imagined.
La Cerda prefers that of covering
them against the future cold; be-
cause the greeness of the banks,
the growing of the reeds, the buzz-
ing 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. Bur-
man, observing how various the opin-
ions 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
factus;

as we read Ovium teneros depellere
factus, in the first Eclogue. For
my own part, I do not see any rea-
son to suppose the text to have been
corrupted, or any difficulty in under-
standing this passage according to
the plain meaning of the words. It
is well known, that the Myrtus com-
munis Italica C. B. or common Myr-
tle, grows plentifully in Italy, espe-
cially on the coast of the Tyrrhenian
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 Matthiolius. These
myrtles of Meliboeus 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 argu-
ment drawn from the shade of the
holm-oak proves nothing; because
those trees are green all the winter;
nor is any one circumstance men-
tioned, 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;

8. “Carnes, taw xumās alqēw ñehe.

12. “Hic viridis, &c.”] The ver-
dure of the fields adjoining to the
Mincius seems to have been re-
markable: our poet mentions it
again in the third Georgick;

Et viridi in campo templum de marmore
ponam
Propter aquam, tardis ingens ubi flexibus
erat
Mincius, et tenera pretestit arundine
ripas.

13. Sacra . . . . . queruc.] The
BUCCOLIC. ECL. VII.

Quid facerem? neque ego Alcippen, nec Phyllicida habebam;
Depulsos a lacte domi quae clauderet agnos: 15
Et certamen erat, Corydon cum Thyrsidae magnum.

Posthabui tamen illorum mea seria ludo.
Alternis igitur contendere versibus ambo
Cœpero: alternos Musæ meminisse volebant.
Hos Corydon, illos referebat in ordine Thyrsis.
Cor. Nymphæae, noster amor, Libethrides:
aut mihi carmen,

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 Alcippa, like one, nor Phyllis like the other. La Cerda agrees with Servius, but Ruæus thinks they were the servants of Mellibus. 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." SERVIIUS.

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; senententia Volcatii."

18. Alternis igitur, &c.] In like manner we read in the third Eclogue,

Alternis dicetis: amant altera Camæna.

21. Nymphæae, noster amor, &c.] "This first ambean contains a prayer for poetry. Corydon enlists 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." Ruæus.

Thyris 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.

Nymphæae... 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,
were called Pieres, and were afterwards succeeded by the Macedonians; "Ο μὲν οὖν έλάκων οὐ πωλά δια- στάσει τοῦ Παρασσοῦ δύσμελες ἵνα τοίνυν, κατά τι τοίον καὶ πιθανόντο, ἀρματο γάρ χειμώνα τά ἄξον, καὶ κατεργά- σας παραγράφεται οὐ πολλή χάραι. Ἐσταθεὶς δ’ ἐντεύχθη το τὸ τῶν Μουσῶν ἱερό, καὶ ἐπίκοσμηθεῖ, καὶ τὸ τῶν Ἀθηναίων Νυμφῶν ἄντεραι εἰς οὖς τεμπεῖον ἡ τοὺς Θεάν προστάτι τοῖς Μουσῶν καθιηθόμενοι. οἱ καὶ τῷ Παρασσῷ, καὶ τῷ Ὀλυμπῷ, καὶ τῷ Πειεύς, τοῖς τοῖς θράκαντες ναοῖς ὄντας, ἐπήλθεν Αττικῆ Νυμφῶν. Ἰνδυμνωθεῖ τῆς χώρης Μακεδόνες τῷ Μυσίν παραγόντες της Χαλκίδος ητοι μαραθής Οἰνόπολις θυσίωσαν τῆς Με- νετίας Θεοῦ καὶ τοὺς λαχάνας ἄλλακτας, αὐτής καὶ τοῦ τῶν Ἀθηναίων Νυμφῶν ἄντεραι καθιηθόμενοι. Pliny speaks of Libethra, a fountain in Magnesia; "Thessaliae annexa Magnesia est, "cujus fons Libethra." Pomponius Mela seems also to speak of Libethra as a fountain; "Terrar interiores claris locorum nomina nibus insigne, pene nihil ignobile ferunt. Hinc non longe est Olympus, hic Pelion, hic Ossa, montes gigantum fabula belloque memorati: his Musarum parens domusque Pieria: hic notissime calcatum Graio Herculi solum, saltus Οἰνεύς; hic sacro nemea nobilia Tempe: hic Libethra, carminumque fontes ja-cent." Solinus also mentions Libethrus, a fountain of Magnesia; "Sed ne transeamus præsidium poe-

“tarum, fons Libethrus etipse Magnesiae est.” Servius says Libethrus is a fountain of Boeotia, where the Muses were worshipped; and that the poet calls them Libethrides 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. Vibia Sequester mentions Libethros a fountain of Boeotia, and Libethris a mountain of Ætolia. La Cerda contends, that the Libethrian Nymphs are different from the Muses; in confirmation of which he quotes Strabo and Pausanias. As for Strabo, the passages above quoted from that author seem rather to prove, that they are not different: but the quotation from Pausanias seems full to his purpose; for that author calls it the Libethrian mountain, and says there are statues upon it of the Muses, and of the Libethrian Nymphs: Κορώνιαι δ’ άυτος οἰς τοιαύταις ιείς αυτῆς το Λιβαθρίου, ἄγαλ- ματα. Η μέν αυτή Μουσῶν τε καὶ Νυμ- φῶν ἐκάλητος οἰς Λυμερίων. Ruseus seems to think it a fountain, on the authority of Solinus, and renders Nymphae Muses. Catrou says, "The Nymphs of Boeotia are called "Libethrides; by these Nymphs we ought perhaps to understand the "Muses; to whom a cave in Boeotia, called Libethrum, was con-

"sacred." Thus, according to these various authors, Libethrum, Libethra, Libethrus, or Libethris, may be either a cave, a mountain, or a spring, either in Boeotia, Magnesia, or Ætolia. In this great vari- ety of opinions, I believe it will be safest to abide by the authority of Strabo, who, in two different
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 Boeotia, 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 Aetolia. There might possibly be a fountain called Libethra in Magnesia, as well as a mountain called Libethrum in Boeotia: 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 Boeotia, which, as well as Helicon, was consecrated to those deities.

23. _Neo Codro._] We have the authority of some copies of Servius to prove, that Valgius, in his Elegies, mentioned Codrus, as contemporary with Virgil; "Codrus "poeta ejiusdem temporis fuit, ut Valgius in suis Elegiis 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 nesci Teseidae Coedri?
Impune ergo mihi recitaverit ille togas,
Hic elegos? impune diem consupserit ingens
Telephus? aut summi plena jam margine libri
Scriptus, et in tergo, nec dum finitus Orestes?

_Shall I but hear still? never pay that score?_  
_Vex'd with hoarse Codrus' Teseids' o're_  
_and o're?_  
_Shall he, unpunish'd, read me tedious plays?_  
_He eleges? huge Telephus whole days_  
_Unpunish'd spend me? or Orestes, writ_  
_Margent and outside, but not finish'd yet._

_Stepylon._

He also ridicules the poverty of that poet, in his third Satire;

Lectus erat Codro Procula minor, urceoll sex,
Ornamentum astel: nec non et parvulus infras
Cantabrus, et recubans sub eodem marimo Chiron,
Jamque vetus Graecos servabat cista libello,
Et divina Opici rodebant carmina mares.
Nil habuit Codrus, quis enim negat? et tamen illud
Perdedit infelix totum nil; ultimus autem
Arumnae cumulus, quod nudum, et frustra rogamem
Nemo cibo, nemo hospitio, tectoque jubavit.

Shorter than his dwarf-witc Codrus had a bed,
Item, six little jugs on his 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 force
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.

His poverty is mentioned also by Martial, in the fifteen epigram of the third book;
Plus credit nemo, quam tota Codrus in urbe.
Cum sit tam pauper, quomodo? cecus 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 carmina.
28. Facit.] Facit carmina is used also in the third Eclogue;
Pollio et ipse facit nova carmina.

Aut si non possimus omnes, &c.] This passage seems to be very obscure; 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 possimi. 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 Alphesiboeus, because we cannot all do all things; non omnia possimus omnes. It seems therefore to be a proverbial expression, 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 interprets si non possimus omnes to mean, if I cannot aspire to the dignity of so great a verse: but then why does he say omnes, when he means only himself? Riusus passes it over without any remark; and only renders it si non omnes possimus 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 understands 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'accoordez 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 mortility.

Dr. Trapp follows Dryden, in supposing id assequi to be understood, and says it means to write as well as Codrus;
Or if that
We cannot all obtain.

I believe at last we must consider non possimus omnes, as the same pro-
verbial expression with non omnia
possimus 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 an-
cients, when they gave over any
employment, to devote their in-
struments, and hang them up in
some sacred place. To this custom
Horace alludes, when he says,

Nunc arma defunctumque bello
Barbiton hic pastries habitet.

Thus also Peorpetius;
Pendebatque vagi pastoris in arbor
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 succinta comas, hirsutaque vertice
pinus;
Grata deum matris Siquidem Cybeleus
Atis
Exuit hac hominem truncoque induruit
illo.

25. Pastores heder, &c.] It is
the general opinion of the com-
mentators, that Thyris speaks here
in contempt of Codrus, whom Co-
rydon had extolled. But I rather
think, that Virgil intended a com-
pliment to that poet in these lines of
Thyris, as well as in those of his
antagonist. The compliment is
more direct in the former, and
more oblique in the latter. Cory-
don declares his poetry to be next
to that of Apollo, and invokes the
Muses to assist him in writing after
the same manner. Thyris does not
in the least dispute the goodness of
his poetry; but calls on the Arc-
dian shepherds to instruct some
young poet to write in such a man-
ner, as to become the envy of Co-
drus. Thus, though Thyris, 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 heder præmia frontium
Dils miseric 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 lau-
ros.

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.
Servius says the poets are crowned with ivy, as if they were dedicated to Bacchus; because the poetical fury is like that of the Bacchana\-lians; 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.] Pie\-rius found nascentem in the Roman and Medicean manuscripts: but he looks upon crescentem as the genuine reading. Heinsius also and Burnan find nascentem in some manuscripts, and crescentem in others.

Servius seems to understand this growing poet to be spoken by Thyr\-sis of himself. La Cerda doubts; "incorrectum an se alium quemvis "intelligent."

27. Aut si ultra placitum, & c.] Servius interprets ultra placitum, minuice, irrisorie; ultra quam placeo et meroor; Guellius says, that ultra placitum laudare is the same with that expression of Plutarch, in his treatise περὶ τῶν κατὰ ιταλίας ἀνα\-παραγίων; Αγγελουσάθω συναπαρα\-γαγώ παρὰ γνώμον τῶν ιταλων, καὶ συν\-παραγαγέω πρὸχως καλαμὰ μᾶλλος ἀναπαραγερθὸν ἢ τιμῆς το ἱπσοῦν παράγεται, ὑποτιμεῖται. 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 coun-"tenance, when another praises "him. Secondly, it is unjust; be-"cause he assumes to himself,

"what he ought to receive from "another. In the third place, "obliges us either by our silence, "to seem uneasy and to envy him: "or else to join in praising him con-"trary to our opinion, and to testify "our approbation; and conse-"quently to be guilty of a disa-

"nourable flattery, by praising "man to his face." This praising a man contrary to our opinion does in-"deed seem to be the meaning of ul-

tra placitum laudare: but the poet seems to have had some farther de-

sign 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 de-

stroying cattle, withering trees, and killing children; "In eadem Afri-

"ca familias quosdam effasci-"tium, Isigonus et Nymphodorus "tradunt: quorum loudationes in-

tereant probata, arescent 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 sic fascino, thereby declaring, that they praised sincerely, without any ill intention. He confirms this by a quotation from the Setina of Tac-"nius, where one says, Paula mea, amabo; to which another adds, "Pol tu ad laudem addito præ," fascini, ne puella fascinetur." He adds another quotation from the fifth scene of the second act of the Rudens of Plautus; where Scepar-"nio a slave, having drawn up a bucket of water out of a well, and applauded himself for having done
it with unusual facility, cries out prefuscine, for fear he should hurt himself, by praising his action too much;

Pri Dì immortales! in aqua nunquam credidi
Voluptatem inesse tanti! ut hanc traxi lubens!
Nimio minus altus puteus visu's quam prius,
Ut sine labore hanc extraxi! prefuscine!

Rusæus also refers us to a like passage in the fourth scene of the second act of the Asinaria;

Prefuscine hoc nunc dixerim! nemo etiam me accusavit
Merito meo, neque me Athenis alter est bodie quiesquam,
Cui credi recte aque 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 endowed 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. IV. 11.

