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*Charles J. Morgan.*

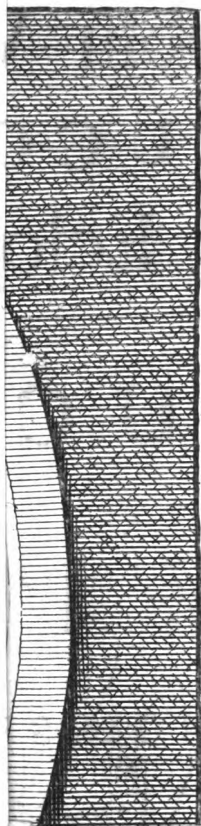


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Publii Virgilii Maronis  
BUCOLICORUM  
Eclogae Decem. *J. Luscombe*

THE *Perrin: Ed.:  
Oxon.*  
BUCOLICKS  
OF  
VIRGIL,  
WITH AN  
ENGLISH TRANSLATION  
AND  
NOTES.

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By **JOHN MARTYN, F. R. S.**

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THE SECOND EDITION.

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# THE P R E F A C E.

**T**HE 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

\* Gen. iv. 2.

† Ibid. xxiii. 6.

‡ Ibid. xii. 16.



and Prince of his people\*. Hence it has been observed, that the employment 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 prophane 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

\* Exod. iii. 1. † Psalm lxxix. 71, 72. ‡ Ibid. xxiii, lxxvii, lxxx, &c. § Εἰπεὶν Ἀτρεΐδῃ Ἀγαμέμνονι ποιμένι λαῶν. Odyss. XIV. ¶ See Herodotus lib. i. c. 171.

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 cattle supplied them with milk and cheese for food, and with skins for cloathing: 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 Musick 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,

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Et quod aes antiquissimum, quod est statum pecore, pecore est notatum. Vatro de re rust. lib. 2. c. 1.

mountainous; and almost inaccessible: they had plenty of sheep, and good pasturage; they were much given to singing; and Musick 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 from the tradition of them, the Bucolical or Pastoral Poetry seems to have taken its rise. It is called Bucolical, from *βουκόλος* a *neatherd*; though it relates to the affairs, not only of 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: wherice 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

feeder of that species; as Neat-herd 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 Criticks, 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 Criticks, 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 Criticks, 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 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

\* This is Rapin's Definition of a Pastoral. Acts vii. 22.

with

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 Musick 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 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 hogstye. 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

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\* Amos i. i. vii. 14.

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 Criticks. 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 Simaetha, who had been debauched, and then deserted

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\* Οὔποις ὅδ' ἂν ἔαιπας.

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, Damoetas 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 Criticks to be Pastorals: but the tenth is usually excluded, being a 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



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, beavers, and singing birds. Are not the following verses of that Idyllium truly Pastoral?

"Ἡλυθες, ὦ φίλε κόῦρε, τρίτῃ σὺν νυκτὶ καὶ ἡοί,

"Ἡλυθες. "Οἱ δὲ ποσειδώντες, ἐν ἡματι γέρας κούρην

"Ὅσον ἐὰρ χερμαῖος, ἴσον ἱμῶν βαλύντο

"Ἥλιον, &c.

" You 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 plumbs are sweeter than a fleece,

" As much as ewes are thicker fleec'd than lambs,

" As much as maids excel thrice marry'd dames,

" As much as colts are nimbler than a steer,

" As much as thrushes please the list'ning ear,

" More than the meaner songsters of the air;

" So much thy presence cheers." CREECH.

THESE

The

The thirteenth indeed; which is a relation of the loss of Hyllas, the friend of Hercules, has nothing pastoral in it; but as the actions of gods and heroes used to be sung by the ancient Herdmen, we may venture to affirm, that the Author intended this also for a Pastoral. In the fourteenth, Aesclines is a herdsman, who being in love with Cynisca, and being despised by her, is determined to turn soldier. His friend Thyonolus advises him to enter into the service of Ptolemy, on whom he bestows great praises. There is nothing inconsistent with the character of a Herdsman, 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 rustick; that our Criticks may venture to let this pass without censure. Nor does there seem any good reason to reject the fifteenth; tho' there is not a word in it about cattle; and though the scene is not laid in the pastures of Sicily; but in the great city of Alexandria. The persons of this Idyllium are not Herdmen; but their wives. These Gossips of Syracuse are got to Alexandria, to see the pomp of the feast of Adonis; where they are pushed about in the crowd, and prattle just as some of our good country dames would at a Lord Mayor's show. This therefore may be allowed to be a Pastoral; unless we are to be so strict; that

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 swine-herd Eumæus, and the neatherd Philoetius;

— Εσιγάθη δ' αὖν ὕφορβος

\*Ευμῆαιος, καὶ βοῦσι Φιλοῖτιος ἀμφοτέρωθεν ἀγέλαιαις

\*Εργὸν ἔχων, αὐτὸς τε περίσπλαγχνος Λαίρτατος,

Εἰ μὴ σφᾶς ὤνασαν Ἰάονος ἀνδρὸς αἰδοῦναι.

Theocritus seems indeed to rise above his pastoral stile, 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;

— Λαοῖς

Λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλοι.  
 Οὐ γὰρ τις δὴν πολυμήτεια Νείλου ἐπεμβαῖ  
 Πέζον ἐν ἀλλετρίαισι βαρὺν ἰατάσματο ἰαίμαϊς.

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

CREECH.

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

Ἀμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα  
 Ἐρψοῦμες, στεφάνως δρεψεύμεναι ἀδὺ πνέοντας,  
 Πολλὰ τεῦ, ὦ Ἑλένα, μεμναμέναι ὡς γαλαθῆναι  
 Ἄρνες γειναμένας ὅιος μαστὸν ποθέοισαι.  
 Πρῶται τοι στέφανον λωτῷ χαμαὶ αὐχόμενοι  
 Πλέξασαι, σκιερὰν καταθήσομεν ἐς πλατάνιστον.  
 Πρῶται δ' ἀργυρέας ἐξ ὀλπίδος ὕγρον ἄλειψας  
 Λασδόμεναι, σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον.  
 Τότ' ἄν τ' ἄν τ' ἐν φλοιῷ γεγράφεται, ὡς παριώντις  
 Ἀνγυρίῃ, Δοριστί, Σέβει μ' Ἑλένας Φυτὸν εἰμὶ.

“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

" 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 smillage 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 honey-comb ; 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 ;

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 shoar. But the twenty-second is a hymn, after the manner of the ancient Arcadians, in praise of Castor and Pollux:

Ἑμνέομεν Ἀθάσ τε καὶ ἱγυίοχῳ Διὸς υἱῷ,  
Κάστορα καὶ Φοῖβρον Πολυδύκεα πρὸς ἑρμείην.

The desperate lover, in the twenty-third may easily be imagined to belong to the country: though the narration of his passion is very tragical. We cannot affirm any thing with certainty concerning the twenty-fourth and twenty-fifth; as the end of one, and the beginning of the other is wanting. They are however both in praise of Hercules; and therefore belong to the Arcadian poetry:

try: as does also the twenty-sixth, in which the death of Pentheus is related, who violated the Orgies of Bacchus. The dialogue between Daphnis and the Shepherdess, in the twenty-seventh, is a complete scene of rural courtship, and must be allowed to be a true Pastoral. In the twenty-eighth Theocritus himself presents a distaff to Theogenis, the wife of his friend Nicias, a Milesian physician; a proper present, no doubt, to be sent out of the country, and a subject worthy of a rural poet. The twenty-ninth is concerning Love, the common subject of most Pastorals. The thirtieth is in Lyric measure, and the subject of it is the boar that wounded the shepherd Adonis, the favourite of Venus.

It appears plainly, from this review of the *Idyllia* of Theocritus, that the Greek Poet never intended to write such a sett of poems, as the modern Criticks call Pastorals. They were Poems on several occasions, written by a Sicilian herdsman, or by one who assumed that character. The greater part of them are of the Dramatic kind, each *Idyllium* being a single Scene, or Dialogue 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

and Heroes. The scene is generally laid in Sicily, that country being famous for the stories of the shepherd Polyphemus and the herdman Daphnis, and at the same time the native place of the Poet; who nevertheless sometimes lays the scene in other countries, where he happened to travel. The language is plain and coarse, the Doric dialect being almost constantly used, which greatly increases the rusticity of these Poems. We may observe, that the pronunciation of the Dorians was very coarse and broad, and sounded harsh in the ears of the politer Grecians, from a passage in the fifteenth *Idyllium*, where a citizen of Alexandria finds fault with the Syracusian goffips for opening their mouths so wide when they speak;

Παύσαςδ' ὧ δῶσανσι, ἀνάπυτα κωτίλλουσαι  
Τρυγόνες ἐκκαίσειντι πλατύδοδοισαι ἅπαντα.

“ Hift, hift, your tattling filly talk forbear,  
“ Like turtles you have mouths from ear to ear.”

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

Μᾶ, πόθεν ὦνδρωπος; τί δέ τιν, εἰ κωτίλαι εἰμές;  
Πασσάμενος, ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις;  
Ὡς· εἶδός κ' τοῦτα, Καρίδιαι, εἰμές ἄνωθεν,  
Ὡς κ'· Βελλεροφῶν· Πελεπονησιεὶς λαλιῦμαι·  
Δωρίσδε δ' ἔξεστι, δακῶ, τοῖς Δωριέεσσι.

b 2

“ And



- “ 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 Dorick tone,  
 “ And, Sir, the Dores, sure, may use their own.”

CREECH.

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

This Poet however had continued in full possession of the rural crown, about two hundred

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\* Admirabilis in suo genere Theocritus, sed Musa illa rustica et pastoralis non forum modo verum ipsam etiam urbem reformat. *Lib. 10. cap. 1.*

years,

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 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 criticks; 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

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\* ——— 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.*

Extremum hunc Arethusa mihi concede laborem.

*Ecl. X. ver. 1.*

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 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 Criticks 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 Damocetas 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 en-

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\* Martial, Lib. VIII. Ep. 18.

tirely 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 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 smoaking 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.

b 4

shadows. The country is in it's full beauty, in the Palaemon ; 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 it's own accord ; grapes hanging upon thorns ; honey dropping from oaks : and sheep naturally cloathed with scarlet wool. In the Daphnis, two shepherds meet under the shade of elms intermixed with hazles, 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

hollow oak. In the Pharmaceutria, the heifers leave their food, to attend to the songs of Damon and Alphesiboeus; the ounces 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 Syllanus 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 Maenalus, the rocks of Lycæus, and the lawns of Parthenius. In the conclusion of the work, Virgil represents himself under the character of a goatherd, weaving slight twigs into baskets, under the shade of a Juniper. This variety of images has been seldom considered by those, who have attempted to write Pastorals; and

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 surprizing, that many of our modern Poets and Criticks 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 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 Bucolics of Virgil. Theocritus is like a rich mine, in which there is a plenty of ore: but a skilful hand

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\* See the note on ver. 383. of the first Georgick.

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 rustick 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 L I F E O F V I R G I L.

**T**HE 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.

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Rome  
684.

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

(*a*) *Euseb. Chron. Donat.*  
&c.

(*b*) *Rox's Observations, &c.*  
p. 221.

(*c*) Οὐίργίλιος Μάρων ὁ ποι-  
ητὴς ἐγεννήθη τούτου τοῦ ἔτους  
εἰδοῖς Ὀκτωβρίαις. *Phlegon apud*  
*Photium.*

Majae

684, when Pompey and Crassus were Consuls (d). Year of  
It is agreed, that his mother's name was Maia: but Rome  
there is some dispute about the very name and 684.  
quality of his Father. Donatus, or the writer of Vir-  
gil'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 Ru-  
aeus justly observes, if the father's name had been  
Maro, the son's would have been Publius Maro Vir-  
gilius, according to the custom of the Romans, in-  
stead of Publius Virgilius Maro. Probus says he  
was a countryman; Donatus tells us, that some re-  
port 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 intrusted him with the  
care of his farm and flocks, and that he increased  
his small fortune, by buying woods, and managing  
bees. Ruaeus 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 Ma-  
gus or Magius. He observes farther, that this cor-  
ruption 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 in-  
structed 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 very pro-

Majae Mercurium creastis Idus.  
Augustis redit Idibus Diana.  
Octobres Maro consecravit Idus.  
Idus saepe colas, et has et illas,  
Qui magni celebras Maronis  
Idus.

*Mart. Lib. XII. Ep. 67.*

(d) Ol. CLXXVII. 3. Vir-  
gilius Maro in pago, qui An-  
des dicitur, haud procul a Man-  
tua nascitur, Pompeio et Cra-  
so Consulibus. *Euseb. Chron.*  
Thus also most of the Gram-  
marians.

bable :

Year of Rome 684. bable; and indeed, the politeness of his manners, and his intimacy with some of the greatest men of that age, even in his younger days, seem to intimate, that his birth was not so mean, as it is generally represented (e).

689. When Virgil was five years old, his intimate friend, and contemporary poet, Horace was born (f);  
 691. and two years afterwards (g), his great patron Augustus. At the age of twelve years, he was sent to study at Cremona (b), where he continued till he put on his manly gown, which, according to the custom of the Romans, was in the seventeenth year

(e) Donatus tells us some idle stories of prodigies attending the birth of Virgil. His mother, when she was with child of him, dreamed she was delivered of a branch of a bay-tree, which no sooner touched the ground, than it took root, and grew up into a fair tree, adorned with flowers and fruits. One would have thought, that this denoted rather, that the child would become a great Conqueror. The grandeur of this omen seems however to be a little diminished; for the next day, as the good woman was trudging along the road with her husband, she was delivered of our Poet in a ditch. The child did not cry, and had so sweet a countenance, that it was not doubted but he would come to good fortune. A twig of a poplar was stuck immediately in the place, which soon outgrew all that were planted

at the same time. We may conclude from the sudden, and great thriving of the poplar, that the ditch was not a dry one, and consequently not a very commodious lying-in chamber. This famous tree, it seems, was consecrated by the name of Virgil's tree, and the breeding women used to make vows under it for their safe delivery.

(f) Ol. CLXXVIII. 4. Horatius Flaccus, Satyricus et Lyricus Poëta, libertino patre Venusi nascitur. *Euseb. Chron.*

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

(b) Olymp. CLXXX. 3. Virgilius Cremonae studiis eruditur. *Euseb. Chron.*

Donatus says, he studied at Cremona, till his seventh year; "Initia ætatis, id est, usque  
 "ad

year (i). Soon after he went to Milan (k), where having staid 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, Physick and Mathematicks, before he went to Rome (l). It is not easy to determine, at what time

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“ ad septimum annum, Cremonae egit.” Joseph Scaliger reads *sedecimum* instead of *septimum*; and takes the liberty to amend the whole passage thus; “ Initia aetatis, id est, a xiii usque ad *sedecimum* annum Cremonae egit, et xvii anno virilem togam sumpsit.” But, as this Critick adds a *xiii*, to make Donatus agree with Eusebius, and changes *septimum* into *sedecimum*, without the authority of any manuscript; it seems more reasonable to believe that this passage, in the life of Virgil, ascribed to Donatus, is erroneous, like many others.