“Αμφότεροι καλοί και μεγαλοί λαχ.-

vernì:

ubi docet Eustathius, lege venationis primum caput ferae antiquitatis reddi rite solutum primum ex eoetry feram jaculato, his verbis; εικὸνων όσι μυχερ και τοι παλλακον και κυνικόν τοι λαχ.-

καίναι, γίγαντα κυριετή πρώτη μαλλοναίνι. Οἴσματος, οὐ αὐγώ, οὐ γινώ, οὐ περιελάνακαι οὐ δι-

άρχισαν η τις βασιλής: qui et idem prius paulo docuit, Meleagrum capite et tergore apri Calydonii amasiam Atalantam desemnuisse.

Tu autem lector, an fabulam ilam pastor bie, an venationis mo-
Et ramosa Mycon vivacis cornuā cervi.
Si proprium hoc fuerit, lævi de marmore tota
Punicio stabis suras evincta cothurno.'

"rem respexerit videris." But
what La Cerda quotes from the
Scholiast on the Plutus of Aristotle
horses 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;
"Επεκάθεν τών ἡμέρας της ἀγγείων μάρτυρ
του Ερρίκου, καταλήγω, ἣ πίθος περσο-
νᾶλα πασχάλει in tōδε ἡμέραν, σις
αιτεῖν τινὶ πρὸς τιμὴν τῆς Ἀρτέ-
μιδῶς. 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;

Suspiiciens altam Lunam, sic voce preca-
tur;
Tu des, tu presens nostro succurre lab-
bori.
Astrorum decus, et nemorum Latonia
ostustis.
Si qua tua unquam pro me pater Hyrtac-
cus aris
Dona tulit; si qua ipse mea ventus
Suspendit subito, aut sacra ad fastigia
faxi.

Delia.] Diana or the Moon was
the daughter of Latona, and god-
ess 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 La-
tona to be delivered of them.

Parvus . . . . . Mycon.] Servius
interprets parvus, vel humidus, vel
pauper, vel minor etate; and says
Mycon is either his son or his patron.
Ruseus takes Mycon to be Cory-
don'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. [Ramasa.] Thus Pliny, speak-
ing of the horns of animals, says,
"Nec alibi major naturæ lascivia:
"lusit animalium armis: sparit
"haec in ramos, ut cervornm." Thus
also our Poet again, in the
first Æneid;

Ductoresque ipso peimum capita alta
ferentes,
Cornibus arboreis, sternit.

Vivacia.] 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
"it were my own, and perpetual.
"Thus Æn. i. 76.

"Et numbio jungam stabili, propriamque
"dicabo:

"And Æn. iii. 85.

"Da propriam Thymbru domum:

"Also Æn. vi. 871.

"—Propria hae si done fuissent.

"But what is that hoc? That I
"should make such verses as Cor-
drus, says Servius; but errone-
osely: for what have Diana, the
"boar, and the stag, to do with
"poetry? This is a better sense;
"as I have succeeded in the hunt-
ing of this boar and stag, so
"may this success be perpetual."

RUEUS.

Tota.] It was a frequent prac-
tice, to make only the head and
neck of a statue of marble. There-
fore Corydon vows an entire statue
of marble to Diana.

32. Punicco stabis, &c.] In the
first Æneid, Virgil represents Ve-
nus in the disguise of a Tyrian hunte-
ress, with purple buskins on her
legs;

Virginitus Tyrii mos est gestare phare-
tram,
Purpureoque alte suras vincire coturno.

Rusæus 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.
Coturna.] 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 ob-
erves, that the first syllable of sinum
is long, whereas that of sinus, a
bospom, is short. Hence Vossius is of
opinion, that it is not thence de-

derived, as Varro imagined. He ra-
ther thinks Turnebus in the right,
who derives it from sinæ, vorticis, it
being usual to change 3 into c. 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 sinæ,
seræ, gyro; because the milk is
turned about in it. This he strength-
ens by the authority of S. Isidore,
who says, "Sinum vas, in quo bu-
"tyrum 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 churn-
ning 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;

Flordi mihi ponitur picta vere corolia
Primitu, et tenera vires spica mollis
arista:
Lutea violæ mihi, luteumque papaver,
Palentiasque cucurbitae, et suave olenta
mala,
Uva pampinea rubens educata sub um-
bra,
Sanguine hanc etiam mihi, sed taccitis
aram
Barbatis limit hirculus, cornipesque ca-
pella,
Pro quies omnia honoribus haec necesse
Priapo
Præstare, et domini hortulum, vineam-
que 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 libæ, stillo."

Rubes.

Priape.] This deity was fabled
to be the son of Bacchus and Venus,
according to Diodorus Siculus, who
thinks this story arose from the obser-
vation, that wine provokes to
venery; Multelagyno ou oj pelai to
Πρίαπος ὁι νινι Διμύτου καὶ Ἀφρο-
Δίτης, πιθανός τινὸς ταύτη νεφελο-
and these cakes every year. Expectare sat est: custos de pauoris hortis.

Our poet represents him with a scythe made of willow, and alludes to his being peculiarly worshipped at Lampascum, a city on the Hellespont, in the fourth Georgick;

Et custos furum atque avium, cum falce saligna, Hellespontiaci servet tutela Priapi.

Propertius also speaks of his terrifying the birds with his scythe;

Pomissique ruder. custos ponatur in hortis,
Terreat ut seva falce Priapi 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 cine-dos,
Jugera sepositi paucas tuere loci,
Sic tua non intret 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 incorruptible;

Non sum de fragili dolatus ulmo,
Nec que stab rigid a supina vena,
De ligno mihi quolibet columna est,
Sed viva generata de cupresso:
Que nec secula cententes peracta,
Nec longe cariem timet senecta.

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 marmoreum pro tempore sedimine, et

Si nec tua gregem suppleverit, aureus est.

Cor. Norina Galatea, thyrsus mihi dulcior

Hyble,

Non horti, neque palmitis beati,
Sed rari memoris, Priape, custos,
Ex quo natus es, et potes renasci,
Furaces, moneo, manus repellas,
Et sylvam domini foci repressa.
Si defecerit haec, 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 Thrysis, 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. Thrysis 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. Norina Galatea.] Here, as in the third Eclogue, the shepherd passes 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 Thrysis is more violent and rough: he uses several excreations, 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:

"O luxu Taurum, et in quibus tu senturus

Labes,

Amoreque numus pondeis, obscuraque f

Horis,

Moxque reseravere, fiamque membras oppris.

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.

Thus also, in the thirteenth book of Ovid's Metamorphoses;

Candidior nive folio, Galatea, ligustri;
Floridior pratis; longa procereor alno;
Splendidior vitro; tenero lascivior hano;
Lavor assiduo detritis aquore contibus;
Solibus hibernis aestiva gratior umbra;
Nobilior pomis; platano consecptior alta;
Lucidior glacie; matura dulcor uva;
Mollior et cygni phumis, et lacte coacto;
Et si non fugias, riguo formosior horto.

O Galatea, more than lily, white;
More fresh then flowrie meads; than
glass more bright;
Higher then alder-trees; then kids more
bilke;
Smoother then shels wheroon the surges
drive;
More wisth then winter's sun, or summer's
aire;
More sweet then grapes; then apples far
more rare;
Clearer then ice; more seemly then tall
planes;
Candidior cynnis, hedera formosior alba:
Cum primum pasti repetent preseopia tauri,
Si qua tuui Corydonis habet te cura, venito. 40

THYR. Immo ego Sardois videar tibi amator herbis,

Softer then tender curds, or downe of
swans;
More faire, if fast, then gardens by the
full
Of springs inchact.

SANDYR.

Ruces 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 flamina circum
Fundit humus flores: hic candida populus antro
Imminet, et lentae texunt unbracula vites.
Huc ades: insani feriant sine litora fluctus.

Come, Galatea, come, the seas forelacke;
What pleasures can the tides, with their
hoarse murmurs make?
See, on the shore inhabitas purple spring;
Where nightingales their love-sick ditty sing;
See meads with purling streams, with
flow'res the ground,
The graetios cool, with shady poplars crown'd,
And creeping vines on arbours weave'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.

HYBRA.] Strabo tells us, that this was the ancient name of the city, but that it afterwards was called Megara, by a colony of Doriens, 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; 

Tous δι Δωρίδας Μεγαρά, την "Τέλης προτέρου καλοκαίριον. Αι μεν οὖν
πώλημα οὐκ' εὐκαίριον· τὸ δὲ τῆς 'Τέλης οὖνα
νηματόν διὰ τὸ προτέρον τοῦ 'Τέλην μέθυ.

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 further notice will be taken, in the note on ver. 18. 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 AMATOR HERBIS.] Dioscorides says expressly,
that the poisonous herb of Sardinia is a species of βατράχιον, ranunculus, or crowsfoot. 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; "Εστι δὲ καὶ άλτος άλος χρυσοδότερος, καὶ μακροκανόνιτος, ἵππος ἵππην κυλίν- 
ους ταῖς φύλλοις γλυκύτατον ἀπὸ Σαρδηνία ύπαμμων, δεμακτάτω δὲ δὲ καὶ στάλλον 
ἀγριόν καλεῖν. In the sixth book, the same author has a chapter concerning the Sardinian herb, in which he tells us, that the herb called Sardoniou 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; "Η δὲ Σαρδηνίου λευκάτη 
πιά βατράχιον άλος άλος, καλύπτει ἐν 
βραδύτω, παραβάλλει διαφόρα ἐστὶν, καὶ στρέφεται μετ’ ἐναντίας χρώμα 
ἀπὸ τὰ γάλακτα φασματικὰ παρέχειν ἕξ 
δὲ διαμένει καὶ ὁ σάρδινος άλος οὐ 
υἱόμενος ἐν τῷ βλεν καθαρίστατα. 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 Ronunculus palustris απίο φολίο λευκὸς C. B. or Round-leaved water crowsfoot, 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 crowsfoot are. There is another sort of ranunculus, which C. Bauhinus calls Ranunculus palustris, apii folio, la-
nuginosus, 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 crowsfoot, 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 crowsfoot, being applied outwardly, exacerate 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 crowsfoot, which is com-
monly known under the name of Thora and Thora Valdensium is abudantly 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 hoops 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, Thaunus; 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 peo-
ple, being provoked by repeated in-
juries, took up arms in their own defence; and that in a battle which they fought with the Duke's forces,
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 impurity, being only rendered more tender; "Ad exaggerandum rei mirandae, enulum addunt qui eas res scripsere, nulos fere ex iis, qui a "Valdensibus sauciati sunt, mortem evasisse. Cujus rei causa "sam indagantes praeter miraculum, "quod semper obtinenti minime ferendum est, mihi a fide dignis "narratum est, apud Convallenses "in usu esse, ut gladiorum acies, "spicula, venabula, sagittas, gladius plumbas, ac caetera missilia "Force vulgo apud eos dictæ seu "potius Phthore succo, quæ illis "locia, frequens nascitur et vulgaris "toxicis nomine appellatur, insigni "ant, quod presentissimum venenum esse incuit medicis. Ejus et "longe aliun in re dispari uxor in "ter Alpinos, quem minime reticendum putavi, mirabilitur lector. "Gallinas ac pullos et hujusmodi "volums, quorum carnes edules "in diversorios apponuntur, cultris "eo suco illitias sub alas figurant, "quo icti max emissio sanguine examinantur, nullo vitio inde contracto; tantum carnes ex eo teneriores redduntur, et statim hos "pitisbus comedendae apponuntur: "quod rerum naturalium vestig "toribus amplius discutiendum re "linquo." 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 *cramfoot* has that taste.

42. *Rusc.*] This is a prickly plant, which grows in the woods. It is called butchers-broom and knee-bolly. See the note on ver. 413, of the second Georgick.

*Projecta viilor alta.*] 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 Britannicorum*, 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 viilor alga*.

43. *Luz.*] Light is here used for day.

44. *Ite domum*, &c.] Thyrais seems to speak to the cattle to go home, as if he was out of all temper and patience. Indeed this whole tetrastich has such an air of roughness, that it is no wonder to find the commentators give the prefer-
ence to the tender and delicate expressions of Corydon.

45. *Muscis fones, &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.

*Muscis.*] 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 spring is cool at the same time.

*Somnus mollior herba.*] Ruseh interprets this *soft*, and *inviting to sleep*. In this he is followed by Catron, who translates it, "Ga-
" zons si propres à nous faire goûter " un sommeil paisible." And Dryden,

Ye mossy springs, inviting easy sleep.

But Marolles translates it literally, "Fontaines qui couleuz sur la mousse, " tapis d’herbe plus doux que le som-
" meil:" 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 fountains, and grass more soft than sleep.

"Some," says this learned gentleman, "interpret *mollis* by *mollie*; "and *somnus* by *ad somnurn [invi-
" tandum]. That is very harsh. "And Theocritus uses this very expression ἐν τὸν *μελανότητας*: "which can bear no construction "but the literal: Besides other au-
" thorities, which de La Cerda pro-
" duces. 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;

"Πονηρος ο θανάτου λόγος μελανότητας,

Αλ' ἵππος ο θανάτως μελανότητας ""

Which is thus translated by Creech;

No, rather go with me, and ev'ry step
Shall tread on lambskins wool, more soft than sleep.

The same expression is repeated in the *Eumaeus*;

Περείρετο α τάφων λόγος μελανότητας θανών.

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 . . . arbustus.*] The arbute, or strawberry-tree is an evergreen tree of low stature, common in the woods of Italy. Bello-

nious 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.
presentation of an universal gladness at the approach of Phyllis, than of the desolation at the absence of Alexis.

61. *Populus Alcide.*] 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. Thyris 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 Alcide 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 Acherson, when he returned from the infernal regions.

62. *Formosae 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 *meadus* or *maritimus*, 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 satis*, 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 Thyris himself, who assumes that power, than to Lycidas, whom he vainly attempts to extol as highly as Corydon had extolled Phyllis.

69. *Hae memini, &c.*] Meliboeus now resumes his narration, and informs us, that Corydon obtained the victory.

*Memini.*] It governs an accusative case, as well as a genitive.
Thus we read in the ninth Eclogue;

_Victum frustra contendere Thyrsin._

"The victory is adjudged to Corydon; because Corydon, in the first amœbean, begins with piety to the gods; Thyris with rage against his adversary. In the second, Corydon invokes Diana, a chaste goddess: Thyris an obscene deity Priapus. In the third, Corydon addresses himself to Ga- latea with mildness: Thyris with dire imprecations. In the rest Corydon's subjects are generally pleasing: those of Thyris the contrary."

70. _Ex illo Corydon, &c._ Servius thinks there is an ellipsis here, which Corydon, out of rusticity, does not fill up. He supplies it with _Victor, nobilis supra omnes._ Ræus thinks this interpretation harsh; and that it may be more simply interpreted 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-là, nous avons tousjours tenu Corydon pour le mesme Corydon qu'il estoit auparavant." Catrou translates it, "Dès lors Corydon prit dans mon estime une place, qu'il conservera toujours;" and says in his note, "The translation would perhaps have appeared more literal, if I had translated it thus; _Des lors Corydon, fut Corydon 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, ALPHESIBEURUS.

PASTORUM Musam, Damonis et Alphesiboei,
Immemor herbarum quos est mirata juvencus,
Certantes, quorum stupefactae carmine lynces,
Et mutata suos requierunt flumina cursus:

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 Daphnais 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.

2. Lyncus.] See the note on ver. 264. of the third Georgick.

3. Mutata suos requierunt, &c.] Thus Horace,

Tu flectis annos, tu mare barbarum.

The grammarians are divided about the construction of the passage before us. Servius here takes requierunt 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 requietis militi-" tibus;" and by another in Calvus,

Sol quoque perpetuos meminit requiescere cursus.

He adds, that we say both ego qui-esco, and quieto 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 Alematæ geminas requievéret arctos.

But he rather thinks it to be a Gre-" cism; mutata suos cursus, changed as
to their course, a figure frequently used by Virgil. Heinsius, according to Burman, adds another quotation from Propertius,

Quamvis ille susam lassus requiescat ave-
nam;

And one from Symmachus; "Qui-
"esco igitur has partes." But he seems however rather to think it is a Greek construction. Ruseus says it may be either active or neuter: but he prefers the active, and adds a quotation from Seneca; "Quam "tuus laudes populi quiescant." Dr. Trepp is doubtful; "Either "flamina," says he, "requierunt "cursus, i.e. requiescere fecerunt; "which is justified by other autho-
rities. Or Flamina mutata [quoad] "suos cursus." That requiesco may be used actively, is indeed suffi-
ciently proved by the above quo-
tations. 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 dedicati-
on 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 Au-
gustus. Joseph Scaliger, in his Animadversions on the Chronicles of Eusebius, is positive, that it was Pollio. This learned critic is of opinion, that Pollio had two tri-
umphs, one the year before his con-
sulship, for a victory over the Dal-
matics, and taking the city Salo-
næ, as it is related by Servius; an-
other for the conquest of the Par-
thini, the year after his consulship, which is related in the Fasti Capito-
lini. He observes, that the river Timavus is in the Venetian territory, which Pollio held a considerable time for Mark Anthony in opposi-
tion to Augustus, performing also many great actions about Altinum, and other cities of that region, ac-
cording to Velleius; "Pollio Asi-
nius, cum septem legionibus, diu "retenta in pro parte Antonii Ve-
etia, magnis speciosissimo 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. Ruseus 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 dedi-
cated, 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 Ruse-
us, 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 sequoris : en erit anquam or whether thou art coming along the shore of the Illyrian sea. Will that day ever come,

"determined 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 better established than their conjecture. But they can hardly explain these words of the poet, A te principium, tibi desinet. Virgil 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. Besides, what has been lately invented, to apply this passage to Pollio, does not seem natural.
No body denies, that these words agree perfectly with Octavian Cæsar. The Eclogue of Tityrus, which is placed at the beginning of Virgil’s works, and the Aenid, which is the last of his poems, are both dedicated to Augustus. But it is said, that Virgil could not speak of Octavian Cæsar, as coasting Illyricum, and marching over the rocks of Timavus, at any other time, than when the Triumvir was returning conqueror from Dalmatia. But Octavian did not march against the Dalmatians till after the publication of Virgil’s Bucolicks. For Cæsar did not subdue the Dalmatians till the year of Rome 719, and the Eclogues 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 Cæsar. But I shall endeavour to show, 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 empties itself into the Adriatic. It is natural either to cross this river, 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 sequoris.
If he returned by land, he must of necessity pass over the borders of the Timavus. Virgil therefore, being in doubt, which way Octavian would come, says to him, seu magni superas jam stuxa Timavi. Thus this poem was not presented to Cæsar, after his expedition to Dalmatia. I allow, that all his Eclogues were published before that time. It is more probable, that Virgil composed this, or at least that he dedicated 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 arrival 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 Octavian, after the battle of Philippi, was upon his march toward Rome in December 712, and the distribution of the Mantuan lands was not made till 713. For my part, I see no difficulty in maintaining, that Virgil composed some of
his Eclogues, before that which begins with Titu. tu patule, &c. I have elsewhere answered the difficulties on that subject. The general mistake, that Virgil 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 Tityrus, I am at liberty. I see no reason not to believe, according to the two ancient authors of Virgil's life, one in verse, and the other in prose, that the poet was known at Rome before the Eclogue 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 elsewhere, 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 Timavus, and got beyond Istris, and from thence, marching along the coast of Illyricum, had penetrated into Dalmatia. Hence the poet foretells 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 agreeable 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 Caesar's soldiers, who were coming out of Macedon, from entering into Italy. Had he proceeded into Illyricum at that time, and busied himself in the siege of Salona, as is pretended, he had done very little service to Anthony, or disservice to Augustus. We must therefore agree with Ruesus, 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 people in those parts. Thus far however we may differ from Ruesus, 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 beginning 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 destinat, are more applicable to Augustus than to Pollio: but it does not appear, that Virgil began his Eclogues with Augustus, since that
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 Caton: 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; καίνες δὲ περὶ τὴν ἑπεικασίαν ἀπεχθανεν καὶ αὐτόν ἦν νόπος ἐν τῇ πειρασίᾳ καὶ ἐν τῇ πλοῖ ἐγκακίᾳ ἔστε, ἐντὸς καὶ βάτον τὸς τῆς τοῦ Ρώμη μεγαλοχυί. Appian also tells us expressly, that Caesar's greatest danger was at Brundusium: 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: καίνες περὶ τὴν πολέμον ἐπικρίνεται ἢ τὸ νόπος αὐθῆ παρακεντησε, ἐν βρισκόμενοι μέλετα πειρασίαν, καὶ θυΕν διηνεκεν αὐτὸ τὸ βάτον. 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. Marcius Censorinus, and C. Calviusius 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' ἐπιγραμμάτῳ, ἐν τῇ Λαυνίᾳ τῷ Μαρίω καὶ Γαίῳ Σωκῖνῳ ἐκπεφευροῦσαν . . . . . . ἧνεκτὶ μὲν καὶ Εὔρυπλος τῶν Παρθίων ἱππότως καὶ αὐτὸν ὥ Πολιοῦ μακραίς ἑπάνων.

Seu magni superas jam saca Timati.] Strabo says, that in the very inmost part of the Adriatic sea, Timevum 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: ἔν αὐτῷ δὲ τῷ μνημόνι ἡ 'Αδριανό καὶ ἔν τῷ Διομήνῳ ἐντὸς άξιου μνήμης, τῷ Τιμανῷ λιμένα γάρ ἤγε, καὶ ἀλατο εὔρηκε, καὶ πυγάς τις ποταμίων οὕτως ὡς τὴν ἐλατταν ἐνακτῆσαι; πλα-
ne uterque portum. 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 foetem superare Timavi;
Unde per ora novem, vasto eum murmure montis,
It mare prorupit, 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. Sine oram Illyrici legis aequaris.] Illyricum, Illyris, or Ilyria, 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 litoris oram.

Burmian is of opinion, that it may as well be meant of marching by land near the shore.

En 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;

Panum sevemse Musa Tragediae
Desit theatris: mox, ubi publicus
Res ordinarius, grande munus
Cecropio repetes cuthurno.

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: "Poeticam summam atigit. Unus liber restat scriptus ab eo hexametris versibus, cujus et argumentum et titulus est Sicilia. Ex titat alter aequus modicus Epigrammatum, quae fere tempore balde mediabantur. Nam tragodeiam magno impetu exorsus, non succedente stylo, abolevit: quae rentibusque amicos quidnam Ajax ageret, respondit, Ajaecem suam 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.
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 *Aeneid*, 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 *Palamon*, 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 *Pollia*, 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 *Magna spea altera Rome*. 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 go on in this kind 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:"

*Aρέσσηδε κάρτη, ἄνεψ ἀλάρης Ἄγαμμων, Ἐν σεὶ μὲν ἅγιον, σεὶ δὲ ἄριστον, σίμπλαν ναλλὸν Ἀδερ οὐκ ἠτέθη, καὶ τῷ Ζεὺς ἐργαλείῳ Σαμπώτερον ε' ἐπὶ Σιμωνίαν, ἰνα σφικι βασίλευς."

But the famous old orator, having
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;

'Ex ovo, or, icti, bregnali, bregalia polla, karoinos 'Achilles, tenes melismes tonizoues; Othen nael amfiro, ou ina meli kai ga: ou ou
dyno.

Paill antwempaorou, ou ou ou megaloitou

Epzas, melos filosou, ou bapantou ti aitias.

'Hebuprom, allou ga: izin ypes' all' icti

nai ti

Droblamos, ou ou ou melanismu mia ta

baptalemu, ou ou ou mi melizoun.

When from Pelides' tent you fore'd the maid,
I first oppos'd, and faithful, durst dis-sue;
But bold of soul, when headlong fury

fird,
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 iussis, &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 favor 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 Ruseus 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 ibi 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 calo, &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.
16. *Incumbens tereti olivae.*] Some imagine the poet to mean, that Da- mon 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, Palemon 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 praecipe 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 Nisa.

*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-
Semper habet: semper pastorum ille audit amores,
Panaque, qui primus calamos non passus inertes.
Incipe Menalios mecum, mea tibia, versus. 25
Mopso Nisae dat: quid non speramus amantes?
Jungentur jam Gryphes equis, ovisque sequenti
Cum canibus timidus venient ad pocula damae.
Mopse, novas incide faces: tibi duciturn uxor.

of the Menalian strains, Damon immediately turns to a celebration of that famous mountain, to which he poetically ascribes a voice and ears.

Menalus, or in the plural number Menala, is a high mountain of Arcadia, sacred to Pan. It is said to have had its name from Menalus, the son of Lycaon.

Argutumque nemus.] See the note on arguta, ver. 1. of the seventh Eclogue.

Pinosque loquentes.] Menalus 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 Nisae datur, &c.] He now explains the full cause of his grief; the nuptials of Nisa with his more happy rival Mopse, whom he congratulates ironically.

27. Jungentur jam Gryphes equis.] Damon passionately describes the marriage of Nisa with Mopse, 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 Arimaspian, who by stealth
Had from his wakeful custody purloin'd
The guarded gold.

28. Timidi . . . damae.] It is to be observed, that Virgil makes damae to be of the masculine gender here, as well as in the third Georgick;

Timidi damae, cervice fugaces.

29. Novas incide faces.] He individually exhorts Mopse 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 inspexit acuto.

We find in Plutarch's Roman Questions, that the number of torches
Sparge, marite, nucem: tibi deserit Hesperus O Etam.