(i) Donatus says this was in the seventeenth year of Virgil's life, when the same persons were Consuls, under whom he was born. This cannot possibly be true; for Virgil could but enter his sixteenth year, about two months before the expiration of the second Consulship of Pompey and Crassus. Therefore either the age of Virgil, or the Consuls

must be wrong: I believe the mistake lies in the Consuls, and that the age is right, being according to the Roman custom. Probably he put on the gown at the completion of his seventeenth year, which was at the latter end of 700, and went at the beginning of the following year to Milan, which agrees with what Eusebius has said.

(k) Ol. CLXXXI. 4. Virgilius, sumpta toga, Mediolanum transgreditur: et post breve tempus Romam pergit. *Euseb. Chron.*

Virgilius Cremona Mediolanum, et inde paullo post Neapolim transit.

(l) Here Donatus tells a heap of most improbable and silly stories. Virgil, it seems, having spent a considerable time in his studies at Cremona, Milan, and Naples, and having acquired a considerable knowledge in Physick and Philosophy, went to Rome, and set up for a Horse-doctor. He got himself recommended to the master of Augustus's stables, where

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time he returned to the place of his nativity, and applied himself to the culture of his lands. It might probably

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 other man. Whom therefore could he think so fit to resolve the question as Virgil, who had discovered so much skill in the parentage of dogs and horses? Accordingly he took him into a private apartment, and ordering every one else to withdraw, asked him if he knew who he was, and what power he had to make men happy. Virgil answered; I know thee, O Augustus 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 any thing he should say; and added, that he would not send him away unrewarded. Then Virgil, fixing his eyes steadily upon Augustus, said; The qualities of the parents of other animals may easily be discovered by mathematicians and philosophers; but in man it is impossible: but yet I can form a probable conjecture of the occupation of your father. Augustus listened with great attention, to hear what he would say; when he proceeded thus; According to the best of my judgment, you must be the son of a Baker. 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

probably be in his twenty-second year, when the Civil war between Caesar and Pompey began, and the confusions at Rome were very great. It is rea-  
Year of Rome 705.

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 magnanimous king; and conceived a great esteem for him, and recommended him to Pollio.

It is hardly possible for a tale to be more absurd than this. Would the Ruler of the world talk thus idly, with one whom he had sent for out of his stables? Would Virgil, whom all allow to have been a man of remarkable modesty, and even bashfulness, have spoken in this manner to his Prince? Would any man of sense, when his Sovereign asked him a question, which to him appeared of the greatest importance, have put him off with a sorry jest? Or was Augustus a master of no more wit or understanding, than to conceive an affection for one of his grooms, because he had answered him impertinently? The answer was still the more offensive; because Anthony had been used to reproach Augustus, with having a baker amongst

his ancestors. But, if we inquire 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 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 Caesar: 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 Caesar, assumed the name of Caius Julius Caesar Octavianus. It could not happen after that time, because the Bucolicks and Georgicks were already published, and the Aeneis 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.

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sonable,

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sonable 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 Caesar, who had been their governor, as to be made freemen of Rome (*l*), to which he seems to allude, in his *Daphnis* (*m*); unless we will suppose the Poet to mean, that he was personally known to Caesar, which is not impossible, considering he was a native of his favourite province. It may be thought no improbable conjecture, that Caesar 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 Ruæus (*n*) has proved, by very solid arguments, that none of those pieces now extant under his name could be composed by Virgil. Perhaps also Caesar might see the *Alexis*; which seems to have been the most early of our Poet's compositions now extant (*o*): and we may very well suppose him capable of writing that Eclogue, at the age of about twenty-five, which year of his life he had completed, about half a year before Caesar 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

(*l*) Τῷς Γαλάταις τοῖς ἐν ὧς τῶν Ἀλπεων ὑπὲρ τὸν Ἑριδανὸν οἰκοῦσι τὴν πολιτείαν, ἅτε καὶ ἄρχας αὐτῶν, ἀπιδώσει. *Diag.*  
*Cass. Lib. 41.*

(*m*) Amavit nos quoque *Daphnis*.

(*n*) Virg. Hist. anno 696.

(*o*) See the note on ver. 86. of the fifth Eclogue.

passion.

passion. But Theocritus had given the example in his *Ἑραστής* (p),<sup>v</sup> from which, and the Cyclops of the same author, Virgil has taken several passages in this Eclogue.

After the death of Julius Caesar, 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 Caesar's sister (q). This 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. Caesar 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 Octa-

(p) See the note on ver. 1. of the second Eclogue.

(q) Dio, lib. 45.



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vius 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 Caesar, 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 Caesar 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 Caesar'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;

ments ; 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 Caesar had sent before him to Apollonia, being returned to Italy, Mark Anthony went to them, with hopes of engaging them in his service. Young Caesar, 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 Caesar, 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 Caesar. 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.

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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. Caesar marched after him without delay. Decimus Brutus was at that time governour of Gaul; and having been one of Julius Caesar's murderers, was irreconcilable with Anthony, who had vowed the destruction of them all. But, as young Caesar 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 Caesar'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 Caesar, 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.

711.

The next began with the creation of two new Consuls, Aulus Hirtius and Caius Panfa. Great debates arose in the Senate, concerning the present posture of their affairs: but the friends of young Caesar prevailed (r). They decreed, that a statue should be erected for him; that he should have the Quæstorian rank in the Senate; that he should have

(r) Dio, lib. 46.

the

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 publick treasury, because he had levied them for the safety of the Commonwealth, though it was done by his private authority; 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 publick enemies. They appointed young Caesar, 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 Caesar'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 Caesar began their march together from Rome, whilst Pansa staid 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 Caesar. 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

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Hirtius left Caesar 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 Caesar 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 Caesar, 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 Caesar, 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 Caesar. 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 Caesar 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 Caesar had made with Anthony,

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thony, 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 Caesar'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 Caesar. This being done, Caesar 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 Caesar the Consulship, this shall give it him: to which Cicero answered, Caesar will certainly obtain the Consulship, if you sue for it after this manner. Caesar, 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,

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again, and forbade the army to come within seven hundred and fifty *stadia* of the city. But Caesar 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 Caesar got possession of Rome, without striking a single blow. Caesar 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 Caesar, according to the forms of law, taking upon him the name of Caius Julius Caesar Octavianus: for, according to the Roman custom, the person adopted assumed the entire name of him who adopted him, and added one of the names which he had before, with some little alteration. Caesar, 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 Caesar, 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 Caesar. 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 Caesar. This gave him an opportunity to gather his scattered

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 publick 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: Caesar 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 Caesar 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, Caesar 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 (s) was at the head of two legions in Spain; whilst Lepidus had the command of three others, in the same country, and Plancus had three more in the farther Gaul (t) These three were all thought to favour the cause of Anthony: but all the several factions were in hopes of gaining

(s) See the note on ver. 84.  
of the third Eclogue.

(t) Appian; de Bell. Civ.  
lib. 3.

them.



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them. As soon as the siege of Mutina was raised, and the Senate began to slight Caesar, 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 Caesar, 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 Caesar was chosen Consul, and Decimus, being declared a publick 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 Caesar 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 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 (*u*).

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

(*u*) Vell. Paterç. lib. 2. cap. 76.

men then in being is celebrated, as a patron of the author, and a poet himself (*w*).

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

The next year, when Plancus and Lepidus were created Consuls, is remarkable for the birth of the famous poet, Publius Ovidius Naso, when Virgil was in his twenty-ninth year (*x*).

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On the very first day of this year, the Triumvirs being resolved to begin with performing great honours to the memory of Julius 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 (*y*). They decreed also, that his birth-day should be celebrated with crowns of bay, and universal joy: and that those

(*w*) Pollio amat nostram, quamvis est rustica, Musam:

Pierides vitulam lectori pascite vestro.

Pollio et ipse facit nova carmina: pascite taurum,

Jam cornu petat, et pedibus qui spargat arenam.

Eclog. III. 84.

(*x*) Olymp. CLXXXIV. 3. Ovidius Naso nascitur in Pelnis. *Euseb. Chron.*

(*y*) Dio, lib. 47.

who

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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 Sibylline 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 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 Caesar; 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 Caesar. 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 Caesar, 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

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 Caesar (z); yet he prudently suppresses his name; and describes him under the character of a Herdman.

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Brutus and Cassius, having joined their armies, marched into Macedonia, and encamped at Philippi; where they waited for Caesar and Anthony, who came against them with joint forces; Lepidus staying at Rome, to keep all quiet there. The adverse armies did not long continue in sight of each other, before they came to an engagement. The battle was fought with great fury, and various fortune: but at last the victory fell to the Triumvirs. Brutus and Cassius, seeing all lost, slew themselves: Porcia, the daughter of Cato, and wife of Brutus, killed herself by swallowing a burning coal: most of the principal persons, who had either borne offices, or been concerned in the murder of Caesar, 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 Caesar and Anthony. These two therefore began immediately to take upon them the disposition of pub-

(z) 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.

lick

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lick affairs : and to avoid all altercation, they drew up a writing between them, in which it was agreed, that Caesar should have Spain and Numidia, and Anthony Gaul and Africa ; but on condition, that if Lepidus was discontented he should have Africa (*a*). 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 Caesar should take care of Lepidus, if he should offer to stir ; 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 Brundisium (*b*). 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.

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*) Dio, lib. 48.  
eighth Eclogue.

(*b*) See the note on ver. 6. of the

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

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vide. 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 Caesar 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 Caesar, 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 (c) of Caesar, as a person of extraordinary genius for poetry. This division of the lands, and the melancholy condition of those,

(c) 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;

Vara tuum nomen, superat  
modo Mantua nobis,  
Mantua vac. miserae nimium  
vicina Cremonae;  
Cantantes sublimi ferens ad  
dera cymis.

who

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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 Meliboeus, two shepherds; the latter of whom represents, in a very pathetic manner, 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 (*d*), whom he declares, that he will always esteem as a deity (*e*). This young man can be no other, than Caesar, 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 Caesar 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 *Moeris*, that he was said to have preserved his lands by his verses (*f*). It seems most probable, that it was the *Daphnis*, which he had written the year before, on the deification of Julius Caesar, 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

(*d*) *Hic ille videt juvenem, Meliboe, quotannis*

*Bis senos cui nostra dies altaria fumant*

*Hic mihi responsum primus dedit ille petenti;*

*Pascite ut ante boves, pueri, submitte tauros.*

(*e*) *Namque erit ille mihi, semper Deus: illius aram*

*Saepe tener nostris ab ovilibus imbuet agnus.*

(*f*) *Omnia carminibus vestrum servasse Menalcan.*



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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 he seems to have composed his *Moeris*, 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 Caesar, 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 it's neighbourhood to unhappy *Cremona* (g). Another fragment is in honour of the star, which appeared after the death of *Julius Caesar*, and was looked upon as a sign, that his soul was received into heaven. Here he plainly names him, which he was afraid to do before the decisive battle at *Philippi*: and he could not easily have written any thing, that was more likely to please young *Caesar*.

(g) 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 Caesar to restrain them: Ὁ δὲ Καῖσαρ ταῖς πόλεσιν ἐξελογεῖτο τὴν ἀνάγκην, καὶ ἐδόκουν οὐδ' ὥς ἀρξέειν, οὐδ' ἤρουν, ἀλλ' ὁ σίτρα- τὸς καὶ τοῖς γείτοσιν ἐπέβαινε

σὺν ἕβρει, πλεονά τε τῶν δεδο- μένων σφίσι περισπώμενοι, καὶ τὸ ἀμείνον ἐκλεγόμενοι, οὐδὲ ἐπι- πλήσσοιλος αὐτοῖς καὶ ὄρουμέ- νου πολλά ἀλλὰ τοῦ Καίσαρος, ἐπαύοντο. It therefore seems probable, by what Virgil has said himself, in his *Moeris*, *Mantua vix miserae*, &c. that the lands about *Cremona* were given to the soldiers, who transgressed their bounds, and seized upon those about *Mantua*, which had not been given them,

But

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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 grow strong in that part of the country. Perhaps he staid at Rome, till things were better settled; and from this time was under the protection of Caesar 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 (*b*).

By the management of Fulvia and Lucius Anthony, Caesar 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 Caesar, 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. Caesar therefore proposed terms of accommodation: but his offers were rejected with contempt by Fulvia, who girded on a sword, and prepared for war. Caesar 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 Caesar 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

(*b*) Ἐν πάσαις γὰρ δὴ ταῖς τύχοιεν ἀλλήλοις ἰμάχοντο.  
πώλεσιν ἰμοίως, ὅπη ποτὲ συν- Dio, lib. 48.

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the parties to meet at Gabii; that they might determine the dispute, Caesar came at the time appointed; but Fulvia, and Lucius neglected to appear; wherefore the veterans decided in favour of Caesar, and resolved to assist him.

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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:

Caesar 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 (*i*). Lucius had two legions at Alba, that mutinied against their tribunes, and seemed ready to revolt. Both Caesar 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 Caesar 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 Caesar 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 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 Caesar. Lucius called an assembly of

(i) Appian. de Bell. civil. lib. 5.

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the people; and gave them hopes, that Caesar 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 Caesar. In the mean time Barbatius, who was *Legatus* to Mark Anthony, being dismissed by him for some offence, told the soldiers, that Mark Anthony was angry with those, who warred against Caesar, and their common power: so that many being deceived by him, went over to Caesar. Lucius marched to meet Salvidienus, who was returning with a considerable force to Caesar. Pollio and Ventidius followed him at the same time, to interrupt his march. But Agrippa, who was a great friend to Caesar, being afraid that Salvidienus might be surrounded, seized upon Insubres, a country very commodious for Lucius, whereby he accomplished his design of making him withdraw from Salvidienus, Lucius turned his arms against Agrippa, and was now followed in the rear by Salvidienus: and being thus disappointed, he endeavoured to join with Pollio and Ventidius. But now both Salvidienus and Agrippa attended upon him in such a manner, that he was glad to secure himself in Perusia, a 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

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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 compleated 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 towns 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 Moeris, 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

which is dedicated to Quintus Atrius Varus (*k*), who had served under Julius Caesar in Gaul and Germany, with singular courage, and conduct; and perhaps in this war against Lucius Anthony; tho' he is not particularly named by the Historians now extant. To these actions of his Virgil seems to allude, when he says,

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———— 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 (*l*). Virgil seems to have been elevated with the joy of repossessing his estate; and to have been strongly moved by a sense of gratitude to his benefactor. For, in the dedication of this Eclogue, he breaks out into a rapture; and tells his patron, that every tree and grove shall resound his name; and that Apollo himself cannot be more delighted with any poem, than that which is inscribed to Varus (*m*). 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 *Moeris*, 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

(*k*) See the note on ver. 6. of the sixth Eclogue.

(*l*) Non injussa cano.

*Ibid.* ver. 9.

(*m*) ——— Te nostrae, Vare, myricae,

Te nemus omne canet: nec Phoebus gravior ulla est,

Quam sibi quae Vari praescripsit pagina nomen.

*Ibid.* ver. 10, 11, 12.

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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 (n). 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 herdsman 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. The old Deity 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

(n) Cum canerem reges et proëlia, Cynthius aurem  
Vellit et admonuit: pastorem, Tityre, pingues  
Pascere oportet oves, deductum dicere carmen.

*Ibid.* ver. 3, 4, 5.

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 stile of Hesiod. Virgil therefore elegantly commends this poem, when he says Gallus will cause this grove to become the favourite of Apollo (o).

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Caesar did not remain long in quiet, after the compleat victory, which he had obtained over Lucius and Fulvia (p). This turbulent Lady fled to her husband, and incited him to make war upon Caesar. 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 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 Maecenas on the part of Caesar, 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 Caesar; Octavia should be given in marriage to Anthony (q). 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

(o) His tibi Grynæi nemoris dicatur origo:

Ne quis sit lucus, quo se plus jactet Apollo. *Ibid.* 72, 73.

(p) Appian, lib. 5. Dio, lib. 48.

(q) See the

notes on the fourth Eclogue.

peace,



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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 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 (r): 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 stile 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 (s). 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,

(r) *Teque adeo decus hoc aevi, te Consule, inibit  
Pollio, et incipient magni procedere menses.*

*Ecl. IV. ver. 11, 12.*

(s) *Sicelides Musae paulo majora canamus.* *Ibid. ver. 1.*

as to be worthy of the ear of so great a magistrate (t). 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.

Caesar and Anthony now made a new partition of the world: all toward the East, from Codropolis, a town of Illyricum within the Adriatick, being assigned to Anthony; and all toward the West to Caesar (u). 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 (w). 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 *Φαρμακείρια* of

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(t) Si canimus sylvas, sylvae sint Consule dignae. *Ibid.* ver. 3.

(u) Appian. de Bell. Civ. lib. 5.

(w) Tu mihi, seu magni superas jam saxa Timavi:  
Sive oram Illyrici legis aequoris. *Ecl.* VIII. ver. 6, 7.

Theocritus,

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Theocritus, before he began his march: for the Poet says expressly, that these verses were begun by his command (x). 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 intreats him to permit the Poet to mix his ivy with the victorious bays, that were to crown the head of Pollio (y). 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 (z); and when he has finished the speech of Damon, he calls upon the Muses to relate what Alphefiboëus said, being unable to proceed any farther by his own strength (a). 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

(x) A te principium; tibi desinet: accipe iussis  
Carmina coepta tuis.

*Ibid. ver. 11, 12.*

(y) ——— En erit unquam

Ille dies, mihi cum liceat tua dicere facta,

En erit, ut liceat totum mihi ferre per orbem

Sola Sophocleo tua carmina digna cōthurno.

*Ibid. ver. 7, 8, 9, 10.*

And,

——— Atque hanc sine tempora circum

Inter victrices fiederam tibi serpere lauros.

*Ibid. ver. 12, 13.*

(z) Pastorum Musam, Damonis et Alphefiboëi,

Immemor herbarum quos est mirata juvenca,

Certantes, quorum stupefactae carmine lynces,

Et mutata suos requierunt flumina cursus.

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

(a) Haec Damon: vos, quae responderit Alphefiboëus,

Dicite, Pierides: non omnia possumus omnes.

*Ibid. ver. 62, 63.*

taste,

taste, and as most of them are pointed out in the Notes, need not be particularly mentioned in this place. Year of Rome 715.

The year 716 passed without any publick manifestation 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 *Meliboeus* is the only *Eclogue*, of which we cannot ascertain the date, we may form a conjecture, that it was written this year, which must otherwise have passed without any apparent exertion of our Poet's genius. 716.

The next year began with the march of M. Vip-  
 panus Agrippa, one of the new Consuls into Gaul; to quiet an insurrection there. Agrippa was suc-  
 cessful, and was the second Roman, who crossed the Rhine with an army (b). But the depredations of Pompey were so great, that Caesar 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 (c), who had left him to run away with some soldier, who marched over the Alps (d). As Agrippa was the first Roman, after Julius Caesar, who crossed 717.

(b) Dio, lib. 48.

(c) *Extremum hunc Arethusa mihi concede laborem.  
 Pacta meo Gallo, sed quae legat ipsa Lycoris,  
 Carmina sunt dicenda.* *Ecl. X. ver. 1, 2, 3.*

(d) *Tua cura Lycoris  
 Perque nives alium, perque horrida castra secuta est.*  
*Ibid. ver. 22, 23.*

the

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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 (e). Caesar 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 employed, for we find, that he was detained in arms at the same time (f). 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 Theoprius; and the Poet, complying with his direction, represented Gallus himself, as a shepherd dying for love, like the Daphnis of the Greek Poet (g).

(e) Tu procul a patria, nec fit mihi credere, tantum  
Alpinas, ah dura, nives, et frigora Rheni  
Me sine sola vides.

*Ibid. ver. 46, 47, 48.*

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

*Ibid. ver. 44, 45.*

(g) 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 Caesar, and not to have finished them before the year of Rome 717, a space of time containing no less than seven

years. But both these Authors are irreconcilable with each other, and in some measure with themselves. Donatus says, that the Bucolicks, on their publication, were so well received, as to be frequently recited by the fingers 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 extasy, that the Author was the second great hope of Rome,

It seems to have been about this time, that Virgil began his GEORGICKS; under the patronage

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Rome, esteeming himself to be the first: "Bucolica eo successu edidit, ut in scena quod per cantores crebra pronuntiacione recitarentur. At cum Cicero quosdam versus audisset, et statim acri iudicio intellexisset non communi vena editos, iussit ab initio totam Eclogam recitari: quam cum accurate pernotasset, in fine ait: *Magnae spes altera Romae.* Quasi ipse linguae Latinae 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 Galus 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 Anthony and Augustus, went to Rome, and was the only person who recovered his estate, being favoured by Maecenas and Pollio, the latter of whom persuaded him to

write the Bucolicks: "Postea, ortis bellis civilibus, inter Antonium et Augustum, Augustus victor Cremonensium agros, quia pro Antonio senserant, dedit militibus suis. Qui cum non sufficerent, his addidit agros Mantuanis sublatos, non propter civium culpam; sed propter vicinitatem Cremonensium. Unde ipse in Bucolicis Ecl. IX. 28. *Mantua vae miserae nimium vicina Cremonae.* Amisissis agris Romam venit: et usus patrocinio Pollionis et Maecenatis, solus agrum, quem amiserat, recipere meruit. Tunc ei proposuit Pollio, ut carmen Bucolicum scriberet, quod cum constat triennio scripisse, 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 Maecenas is highly improbable. Pollio was so far from being then at Rome, in favour with Caesar, that he was at that time at the head of an army, not far from Mantua, with which he had acted against Caesar. As for Maecenas,

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age of Maecenas, to whom he dedicated every part of that noble work. Caius Cilnius Maecenas 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 and patron of learned men, particularly of the two best of the Roman Poets, Virgil and Horace (b). 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 publick affairs in Rome, and all over Italy, was committed to him (i). 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

cenas, if he had any share in recommending the Poet to the protection of Caesar 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 Donatus, 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 Donatus, 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.

(b) Maecenas, atavis edite regibus:

O, et praesidium, et dulce decus meum.

Horat. lib. i. Ode 1.

(i) Τὰ τε ἄλλα τὰ ἐν τῇ πόλει, τῇ τε λοιπῇ Ἰταλίᾳ τὰ ἰός τι Μακεδόνες, ἀπὸς ἰππέως, καὶ τοίε καὶ ἐπειτα ἐπιπολεμώταται. Lib. 49.

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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 acknowledges indeed himself, that other nations excelled the Romans in Statuary, Oratory, and Astronomy; and mentions the arts of Government as particularly belonging to them (*k*): but yet he plainly declares, that he aims at gaining a complete victory over the Greek Poets (*l*). He was not disappointed; for the Georgicks are universally allowed to be the finest Poem of their kind.

- (*k*) Excudent alii spirantia mollius aera,  
Credo equidem: vivos ducent de marmore vultus;  
Orabunt causas melius; caelique meatus  
Describent radio, et surgentia sidera dicent:  
Tu regere imperio populos, Romane, memento:  
Hae tibi erunt artes: pacisque imponere morem,  
Parcere subjectis, et debellare superbos.

*Aen.* VI. ver. 847, &c.

- (*l*) — Tentanda via est, qua me quoque passim  
Tollere humo, victorque virum volitare per ora.  
Primus ego in patriam mecum, modo vita superfit,  
Aonio rediens deducam vertice Musas.

*Georg.* III. ver. 7, &c.

Agrippa;



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Agrippa, being appointed by Caesar, to guard the sea-coasts against the depredations of Sextus Pompey; set about the work with great diligence, immediately after his return from Gaul (*m*). 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 Cumae, 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 within this was the Lucrine bay; and still farther within land was a third, which had the appearance of a lake, and was called Avernus. Agrippa made a communication of these three waters, repairing the banks, where they had formerly been broken down, strengthening them with moles, and leaving only a narrow passage just big enough for ships to enter. This port being thus made convenient and secure, had the name of the Julian port bestowed on it, in honour of Julius Caesar. This great work is mentioned by our Poet, in the third Georgick;

An memorem portus, Lucrinoque addita claustra,  
Atque indignatum magnis stridoribus aequor,  
Julia qua ponto longe sonat unda refuso,  
Tyrrhenuſque fretis immittitur aestus Avernus.

By these means Agrippa was able to provide a  
718. fleet sufficient to keep the sea; and the next year

(*m*) Dio Cass. lib. 48.

engaging

engaging with Sextus Pompey, gained a compleat victory over him, and destroyed almost all his ships; for which he obtained the honour of a naval crown. Pompey threw himself into the arms of Anthony, and was by his command put to death by Titius, in the year 719, when Cornificius, and another Sextus Pompey were Consuls. Year of Rome 718.

The following year is distinguished by the death of the Poetaster Bavius (*n*), whose memory Virgil has preserved by bestowing one single line upon him (*o*). We know no more of him, than that he was a bad Poet; and that he joined with others of the same class, in scribbling against his betters. 719.

The world was now divided between Caesar 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 (*p*). This was not very difficult for them to do. Anthony accused Caesar 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. Caesar had crimes enough to object to Anthony. He had put Sextus Pompey to death; and had taken pos- 720.

(*n*) OL. CLXXXIX. 3. M. | Bucolicis notat, in Cappadocia  
Bavius Poeta, quem Virgilius | moritur. *Euseb. Chron.*

(*o*) Qui Bavium non odit, amet tua carmina Maevi.  
*Ecl.* III. ver. 90. See the Note on that passage.

(*p*) Dio, lib. 50.

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session 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.

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This contention was at first managed by letters and messengers: but no sooner were Cneius Domitius, and Caius Sossius, friends of Anthony, chosen Consuls, than the approach of a new Civil War became evident. On the very first day of the year, Sossius made a speech, wherein he greatly praised Anthony, and as much inveighed against Cæsar: nay he would have made an edict against him directly, if Nonius Balbus, Tribune of the people had not interposed. Cæsar expected this would happen; and therefore, that he might not seem to begin the contention, feigned some excuse to withdraw from Rome before that day. When he returned, he assembled the Senate, and being surrounded by a guard of his friends and soldiers, took his place between the two Consuls; and justified himself, and accused Sossius and Anthony. When none dared to answer him, he appointed a day; on which he declared he would make a proof of the injuries of Anthony in writing. The Consuls, not daring to reply, and being unable to hold their peace, withdrew before the day, and went to Anthony, being followed by several other Senators. Cæsar, being desirous to seem not to have driven them away by violence, gave leave to as many more

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to follow them as pleased. This loss was made up to Caesar, by the defection of many from Anthony. Among these were Titius and Plancus, who had been greatly honoured by him, and made partakers of his secret counsels. These were greatly incensed against Anthony, for having begun the war, divorced the virtuous Octavia, whom all revered, and given himself up to the impure embraces of Cleopatra. These were received by Caesar with great joy, informed him of all Anthony's designs, and where he had deposited his will, to which they themselves had been witnesses. Caesar, 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 Caesar, as it tended to convince all men of the ill conduct of Anthony, and to remove the blame from Caesar. In this will, Anthony bore testimony to Caesar, that he was the son of Julius Caesar: 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

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declare him a publick 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 Caesar'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 :  
Vicinae ruptis inter se legibus urbes  
Arma ferunt : saevit toto Mars impius orbe.

Anthony was so far superior in the number of his forces, that he made no doubt of subduing Caesar : 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.

723.

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

sented this fight, in his description of the celestial shield formed by Vulcan for Aeneas (q). He omits the mention of the foreign auxiliaries in Caesar's army, and speaks as if it was wholly composed of the natives of Italy; and celebrates the great Agrippa, who had no small share in the labours, and honours of that important day.

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743.

Hinc Augustus agens Italos in praelia Caesar,  
Cum patribus, populoque, Penatibus et magnis  
Diis,

Stans celsa in puppi: geminas cui tempora flammæ  
Laeta vomunt, patriumque aperitur vertice sidus.

Parte alia, ventis et Diis Agrippa secundis,  
Arduus, agmen agens: cui, belli insigne superbum  
Tempora navali fulgent rostrata corona.

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

Hinc ope barbarica variisque Antonius armis  
Victor, ab Auroræ populis et littore rubro  
Aegyptum viresque Orientis, et ultima secum  
Bactra vehit: sequiturque nefas! Aegyptia conjux.

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

(q) Aen. VIII. ver. 678, &c. (r) Ibid. ver. 685, &c.

of

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of the fight, attended by the Furies, Discord, and  
Bellona (t):

Una omnes ruere, ac totum spumare reductis  
Convulsum remis rostrisque tridentibus aequor.  
Alta petunt: pelago credas innare revulsas  
Cycladas, aut montes concurrere montibus altos:  
Tanta mole vi i tui is puppibus instant.  
Stupea flamma manu, relictae volat ferrum  
Spargitur: arva nova Neptunia caede rubescunt.  
Regina in mediis patrio vocat agmina fistro:  
Nec dum etiam geminos a tergo respicit angues.  
Omni genumque Deum monstra, et latrator Anubis,  
Contra Neptunum et Venerem, contraque Mi-  
nervam

Tela tenent: saevit medio in certamine Mavors  
Caelatus ferro, tristesque ex aethere Dirae:  
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 inglo-  
rious example of their leader. This flight of Cleo-  
patra is poetically described, as being caused by the  
Actian Apollo, who drew his bow, and dissipated  
the barbarous forces (t):

Actius haec cernens arcum intendebat Apollo  
Desuper: omnis eo terrore Aegyptus, et Indi,  
Omnis Arabs, omnes vertebant terga Sabaei,  
Ipsa videbatur ventis regina vocatis

(s) Aen. VIII. ver. 689, &c.

(t) Ibid. ver. 704, &c.