Incipe Ménélaüs mecum, mea tibia, versus.
O digno conjuncta viro! Dum despicis omnes,
Dumque tibi est odio mea fistula, dumque capella,
Hirsutumque supercilium, prolixaque barba:

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. Spargere mariti nucem.] That
nucem signify solnus, and that they
had a mystical significance in the
nuptial ceremonies, has been ob-
served in a note on ver. 187. of the
second Georgick. Some are of op-
inion, that the bridegroom, by
throwing nuts among the boys to
scramble for them, signified that he
himself now left children’s play;
whence nucem relinquiere became a
proverbial expression. This seems
to be confirmed by the following
passage of Catullus;

Da nucem puero iners
Concubine: satis diu
Lusisti nucibus: luet
Jam servire Thalasso.
Concubine, nucem, da.

Tibi deserit Hesperus O Etam.]
Etas is a high mountain of Thessa-
ly. Servius would infer from this
passage, and another in the second
Aeneid,

Jamque jugis summis surgebat Lucifer
Ida,

that the stars were supposed to rise
from Ida, and to set behind Etas.
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 mari-
tis
Hesperus: adveniet fausto cum sidere
conjur;

And in other places.

32. O digno conjuncta, &c.] He
commends the choice of Nisa ironi-
cally, 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;

Γυναικε, χαρισαία νύμφη, τινα οίκτικα
θείαν
Ουνα μη λατύν πλα άξιον καὶ κυνδρικ
τιτινή,
Εξ οίκις ενίαμα συνέ ζησαγε, δε μὴ
μανθή.

The cause of all thy hate, dear nymph,
I know,
One large wide gap spreads cross my
hairy brow
From ear to ear.

CREEK.

La Cerda is of opinion, that Da-
mon, 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 negli-
gence. Ruseus agrees with La
Cerda; though he suggests another
and do not believe that any god regards human affairs. Begin, with me, my pipe, the Mænalian strain.

I saw thee, when thou wast a little girl, gathering dewy apples with thy mother, in our hedge; I was thy conductor.

Nec curare Deum credis mortalia quenquam. 35
Incipe Mænalius mecum, mea tibia, versus.
Sepibus in nostris parvam te rosicida 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 diadain,
Careless, distracted now my looks appear,
My comely chin o’erspread with bushy hair,
As if the gods regarded not my pain.

Proliza.] Some read promissa, which Pierius says does not please him, because it is frequently used by the Latin authors: but he finds proliza 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.

I lov’d thee, nymph, I lov’d thee ever since
You came
To pluck our flow’rs; from thence I date my flame.
My eye did then my feeble heart betray,
I know the minute of the fatal day,
My mother led you, and I shew’d the way.

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. Ruscus 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 Menalios mecum, mea tibia, versus.
Nunc scio quid sit Amor. Duris in cotibus illum
Aut Tmarus, aut Rhodope, aut extreimi Garamantes,

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 Menalid strain.

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. Rusat 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 accceptionem, 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;

The Greek poet also thus describes the sudden passion of Atalanta for Hippomenes, in his Aivius.

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;

I know what Love is now, a cruel god, A tigress bore, and nurs'd him in a wood.

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; "Η Δωδώνη τοπος το μήτ τυλαιν ὑπὸ Θεουργοῦ τηπη, και το ἄρε διακρότος διακρότως τας ἄποθεσιν ἃς τίνα ὑπερβαίνεται ὑπὸ τοῦ τίμου. 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.

Raging, my pipe, with you, the

Medusan strakes.

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 Imarus 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 cap-
tals, without any distinction of
the words, thus AVITMARVS-
AVTRHODOPE. That the dis-
junctive particle aut was intended
to be thrice repeated in this verse
seems probable, from its being in-
tended to imitate one in the Galícria
of Theocritus;

"H' Atus, & 'Talaius, & Kadmo' lexoviara.

In like manner we read in the first
Georgick,

Aut Atho, aut Rhodopen, aut alta Ce-
raunia.

Mavviclus, Heinsius, Cuningam,
and Burman have aut Timaros. La
Cerda also approves of aut Tmarus,
though he preserves Ismarus in the
text. The Earl of Lauderdale ap-
proves of Tmaros;

I know what Love is now: it's birth
must be.
On horrid Tmaros, or cold Rhodope.

Extremi Garamantes.] The Ga-
ramantes 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 ha-
bitable. Hence they are called ex-
remi, 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 com-
panions the Argonauts, was come to
Colchis for the golden fleece, Me-
dea, daughter of the king of that
country, fell in love with him, in-
structed him how to surmount the
difficulties that were in his way,
and when he obtained the prize,
gust with him into Greece, where
she had children by him. But when
Jason afterwards married another
wife, Medea, being enraged, mur-
dered the children which she had by
Jason. Ovid, in the seventh book
of the Metamorphoses, beautifully
describes the struggles between ho-
nour and love in the breast of Me-
dea, and the victory which Cupid,
in spite of her reason, obtained over
her,

—Si possem, sanior essem,
Sed trahit invitam nova via: alludque
Cupido,
Mens alius suadet. Video melipsa, pro-
beque:
Deteriora sequor.

—Could I, I should be well.
A new felt force my strong soul inva-
des:
Affection this, discretion that persuades.
I see the better: I approve it too;
The worse I follow.

The poet could not have chosen a
stronger instance of the cruel effects
of this passion, out of all the poeti-
cal 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
Commencet manus: crudelis tu quoque, mater:
Crudelis mater magis, an puer improbus ille?
Improbus ille puer, crudelis tu quoque, mater. 50
Incipe Mænalios mecum, mea tibia, versus.
Nunc et oves ulstro fugiat lupus, aurea durae
Mala ferant quercus, narcisso floreant alnus,
Pinguia corticibus sudent electra myricæ.
Certent et cycnis ululæ: sit Tityrus Orpheus:
Orpheus in sylvis; inter delphinas Arion. 56

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 Medea; 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 durae, &c.] Thus Pope, in his third Pastoral,

Let opening roses knotted oaks adorn,
And liquid amber drop from ev'ry thorn.

55. Cycnis.] 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 Dithyrambs, 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 these people. But he was deceived in his good opinion of them: for they conspired to rob him, and
threw 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 valete, adieu; farewell. Daphnis in like manner bids adieu to the wild beasts, woods, and waters, in the first Idylium of Theocritus;

"Ω αἶνος, ο εὖς, ο λοίρα φακίδες ἄσοτο
Χαλείς: ο δαμάς, ο χαλαρ τάρας οι τε άς
Οίς ζενές δημός, οίνα θάλασσα χαίς Ἀρτέμισα,
Καὶ πηγὰμεῖν, τοι δάκτυλ καὶ ταῦθε Θήριαγός Ἰδαν.

Ye wolves, ye lions, and ye boars, adieu;
For Daphnis walks no more in woods with you.
Adie, fair Arethusa, fair streams that swell
Thro' Thymbrian plains, ye silver streams farewell.

CREECH.

59. **Preeips aerii, &c.** Thus Theocritus, in his third Idyllium;

Τάς καταστέκασι τειχίσματα τῶν ἄλογα,
"Παγίες τέως ὁμοίως τρικάλως ὄλυς ἐγενέτο.

My jerkin's off, I'll leap into the flood
From yon high rock, where Olipus 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:

Hie ego cum lassos posuissem etibus artus,
Consilio ante oculos Nastes una meos.
Deferrar: extremum hoc munus morientis habetō.

Desine, Mænælos jam desine, tibia, versus.
Hæc Damon: vos, quae responderit Alpesibœus,
Dicite, Pierides: non omnia possumus omnes.

ALP. Effer aquam et mollì cinge hæc altaria vitta:
Verbenasque adole pingues, et mascula thura, 65

Constiit, et dixit: Quoniam non ignibus aquis
Ueris, Ambraciae terrâ petenda tibi.
Phoebus ab excelsō, quantum patet, aspiciat aquās:
Actīnum populi, Leucadiumque vocant.
Hinc se Deucalion Pyrrhae succensus amore
Misit, et illāsco corpore prescit aquas.
Nec mora: versus amor tēgit lentissima Pyrrhae
Pectora: Deucalion igne levatus erat.

Here as I lay, and swell'd with tears the flood,
Before my sight a wert'y 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 fire 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 plunged into the main,
Deucalion scorn'd, and Pyrrha lov'd in vain.

[60. Extremum hoc munus morientis habēvit.] 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 Alpesibœus.

63. Non omnia possumus omnes.] See the note on qui si non possumus omnes, ver. 23. of the seventh Eclogue.

64. Effer aquam, &c.] Alpesibœus 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 Amarystis. 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 Amarystis to bring it out.

Mollì 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 velō:

Στίφον τῶν μαλλίων δομανήτω ἀπὸ καρποῦ.

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 sense of my husband by magical rites. Nothing is wanting here but verses. Bring, bring my Daphnis home from the city, 0 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, 0 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, 0 my verses. Knit three colours, with three knots, Amaryllis:

"Τοίχημα το τομειο πειρετόν πειρετήν το κεφάλην.

69. Carmina vel caelo, &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 Thessalians 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;

"μηδε ευ το ζηρον ης θεοι, τιτιν ηλιαν.

Pierius says it is carmina et e caelo in some ancient manuscripts.


71. Cantando.] Hence are derived our words, enchant, and incantation.

72. 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;

"εσ τοις λαυνωδε, και τοις κολο, εντας, φωνιν.

73. 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, Amaryllis, modo: et Veneris dic vincula
necto.
Ducite ab urbe domum, mea carmina, ducite
Daphnim.
Limus ut hic durescit, et haec ut cera liquescit 80

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 con-
sumed; and adds some other cere-
monies.
Here are plainly two images de-
scribed; 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 hard-
ed in the fire. Others think
both the images represented Daph-
nis: and not without reason; for
how should the image of the sor-
ceress be supposed to make the heart
of Daphnis hard to other women,
by growing hard itself? But per-
haps 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 after-
wards; that he may love her vehe-
mently, and that she may not re-
gard his passion;
Talis amor teneat: nec sit mihi cura
meredi.
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 woolen
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 caret;
major
Lanae, quis panis compeseceret inferior-
orem.
Cerea suppliciter stabat, seraphibus, uti-
que
Jam perturia modis.
The sorceress, in Theocritus, melts
wax in the fire, and prays, that
Delphis also may melt in love;

As ναυρειν ναυρόν ἔχει γυναικείον

'Δίλωος.
As this devoted wax melts o'er the fire;
Let Myndian Delphid melt in warm de-
sire.
CREEK.
In later times, there have been
many who have attempted the livés
of others, by making representa-
tions of them in clay or wax, in or-
der to consume such persons by con-
suming their images. About the
beginning of the last century, many
persons were convicted of this, and
other such like practices, and exe-
cuted 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
titled Demonologie, 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
Uno eodemque igni; sic nostro Daphnis amore.
Sparge molam, et fragiles incende bitumine laurus.

"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 sickenesse. . . . .
"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 bee 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 stomach, that this humour radiacally, 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 sometime, 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, molitia, 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."

RUCHEUS.

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 pis, altaria juxta,
Unam exuta pedem vinculis, in veste reclusa;
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;

"Αληθές τεινων τάσσωμεν ἄλλ' ἱεράςιν,
Θεσσαλοῦ δυσλαία: τῷ τὰς φρένοις λαμπτανονεις;
"Ετ' ήδ' ἀι τοι μοναγεν' αἰ' τιν' ἱεράνηαν
"τιναυματι,
Πᾶν' ὄραν' καὶ γην ταύτα, τα Διαράialectα
"ίσα τάσσων.

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;
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

85

The cruel Daphnis burns me, and I this bay in Daphnis.
Bring, bring my Daphnis home from the city, of my verse.
May such a love possess Daphnis, as a beater feels,
P. VIRGILII MARonis

Per nemora atque altae quaerendo bucula lucos,
Propter aqvis rivum viridi procumbit in ulva
Perdita, nec sere meminit decedere nocti:
Talis amor teneat, nec sit mihi cura mederi.
Ducite ab urbe domum, mea carmina, ducite
Daphnim.

Oblectare animum, subitamque avertere
curum:
Nec vitulosum alia species per pabula
herba.

Derivate quæunt alio, curaque levare:
Usque adeo quidam 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 ist secit's 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
case his pain.

36. Bucula.] It is a diminutive
of bos.

87. Propter aqvis rivum, &c.]
Thus Lucretius;
—Prostrati in gramine mollis
Propter aqua rivum, sub ramis arboris
alte.

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 manu-
scripts; 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 read-
ing is likewise admitted by Ocel-
lieus, and La Cerda. But it is in
ulva in the following editions; Lyvens
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, Ruseus, Masvicius, Cu-
ingam, 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 sere, &c.] This
entire line, according to Macrobius,
is taken from Varius. The whole
passage of Varius is said to run thus;

Ceus canis umbrossam lustrans Cortynia
vallem,
Si veteris potuit cervæ comprehendere
lustra,
Saviv in absentem, et circum vestigia
lustrans,
Æthera per nitidum tenues sectaturs
odores:
Non annes illam mediis, non ardus tardant.
Perdita nec sere meminit decedere nocti.
Has olim exuvias mibi perfidus ille reliquit,
Pignora cara sui: quæ nunc ego limine in ipso,

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;

Τῶν δὲν τῶν χαλάκων τὸ πρῶτον ἄλλοι Δίωμν, οinion τῶν τῆλων κοιν' ἀγέλη ποιν' δεῖλον.