Vela

# The LIFE of VIRGIL.

lxxxv

Vela dare, et laxos jam jamque immittere funes.  
 Illam inter caedes, pallentem morte futura,  
 Fecerat ignipotens undis et Japyge ferri :

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 713.

This great victory, whereby Caesar obtained the sole command of the Roman Empire, was obtained on the second day of September (u) : 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 (x) :

Contra autem magno moerentem corpore Nilum,  
 Pandentemque sinus, et tota veste vocantem  
 Coeruleum in gremium latebrosoque flumina victos.

Caesar having staid 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.

724.

Having staid 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 Parac-

(u) Dio, lib. 51. (x) Aen. VIII. ver. 711, 712, 713.  
 tonium.



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Rome  
724.

tonium. Anthony went against him, but in vain : for Gallus, having, by a stratagem, drawn his ships into the port, burned some, and sunk the rest. In the mean time Caesar assaulted Pelusium, and took 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 Caesar had taken Pelusium, left Parætonium, and meeting Caesar, 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 Caesar, 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 Caesar by her female arts. But when she found her wiles were all in vain, she killed herself, and thereby disappointed Caesar 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. Caesar, 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

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 afterwards.

The following year, when Caesar was Consul a fifth time, together with Sextus Apuleius, all his acts were confirmed by a solemn oath, on the very first day of January: and when letters came from Parthia, they decreed, that he should be mentioned in the hymns, next to the immortal gods. But the glory, in which Caesar 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 (y); and rectified several abuses in the state. It must have been in this year, that Virgil wrote the first *Aeneid*; for when Jupiter comforts Venus, by foretelling the glories of the descendants of Aeneas, he does not mention any thing later, than the shutting of the gates of Janus, and the correction of the manners of the people (z). 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 Nicaea, 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; which was done by

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(y) Dio, lib. 53.

(z) *Aspera tum positis mitescent saecula bellis.  
Cana Fides, et Vesta, Remo cum fratre Quirinus  
Jura dabunt: dirae ferro et compagibus arctis  
Claudentur belli portae: Furor impius intus  
Saeva sedens super arma, et centum vinctus ahenis  
Post tergum nodis, fremet horridus ore cruento.*

*Aen. I. ver. 295, &c.*

the

Year of the Asiatics at Pergamus, and by the Bithynians  
Rome at Nicomedia.

725.

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 Aufuleius 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 Caesar: and Agrippa was now rewarded with a present of a green flag, as a testimony of his naval victory: Caesar 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 Caesar is particularly described, in the eighth Aeneid (a):

At Caesar, triplici inuestus Romania triumpho  
Moenia, Diis Italis votum immortale sacrabat,  
Maxima ter centum totam delubra per urbem.  
Laetitia ludisque viae plausuque fremebant:  
Omnibus in templis matrum chorus, omnibus arae;  
Ante aras terram caesi stravere juvenci.  
Ipse sedens niveo candentis limine Phoebi;  
Dona recognoscit populorum, aptatque superbis  
Postibus: incedunt victae longo ordine gentes,  
Quam variae linguis, habitu tam vestis et armis.  
Hic Nomadum genus, et discinctos Mulciber Afros,  
Hic Lelegas, Carasque sagittiferosque Gelonos.  
Pinxerat. Euphrates ibat jam mollior undis,

(a) Ver. 714, &c.

Extremique

Extremique hominum: Morini, Rhenuſque Bi- Year of  
cornis, Rome

Indomitiſque Dahae, et pontem indignatus Araxes. 725.

Caesar, 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 (b). He consulted about this important affair with his two great favourites, Agrippa and Maecenas: of whom the former advised him to lay down his power, and the latter strenuously insisted on his not parting with it. Caesar 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 (c). Rubens, not without reason, questions the truth of this story,

(b) Dio, lib. 52.

(c) Posteaquam Augustus summa rerum omnium potitus est, venit in mentem, an conduceret Tyrannidem omittere, et omnem potestatem annuis consulibus, et senatui remp. reddere: in qua re diversae sententiae consultos habuit, Maecenatem et Agrippam. Agrippa enim utile sibi fore, etiam si honestum non esset, relinquere Tyrannidem, longa oratione contendit: quod Maecenas dehortari magnopere conabatur. Quare Augusti animus et hinc ferebatur et illinc: erant enim diversae sententiae, variis rationibus firmatae. Rogavit igitur Maronem, an conſecrat privato homini, se in sua republ. tyrannum faceret. Tum ille,

“ omnibus sermo, inquit, remp.  
“ aucupantibus molesta ipsa  
“ Tyrannis fuit, et civibus:  
“ quia necesse erat propter odia  
“ subditorum, aut eorum in-  
“ justitiam, magna suspitione  
“ magnoque timore vivere.  
“ Sed si cives justum aliquem  
“ scirent, quem amarent plu-  
“ rimum, civitati id utile esset,  
“ si in eo uno omnis potestas  
“ foret. Quare si justitiam,  
“ quod modo facis, omnibus  
“ in futurum nulla hominum  
“ facta compositione distribuis;  
“ dominari te, et tibi condu-  
“ cet et orbi. Benevolentiam  
“ enim omnium habes, ut  
“ Deum te et adorant, et ore-  
“ dant.” Ejus sententiam se-  
“ cutus Caesar principatum tenuit.

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725.

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 Maecenas on this occasion, says only, that Caesar preferred the advice of Maecenas : but however Caesar might possibly ask the opinion of Virgil in private ; though he was not admitted to the council board.

726.

In the following year, Caesar 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 Aeneid (*d*), under the person of Aeneas :

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

It is highly probable, that the third Aeneid 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 Caesar : they strove naked, and were bathed with oil in the gymnastick exercises ; and the Iliacal or Trojan games contained particularly that 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 Aeneid (*e*).

(*d*) Ver. 279, &c.

(*e*) Ver. 545, &c.

In

In this year the most learned Varro, who had preceded our Poet, in writing concerning Husbandry, died at about ninety years of age (*f*). Year of Rome 726.

The next is remarkable for a debate which happened in the Senate, concerning an additional name to be given to Caesar. 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 (*g*). Virgil seems to allude to this inclination of Caesar to take the name of Romulus, in his third Georgick (*h*), when he calls Caesar 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 Aeneid (*i*), 727.

Hic vir, hic est, tibi quem promitti saepius audis,  
AUGUSTUS CAESAR, Divum genus: aurea condet  
Saecula qui rursus Latio, regnata per arva  
Saturno quondam: super et Garamantas et Indos  
Proferet imperium: jacet extra fidera tellus,  
Extra anni solisque vias, ubi caelifer Atlas  
Axem humero torquet stellis ardentibus aptum.

(*f*) Ol. CLXXXVIII. 1. " CLXXXVII. 4. Caesar  
M. Terentius Varro Philosophus prope nonagenarius moritur. *Euseb. Chron.* " Augustus appellatus: a quo  
" Sextilis mensis Augusti nomen accepit."

(*g*) Dio Cass. lib. 53. Eusebius places this two years sooner, in his Chronicle " Ol. (b) Ver. 27.  
(i) Ver. 791, &c.

Year of  
Rome  
727.

Hujus in adventu jam nunc et Caspia regna  
Responfis horrent divum : et Moetica tellus,  
Et septem gemini turbant trepida ostia Nili.

728.

In the following year, Cornelius Gallus, whom Virgil had so much celebrated in his Eclogues, fell into disgrace (*k*). 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 (*l*). 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 Aristaeus, at the command of Augustus. But Ruæus justly questions the truth of this story. He observes, that the story of Aristaeus 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

(*k*) Dio, lib. 53. See the note on ver. 64. of the sixth Eclogue.

(*l*) Eusebius places the death of Gallus in the preceding year. “Ol. CLXXXVIII. 2. Cor-

nelius Gallus Foro-Julienfis  
“ Poeta, a quo primum Aegyptum rectam supra diximus, quadragesimo ætatis suæ anno proprio se manu interfecit.”

his

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his work in the praise of Gallus, when he has given but a few lines to Maecenas 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. Year of Rome 728.

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 (*m*). 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. 729.

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 (*n*). Horace paid the tribute of an Ode to his memory, and addressed it to Virgil, who seems to have lamented him with an extraordinary grief (*o*). 730.

Augustus,

( <i>m</i> ) Dio, lib. 53.		lli et Horatii familiaris moritur,
( <i>n</i> ) Ol. CLXXXIX. 1.		Euseb. Chron.

Quintilius Cremonensis Virgi-

(*o*) Multis ille bonis flebilis occidit :  
 Nulli flebilior, quam tibi, Virgili.  
 Tu frustra pius, heu, non ita creditum  
 Poscis Quintilium deos.



Year of  
Rome  
731.

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 (*p*). 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 (*q*). He was greatly beloved by Augustus, 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 Aeneid; at the latter end of which that

Quod si Threicio blandius Orpheo  
Auditam moderere arboribus fidem,  
Non vanae redeat sanguis imagini  
Quam virga semel horrida  
Non lenis precibus fata recludere,  
Nigro compulerit Mercurius gregi.  
Durum, sed levius fit patientia  
Quicquid corrigere est nefas. *Lib. I. Ode 24.*

(*p*) Dio, lib. 53.  
fourth Eclogue.

(*q*) See the note on ver. 8. of the

youth

youth is celebrated. The Poet represents his hero Aeneas 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 Viridomarus, 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 Feronian Jupiter (r):

Year of  
Rome  
731.

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

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

(r) Aen. lib. VI. ver. 854, &c.

Year of  
Rome  
731.

Atque hic Aeneas, una namque ire videbat  
Egregium forma juvenem et fulgentibus armis;  
Sed frons laeta parum, et dejecto lumina vultu  
Quis, pater, ille virum qui sic comitatur euntem?  
Filius? ane aliquis magna de stirpe nepotum?  
Quis strepitus circa comitum! quantum instar in  
ipso est!

Sed nox atra caput tristi circumvolat umbra.  
Tum pater Anchises lacrymis ingressus abortis:  
O nate, ingentem luctum ne quaere tuorum:  
Ostendent terris hunc tantum fata, neque ultra  
Esse finent. Nimium vobis Romana propago  
Visa potens, superi, propria haec si dona fuissent.  
Quantos ille virum magnam Mavortis ad urbem  
Campus aget gemitus! vel quae Tyberine videbis  
Funera, cum tumulum praeterlabere recentem!  
Nec puer Iliaca quisquam de gente Latinos  
In tantum spe tollet avos: Nec Romula quondam  
Ullo se tantum tellus jactabit alumno.  
Heu pietas! heu prisca 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 saltem accumulem 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* (s) for every line, amounting in the

(s) Eighty pounds, fourteen shillings and seven pence sterling.  
whole

whole to above two thousand pounds sterling. The Year of  
reward was great : but the verses were Virgil's. Rome

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 (*t*). But when they heard, that Caius Petronius the governour 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 (*u*), where he mentions the conquests of Augustus being extended even beyond the torrid zone :

731.  
732.

— 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 (*w*) : hereby he was convinced, 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.

733.

(*t*) Dio, lib. 54. (*u*) Ver. 794, &c. (*w*) Dio, lib. 54.  
f 4 In

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Year of  
Rome  
733.

In the spring, he marched into Asia, where he rewarded and punished every province according to it's 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 Aeneid (x) :

Sive Getis inferre manu lacrymabile bellum,  
Hyrcanifve, Arabifve parant; feu tendere ad Indos,  
Auroramque fequi, Parthosque reprofcere figna.

At this time Augustus, was fo dreaded by the Eastern Nations; that they all fought his favour: and the very Indians who had before sent Ambassadors to him (y), now entered into a league of peace, and sent him many presents (z). Caesar 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 (a), when he says, that Augustus disarmed the Indians by his arts of government :

—— Te maxime Caesar,  
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 (b) :

- |   |  |
|---|--|
| (x) Ver. 604.   | “ amicitiam postularunt.” <i>Euseb. Chron.</i> |
| (y) Eusebius fixes the time of the Indians sending their Ambassadors to be in the year 728. “ Ol. CLXXXVIII. 3. | (z) Dio, lib. 54.                              |
| “ Indi ab Augusto per legatos   | (a) Ver. 170, &c.                              |
| &c.   | (b) Georg. III. ver. 261, &c.                  |

In

In foribus pugnam ex auro solidoque elephanto . Year of  
Gangaridum faciam, victorisque arma Quirini : Rome  
Atque hic undantem bello, magnumque fluentem 734  
Nilum, ac navali surgentes aere columnas.  
Addam urbes Asiae domitas, pulsumque Niphaten,  
Fidentemque fuga Parthum, versisque sagittis,  
Et duo rapta manu diverso ex hoste trophaea ;  
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 :

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

Virgil had now brought his celebrated *Aeneis* to a conclusion : but it wanted much of the perfection, to which he intended to bring it. He therefore proposed to travel into Greece, where Augustus then was, in order to finish it at his leisure. But meeting him at Athens, as he was returning to Rome, he determined to come back with him ; when he was suddenly seized by a dangerous sickness, which was increased by his voyage. He landed at Brundisium (c), where he died, on the twenty-second day

(c) Some say at Tarentum.

of

Year of  
Rome  
735.

of September, when he had almost compleated 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, Brundisium death, Naples a grave (*d*).

In his last will, he ordered his *Aeneis* to be burnt, because it was not finished to his mind : but Augustus would not suffer it to be destroyed (*e*). Then 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 imperfect (*f*).

Donatus

(*d*) Ol. CXC. 2. Virgilius Brundisii moritur, Sentio Saturnino, et Lucretio Cinna Consulibus. Ossa ejus Neapolim translata in secundo ab urbe miliario sepeliuntur, titulo istiusmodi superscripto, quem moriens ipse dictaverat :

“ Mantua me genuit, Calabri

“ rapuere, tenet nunc

“ Parthenope : cecini Pas-

“ cua, Rura, Duces.”

*Euseb. Chron.*

With this Donatus also agrees.

(*e*) Divus Augustus carmina Virgillii cremari contra testamenti ejus verecundiam vetuit : majusque ita vati testimonium contigit, quam si ipse sua carmina probavisset. *Plin. lib. 7. cap. 30.*

Quum morbo oppressus adventare mortem videret, petivit oravitque a suis amicissimis impense, ut *Aeneida*, quam nondum satis elimasset, abolerent. *Aud. Gell. lib. 17. cap. 10.*

(*f*) Anno vero quinquagesimo secundo ut ultimam manum *Aeneidi* imponeret, statuit in Graeciam et Asiam secedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philosophiae vacaret. Sed, cum aggressus iter, Athenis occurrisset Augusto, ab Oriente Romam revertenti, una cum Caesare redire statuit. Ac cum Megara, vicinum Athenis oppidum, visendi gratia peteret, languorem nactus est : quem non intermissa navigatio auxit, ita ut gravior indies, tandem Brundisium

Donatus relates the following verses of Augustus himself on this occasion ;

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Ergone supremis potuit vox improba verbis  
Tam dirum mandare nefas? Ergo ibit in ignes,  
Magnaue 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 haec rapidis aboleri carmina flammis  
Virgilius : Phrygium quae cecinere ducem.  
Tucca vetat, Variusque simul : tu, maxime Caesar,  
Non finis, et Latiae consulis historiae.  
Infelix gemino cecidit prope Pergamus igni,  
Et pene est alio Troja cremata rogo.