This piece from dear false Delphid's garment torn,
I tear again, and am resolv'd to burn. Cæsiæ.

A little afterwards, she calls upon her assistant to mix up some drugs, and to anoint the threshold of Delphis with them.

Σαϊντα τῶν γρίφους, πολλ' πολλ' αὐραμ ᾑδὴν.
Θείσιν, τῶν ἀλαξίων τῶν θεσάμεν ἐπὶ τὴν ἄραραν
Τάς τῶν φίλας παλαιότερον, ἐς θεν καὶ
Ἐν τοπῳ δίδιαμ.

A lizard squeeze'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 ax'd my mind. Cæsiæ.

La Cerda declares himself a follower of Turnerbus, who translates Σείων, in the last passage, garments; which he thinks is confirmed by Virgil's having used exuvias. The Scholiast upon Theocritus tells us, that Σείων are called by the Thessalians variegated animals; by the Cyprians

flowered garments; and by the Αἰtolians, drugs, according to Clitar- chus. Τισεν, in this passage of Theocritus, is generally interpreted drugs, which indeed seems the most natural and obvious interpretation. But if Clitar-chus and the Scholiast are in the right, that the Thessalians by Σείων 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 Σείων, "these spotted skins of lizards, and "squeeze them upon his threshold." Thus there is a wide difference be- 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 magisca sanos avertere sacris
Experiar sensus.

Conjux is indeed used sometimes, where there is not an actual mar- riage: but the true and proper sense of the word is husband or wife. Therefore, if Daphnis was the hus- band of the sorceress, her threshold is his also.
O earth, I commit to thee under the very threshold; those 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 mando: debent hæc pignora Daphnîm.

Ducite ab urbe domum, mea carmina, ducite Daphnîm.

Has herbas, atque hæc Ponto mihi lecta venena
Ipsâ dedit Mœris: nascentur plurîma Ponto.
His ego sepe lupum fieri, et se condère sylvis
Mœrin, sepe animas immis excire sepulchris,
Atque satas alio vidi traducere messes.
Ducite ab urbe domum, mea carmina, ducite Daphnîm.

Fer cineres, Amaryllis, foras: rivoque fluenti,

98. Debent hæc pignora Daphnîm.] 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,

"Inargum, quætis hæc post, 'Aegæus aquis
\n\n\nKal ῥόδι μαίνεται ὑπ' ὑπέρ καὶ θεος ἰσχύμενος."

"In an Albros Ponto, et in òdit òmnia re-vèntum
\n\n\nHippomanaes, a plant Arcadia bears;
\n\n\nThis makes steeds mad, and this excites the mares;
\n\n\nAnd oh! that I could see my Delphid come
\n\n\nFrom th' oily fencing house so raving home."

101. Fer cineres, &c.] The sorcerer, 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 awaking themselves, which they did not

"Mithridates, who used to eat poison, reigned in Pontus: and the famous sorceress Medea was born in Colchis." Ruæus.

This country however was rather famous for drugs of extraordinary efficacy; for that is the true signification of venæra in this place. See the note on virosaque Ponto custo-reâ, ver. 58. of the first Georgick.
Transaque 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!

use to do, except on extraordinary occasions. Thus, in the fifth Odys-
sey, 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;

Alexander, Alcmena says,
"I shall not think of anything else,
Which you have told me,
But will observe your orders, and obey you,
Keep far off, and turn thy eyes away.

Pope.

In the 'Hesiodos, Alcmena is di-
rected by Tiresias, after she has burnt
the serpents that would have de-
stroyed the young Hercules, to let
one of her maids gather up the ashes
carefully, and throw them into the
river, without looking behind her;

"μη μι συλλίπτειν παύεις αμφότερα τις
peeπέλευ έ μαλα πάτων δεσποι τινα
πίθηκα.

"Παγεώνει το τραίρει, θαπεροποιήστα εν θερ-
"σταν

"Αντιποτα.

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.

Greek.

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 in-
cantation; 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, sup-
pose these words not to be spoken by
the sorceress, but by Amalyris,
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 sor-
ceress herself. The rapidity of the
expression, the broken sentences, and
especially the words qui amant, de-
note the person who was most inter-
ested in this sacrifice.

Corripuit tremulis altaria, &c.]
The sudden blazing of the fire
amongst the embers was accounted a
lucky omen by the ancients. Plu-
tarch relates an accident of this sort,
when the ladies were offering sacri-
fice, at the time of Catiline's con-
spiracy. The Vestal virgins con-
gratulated Terentia the wife of Ci-
cero on the omen; and directed her
to encourage her husband to pro-
ceed in his care for the common-
wealth.

0 0 2
I know not certainly what it is: and Hylax barks upon the threshold: Do we believe it? or do they that love fAWN 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 fin-gunt?
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
Es, quae vigilans voluit?

109. *Parcite, ab urbe, &c.*] "In the Oblong Vatican manuscript, the words are thus transposed, "*jam carmina parcite:* but *jam parcite 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.*" Pirrius.
P. VIRGILII MARONIS

BUCOLICORUM

ECLOGA NONA.

MÆRIS.

LYCIDAS, MÆRIS.

LYC. Quo te, Mœri, pedes? an, quo via ducit, in urbem?

MÆR. O Lydica, vivi pervenimus, advena nostri,

1. Quo te Mœri pedes, &c.] This Eclogue is a dialogue between two shepherds, Lycidas and Mœris, 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 Græce 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.

Mœri.] Servius tells us, that Mœris 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 Mœris 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 Mœris 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 Mœris 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 Mœris 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 those kids to him, and may they do him no good."

Lyc. I too 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,

"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 cujum 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 Aschimus 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 spee omnis, Hegio, nobis sita est: Te solum habeamus: tu es patronus, tu parens;

dile tihi moriens nec commensadavit amox.
Si deserris tui peritia.

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 Moeris, 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 Moeris tells him; because he had heard, that his master Menalca had saved his estate by his poetry. Moeris answers, that there was such a report indeed: but poetry is found not to avail anything 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 Minicus. 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 Minicus. See the note on tua rura, ver. 47. of the first Eclogue.

8. Mollique jugum demittere clivo.] See the note on solli clivo, ver. 293. of the third Georgick.

9. Jam fracta.] Catrou is very fond of altering this to contracta, on the authority of Quintilian, who
Omnia carminibus vestrum servasse Menalcan.

Marc. Audieras, et fama fuit: sed carmina tantum

Nostra valent, Lycida, tela inter Martis, quantum

quotes this passage in the sixth chapter of his eighth book. But Pierius observes, that it is *contracta* only in some copies of Quintilian: and in the edition now lying before me, I find *jam fracta*. Heinsius found *vetere, jam fracta cacumina, fagos,* in the Medicaneat 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.* Ca-trou thinks that this expression confirms his opinion, that Mæris 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 Dau-vus, 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 Chrames,*

*Omnia apparata jam sunt intus,*

Thus also, in the *Heautontimorou-menos,* Clitipho a young gentleman, speaking to Syrus a slave concerning his old master, calls him *your old man,* without intending any disrespect;

*Boam atque justam rem oppido imperas, et factu facilem.*

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*

*Vestrae nostrae, esse istam amicam gusti,*

*non credit tarnen.*

*Menalcan.* It has been observed already, that if Virgil ever intended himself under any feigned name in these Eclogues, it was under that of Menalcaes. We may add here, that it is more probable, that Menalcaes 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.
Chonias dicunt, aquila veniente, columbas.
Quod nisi me quacunque novas incidere lites
Ante sinistra cava monisisset ab iline cornix; 15
Nec tuus hic Mœris, nec viveret ipse Menalcas.
Lyc. Heu, cadit in quemquam tantum scelus !
heu, tua nobis

13. Chonias . . . . columbas.] There were famous pigeons in the
Dodonian gree, that uttered oracular responses. Dodona was in
Epirus, which was anciently called Chonias. Virgil therefore uses Cha-
onian 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 crown 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.
Ipsi 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 repre-
sents 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
Enee perit. Quid dextra furis? quid
viscera Romæ
Sacriego murcione petis? tua bella tace-
bit
Posteritas, ipsamque ducem, nisi Man-
tus dicit,

If Virgil speaks of himself here, under the feigned name of Menal-
cas, 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 qua sublegi tacitus tibi carmina nuper,
Cum te ad delicias ferres Amaryllida nostras?
Tityre, dum redeo, brevis est via, pase capellas:

19. Quis caneret Nymphas, &c.] La Cerdà, after Beroaldis, 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 Caesar. 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 Daphnīm.
Fleandī.

Quis humum florentibus herbis spargeret is very like Spargite humum folis; and viridi fontes induceret umbra is almost the same with inducite fontibus umbra. 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 umbra. "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 umbra, not umbra; and then it would be fontes induceret umbra,

"for umbram inducere fontibus. But without recurring to this, we may render it by tegeret, having Caesar's authority for that use of the word; inducere scita pollibus. Huetus 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 nos trum hunc ille sermonem sublegi gerunt. "Therefore we may suppose, that Moris 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 here we find Amaryllis to be the mistress, not of Moris, 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
Et potum pastas age, Tityro, et inter agendum Occursare capro, cornu ferit ille, caveto.  

Mec. Immo hæc, quæ Varo, necdum perfecta canebat.

Vare, tuum nomen superet modo Mantua nobis, 
Mantua, vae miseræ nimium vicina Cremoneæ!

seems to intimate, that he was engaged in translating the Ἰδυλλία of that poet: it is in the third Ἰδυλλίον of the Greek author.

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 Moëris in part of his journey. The Earl of Lauderdale has fallen into this error,

Composte 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, how'er take head
Of that old ridgling with the butting head.

26. Immo hæc quæ Varo, &c.] The poet artfully introduces three verses addressed to Varus, which Merosis 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." PRIERIUS.

28. Mantua vae misera, &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 neigh- "boring 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 cygni. 29

Lyc. Sic tua Cyaneas fugiant examina taxos;

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 Phædral, 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 present, than in the former parts of my life, you seem to think me inferior to the swans, in divination. 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, being 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 neither those birds, nor the swans, sing because they are melancholy: but being sacred to Apollo, and endowed with a spirit of divination, 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 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 Cyaneas, &c.] Lycidas, being pleased with these verses of Möris, 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, pp 2
Sic cytiso pastes distentent ubera vaccae:
Incipe, si quid habes: et me secere poetam

Quas puto de longe collectam florè cicuta
Melle sub insami 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
Nerva,
Palidia donabit glacia, Cosme tibi,
Pastano violas, et cana festula colono,
Hyblaes apibus Corsica melissa dabat.

Thus also he tells Cæcilius, who
gave him dull subjects, and ex-
pected lively epigrams from him,
that he expected honey like that of
Hybla or Hymettus, to be produced
from the thyme of Corsica;

Vivida cum pwsca epigrammata, mortua
ponis
Lemmata: qui fieri, Cæciliane potest?
Mea jubes Hyblea tibi, vel Hymettia
nasci,
Et symo Cecropis Corsica posita 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 Θεοκρίτου

καὶ γὰρ ἵππος γένηται κάτω τῆς ἵππως
λιγνου
Πᾶρος κακῶς ἐπιτρέπον χείρ ἡ τις ὦ τριητῆς,
Οὐ δὲν εἰ γὰρ οἱ, αὐτῷ ἡμῖν, ὡσεὶ τις
λεγέτι

As you shall repeat some verses
to me."

La Cerda quotes several passages
from other poets, where sic is used
in the same manner. Thus Horace,

Sic te Diva potens Cyprī;

And Ovid,

Per bene Liber opem, sic album degravet
Vitīs;

And Tibullus,

Annum, sic tibi sint intonsi, Phœbe cap-
pillī;

And Claudian,

Sic crine fruaris semper Apolloineo;

And Sannazarius,

Bacche bimater ades, sic sint tibi nēs
Cornea, sic nitidis pendent uva comis.

Cyrneas . . . . tarros.] Corsica,
an island of the Mediterranean sea,
neat the continent of Italy, was
called Cyrnas by the Greeks; Yews
are generally accounted poisonous;
but I do not find in any other
author, either that Corsica particu-
larly 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 mis-
tress, says the wax was made by a
Corsican bee; but he imputes the
ill quality of it, not to yew, but to
hemlock;
He hinc, difficiles, funebria ligna, ta-
belles:
Tuque negaturis circa certa nota.
Pierides: sunt et mihi carmina: me quoque dicunt

33. Me quoque dicunt vatemb, &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 Mores 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 poet; 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 cane-bant. Fauni, dei Latinorum, "ita ut Faunus et Fauna sint in ver-

sibus quos vocant Saturnios; in "silvestribus locitis traditum est so-
"litos fari: a quo fando Faunos "dictos. Antiquos poetas Vates ap-
"pellabant a versibus viendis, ut "in poemateis cum scribam, ostene-
"dam." It is certain that vates is frequently used in the same sense with poeta: as in the seventh Ec-
logue;

Pastores hedera crescentem, ornate poe-
tam
Arcades, invidia rampantur ut Sia Co-
dro.
Aut si ultra placitum laudatur, haecare 
frontem
Cingite; ne vati noceat mala lingua 
futuro:

And in the seventh Æneid, where 
the poet assumes that title to him-
self;

Tu vatem, tu diva mone: dicam horrida 
bella.

In the sixth Æneid, that name is 
given to the divine poets of anti-
quity, such as Museus;

Quique piar vates, et Phoebi digna locuti,
Inventas aut qui victam coelum per 
artes:
Quique sui memores alios fecere me-
rendo:
Omnibus his nives cinguntur tempora 
vita.
Quos circumfusos sic est auita Sibylla,
Museum ante omnes, medium nam plan-
rima turba
Hunc habet, atque homeri extantem 
suscipi atsit.
Dicite, felices animae, tuque optimo 
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 Geo-
gick;

Nec responsa potest consultus reddere 
vates.
but I do not believe them.
For I do not yet seem to com-
posc any thing worthy either of Varus or Cinna.

Vatem pastores, sed non ego credulus illis.
Nam neque adhuc Varo videor nec dicere
Cinna

And in the fourth Aeneid;
Multaque præterea vatem predicta pri-
orum
Terrítui monitu hórríssítum.

And in the fifth;
Seraque terrífi ci cecínerunt omnia vates.

Thus also Proteus is called vates, in
the fourth Georgick; Calchas, in
the second Aeneid: Helenus, and
Celeno, in the third: the Sibyl,
in many places, in the third and
sixth: Cassandre, in the third and
fifth: Alecto in the shape of Calybe
priestess of Juno, in the seventh:
the nymph Carmenta in the eighth:
and Chloreus, 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 medicina vates:
and Valerius Maximus calls
Quintus Scaevola legum clarissimus
et certissimus vates. We may there-
fore 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 char-
acter; 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 Va-
rus; because Varius was a famous
poet; but Varus was a soldier;
"Varius poeta fuit, De hoc Hora-
tius i. Sat. 10." Varius dicit molle

"atque facetum." Item i. Od. 6.
"Sciberis Vario foris et hostium
iictor. Nam Varus victor et dux
fuit, cui supra blandituri." Ser-
vius had not pointed the first quo-
tation from Horace right; for the
passage ought certainly to be read
thus;

—Forte epos acer,
Ut nemo, Varius ductit: molle atque
facetum
Virgilio annuerunt: gaudentes rure Ca-
mene.

La Cerda takes the Varius men-
tioned 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 poetae.
"Posterior edidit Smyrnam, opus
"diu elímatum. Priori Horatius
"dat epos acer. Alii Varium vo-
cant." But this learned com-
mentator 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 seve-
ral 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 ortur multo gratissima:
namque
Digna; sed argutos inter strepere anser olores. but to scream like a goose among the tuneful swans.

Plotius et Varius Sinaees, Virgillusque Occurrunt: animes, quales neque candidores
Terra tulit; neque quies me sit devinctor alter.
O, qui complexus, et gaudia quanta fuerunt,
Nil ego contulerim jucundo sanus amico.

In the eighth, he is mentioned again, together with Viscus, another famous poet, and friend of Horace;
Non Viscum pluris amicum,
Non Varium facies.

And in the Art of Poetry, Virgil and Varus are spoken of together, as two poets of the first character;
Cecilio Plautoque habet Romanus,
Virgilio Varioque?

Martialis, 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 Varus.

Hic Maro nec Calabri tentavit carmina
Flaccii,
Pindaricis nosset cum superare modos; 
Et Vario cessit Romani laude Cothurni,
Cum posset Tragicus fortius ore loqui.

Quintilian, in the first chapter of his tenth book, tells us, that Varus wrote a tragedy called Thyestes, which was equal to any of the Greek ones; "Jam Varii Thyestes cui libert Graecorum comparari potest." Thus we find, that Varus 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. Moreis 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 Cinnae nonam post denique
Quam captus est, nonamque edita post
Hyremem.

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 judicis aures,
Et patris et nostrae; 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 Tิดae, quid Memmi carmen, apud quos
Rebus abest omnis, nominibusque
Pudor?

Cinna quoque his comes est, Cinnaque proceris
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;
Scribere te, quae vix intelligat ipse Modestus:
Et vix Claranus; quid rogo, Sexte, juvat?
Non lectore tuis opus est sed Apolline libros:
Judice te major Cinna Maenone 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 Caesar. He was taken it seems for Cornelius Cinna, who had inveighed bitterly against Caesar; "Plebs statim a funere ad domum "Bruti et Cassii cum facibus te- "tendit: atque aegre repulsa ob- "vium sibi Helvium Cinnam, per "errorem nominis quasi Cornelius "is esset quem graviter pridie con- "cionatum de Caesarre requirebat, "occidit: caputque ejus prefixum "hasta circumutili." 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 Caesar's friends; "καὶ ἄλλω τι ἐν τούτῳ καὶ Ἐλέους Κίννα δημαρχεύων ματη ἀπίκτωνν' ὃ τε ὑπὸς ἐπιθυμεῖν τῷ Καίσαρι, ἄλλα καὶ ἐν τοῖς μάλιστα αὐτὸν ἀγάπη ἐξακόλουθον ἢ, ἵνα ἴππαιρος Κίννας ἐ στρατηγὸς συμμάχω τῆς τῆς Σιναμος. 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 Caesar's funeral; and of two of them, that his praenomen 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 invenis- "sem, non factum tantum scribi "inimicum, sed natum servavi, "patrimonium tibi omne concessi. "Hodie tam felix es, et tam dives, "ut victo victores invidant. Sa- "cerdotium tibi petenti, preteri- "tis compluribus, quorum parentes "mecum militaverant, dedi. Cum "sic de te meruerim, occidere me "constituisti." Seneca adds, that Cinna continued very faithful to
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 pleasure, 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 Falerum for his reward: to which Cicero alludes, in one of his letters, when he says, "Ex agro Falerino 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 otor.

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 punner; 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 scrurities 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 na 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 Kuklyph of Theocritus;

"Αλλ' ἄφιεν το ζένετ' ἔμμυ, και ἤδη συνέβη θλίψων
Ταῦτα χιονίν ἢ θάλασσαι εὔφριον λίμνων.
"Αλλ' ἄφιεν το ζένετ' τοις ἄλλωσιν, τό τέρατον παθής;
"Εστι μάλις ξυνεί, ἐστιν ἄσωτον καταπελτών,
"Εστι μάλλον κυνείτ, ἐστιν ἀμάλλωτος σπαραγωτών.
"Εστι μάλλον οἶκω, τοις ἀδέλφοις ἄνευ ἀλλήλων
Ἀμαῖν ἐν χίονοις, ἐνυτίσθαι διάμορφος, προείνει
tοι καὶ στέλλει δηλαμνην ἵππος ἡ πάμβας ἄλατον.
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 twine,
And blushing clusters load the bended vines.
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. Some
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 collect the words.

Hic ver purpureum, varios hic flumina circum 40
Fundit humus flores: hic candida populus antro
Imminet, et lentea 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.

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?

The Greek verses must be allowed
to be extremely fine; but the La-
tin ones have a delicacy and pro-
priety, 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 beau-
ties of the earth, in the most de-
lightful season. The rivers are bor-
dered 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. Pur-
ple is used by the ancients to ex-
press any bright colour.
41. Candida populus.] The white
poplar, or asle tree, is a tall straight
tree, covered with a white bark:
the leaves are of a dark green; but
they are white and woolly under-
neath. When the tree is young,
the leaves are round; but they be-
come more angular, as the tree
grows older. Pliny follows Theo-
phrastus, in affirming, that the
leaves of this tree turn upside down
about the time of the summer sol-
stice: 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.] Theo-
critus, 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 judg-
ment, 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 re-
late to the deification of Julius Cæ-
sar. 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 op-
position of Horace,
"Cras vel atra
"Nube polum, pater, occupate,
"Vel sole purum."

45. Numeros.] The numbers, mea-
sure, or tune. Lycidas remembers the
tune, but has forgotten the words.
Mæ. Daphni, quid antiquos signorum sus-
picos ortus?
Ecce, Dionæi processit Cæsaris astrum:

46. Daphni, quid, &c.] "Vir-
gil seems to have contended even
with himself, in this place, for
victory. He opposes these five
verses to those which went be-
fore, Huc ades, O Galatea, &c.
in which having excelled Theo-
critus, he now endeavours even to
excel himself. In the former, he
aimed only at sweetness of ex-
pression, as became one who ad-
dressed himself to a nymph: but
in these he speaks with a gravity
becoming one who addresses him-
self to Cæsar, who was then ad-
mitted among the gods. There
he describes the delights of the
spring; flowers, rivers, shades;
such objects only as tend to plea-
sure: 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 pur-
pose?" La Cerda.

It is observable, that, in this Ec-
logue, Virgil, with great address,
recommends himself to the favour
of those in power, in order to pre-
serve the lands about Mantua. Po-
etry 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 encourag-
ment, he shall be able to teach the
Romans to surpass all other na-
tions in the arts of peace, as they
had already gained the superiority in
the arts of war. He begins the con-
tention with Theocritus, trans-
lating two favourite passages of that
author, and making his translations
superior to the originals. Not con-
tented with this, he opposes to each
of these translations an equal num-
ber of original verses of his own;
in which he shews himself capable of
exceeding the most beautiful pas-
sages 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 Au-
gustus. 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 Caesar, as having a more be-
nign influence, than all the old con-
stellations put together. Augustus
had a good taste for poetry, and con-
sequently could not help being
touched with so delicate a com-
pliment.

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 Caesar 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
Astrum, quo segetes gauderent frugibus, et quo Duceret apricus in collibus uva colorem.

the Julian family derived their descent. Julius Caesar therefore, being of this race, is here called Dionean Caesar; as Aeneas calls Venus his Dionean mother, at the beginning of the third Æneid;

Saca Dionis matri, divisque ferebam
Auspiciis cœptorum operum.

Processit.] "There is something very majestic in this word. So " Eclogue iv.

"Magni procedere menès." DR. TRAPP.

Cæsaris astrum.] A remarkable star or comet appeared for seven days together, after the death of Julius Caesar; 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 Caesar. Thus Horace calls the same star sidus;

--- Micat inter omnes
Julium sidus, velut inter ignes
Luna minores.

48. Quo segetes gauderent 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 Aprilis procriessi "fuerant, circa Calendas iteran- "tur. Nunc locis temperatis tri- "tici 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 oppor- tuna 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 com- "monly 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 gau- "dent 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, pre- "served by Nonnius; Ut enim se- "getes agricole subigint et crassus mal- "lo antequam servant." LA CERDA.

It has been observed, in several notes on the Georgicks, that seget is generally used for the field by Virgil.

49. Duceret apricus in collibus uva colorem.] Thus Tibullus;

Annis in apricis maturat collibus uvas.
Inseere, Daphni, pyros; carpent tus poma nepotes.

Omnia fert etas, animum quoque; sepe ego longos

Cantando puerum memini me condere soles.

50. *Inseere, 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. *Inseere* here does not signify *ingraft,* but merely *plant*; as Columella has said *hortos inserere.*

Dr. Trapp however differs from Ruseus, and translates these words, Daphnis inoculate thy pear-trees now.

He says, "the word *inseere* may signify *planting, grafting, or intersecting.* According to Ruseus it here means the first. But he gives no reason for it; nor do I know of any," Dr. Trapp.

But though Ruseus 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 Morris 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 que seminibus jactis se sustulit arbores.

Tarda venit, seris factura nepotibus unbram.

That *inseere* is used by our poet for planting, is plain from another passage in the second Georgick:

—Neve oleae sylvestris inseere 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 etas, &c.*] Morris 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 *memoriam* in this place.

52. *Condere.*] "Finire, usque ad occasum ducere." *Servius.*

Rueius gives the same interpretation; and adds, *quasi sepelire;* and refers to a similar passage in the first Aeneid;

*Ante diem fuisse componet vesper Olympo.*

That is, says he, *quasi ad sepulturam componere.* Lucretius has used *condere sacra* in the same sense;

Nec prorsum, vitam succendo, deminis in silvis,

Tempore de mortis, nec deliberare valemus,

Quo minus esse diximus morte perempti.

Quintus Horatius, *visus condere sacra*:

Mors atest tamem nihil minus illa manebit.

*Solea.*] *Suns* are here used for days; as they are also by Lucretius;

Multaque humi cum inhument jaccrent corpora super

Corporibus, tamem alitum genus atque ferarum.