It is no wonder, that so much care should be taken in preserving the *Aeneis*, imperfect as it is ;

diffum adventarit : ubi diebus paucis obiit, decimo Cal. Octob. C. Sentio, Q. Lucretio Coff. Qui cum gravari morbo sese sentiret, scrinia saepe et magna instantia petivit, crematurus *Aeneida* : quibus negatis, testamento comburi iussit, ut rem in emendatam, imperfectamque. Verum Tucca et Varius monuerunt, id Augustum non permitturum. Tunc eidem Vario, ac simul Tuccae, scripta sub ea conditione legavit, ne quid adderent quod a se

editum non esset, et versus etiam imperfectos, si qui erant, relinquerent. *Donatus*.

Eusebius also mentions Varius and Tucca being employed in correcting the *Aeneis*, on condition of not adding any thing. “ Ol. CXC. 4. Varius et Tucca, Virgillii et Horatii contubernales, Poetae habentur illustres : qui *Aeneidum* postea libros emendarunt sub ea lege, ut nihil adderent.”

since



Year of Rome 735. since it is no less than the History and Panegyrick of Augustus Caesar 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 Aeneas: 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 Aeneas to be the son of Venus: and he introduces Jupiter himself foretelling the great victories and the deification of Julius Caesar (g).

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

Jupiter, in the same speech relates the history of the Trojan succession, in Italy: that Aeneas, 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 en-

(g) Aen. I. ver. 290, &c.

mity,

mity, 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 (b).

Year of  
Rome:  
735.

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

In the sixth book, Anchises, in the Elyſian fields, ſhews to Aeneas his future ſon Sylviuſ Aeneas, the youngeſt of his children by Lavinia. From him the Alban kings deſcend, Procas, Capys, Numitor, and Sylviuſ Aeneas. Theſe princes, he tells uſ founded Nomentum, Gabii, Fidena, Collatia, Pometia, Caſtrum Inui, Bola, and Cora. Numitor, the father of Ilia, is accompanied by his grandſon Romuſ, the ſon of Ilia by Mars, under whoſe influence Rome arrives at vaſt power. Among theſe great Romans, Anchifeſ calls upon Aeneas, to obſerve the noble Julian family, eſpecially Auguſtuſ Caefar, under whoſe reign all the bleſſings, promiſed to that mighty ſtate, ſhall be united.

En hujus, nate, auſpiciis illa inclyta Roma  
Imperium terris, animos aequabit Olympo ;  
Septemque una ſibi muro circumdabit arces.  
Felix prole virum : qualis Berecynthia mater  
Invehitur curru Phrygiæ turrita per urbes,

(b) Ibid. ver. 261, &c.

Laeta

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Rome  
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Laeta Deum partu, centum complexa nepotes,  
Omnes coelicolas, omnes supera alta tenentes.  
Huc, geminas huc flecte acies : hanc aspice gentem  
Romanosque tuos. Hic Caesar, et omnis Iuli  
Progenies, magnum coeli 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 Caesar, the latter of whom he extols again, as conqueror of the Greeks, and avenger of the Trojan race. He does not pass over the memory of the great Cato, the glorious Cossus, the two thunderbolts of war the Scipios, who subverted Carthage, or the nobly temperate Fabricius, and Quinctius Cincinnatus. He seems in a rapture, at the mention of the Fabii ; and then breaks forth into that noble character of the Romans already mentioned ; “ Ex-  
“ cudent alii spirantia, &c.” And concludes with describing at large the character of the famous Marcellus.

The celestial shield of Aeneas (*i*) 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

(*i*) Aen. VIII. 626.

made

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made by Porfenna, 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 Cloelia, 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 Caesar over Anthony and Cleopatra. The religious and civil customs also of the Romans are to be found in the Aeneis; 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 (*k*), 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 him, as abundantly testified the esteem and regard, which he had for this excellent Poet. Another of their Historians calls him the prince of poetry (*l*); and the learned and judicious Quintilian (*m*) 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 (*n*).

(*k*) Tacitus, Dialog. de Orat.

(*l*) Inter quae maxime nostri aevi eminent, princeps carminum Virgilius, &c. *Vell. Paterc. lib. 2.*

(*m*) Utar verbis iisdem, quae ab Afro Domitio juvenis accepi: qui mihi interroganti,

quem Homero crederet maxime accedere: secundus, inquit, est. Virgilius: prior tamen primo quam tertio. *Lib. 10.*

(*n*) Περὶ ἧς, οἶμαι λέγειν τὸν ἐξοχώτατον τῆς κατὰ Ἰταλίαν ποιητῶν. *Constantini Orat. apud Euseb.*

He

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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 Helenae, lucida fidera,  
Ventorumque regat pater,  
Obstrictis aliis, praeter Iapyga,  
Navis, quae tibi creditum  
Debes Virgilium, finibus Atticis  
Reddas incolumem, precor ;  
Et serves animae dimidium meae (o).

The twelfth Ode of the fourth book is also addressed to Virgil ; and in the sixth Satire of the first book, he tells Maecenas, that Virgil was the first, who recommended him (p). The same poet celebrates the softness and delicacy of Virgil's Pastorals (q), his skill in Poetry (r), his judgment (s), his

(o) Lib. 1. Ode 3.

(p) Nulla etenim mihi te fors obtulit : optimus olim  
Virgilius, post hunc Varius dixere quid essent.

Sat. lib. 1. 6.

(q) — Molle atque facetum  
Virgilio annuerunt gaudentes rure Camenae.

Sat. lib. 1. 10.

(r) At neque dedecorant tua de se judicia, atque  
Munera quae multa dantis cum laude tulerunt  
Dilecti tibi Virgilius, Variusque poetae.

Epist. lib. 2. 1.

— Quid autem

Caecilio Plautoque dabit Romanus adeptum  
Virgilio Varioque ?

Art. Poet.

(s) Plotius et Varius, Maecenas, Virgiliusque,  
Valgius, et probet haec Octavius optimus, atque

Fuscus,

his candour (*t*), and his piety (*u*). 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 *Aeneis*, by saying that Virgil was about a work, which was to exceed the *Iliad* (*w*). Ovid also, speaking to Augustus,

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Fuscus, et haec utinam Viscorum laudet uterque ;  
Ambitione relegata te dicere possum,  
Pollio ; te Messala tuo cum fratre ; simulque  
Vos Bibuli, et Servi ; simul his te, candide Furni ;  
Complures alios, doctos ego quos et amicos  
Prudens praetereo : quibus haec, sint qualiacumque,  
Arridere velim : doliturus, si placeant spe  
Deterius nostra.

*Sat. lib. 1. 10.*

- (*t*) Plotius, et Varius Sinuessae, Virgiliusque  
Occurrunt : animae quales neque candidiores  
Terra tulit ; neque queis me sit devinctor alter.  
O, qui complexus, et gaudia quanta fuerunt ;  
Nil ego contulerim jucundo sanus amico.

*Sat. lib. 1. 5.*

- (*u*) Multis ille bonis flebilis occidit :  
Nulli flebilior, quam tibi Virgili  
Tu frustra pius, heu non ita creditum  
Poscis Quintilium Deos.

*Lib. 1. Ode 24.*

- (*w*) Me juvet hesternis positum languere corollis,  
Quem tetigit jactu certus ad ossa deus :  
Actia Virgilium custodis littora Phoebi,  
Caesaris et fortes dicere posse rates,  
Qui nunc Aeneae Trojani suscitât arma,  
Jactaque Lavinis moenia littoribus.  
Cedite Romani scriptores, cedite Graii :  
Nescio quid majus nascitur Iliade.  
Tu canis umbrosi subter pineta Galefi  
Thyrfin, et attritis Daphnin arundinibus :  
Utque decem possint corrumpere mala puellani,  
Missus et impressis hoedus ab uberibus.

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gustus, calls Virgil his happy author of the *Aeneis* (x). In another place, he calls that poem the brightest work of all Italy (y); and in a third, he declares, that the *Pastorals*, *Georgicks*, and *Aeneids* of Virgil will be read as long as Rome shall continue sovereign of the world (z); 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;

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

Felix, qui viles pomis mercatus amores:  
Huic licet ingratae Tityrus ipse canat.  
Felix, intactum Corydon qui tentat Alexin  
Agricolae domini carpere delicias.  
Quamvis ille sua lassus requiescat avena,  
Laudatur faciles inter Hamadryadas.  
Tu canis Ascræi veteris praecepta poetæ,  
Quo seges in campo, quo viret uva iugo.  
Tale facit carmen docta testudine, quale  
Cynthius impositis temperat articulis.

*Lib. 2. Eleg. 34.*

(\*) Et tamen ille tuæ felix *Aeneidos* auctor  
Contulit in Tyrios arma virumque toros,  
Nec legitur pars ulla magis de corpore toto,  
Quam non legitimo foedere junctus amor.  
Phyllidis hic idem, teneraeque Amaryllidis ignes  
Bucolicis juvenis luserat ante modis.

*Trist. l. 2.*

(y) Et profugum Aenean, altae primordia Romæ,  
Quo nullum Latio clarius extat opus.

*Art. amat. lib. 3.*

(z) Tityrus, et segetes, Aeneiaque arma legentur  
Roma triumphati dum caput orbis erit.

*Amorum, lib. 1.*

Vocem

# The LIFE of *VIRGIL*.

xcix

Vocem animumque deo similis : date lilia, plenis, Pierides, calathis, tantoque affurgite alumno. Year of Rome 735.

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 Ausoniae potuit quae maxima virtus  
Esse fuit, caeloque ingens se gloria vexit  
Italiae : sperare nefas fit vatibus ultra :

Chelsey, 5 June,  
1749.

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PUBLII







A MAP  
of the  
PARTHIAN EMPIRE

*Ecl. I.  
ver. 63.*



P U B L I I  
V I R G I L I I  
M A R O N I S  
B U C O L I C O R U M  
E C L O G A P R I M A.  
T I T Y R U S.

MELIBŒUS, TITYRUS.

MEL. **T**ITYRE, tu patulae recubans sub tegmine fagi *MEL. You, Tityrus, lying under the shade of a spreading beech,*

N O T E S.

I. *Tityre tu patulae, &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 these not being sufficient to satisfy the avarice of the soldiers, they frequently transgressed the bounds assigned them, and seized on the lands belonging to the neighbouring cities. Those injuries caused the inhabitants, both old and young, to flock in great numbers to Rome to seek for redress. We may gather, from a passage in the ninth Eclogue, that Cremona was one of the cities given to the soldiers, and that Mantua, happening to be situated near Cremona, the inhabitants of that territory were involved in the calamity of their unhappy neighbours. It is said that among the rest, Virgil being dispossessed of his estate, went to Rome, where being presented to Augustus he was graciously

over the year rural life with a Sylvesterian and a Mullan medietas avena  
*And the pipe.*

NOTES.

ciously 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 Meliboeus and Tityrus; of whom the former represents the unhappy Mantuan, and the latter those who were restored to their estates: or perhaps Tityrus may be intended to represent Mantua, and Meliboeus Cremona. Meliboeus begins the dialogue with setting forth the miseries of himself and his neighbours.

1. *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; *ἐκ τῶν τελεσιμαίων, οἷς χαίρουσι Σατύροι*, says Aelian. 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 Lacedaemonians. This last quotation is erroneous; for the words of Servius are, "Laconum lingua Tityrus dicitur *aries* (not *hircus*) major, qui gregem antitur 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. Meliboeus expressly calls *Tityrus* an old man, *Fortunate senex*, which words are repeated in ver. 52. Now Virgil could not call himself an old man, being under thirty, when he wrote this Eclogue, in which he calls Augustus *juvenis*, who was but seven years younger than himself: and at the end of the Georgicks he tells us expressly, that he wrote it in his youth:

— — — audaxque juvenis  
 "Tityre te patulae cecini sub teg-  
 mine fagi."

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

"Incipe, Mopse, prior, si quos aut  
 Phyllidis ignes,

"Aut

Non patriae fines, et dulcia linquimus arva;

We leave the borders of our  
homery, and our sweet fields.

NOTES

"Aut Alconis habes laudes, aut

"jurgia Codri,

"Incipe: pascentes servabit Thyrsus  
"hoedos."

Virgil always uses *Sylvae*, 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,

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

"Ludere quae vellem calamo per-  
"agrosili."

"Certent et cyenis ululae: sit Ty-  
"tyrus Orpheus

And in the sixth Eclogue

"Orpheus in sylvis: inter delphi-  
"nas Arion."

"Agrosili tenui meditabor arum-  
"dino musam."

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.

Probably Quintilian intended to quote the verse last mentioned.

1. *Fagi*.] La Cérda contends, that the *Fagus* is not a Beech, but a sort of Oak or *Esfulus*; and quotes several authorities to support his opinion. This mistake has arisen from an imagination that the *Fagus* is the same with the *Φύκος* 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 includunt. Folium tenue, ac latissimum, populo simile."

2. *Agrosili*.] Servius interprets this "*cantus*, quasi melitaris, & pro "*posita*." La Cérda interprets it "*exercitus*," which he confirms by several authorities. Ruæus renders it "*modularis*."

Lord Lauderdale translates this passage,

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

Dryden's translation is,

"Beneath the shade, which beechen  
"boughs diffuse,  
"You, Tityrus, entertain your  
"Sylvan Muse."

Dr Trapp has it,

"Beneath the covert of the spread-  
"ing beech  
"Thou, Tityrus, repos'd, art  
"warbling o'er,

2. *Sylvestre*.] Quintilian, lib. 9, cap. 4. reads *Agrosili*. It is generally allowed to have been a slip in Quintilian's memory; this reading not being countenanced by the authority of any manuscript. La Cérda endeavours to prove, that

A 2

"Upon

# P. VIRGILII MARONIS

*We fly our country; wilt thou, Tityrus, lying at ease in the shade, teach the woods to resound the beautiful Amaryllis.* Nos patriam fugimus: tu, Tityre, lentus in umbra Formosam resonare doces Amaryllida sylvas. 5

*TIT. O Meliboeus a God has given me this quiet. For I shall always stream him as a God:* TIT. O Meliboe, Deus nobis haec otia fecit. Namque erit ille mihi semper Deus: illius aram

## NOTES.

"Upon a slender reed thy Silvan  
"lays."

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

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

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

*Deus.*] The Poet flatters Augustus, by calling him a God, some years before divine honours were publicly allowed him.

*Otia.*] Servius interprets it *security* or *felicity*. La Cerda will have it to mean liberty. Ruæus renders it *quiet*. 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*;

35. *Nec lupus infans pecori, nec retia cerulis*

"Ulla dolum meditantur: amat  
"bonus otia Daphnis."

And in the second Georgick;

"At securæ quies, et nescia fallere  
"vita,  
"Dives opum variarum; at latis  
"otia fundis,  
"Speluncae, vivique lacus."