Aest procul absiliebat, ut acerem exhibent odorem:

Avis ubi gustaret, languebat morte proplinqua.

Nec tamem omnino temere ulls ullibus ullas

Comparabat avis, nec nocibus sacris ferarum

Exhibant silvis.

Here we see, that *suns* are opposed
Nunc obiita mihi tot carmina: vox quoque Moerim
Jam fugit ipsa: lupi Moerim videre priores.
Sed tamen ista satis referet tibi sepe 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 cecca calagine solest
Erramus pelago, totidem sine sidere nocetes.
Quarto terra die primum se attollere tandem
Visa.

53. Nunc obiita mihi.] "Here "are two particulars to be observed: 1. obiita is used passively: "2. mihi is put for a me. In like "manner we read in the first "Æneid;

"Nella tuarum audita mihi, neque visa "sororum." R U M U S.

54. Lupi Moerim 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 noxia: "vocemque homini, quem "priorum contemplentur, adimere "ad praesens." 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;

"Ammis mi faciem dixisset iuvavisse, quis milites: "'A I subito, parvis visurum mihi, et expetem me "ommne novi; "Oh si, sibi suis, inquit me, ab orbis "altis.'

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. C R E E C H.

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.] Lyccdias looks upon this loss of memory as a mere pretence; and therefore presses Moeris 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 Moeris 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. Moeris persists in not singing any more; and exhorts him to wait for the return of Menalcas with patience.
Et nunc omne tibi stratum silet aquor, et omnes, Aspice, ventosi ceciderunt murmurus auree. Hinc adeo media est nobis via: namque sepulchrum

Causando.] "Causari signifies to make excuses: thus Lucretius, "lib. i.
"Quapropter quamvis causando multa "morreris;"
"And Horace,
"Stultus utens locum immersum causa- "tur inique." (La Cerda.

57. Omne tibi stratum silet aquor.] Servius's interpretation of aquor is spatium campi. La Cerda observes, that stratum is here spoken of water, after the manner of the Greeks. Ruseus says, that by aquor 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 aquor 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 aquor, 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 aquor: 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 in clin'd,

The trembling leaves scarce feel the murm'ring wind.

But stratum cannot signify peaceable and gay. Dryden follows Ruseus;

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 aquor 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 Phagnaxionum of Theocritus, where the silence of the sea and winds is spoken of;

Horace calls a slow river silent;

Non rura, que Liris quieta
Mordet aqua taciturnus omnis.

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 \\

Cebou tivn muveiav \\

Apho \\

Kabou tivn muveiav \\

Ell wivn, eivi ri \\

Eia \\

Arev \\

Ell wivn muveiav.
Incipit apparere Biaioris: hic, ubi densas 60
Agricolae stringunt frondes: hic, Moeri, cana-
mus:

Bianor, surnamed Occus, 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 patris agmen ciet Occus ab oris,
Fatidice Mantus, et Tusci filius amnis,
Qui muros, matriaque dedit tibi, Mantua,
Mantua dives avis.

Oculus was nescius, 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 strin-
gere tempe,

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 mutata ponders
saxo,
Quae cineri vanae dat rectura labor;
Sed fragiles buxos, et opacas palmites
umbros;
Quaque virent lacrymis humida prata
meas.

Rusiini 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 Geor-
gick,
"
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 hordes culmo."

Marolle renders it " Là où les la-
"bourres coupent les espaisse
"feuillées." 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 harbour,

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, Mores, 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
BUCOLIC. ECL. IX.

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 numin-
stat, agamus.

Carmina tum melius, cum venerit ipse, canemus.

with the hand. In the second Georg-
wick, however, it is plainly used for
stripping the young shoots of a vine;
that is, pruning it;

Inde ubi jam validis amplexae stirpibus
ulmos
Exierint, tum stringe comas, tum brachia
tonde.

In the first Æneid, it is used to sig-
nify cutting off branches of trees,
to make ears;

Quassatam ventis liceat subducere clas-
sem,
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 be-
ieve 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 inter-
prets it. This last interpretation has its beauty; but yet the epithet
densae 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 ven-
tured to translate the passage ac-
cording to this interpretation.

62. Urbem.] Mantua. 1
64. Cantantes licet usque, &c.]
Thus Theocritus, in his Æolus;

'Alla' egre ille, énor [a énor, énor ò nkal
énor,
Bauskrakrakhva: énor' énor ales boedi.'

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.

65. Ego hoc te fasce levabo.] Ly-
cidas is always solicitous to engage
Mœris 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 him-
self.

67. Cum venerit ipse.] This ex-
pression seems to intimate, that Vir-
gil was at Rome, when he com-
posed this Eclogue. Mœris has no
great inclination to sing in the ab-
sence of his master, of whose suc-
cess 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 concedo laborem.
Pauca meo Gallo, sed, quae legat ipsa Lycoris,

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.

Aretusa.] 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 Syracusian 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 Ecce,
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.
Carmina sunt dicenda: neget quis carmina Gallo?
Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermiscat undam. 5
Incipe: sollicitos Galli dicamus amores,
Dum tenera attondent simae virgulta capellae.
Non canimus surdis: respondent omnia sylvae.
Quae nemora, aut qui vos saltus habuere, puellae

3. Carmina sunt dicenda, &c.] Pope has imitated this, in his Windsor-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 Aeneid;
Sicanio praetenta sinus jacet insula contra Plemmyrium undosum: nomen dixere priores
Ortygiam. Alpheum fama est huc, Eliidis amanem
Occultas egisse vias subter mare; qui nunc
Ore, Arethusa, tuo Siculis confunditur undis.

Right o'er against Plemmyrium's wat'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 beauteous Arethusa led,
And mingling here, they roll in the same sacred bed.  

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.

Incipe: sollicitos, &c.] The poet now proposes the subject of his Eclogue; the love of Gallus. Solicitor.] Thus Ovid;
Res est solliciti plena timoris amor.

And,
Atque ita sollicito multus amante legam.

7. Sima capellae.] Theocritus also calls the kids nyphai tephoi.

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 Phoebus, 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. Quae nemora, &c.] The poet turns his discourse to the Naiads, who neglected Gallus in his distress,
when even the trees and shrubs, and inanimated mountains and rocks conddoled with him.

This passage is an imitation of one in the Θεωρία of Theocritus;

Πάντα ιερὰ ἄξων ἀδένες ιταναντα, πάντα τοια, Νεμφαί;
"Η κατὰ Πηνείαν καλὰ Τρισία, ἐκ τοῦ κατὰ Πεντε.;
Οὑ γὰρ ἐπὶ ψυχαμάτων μίγανε πολλὰ ἔπεεν Ἀδαντά,
Οὑ Άττα ξενοίλιοι, ὡδὲ "Ἀδεὶς ἢ ἂν ἢ ὁμολαμάκ.
Τίτων μᾶλ γίνεται, τίνας ἀλύον ψυχοφάγες,
Τίτων τί τοῦ χρόνος λίθον ἀπαλλάχαι ψυχάντα.

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 Άττα’s cliffs, nor Ἀκίς’ sacred flood.
For him the wolves, the pards and tygers momd;
For him with frightful grief the lions groan’d.

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
Clo’sd 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." RuÆus.

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.

Pindis.] "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 Boetia and Phocis, in the latter of which it is called Parnassus, as it goes by the name of Helicon in Boetia; and that it is called also Citheron. 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."

RuÆus.

12. Aonia Aganippe.] "A foun-
Illum etiam lauri, illum etiam flevere myricæ:
Pinifer illum etiam sola sub rupe jacentem
Menalus, et gelidi fleverunt saxa Lycei. 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 Bœo-
"tian, from Aon the son of Nep-
"tune. Observe in this place the
"opening of the vowels Aonia Aga-
"nippe. RUEUS.

Some read Aonia Aganippe, others
Aonia Aganippe, and others Aonia
Aganippe: but it is plain, that Ser-
vius 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 sur-
prise, that the nymphs, who in-
habited the hills and fountains sa-
cred to Apollo and the Muses,
should slight so excellent a poet,
when even the woods and rocks
lamented his misfortunes. Theoc-
ritus speaks of the brute beasts
mourning for Daphnis: but Virgil
extends the grief for Gallus to the
trees, and even to the inanimate
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. Pie-
rius observed this reading in the Ro-
man manuscript: but in the Lom-
bard, 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 misera-
ble 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. Menalus.] See the note on
ver. 22. of the eighth Eclogue.

Lycei.] 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 Menalus and Ly-
ceus, two mountains of Arcadia,
sacred to Pan, the god of shepherds,
and inventor of the rural pipe. Some
have viciously 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 philoso-
phers to have a sort of life, which
is called vegetative: but stones are
said to be inanimate. It is there-
fore more marvellous, to ascribe
sense to stones than to trees. Not
only the bays and tamarisks mourn
for Gallus, but even the woody
mountain Menalus; and not only
that woody mountain, but even the
bleak rocks of Lyceus. 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 poenitet illas:

The sheep also stand round him: I am not ashamed of them:

By the flocks standing round Gallus, he understands the Bucolicks, which he himself made. By nostri nec poenitet 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 poenitet, &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 ashame'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 poet, 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.
Catrou follows the same interpretation; "Ses brebis attristées étoient autour de lui; car enfin elles pren-\-nent part à nos affections. N'ayez donc pas de honte, tout poète 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 penitet: 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. Nostrì nosmet penitet, and the common ex-\-pression suæ quecumque fortunae penitet, 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 mourful 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 interpretations, he is welcome to admit 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 nostri nec penitet illas to be an hypallage for nos non penitet 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 passion 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 apostro-\-phe to his friend, with an excuse for having represented him under so low a character, by which perhaps hemay mean a writer of pastoral. We have seen already, in the sixth Eclogue, that all the Roman poets before Virgil thought it beneath them to write pastoral; and he there speaks of it as a condescension in himself to engage in that subject; Prima Syracosio dignata est ludere versus 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

cattle as mourning at the feet of Daphnis;
Πελεκα ὡς τὸν ποταμὸν, πελεκα ὡς τὸν
παῖχνιν.
A thousand heifers, bulls, and cows, and
steers,
Lay round his feet, and melted into tears.

18. Et formosus oves, &c.] Thus
Theocritus;
"Οἶνος ὡς ὁ Ἀδωνις, ἱππό καὶ πάλαι χρησίμων,
καὶ στρατὸς βασιλείας, καὶ δήμων πᾶλαι διανέας"
There lives Adonis, there the wondrous
fair,
There feeds his sheep, shoots beasts, and
hunts the hare.

Adonis was the son of Cynaras, 
king of Cyprus, by his own daughter
Myrrha. He was the great fa-
vourite 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 οὖνεα for ὀὖνεα. 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,
"Εἶδον τιν ψαχνα, τιν ψάρεις, φιλόλα ἀλέων,
and because the epithet tardi or 
slow agrees with the pace of cows. 
We ought most certainly to read 
bubules here, if La Cerda and others 
are right, who understand Menal-
cas, in the next verse, to be a goa-
therd.

20. Uvidus hyberna, &c.] La 
Cerda contends, and not without 
reason, that Menalcas must be un-
derstood to be a goatherd; because 
Theocritus, Virgil, and the other 
Bucolic writers celebrate only three 
sorts of graziers; shepherds, herds-
men or neatherds, and goatherds. 
Thus Virgil, in the second Georg-
wick, after the general word ar-
menta, mentions these three occu-
pations;

Sin armenta magus studium, vituloque 
tueri,
Aut fatus ovium, aut uresites culta ca-
pellae.

Theocritus also mentions these three 
together;

"Εἶδον τιν ψαχνα, τιν ψάρεις, φιλόλα ἀλέων.
Menalcas is supposed to be wet, by 
feeding his goats in the woods, in 
the winter season. Some indeed un-
derstand 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.
21. *Ommes unde amor*, &c.]

Πάντες ἄγριοι δᾶς φίλου ναῦσι.

The critics differ about the pointing of this verse: some read

Ommes unde amor iste rogant tibi venit?

Apollo, Gallæ quid insanis?

Others,

Ommes undo amor iste rogant: tibi venit Apollo.

But the most judicious seem to prefer

Ommes unde amor iste rogant tibi? venit Apollo.

*Veniit 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;

*Ἅδη θεοκρίτος τιμωρείτος ἄρτι, ἄριστος, ἄριστος, Δήσι,*

*Tis το ἀθναργείχι; τοις, δ᾿ γεῖθι, τόνοι ίσαν ψαλέι;*

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 Cithoris 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 Cytheri-

"dem secum aperta lectica portat,

"alteram uxorem. Septem præ-

"terae conjunctæ lectice amica-

"rum sunt, 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 uxor minori trahere po-

"tuisti." In another place we find, that it was when he was tribute of the people, and had the government of Italy committed to him by Caesar, 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.