And in the third;

"Ipsi in defossis specubus securæ sub  
"alta  
"Otia agunt terra."

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

"— — — Cui deinde subibit,  
"Otia qui rumpet patriæ, resedebit  
"que movebit  
"Tullus in arma viros."

7. *Namque erit ille mihi semper Deus.*] Servius, says, that this repetition excludes all appearance of flattery: which I must confess myself unable to understand. As to what he mentions of Augustus being really deified in his life-time, it can have no place here: since it is certain, that these honours were not given him, till several years after this Eclogue is said to have been composed. It was a common opinion

Saepe tener nostris ab ovilibus imbuet agnus.  
Ille meas errare boves, ut cernis, et ipsum  
Ludere, quae vellem, calamo permisit agresti.

A tender lamb from my folds  
Shall often stain his altar. He  
Has permitted my hire to feed at  
IO large, as you see, and myself to  
play what I have a mind on my  
rural pipe.

MEL. Non equidem invideo, minor magis: un-  
dique totis

MEL. I do not envy you  
indeed, but rather wonder; see-  
ing there is so great a disturbance all over the country.

Usque adeo turbatur agris. Enipse capellas

# NOTES.

nion among the Ancients, that doing good elevated men to divinity. Tityrus therefore, having received so great a benefit from Augustus, declares, that he shall always esteem him as a God. If divine honours had then been ascribed to Augustus, the Poet would not have mentioned him as a Deity peculiar to himself; *erit ille mihi semper deus*. But it is no great wonder, that the Poet should flatter Augustus with the title of a God; since Julius Caesar, whose adopted son he was, had already received divine honours, a chapel being dedicated to him in the Forum, about ten months before the decisive battle at Philippi.

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

"To thee, bright Goddess, oft a  
"lamb shall bleed,

"If teeming ewes increafe my  
"fleecey breed."

9. *Errare.*] *Id est, pasci*, says Servius. It is certain, that by *errare* the Poet cannot mean *to wander* or *stray*, in one sense of the word; which signifies *to go astray*, or *be lost*. Therefore, to avoid ambiguity, I have translated it *to feed at large*, which is the true meaning of the word. Our Poets frequently use *stray* in the same sense: thus Milton;

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

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

"Do you not see my cattle wan-  
"d'ring roam

"At their own pleasure, yet come  
"safely home?

"He 'tis that suffers them to go  
"astray."

Dryden's translation is better;

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

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

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



Lo! I drive my goats, being Protinus aeger agor: hanc etiam sit, Tityre, ducas.  
quite sick myself; and on hard-  
ly able, my Tityrus, so drag (thou) along.

## NOTES.

13. *Protinus*.] Servius reads *protinus*, and interprets it *porro tenus*, *id est, longe a finibus*. Pierius observes that most manuscripts have *protinus*; but that it is *protenus* in the Oblong and Medicæan manuscripts. He observes, that Caper makes a difference between them, making *protenus* an adverb of place, and *protinus* an adverb of time. Nonius Marcellus interprets *protinus*, *valde*. In the Medicæan 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 Sufianæus, it is *protenus*. In the Venice edition by Aldus, in 1576, it is *protinus*. Rob. Stephens reads *protenus*. In the old edition, printed by Wynson, it is *protinus*; as also in the Milan edition of 1539, and in the Antwerp edition of 1543. But in that of 1540, it is *protenus*. La Cerda reads *protinus*; but Heinsius; and after him most of the editors have *protenus*. Dr Trapp contends for *protenus*, in the sense which Servius gives it; and accordingly translates this passage, *Lo! I far hence my goats, just fainting drive*. Burman also is positive in the same interpretation. In this diversity of opinions, our surest way will be to consider the different senses in which Virgil him-

self 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 æsili mollis caelestia dona*  
“Exequar.”

And in the second *Aeneid*:

*Protinus ad sedes Priami clamor*  
“vocati.”

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

*Sic fatus senior, statumque imbeli*  
“le sine lectu”

“Concepit il paulo, quod protinus  
“atre repulsum.”

In the same sense it is used in the third *Aeneid*:

*Protinus ærias Phæacum abscon-*  
“dimus arcas.”

And in the fourth:

*Protinus ad regem cursus detor-*  
“quet larbam.”

And in the fifth:

*Protinus Alceas celeris currere*  
“agitta”

“Invitat, qui forte velint.”

And

Hic inter densas cortylos modo namque gemellos,

*Just now did she bring forth  
twins here among the thick  
brambles,*

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And in the seventh;

"*Protinus* hinc fuscis tristia dea

"*tollitur alis*"

"Audacis Rutuli ad muros."

And

"Mos erat Hesperio in Latio, quem

"*protinus* urbes

"Albanæ coluere sacrum."

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

"— — — trajecto missa iaceto

"*Protinus* hasta fugit,"

in the tenth.

In the same book we find

"*Protinus* Antæum et Lycam, pri-  
ma agmina Turni

"Persequitur." And,

"Hæc ubi dicta dedit, cælo se

"*protinus* alto

"Misit," in the sense already given.

Lastly in the eleventh

"*Protinus* Orilochum et Buten,

"duo maxima Teucrum

"Corpora: sed Buten adverso cult-

"pide fixit."

In the eighth *Aeneid*, Servius in-  
terprets *protinus*, at one and the same  
time, or on the way:

"Nam memini Hefiones videntem

"regna foreris

"Laomedontiadem Priamum Sala-

"mina petentem,

"*Protinus* Arcadiæ gelidos invisere

"fines."

I shall now consider some passages,  
which seem most naturally to be un-  
derstood in the sense which Nonius  
Marcellus gives to the passage under  
consideration. In the third *Aeneid*  
we find,

"Hæc loca ubi quondam, et vasta

"convulsa ruina,

"Tantum ævi longinqua valet

"mutare vetustas,

"Disshuisse forant, cum *protinus*

"utraq; tellus

"Una foret."

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

In the sixth,

"— — — Quin *protinus* omnia

"Perlegerent oculis,"

can hardly be understood in any  
other sense. Ruæus interprets it,

"At vero Trojani ulterius per-

A 4

"lustrarent

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

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"Iustrassent oculis omnia;" and Dr Trapp translates this passage,

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

In the following passage in the seventh,

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

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

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*, *scilicet* in this place. Ruæus interprets it *statim*: but the sense, which I have here given it, seems the most natural. There remains, I think, but one passage more to be considered. It is also in the ninth book; where the Poet is speaking of the numbers slain by Euryalus and Nisus. Among these he mentions Sarraus, who had spent

great part of the night in play; and adds,

" — — Felix, si *protinus* illum  
 "Aequasset nocti ludum, in lucem-  
 "que tulisset."

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

Having thus considered the word in all the places where Virgil has made use of it, I can by no means assent to Servius and his followers, who interpret it *porro tenus* or *continuo*, which Servius himself says is peculiar to Virgil. And as there is not any one passage, where it may not be rendered otherwise, we may justly reject this singular interpretation. I rather incline to the opinion of Nonius Marcellus, that it is in this place an emphatical adverb, and means *valde* or *ominino*, in which sense it may well be understood in many passages of our Poet.

13. *Duco*.] La Cérda would have us understand *duco* in this place to mean carrying on the shoulders. To confirm this interpretation, he quotes several authors, who mention the shepherd's taking up the sheep on his shoulders. But all, or most of them, are Christians, and allude to the parable of the Good Shepherd in the Gospel; which only shews the frequency

Saepe malum hoc nobis, si mens non laeva fuisset,  
De caelo tactas memini praedicere quercus :  
Saepe sinistra cava praedixit ab ilice cornix.  
Sed tamen, iste Deus qui sit, da, Tityre, nobis.

I remember, that the oak blasphe-  
med from heaven often foretold me  
this calamity; only my mind  
was distracted. Often did the  
finiftrum crow forecast it from a  
hollow botm-oak. But, tell me,  
Tityrus, what this God is...

TIT. Urbem, quam dicunt Romam, Meliboeae,  
putavi

Stultus ego huic nostrae similem, quo saepe solemus.  
Pastores ovium teneros depellere foetus.  
Sic canibus catulos similes, sic matribus hoedos

TIT. I foolishly thought the  
city, which they call Rome, to  
be like this of ours, Meliboeae,  
to which we shepherds often use  
to drive the tender offspring of  
our sheep. Thus I knew whelpes  
were like dogs, and kids like goats &

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frequency of this custom. How-  
ever 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 se-  
cond Georgick, ver. 395. and in  
the latter sense in many places.  
Ruæus renders it *traho*. Dryden  
translates it,

"And this you see I scarcely drag  
along."

And Dr Trapp,

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

15. *Connixa*.] Servius says it is  
used for *enixa*, only to avoid an *hi-*  
*atus*. La Cerda will have it to ex-  
press a difficult delivery; for which I  
do not find sufficient authority.

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

18. *Saepe sinistra, &c.*] This  
verse is of doubtful authority, not  
being to be found in the most an-  
cient manuscripts. Pierius found it  
added to some copies in another hand.  
It is omitted in the printed copy of  
the Medicean, in the Milan edition  
of 1481, in the Paris edition of

1533, printed by Rob. Stephens, and  
in some other printed editions. Per-  
haps it was stuck in here by some  
transcriber, who took it from the  
ninth Eclogue, where we read,

"Ante sinistra cava praedixit ab  
ilice cornix."

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

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

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

23. *Sic canibus, &c.*] "He  
means, that Rome differs from  
other cities, not only in magna-  
tude, but also in kind, being, as  
it were, another world, or a sort  
of heaven in which he saw the  
god Caesar. For in comparing a  
whelp to a dog, or a kid to a  
goat, we only express the differ-  
ence of magnitude, not of kind.  
But, when we say a lion is bigger  
than a dog, we express the dif-  
ference of kind as well as of mag-  
nitude, as the Poet does now in  
speaking of Rome. I thought  
before, says he, that Rome was  
to be compared with other cities,  
"just

the felled to compare great things with small. But this was lifted up her head among orderlies, as much as cypress-trees among the bending wayfaring-trees.

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

TIT. Liberty; which, though I was foolish, looked upon me at last;

Noram: sic parvis componere magna solebam.

Verum hæc tantum alias inter caput extulit urbes, 25

Quantum lenta solent inter viburna cupressi.

MEL. Et quæ tanta fuit Romam tibi causa videndi?

TIT. Libertas: quæ fera tamen respexit inertem;

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"just as a kid is to be compared with it's dam: for though it was greater, yet I took it to be only a kid: 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 cupressi.

"For the wayfaring-tree is a low shrub; but the cypress is a tall, and stately tree." SERVIVS.

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

27. *Et quæ tanta, &c.*] Tityrus having mentioned Rome, Melibæus 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 forsok him, and he gave himself up to Amaryllis.

*Et quæ.]* Some read *Ecquæ*.

28. *Libertas.]* The Commentators generally understand Tityrus to have been a slave; because he makes mention here of his being grown old before he obtained his liberty. But it is very plain that Virgil does not represent him in any such condition; for he is possessed of flocks and herds; and has a farm of his own; *tua rura manebunt*. The Poet therefore must mean by Liberty, either the restitution of the lands of Tityrus, or his releasement from the bondage of his passion for Galatea. It seems to be the latter; because we are told he had no hopes of liberty, so long as Galatea retained possession of him. It will be objected perhaps, that Tityrus could have no occasion to go to Rome; to obtain a dismissal 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 tendenti barba cadebat.

after my beard fell whilst from the barber?

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

*Libertas, quae fera tamen respexit inertem*

*Candidior; postquam tendenti barba cadebat.*

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

have the *candidior barba* to mean the first down on the chin. Besides, this will make Tityrus too young to represent a person of Virgil's age. La Cerda is of opinion, that as Virgil had represented himself under the character of a slave, he was obliged to suppose himself old too; because it was not usual to enfranchise their slaves, till they were old. I have shewn already, that Tityrus is not represented as a slave; therefore I need not give any answer to the latter part of the argument; though it would be easy to produce many instances of slaves being set at liberty before they were old. Ruæus thinks, that the allegory is not every where observed, and concludes with Probus, that the Poet only takes the same liberty in representing himself as an old man, that he does in making himself a shepherd, or in assuming the feigned name of Tityrus. Catrou has found out a new solution of these difficulties. He has discovered that Virgil's father was yet alive, and tells us it was he that obtained the restitution of his lands, and therefore is represented with propriety as an old man; though I must confess, that I can hardly be persuaded to believe, that so decent a writer as Virgil, would have made his father call himself *fool*, as he does in two or three places of this Eclogue. To conclude, the Commentators seem to think it necessary, that some one person should be represented under the name of Tityrus, and thereby lay themselves under

*Atque adeo, ut nos, et Respexit tamen, et longo post tempore venit. 30*  
*come after a long time. Since* Postquam nos Amaryllis habet, Galatea reliquit.  
*Amaryllis possesses me, Galatea*  
*has left me. For I must con-* Namque, fatebor enim, dum me Galatea tenebat,  
*fess, that whilst Galatea held* Nec spes libertatis erat, nec cura peculi.  
*me, I had neither hope of liberty,*  
*nor care of gain.*

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under inextricable difficulties in explaining their author; which might easily be avoided by allowing, that the Poet's characters are general, and not intended to be personal.

31. *Postquam nos Amaryllis, &c.*]

The allegorical Commentators fancy that the Poet meant Rome by Amaryllis, and Mantua by Galatea. Politian pretends that Amaryllis was the secret name for Rome. But, as La Cerda justly observes, this contradicts itself; for if it had been so, the Poet had offended against religion, by pronouncing the name, which it was unlawful to reveal. Besides, no ancient author whatsoever has ventured to inform us what this secret name was. La Cerda seems to incline to the opinion of Fabius Pictor and Nannius, who tell us, that the *Argens 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, *amari* signifying a gutter. But La Cerda himself thinks this may possibly be too far fetched, and that the Poet may intend no more than to call Rome by the name of a fictitious shepherdess. Ruæus looks upon these opinions as trifles, and justly rejects the allegorical interpretation for the

following reasons. 1. As the Poet has twice mentioned Rome expressly, and by it's 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 moesta 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 Bucolics figuratively, that is, allegorically.

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

33. *Peculi.*] It is used for *Peculium*. *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

Quamvis multa meis exiret victima sepiis,

Though many a victim come  
from my folds,

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“ Nam *peculi* probum nihil habere  
“ addecet  
“ Clam virum, et quod habet, par-  
“ tum ei haud commode fit,  
“ Quin viro aut subtrahat, aut stu-  
“ pro invenerit?”

Cicero uses it for the property of a slave, in his *Paradoxa*; “ An eorum servitus dubia est, qui cupiditate *peculii* 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 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 haec animos aerugo et *cura*  
“ *peculi*  
“ Quum semel imbuerit, speramus  
“ carmina fingi  
“ Posse linenda cedro, et laevi ser-  
“ vanda cupresso?”

Can souls, who by their parents from  
their birth,

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

Dryden translates the passage under consideration in the same sense.

“ I fought not freedom, nor as-  
“ pir'd to gain.”

And Dr Trapp,

“ No hope of freedom or of gain I  
“ saw.”

*Peculium*, no doubt, as well as *pecunia* is derived from *pecus*, because exchanges were made by cattle, before the invention of money; and the most ancient coin had cattle impressed on it. “ Igitur, says Varro, est scientia *pecoris* parandi ac pascendi, ut fructus quam possint maxime capiantur 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 rusticatione vel antiquissima est ratio pascendi, eademque quaestuosissima; propter quod nomina quodque et *pecuniae* et *peculii* tracta videntur a *pecore*.”

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



and many a fat sheep. was Pinguis et ingratae premeretur caesus urbi, pressed for the unhappy city. 35

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

“ — Et miserae maculavit *ovilia*  
“ *Romae.*”

And Juvenal,

“ — Antiquo quae 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, “ Num de *septis*, “ quae tutandi causa fundi, aut “ partis fiant, dicam.” Here it is very plain, that Varro uses the word for what we call fences. He says there are four sorts of *septa*, or fences: the first he describes to be a quick hedge; the second a dead hedge; the third a ditch and bank; and the fourth a wall.

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

“ Quamvis multa meis exiret victi-  
“ *tima septis*  
“ *Pinguis*, et ingratae premeretur  
“ *caesus urbi.*”

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

*Ingratae 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 *unpleasing* or *ungrateful*. In the former sense we find it in the second Aeneid:

“ Sed quid ego haec autem nequic-  
“ *quam ingrata revolve:*”

where Servius interprets it, *nec vo-  
dis placitura, nec mihi gratiam con-  
ciliantia*. In the latter sense it seems to be used in the tenth Aeneid;

“ Respicit ignarus rerum, *ingratus*-  
“ *que salutat.*”

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

“ Flebant, et cineri *ingrato* supre-  
“ *ma ferebant;*”

where Servius interprets it, *Tristi, ut gratum laetum aliquid dicimus*. Thus also in the fifth Book of Luccretius, we find

“ At nisi paratum ‘*opus*, quae  
“ *proelia nobis,*  
“ *Atque pericula tunc ingratis in-*  
“ *sinuandum;*”

which

Non unquam gravis aere domum mihi dextra redibat, yet my right hand never returned home full of money.  
 MEL. Mirabar, quid moesta Deos, Amarylli, MEL. I wondered, Amaryllis, what made you sorrowful, and invoke the Gods;  
 vocares;

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

“Ingrato misera vita ducenda est,”

which Desprez interprets *Vita misera infortunato praeferenda est tibi.* I believe it is in this last sense, that we are to understand the passage before us. We do not see any reason, why Virgil should call Mantua *ungrateful*. Tityrus carried his cattle and cheese thither to sell, and if he did not bring his money home with him, it was his own fault to spend it. Nor is there any evident reason, why he should call it *unpleasant*, unless, as Burman interprets it, because it was filled with soldiers. But there appears an evident reason, why he should call it *unhappy*; for it was so in it's situation, suffering on account of it's nearness to Cremona, as the Poet himself intimates in the ninth Eclogue;

“Mantua, vae miserae nimium vicina Cremonae.”

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

*Amarylli.* The allegorical interpreters are at such a loss to make sense of this verse, that they are obliged to find an error in it, and that we ought, instead of *Amarylli* to read *Galatea*. Accordingly we find *Galatea* intruded into some editions. La Cerda has not altered the text here, though he seems very well inclined to it. “Some,” says he, read *Galatea*, “thinking the sense would otherwise be obscure, and produce manuscripts in confirmation of that reading. They do not want reason for this emendation: for Meliboeus, as appears from the whole course of this Eclogue, pretends to know nothing about Augustus or Rome; nay Tityrus informs him of them. Therefore how should he, who knew nothing of Rome, hear of her complaints? how should he see her apples? how should he hear 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, *haec arbutus vocabant te.* Besides, *Tityrus* himo *aherat* makes for Mantua, not for Rome: for no body can be said

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

Cui pendere sua patereris in arbore poma.

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“ 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 restores,  
as he calls it, Galatea to the text.  
“ The reader will be surprised,  
“ says he, to find Galatea here in-  
“ stead of Amaryllis. I confess  
“ that most of the modern editions  
“ have *Amarylli*; but I have not  
“ substituted Galatea without au-  
“ thority. Several manuscripts, as  
“ La Cerda affirms, and several  
“ ancient editions, read Galatea in-  
“ stead of Amaryllis. Besides, 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 re-  
“ tain *Amarylli*, and mean thereby  
“ the city of Rome, would it be  
“ probable, that Meliboeus 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 Cae-  
“ sar. It would be an idle distrac-  
“ tion hardly tolerable to the mind,  
“ and a disagreeable excursion.  
“ Whereas, by reading *Galatea*,  
“ and supposing through the whole  
“ Eclogue a perpetual metaphor,  
“ where under the names of Ama-  
“ ryllis and Galatea are always  
“ meant Rome and Mantua, the  
“ whole work becomes uniform,  
“ and attains it’s end, without giv-  
“ ing any change to the mind.”  
By the confession of these allegorical  
interpreters themselves, their whole  
interpretation falls to the ground,  
unless we read *Galatea* for *Amaryl-  
lis*: but there does not seem suffi-  
cient authority for that reading;  
which seems to have been utterly  
unknown to Servius, Pierius, Phi-  
largyrius, and other most celebrated  
Commentators; and to have been  
invented only to support the imagi-  
nation, that Amaryllis was Rome,  
and Galatea was Mantua. We  
must therefore subscribe to the opi-  
nion of the learned Ruæus, who  
judiciously observes, that the sense  
is very plain, if we do not confound  
ourselves with allegory. “ Tity-  
“ rus, says he, has cast off Gala-  
“ tea, loves Amaryllis, and goes  
“ to Rome. Amaryllis being left  
“ at

Tityrus hinc aberat, ipsae te, Tityre, pinus,  
Ipsi te fontes, ipsa haec arbuta vocabant.

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

TIT. Quid facerem? neque servitio me exire  
licebat,

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

NOTES.

“ at Mantua laments his absence.  
“ Meliboeus, who was acquainted  
“ 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. *Ipsae te Tityra, &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 *Arbuta* 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 *ipsi* 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 school-boy,  
than of a man of his learning.

40. *Arbuta.*] The *Arbuta* 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  
*arbutivae vines*. 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.

B

We

nor could I elsewhere find gods *Nec tam praesentes alibi cognoscere divos.*  
 so propitious. Here, Meliboeus, *Hic illum vidi juvenem, Meliboeus; quotannis*  
 I saw that youth,

## NOTES.

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 ἤξιουν τὴν Ἰταλίαν ἀπασαν ἐπινείμασθαι τὸ ἔργον, ἢ ἐν ἄλλαις διαλαχεῖν, τῆς τε γῆς τιμὴν τοὺς δωρουμένους ἦτορ, καὶ ἀργύριον οὐκ ἦν, ἀλλὰ συνιόντες πᾶν μέρος ἐς τὴν Ῥώμην οἱ τε νέοι καὶ γέροντες, ἢ αἱ γυναῖκες ἅμα τοῖς πατρίοις ἐς τὴν ἀγορὰν ἢ τὰ ἱερά, ἰθρύνουν, οὐδὲν μὲν ἀδικῆσαι λέγοντες, Ἰταλιῶται δὲ ὅλεις ἀνίστασθαι γῆς τε καὶ ἐστίας οἷα δορύλητοι.

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

“Caelo tonantem credidimus Jovem  
 “Regnare: *præsentēs Divos* habebitur  
 “Augustus, adjectis Britannis  
 “Imperio, gravibusque Persis.”

and Tacitus; “Ara et sanum exuruntur, quæ *præsentī* Heredli Evander sacraverat.” But the first interpretation is certainly right;

and we find *præsentēs* used in the same sense in the ninth *Aeneid*, where Nisus invokes the moon, in the following words:

“Tu Dea tu *præsentēs* nostro succurre labori.”

This cannot be understood in the latter sense; the moon never having lived upon earth. The same author observes, that there is a propriety in using the word *Divos* here; *Dii* signifying the eternal Gods; but *Divi* those who have been taken from mankind. But *Deus* has already been used for Augustus in this very Eclogue; *Erit ille mihi semper Deus*; and in the first *Aeneid*, Juno calls herself *Divorum regina*; as she is called also *Divia* by Aeneas, in a solemn invocation, in the twelfth *Aeneid*:

“Turn pius Aeneas stricto sic ense  
 “precatur,  
 “Esto nunc Sol testis, et haec mihi  
 “terra precanti,  
 “Quam propter tantos potui perferre labores;  
 “Et Pater omnipotens; et tu, Saturnia Juna,  
 “turnia Juna,  
 “Jam melior, jam *Divia* precor.”

43. *Juvenem.*] Augustus was about twenty-two years old, when the division of the lands was made among the soldiers. Servius says, he is here called *juvenis*, because the Senate had published a decree forbidding

Bis senos cui nostra dies altaria fumant.

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

for whom my altars smook every  
year for twelve days. From  
him first I received this answer ;  
Feed your herds as before, my  
lads, and yoke your bullocks.

NOTES.

bidding 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 Cicero ; “ Hoc tu, Cicero, “ posse fateris Octavium, et illi “ amicus es? aut si me carum habes, vis Romae videri, cum ut ibi esse possem, commendandus “ *puer* illi fuerim? — *Ista* vero “ imbecillitas et desperatio, cujus “ culpa non magis in te residet, “ quam in omnibus aliis, et Caesarem in cupiditatem regni impulit, “ et Antonio post interitum illius “ persuasit, ut interfecti locum occupare conaretur ; et nunc *puerum istum* extulit, ut tu iudicares, “ precibus esse impetrandam salutem talibus viris, misericordiamque unius, *vix etiam nunc viri*, “ tutos fore nos, haud ulla alia re. “ — *Hic ipse puer*, quem Caesaris nomen incitare videtur in Caesaris interfectores. — Hanc ego civitatem videre velim, aut putem ullam, quae ne traditam quidem atque inculcatam libertatem recipere possit? plusque timeat in *patronum* nomen sublati regis, “ quem confidat sibi.”

44. [Bis senos cui nostra dies altaria fumant.] These twelve days are with good reason supposed by the Commentators to be *one day in every month*. *mo* Servius says they were *either the Kalends or Ides*. *La Cerda* observes, that *Augustus*

used to be worshipped together with the *Lares*, as appears from this passage of Horace ;

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

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

“ At mihi contingat patrios cele-  
“ brare penates,  
“ Reddereque antiquo *mensura*  
“ *thura Lari*.”

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

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

MEL. Fortunate senex, ergo tua rura manebunt?

# NOTES.

“ ——— At suaves daedala tellus

“ Submittit flores.

“ and by Seneca, in his Oedipus;

“ Laetus Cytheron pabulo semper  
“ novo

“ Aestiva nostro prata submittit  
“ gregi.

“ This manner of expression is borrowed from the Greeks: for we find in Pindar, Χθονὴ ἡρινὰ φύλλ’ ἀναπέμπει, *Tellus verna folia submittit*; and in Libanius, γῆ ἀνέμει τὸ ἀνθος.” These quotations however do not seem full to his purpose; nor does that, which Ruæus helps him to from Lucretius:

“ Laetificos nequeat foetus summittere 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*. Erythraeus interprets the passage under consideration, *Supplere, successorem mittere*; that is, supply the herd with new bulks. This interpretation is not without authority to support it. Varro seems

to have used *submittere* in this sense; “Castrare oportet agnum non minorem quinque mensium, neque ante quam calores, aut frigora se fregerunt. Quos arietes submittere volunt, potissimum eligunt ex matribus, quae geminos parere solent.” This is not very unlike an expression in the third Georgick;

“ Et quos, aut pecori malint submittere habendo.”

Cicero certainly uses it for sending a successor, in his Oration *de Provinciis Consularibus*; “Huic vos non submitteis? hunc diutius manere patiemini?” as does Justinian also, in the second book of *Institutiones*: “Sed si gregis usum fructum quis habeat, in locum demortuorum capitum ex foetu fructuarius submittere debet, ut et Juliano visum est, et in vinearum demortuarum vel arborum locum alias debet substituere.” These quotations sufficiently testify, that *submitto* may signify to substitute: but yet I cannot help thinking, with Ruæus, that it is more natural, in this place, to understand it *substitute taurus iugo*.

47. *Fortunate senex*, &c.] Meliboeus 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

Et tibi magna fatis : quamvis lapis omnia nudus, 48 *and large enough for you ; though*  
*naked rocks,*

## NOTES.

the name of Tityrus, to describe himself, who was under thirty years of age, when he wrote this Eclogue.

47. *Tua rura.*] It is the general opinion, that Virgil here describes his own estate, which does not seem to have been very fertile ; but partly rocky and partly fenny. Ruæus is of opinion, that the lands ascribed to Tityrus cannot be supposed to be barren ; since there is so frequent mention of his flocks, pastures, and shades. He would therefore have this description relate to the other lands about Mantua, and thus interprets the words of 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 afford him a decent support. It is not necessary to understand the words in the strictest sense, that it consisted entirely of naked rocks and rushes, without any good herbage. We find these hills were not so barren,

but that they afforded room for some vines, by the mention of a pruner in this very passage. Tityrus also was not without apples and chefnuts, as appears from the latter end of this Eclogue ; where he mentions also his having plenty of milk ; and he has already told us, that he used to supply Mantua with many victims and cheefes. We have many rocky lands in England, that are far from being incapable of culture ; and our fens are well known not to be wholly void of pasturage. Virgil might probably be fond of describing his own estate in his poems. The lands assigned to Menalcas, in the ninth Eclogue, may well be understood not to be different from these of Tityrus.

- “ Certe equidem audieram, qua se  
     “ subducere colles
- “ Incipiunt, mollique jugum de-  
     “ mittere clivo,
- “ Usque ad aquam, et veteris jam  
     “ fracta cacumina fagi
- “ Omnia carminibus vestrum ser-  
     “ vasse Menalcam.”

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

- “ Et viridi in campo templum de  
     “ marmore ponam
- “ Propter



and the fen with muddy rushes Limosoque palus obducit pascua junco :  
 covers all your pastures : your Non insueta graves tentabunt pabula foetas : 50  
 pregnant sheep shall not be in  
 danger from unaccustomed food ;

## NOTES.

“ Propter aquam, tardis ingens ubi  
 “ flexibus errat  
 “ Mincius, et tenera praetexit a-  
 “ rundine ripas.”

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

“ Et qualem infelix amisit Mantua  
 “ campum,  
 “ Pascensem niveos herbofo flumine  
 “ cynos.  
 “ Non liquidi gregibus fontes, non  
 “ gramina deerunt.”

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

50. *Graves* — *foetas.*] Many Criticks contend, that *foetas* signifies such as have brought forth their young, notwithstanding the addition of *graves*, which they will have to mean in this place only *heavy* or *sick*. That animals, which have brought forth their young, are called

*foetae* cannot be denied. Our Poet evidently uses the word in that sense, in the third Georgick ;

“ — Nec tibi *foetae*,  
 “ More patrum, nivea implebunt  
 “ mulctralia vaccae,  
 “ Sed tota in dulces confument ube-  
 “ ra natos.”