"vero tribunatu, cum Caesar, in
Hispaniam proficiscens, huic con-
cuculcandam tradidisset: quae fuit
ejus peragratio itinerum? Iustra-
tio municipiorum? . . . . . Vehe-
batur in essedo tribunus plebis;
lictores laureati antecedebant,
inter quos, aperta lectica, mima
portabatur, quam ex oppidis mu-
nicipales, homines honesti, ob-
viam necessario prodeuntes, non
poto illo, et mimico nomine, sed
Volumniam consulatabant. Se-
quebatur rheda cum lenonibus,
comites nequissimi: rejetca mater
amicam impuri filii, tanquam
nurum sequabatur." Presently
afterwards he adds, that she met
him at Brundusium, when he re-
turned from Thessaly; and that
every soldier in his army knew it to
be true. "Venisti Brundusium, in
sinum quidem, et in complexum
tuae mimulae. Quid est? num
mentor? quam miserum est id
negare non posse, quod sit tur-
pissimum confiteri! Si te munici-
piorum non pudebat; ne vete-
rani quidem exercitus! quis enim
miles fuit, qui Brundusii illam
non viderit? quis qui nescierit
venisse eam tibi tot dierum viam
gratulatum? quis, qui non in-
doluerit, tam sero se, quem ho-
minem secutus esset, cognoscere?"
We find also, that this infamous pro-
gress of Anthony, and his intimacy
with Hippias and Sergius, two co-
medians, happened when Cesar
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 pa-
tron; "Italise rursus percursatio
eadem comite: mima, in oppida
militum crudelis, et misera de-
ductio: in urbe auri et argenti.
maximeque vini feda directio.
Accessit, ut Cæsare ignaro, cum
ille esset Alexandriæ, beneficio
amicorum magister equitum con-
stitueretur. Tum existimavit se
suo jure cum Hippia vivere, et
equos vectigales Sergio mimo tra-
dere." 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 duo-
decim tabulis causam addidit, ex-
egit. Quam porro spectatus ci-
vis, quam probatus: cujus ex
omni vita nihil est honestius,
quam quod cum mima fecit di-
vortium." Plutarch also, in his
life of Anthony, mentions most of
these particulars, and calls the wo-
man, 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
dismission of Cytheris, and the mar-
rriage with Fulvia, could not be later
than 711, in which year Cicero,
who speaks of it, was slain: nor in-
deed could it be later than 709;
for Cæsar, who was offended at
the conduct of Anthony, and caused
him to put away Fulvia, was mur-
dered at the beginning of 710. This
Eclogue could not be written sooner
than 715, being the very last of

s s 2
Venit et agresti capitis Sylvanus honore,
Florentes ferulas et grandia lilia quassans.  

Pan deus Arcadiae 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 Lycurgus ran away: and we have some reason to question, whether Lycurgus 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 Lycurgus 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 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 umbels, 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 Arcadia.] See the notes on ver. 31. of the second Eclogue, and ver. 58. of the fourth.

27. Sanguineis ebuli baccis.] The ebulis, 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 Danes, 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 cytisio saturatur apes, nec tronde capellae.
Tristis at ille. Tam cantabitis, Arcades, in-
quid hic vestris: soli cantare periti

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 mitos or cinnabari of the Greeks; "Milton vocant Graeci 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 mini-
ated. 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 et qui, and contends for this being the true reading: but Heinsius, according to Burnman, found ecquis in the Medicane manuscript; as we find it in almost all the manuscripts and printed copies.

30. Cytisio.] 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 Arc-
adians in music; for he says, "that science is useful to all men, "but even necessary to the Arca-
dians, 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 mar-
ners 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;

"Menalus argutumque nemus pinosque "loquentes "Semper habet."
Arcades. O mihi tum quam molliter ossa quiescant,
Vestra meos olim si fistula dicat amores!
Atque utinam ex vobis unus, vestrique fuissem 35
Aut custos gregis, aut maturae vinitor uvae!
Certe sive mihi Phyllis, sive esset Amyntas,
Seu quicumque furor: quid tum, si fuscus Amyntas?
Et nigre violae sunt, et vaccinia nigra:

33. Quiiescant.] Pierius says it is quiescent, in the indicative mood, in some ancient manuscripts: but he is better pleased with quiescent, 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. Visitor.] 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 beene seene
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 presurer;
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 flow- ers 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:
Quanvis ille niger, quamvis tu candidus esses,
O formose puer, nimium ne crede colori.
Alba ligustra cadunt; vaccinia nigra leguntur.

39. Et nigra violae.] This verse is almost a literal translation of one in the tenth Idyllium of Theocritus;
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Mecum inter salices lenta sub viti 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

Here are cool fountains,
here are soft meadows, O
Lycori: here are woods: here could I have spent all
my days with you. Now
raging love detains me in the
arms of cruel Mars,

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. Ipso 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 misera-
"ble: 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 wea-
"ther, into a frozen climate." Ru-

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 mollis
"undas,
"Vici trequeque aquilas, sub duce Ven-
"titio.

"Hence we learn, that Gallus was
"at that time in the army of Ven-
tidius, 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 Gal-
lus 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 Ec-
logue. 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 ob-
tained the government of Egypt,
"as a man who knew the coun-
"try. We may therefore con-
jecture, with the false, Gallus,
"that the true Gallus was at that
time warring against the Parthi-
"ans under Ventidius." Catr.

It appears to me very strange, that
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 *aversus* instead of *adversus*; their averse manner of fighting being so very remarkable a circumstance, and what he himself alludes to in the third Georgick;

Fidentemque fugis Parthum, versisque sagittis.

Thus also Ovid;

Telaque ab *verso* quae 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. Ruëns places it in 716, a year in which Gallus might easily complain of being detained by the arms of cruel Mars. In that year, Menecrates was sent by Pompey to ravage the coast of Campania; and was slain by Menas, in an engagement with Calvisius Sabinus near Cumae. Augustus, who was then at Rhegium, made an attempt to pass over into Sicily; but was beaten back, with great loss, by Apollophanes, 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 Caesar, almost twenty years before. This time of the year agrees also exactly with what our poet mentions of the snows of the
Tu procula patria; nec sit mihi credere; tantum Alpines, ah dura, nivea, et frigora Rheni
Me sine sola vides. Ah te ne frigora lasset!
Ah tibi ne teneras glacies secer aspera plantas!
Ibo, et Chalcidico quae sustinmhi condita versu.50
Carmina pastoris. Siculi modulabor avena.

Alps, the fros of the Rhine, and
the danger of Lycoris's feet being
cut by the ice. Thus we may con-
clude, that Lycoris ran away with
some officer in this army, which was
commanded by Agrippa.

46. Nec sit mihi credere.] "Nec
"licet mihi nec possim. Thus Æn.
"viii. 676. Actia bella cernere
"erat. Horace, Epod. xvii. 25.
"Neque est levare tanta spiritu pra-
cordia. It is a manner of speak-
ing derived from the Greeks,
"among whom irti signifies licet.
"Thus Homer, Odyss. xi. 157.
"tri irti irti a vritag, quem non li-
cet transmitere." RERUS.

Tantum.] "It is explained three
different ways; 1. to be a noun,
and to be referred to credere;
"Ut inam licet non credere tantum,
"id est, rem totam tamque indig-
"nem. 2. To be an adverb, and
to be referred to sit; Utinam sit
"tantum, Utinam licet tantum
"hoc non credere. As if he should
say, I do not wish that Lycoris
might not be peridious, 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 tan-
tummodo nives et frigora, &c.
"The first interpretation is the most
weak, the second the most sub-
tile, and the third most
easy."

47. Alpinæ . . . . . niveæ.] 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, in 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 re-
 solves 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 di-
vert 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 sub-
mit to that powerful deity.

Chalcidico . . . . versu.] Chalcis
is a city of the island Eubœa, the
native place of Euphorion, whose
works Gallus is said to have tran-
slated into Latin. See the note on
ver 62. of the sixth Eclogue.

51. Pastoris Siculi.] Theocritus,
the famous Sicilian, who wrote Pas-
torals. We may conclude, from
this passage, that Gallus took the
subject of his Pastorals from Eupho-
rium, and that he imitated the style
of Theocritus.

Modulabor.] Heinsius, accord-
ing 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 Menalus, in company with the nymphs, or hunt the fierce wild boar; 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 speleæ serarum, Malle pati, tenerisque meos incidere amores Arboribus: crescent illæ, crescetis amores. Interea mixtis lustrabo Mænala Nymphis, Aut acres venabar apros: non me ulla vetabunt Frigora Parthenios canibus circumdare saltus. Jam mihi per rupes videor lucosque sonantes: Ire: libet Partho torquere Cydonia cornu

52. Speleæ.] He uses the Greek word σπηλαίας 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 Ἐλλὸς υπὸ θάλαμος; Ἡραμαντὰ θὲ ἐν φελῶν γυμνάστην, ἐς πανοράμα τις 'Ἀργολικοῦ Λικανίμιος μέγας Ἐλλὸν φύτικον ἔπι.
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 Ænone to Paris;

Incias servant a te mea nomina fagi:
Et legor Ænone falcæ notata tua.
Et quantum trunci, tantum mea nominæ crescunt:
Crescite, et in titulos surgite recta mos.
Populus est, memini, fluvialia consitae ripae.
Est in qua nostri litera scripta memor.
Popule, vive, precor, que consita margine ripae
Hoc in rugoso cortice Carmen habes:
Cum Ænone poterit spirare relicta
Ad fontem Xanthi versa recurret aqua.

Upon the trees your sickle carve’d my name, And ev’ry beech is conscious of your flame. Well I remember that tall poplar tree, Its trunk is fylled, 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 Ænone true,
Back Xanthus streams shall to the fountains flow.

55. Menala.] 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 πεπλασμένα ὑγρὰ λαθανωμεν καὶ ψευδάρτα χαλκον ὑπὸ τοῦ φίλου αὐτοῦ καὶ Συμμεῖα τὸ ἔπος καὶ κατακατακεῖν διὰ τῆς Σύμμαχος Σιμμακίστως γὰρ ποντικὸς έτοιμὸς τῷ Συμμείῳ τοῦ ἑαυτοῦ καὶ ἑαυτοῦ ἑαυτοῦ καὶ ἑαυτοῦ τῷ ἑαυτῷ τῷ ἑαυτῷ καὶ ἑαυτοῦ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτῷ τῷ ἑαυτώ

57. Parthenios.] Parthenius is a mountain of Arcadia, so called, according to Servius, Αὕρ τῆς Παρθενίου, from the virgins who used to hunt there.
59. Partho torquere Cydonia cornu spicula.] The Parthians and Cretons 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,
Aut deus ille malis hominum mitescere discat.
Jam neque Hamadryades rursum, nec carmina nobis
Ipsa placent: ipsæ rursum concedite sylvae.
Non illum nostri possunt mutare labores:
Nec sifrigoribus mediis Hebrumque bibamus, 65
Sithoniaskae 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 cotibus illum
Aut Timarus, aut Rhodope, aut extemini 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 Etna'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 ἱππα together, and ἵππος an oak.

65. Nec si sifrigoribus, &c.]
This passage is an imitation of one in the seventh Idyllium of Theocritus;

Ergo η πτωτη μεν η ημερα χρισανθα μεση,
"Εσε ρη την ποσπή, της προπηθη ρυγιθην αεκαν.
'Εν η ημερα πυραδιμειας ακιστητη νεραμεν,
Πλησθε ηρα Βιλαμεν, ην ηπειρη Νηλεοι σαρατης.

Thus also Horace;

Pone me pigris ubi nulla campis
Arbor aetiva recreatur aura,
Quod latus mundi nebulae, malusque
Jupiter urget.

Pone sub curru nimum propinqu
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 toss;
Where no relieving summers breathe.

Does murmur thro' the trees,
But all lies bound and fas'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.

Sithoniaskae nives.]

Hebrum.]

"A very great river of Thrace, now called Mariza;

which anciently rolled over golden sands. It flows into the Ægean sea; and rises from the mountain Rhodope, which is taken by some to be part of Hæmus; and therefore Hebrus is said by them to flow from Hæmus." RUEUS.

66. Sithoniaskae nives.]

T t 2
Not even though, with the flying birds, when on the lofty elm, we should feed the sheep of the Etruscan, under the constellation of Cancer, love ourimes all things, and let us submit to Love.

Thus, O Virgin Goddess, will have been enough for your poet to have sung; while 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 alders rise 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.

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.*] "*Versus* signifies to feed, because those who feed sheep drive them here and there; for the proper sense of *versus* 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 intends 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. *Gradici.*] He uses this epithet to express the meaness 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. *Surgamius: solet esse gravis cantantibus umbra.*] Thus: Pópe;

[Arise; the pites u 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 est,
Usque adeo, capitis faciant ut sepe dolore,
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 umbrae.] 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 umbra, vitisque vocaveris immem;
Heu magnum alterius frustra spectabis acervum,
Concussaque famem in sylvis solabere quercu.

77. Ite domum satira, &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.

Satira.] 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 Pastors.
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