And in the eighth Aeneid ;

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

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

“ — Loca *foeta* furentibus au-  
 “ stris.”

And in the second ;

“ — Scandit fatalis machina  
 “ muros  
 “ *Foeta* armis.”

Varro defines *foetura* to be the time between conception and bringing forth ; “ Nunc appello foeturam a  
 “ conceptu ad partum : hi enim  
 “ praegnationis primi et extremi  
 “ fines.” Besides the addition of *graves*, which is so often used by itself to signify *pregnant*, seems to put

Nec mala vicini pecoris contagia laedent,  
 Fortunate senex, hic inter flumina nota,  
 Et fontes sacros, frigus captabis opacum.  
 Hinc tibi, quae semper vicino ab limite sepes,  
 Hyblaeis apibus florem depasta salicti,  
 Saepe levi somnum suadebit inire susurro.  
 Hinc alta sub rupe canet frondator ad auras.

often invite you to sleep, with a gentle murmur. On another side the pruner under the high rock shall sing to the breezes.

nor shall they be infected with the noxious diseases of neighbouring cattle. O fortunate old man, here amongst well known rivers and sacred springs you shall enjoy the cool shade. On one side the hedge that bounds your farm, where the Hyblean bees are always feeding on the flowers of the willows, shall

## NOTES.

put it past all dispute. Burman observes, that some point these verses thus ;

“ Non infueta graves tentabunt pabula ; foetas  
 “ Nec mala vicini pecoris contagia laedent : ”

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

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

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

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

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

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

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

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

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

“ Contra non ulla est oleis cultura ;  
 “ neque illae  
 “ Procurvam expectant falcem, rastrofque tenaces.”

But vines must be well pruned every year ;

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

B 4

This

Nor in the mean time, shall the  
hoarse wood-pigeons, your de-  
light, nor shall the turtle cease  
to moan from the lofty elm.

Nec tamen interea raucae, tua cura, palumbes,  
Nec gemere aëria cessabit turtur ab ulmo.  
TIT. Ante leves ergo pascentur in aethere cervi,  
Et freta destituent nudos in litore pisces : 61

TIT. Sooner therefore shall  
the light stags feed in the sky,  
and the seas leave the fishes naked upon the shore :

## NOTES.

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

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

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

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

He seems indeed to have confounded the *frondator* and the *palumbes* together; for the *steep cliffs* relate to what is said of the former; and *stretch their throats* seems to be taken from *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*. Meliboeus had just mentioned the *cool shade*, as one of the great enjoyments of Ti-

tyrus: 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.

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

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

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

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

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

62. *Pr-*



A MAP of  
PART of  
GAUL

PART of  
GERMANY



Ante pererratis amborum finibus, exul  
Aut Ararim Parthus bibet, aut Germania Tigrim,

*sooner shall the banished Parthian drink of the Arar, and the German of the Tigris, mutually exchanging their countries,*

NOTES.

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

63. *Aut Ararim Parthus bibet, aut Germania Tigrim.*] Tityrus is here speaking of impossibilities; that beasts should feed in the sky, and fishes on the land; that the Parthians should extend themselves to the river Arar, or the Germans to Tigris, which could not be effected any otherwise, than by a conquest of the whole Roman Empire, which lay between those two rivers. Many Criticks have censured Virgil, as being guilty of a notorious geographical error in this place, representing Tigris as a river of Parthia, and Arar as a river of Germany. They tell us, that Parthia is bounded on the west by Media, on the north by the Caspian, on the east by Bactriana, and on the south by the deserts of Carmania; so that all the large country of Media and part of Assyria lie between the Parthians and the Tigris. The Arar, which is now called the Soane, is well known to be a river of France, several miles distant from the Rhine, the well known boundary of the ancient Germany. It has been a common answer to this, that Tityrus speaks with a pastoral simplicity;

and that it is not necessary to represent a shepherd as an exact Geographer. Others say that Virgil loves to add the greater dignity to his verse, by enlarging the bounds of countries as much as possible. Catrou solves the difficulty by saying that it was hardly possible for the Parthian to change country with the German; but that it was absolutely impossible for the German to drink the water of the Tigris in the country of the 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; Ὅριον δ' ἐστὶ τῶν Παρθυαίων ἀρχῆς ὁ Εὐφράτης καὶ ἡ περὶ αὐτὸν τὰ δ' ἐντὸς ἔχουσι Ῥωμαῖοι καὶ τῶν Ἀράβων οἱ φύλαρχοι, μέχρι Βαβυλωνίας, οἱ μὲν μᾶλλον ἐκείνοις, αἱ δὲ τοῖς Ῥωμαίοις προέχουσιν

than his countenance shall slide Quam nostro illius labatur pectore vultus.  
out of my heart.

## NOTES.

είχοντες ὅσπερ καὶ πλησιόχωροι εἰσίν.  
It was not far from the banks of the Euphrates, that Surena, the Parthian General defeated Crassus: so that Tigris must have been within the bounds of the Parthian empire. The extent and situation of this empire has been with great beauty and justness described by Milton, in the third book of his *Paradise Regained* :

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

“ Till Cyrus set them free ; Per-  
“ sepolis  
“ His city there thou seest, and  
“ Bactra there ;  
“ Ecbatana her structure vast there  
“ shews,  
“ And Hecatompylos her hundred  
“ gates,  
“ There Susa by Choaspes, amber  
“ stream,  
“ The drink of none but kings ; of  
“ later fame  
“ Built by Emathian, or by Par-  
“ thian hands,  
“ The great Seleucia, Nicibis, and  
“ there  
“ Artaxata, Terephon, Tefiphon,  
“ Turning with easy eye thou mayst  
“ behold.  
“ All these the Parthian, now some  
“ ages past,  
“ By great Arsaces led, who found-  
“ ed first  
“ That empire, under his dominion  
“ holds,  
“ From the luxurious kings of An-  
“ tioch won.”

It remains now to shew, how the Soane can be said to belong in any manner to Germany. It is past all controversy that the Rhine was always accounted the boundary between Germany and Gaul. It was the eastern limit of Gaul, according to Strabo ; Τὴν Κηλικὴν ταύτην ἀπὸ μὲν τῆς δύσεως ὀρίζει τὰ Πυρηναιῶν ὄρη τῆς ἐκατέρωθεν θαλάττης, τῆς τε ἐντὸς καὶ τῆς ἐκτὸς προσεπτόμενα ἀπὸ δὲ ἀνατολῶν ὁ Ρῆνος παραλλήλος

ME L. At nos hinc alii sitiētes ibimus Afros: 65 ME L. But we shall depart from hence, some of us to the parched Africans:

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ὦν τῇ Πυρρήνῃ. The Arar, according to the same author, rises in the Alps, passes between the countries of the Sequani, Aedui, and Lingones, who are inhabitants of Gaul, and receiving the Dubis, or Doux, falls into the Rhone: Περὶ δὲ καὶ ὁ Ἀραρ ἐκ τῶν Ἀλπεων, ὀρίζων Σηκουανούς τε καὶ Αἰδουίους, καὶ Λιγκασίους· παραλαβὼν δ' ὑπερὸν τοῦ Δουβίνου ἐκ τῶν αὐτῶν ὄρων φερόμενον πλωτὸν, ἐπικρατήσας τῷ ὀνόματι, καὶ γενόμενος ἐξ ἀμφοῖν Ἀραρ, συμμίσγει τῷ Ροδανῷ. This conflux of the Soane and the Rhone is at Lyons, and without doubt in Gaul. The Sequani, a famous people of Gaul, were bounded, according to Strabo, on the east by the Rhine, and on the west by the Soane: Ἄλλος δ' ἐστίν, ὁμοίως ἐν ταῖς Ἀλπεσι τὰς πηγὰς ἔχων, Σηκουανὸς ὄνομα ῥέων. Περὶ δ' εἰς τὸν Ωκεανὸν, παράλληλος τῷ Ρήνῳ διὰ ἔθνους ὁμωνύμους, συνάπλοιας τῷ Ρήνῳ τὰ πρὸς ἑω, τὰ δ' εἰς ἀνταντία τῷ Ἀραρῇ. We learn from Caesar, that the south border of these people was the Rhone; “Quam Sequanos a provincia nostra Rhodanus divideret.” Therefore the country of the Sequani answers nearly to that province of France, which is now called Franche-comte. 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 Aedui, who were

the first allies of the Romans in Gaul, and had frequent contentions with them about the Soane, which divided their borders: Οἱ δὲ Ἐδουοὶ καὶ συγγενεῖς Ῥωμαίων ὀνομάζοντο, καὶ πρῶτοι τῶν ταύτῃ προσήλθον πρὸς τὴν Φιλίαν καὶ συμμαχίαν. Πέραν δὲ τοῦ Ἀραρος οἰκοῦσιν οἱ Σηκουανοί, διάφοροι καὶ τοῖς Ῥωμαίοις ἐκ πολλοῦ ἐλεγνοῦτες καὶ τοῖς Ἐδουοῖς· ὅτι πρὸς Γερμανοὺς προσεχώρουσιν πολλάκις κατὰ τὰς ἐφ' ἑαυτῶν, τὰς ἐπὶ τὴν Ἰταλίαν . . . πρὸς δὲ τοὺς Ἐδουοὺς, καὶ διὰ ταῦτα μὲν, ἀλλ' ἐπέτεινε τὴν ἐχθρὰν ἡ τοῦ πόλεμου ἥρις, τοῦ διείργοντος αὐτοὺς, ἑκατέρου ἔθνος ἰδίον ἀξιούτως εἶναι τὸν Ἀραρα, καὶ ἑαυτῷ προσήκειν τὰ διαγωγικὰ τελεῖν. Caesar tells us, that the Gauls were divided into two principal factions, at the head of which were the Aedui on one side, and the Sequani on the other. The latter, not being able to subdue the former, called the Germans from the other side of the Rhine to their assistance, who seated themselves in Gaul, grievously oppressed the Aedui and their friends, and in Caesar's time amounted to the number of a hundred and twenty thousand, under the command of Ariovistus. Caesar sent an embassy to this king, requiring only, that he would restore to the Aedui their hostages, permit the Sequani to do the same, and not bring over any more Germans into Gaul. But Ariovistus insisted on his right of possession of the country, and



part of us shall go to Scythia, Pars Scythiam, et rapidum Cretae veniemus Oaxem,  
and the rapid Oaxes of Crete,

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and claimed the Aedui as his tributaries; esteeming the country on that side of the Rhone to be as much his province, as that on the other side belonged to the Romans. Thus we find the Germans had extended their bounds to the west of the Rhine, as far as to the Arar or Soane, and claimed all the country between the two rivers as their own: so that the Germans drank of the waters of the Arar, as they are represented by Virgil to have done: and though Arjovistus was beaten by Caesar, and at that time compelled to retreat to the other side of the Rhine, yet it is highly probable that many German families remained among the Sequani, who never were cordial friends to the Romans. Besides it appears both from Caesar and Strabo, that other German nations had seated themselves in Gaul, who had time enough during the civil wars between Caesar and Pompey to settle themselves with greater security.

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

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

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

“ Quos magno Anchiale partus ad-  
“ ducta dolore,

“ Et geminis rapiens tellurem Oeac-  
“ ida palmis,

“ Edidit in Diâta.”

Servius has found but very few to follow him, in the fancy of interpreting *Creta* to signify *chalk*. That there is any such river as *Oaxis* either in Mesopotamia or Scythia, would be perhaps more difficult to prove, than that it is in Crete. I do not find the mention of it in any ancient author; and could almost suspect, that Servius means the *Araxes*, a river of Armenia, which is indeed very rapid. It rests upon the authority of Servius, that this river is either in Mesopotamia or Scythia; and upon that of Virgil, that

Et penitus toto divisos orbe Britannos.

67 and to the Britons quite divided from the whole world.

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that it is in Crete. I should therefore make no doubt of placing it in Crete, were there no other authority than that of Virgil for so doing. But Servius himself has acknowledged, that there was a city in Crete called Oaxes; whence it is not improbable, that there was a river also of the same name. That there was anciently such a city in Crete, as Oaxes or Oaxus, can hardly be doubted. Herodotus says expressly, that *Oaxus is a city of Crete*; Ἐστὶ τῆς Κρήτης Ὀάξος πόλις. Apollonius, in the first book of his Argonauticks, calls Crete the *Oaxian land*;

Δάκτυλοι Ἰδαῖοι Κρηταίης, οὓς πότε  
Νύμφη  
Ἀρχαία Δικταίων ἀνασπίος ἀμφο-  
τέρησι  
Δραξαμένη γαίης Ὀιαξίδος ἐβλάστησε.

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 Cretae, a quo civitas Oaxia. Varro hoc docet;

"Quos magno Anchiale partus ad-  
ducta dolore,

"Et geminis capiens tellurem Oax-  
ida 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 pro-

duced from Apollonius. La Cerda says, that the mention of Oaxes is very rare among the Ancients; but he thinks the authority of Virgil sufficient to determine that there was a river known by that name in Crete; especially considering many monuments of antiquity, with which Virgil was acquainted, are now lost. He then quotes several eminent authors, who have made no scruple to follow Virgil. Baudrand, in his *Lexicon Geographicum*, affirms, that Oaxes is a very cold river of Crete, on which the town Oaxus is situated, according to Herodotus; and adds, that it is called Oaxia by Varro and Vibius Sequester; "Oaxes, fluvius Cretae frigidissimus Oaxum oppidum, teste Herodoto, alluens, quod oppidum Oaxes et Oaxia apud Varro nem appellatur, sicut apud Vibium Sequester. Cujus nulum 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: Ἐστὶ τῆς Κρήτης Ὀάξος πόλις. And Ἡ γὰρ ἡ Οὐραίων ἀνὰ

Θηραῖος

Shall I ever after a long time En unquam patrios longo post tempore fines, 68  
wondering behold the borders of  
my country,

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Ὠπαῖος ἑμπερος ἐν τῇ Ὀαζῷ: but does not say a word of the river. To conclude; since it appears evidently, from the authors above quoted, that there was a city in Crete called Oaxus; and as there was probably a river of the same name; we may conclude, that Virgil did not without good reason place this river in Crete. I must not however omit an objection of Eobanus, who thinks the quotation from Apollonius, instead of strengthening the argument in support of which it is produced, entirely subverts it. He observes, that the first syllable of *Oaxes*, in Virgil, is short, whereas it is long in Apollonius; whence he infers that they are not the same. If any one shall think this merits any attention I would desire him to consider, that in the very next verse, the first syllable of *Britannos* is short, whereas it is long in Lucretius;

“ Nam quid Britannum cælum  
“ differre putamus.”

67. *Et penitus toto divisos orbe Britannos.*] Servius interprets *penitus*, *omnino*; and tells us that the Britons are here said to be *divisos*, because Britain was formerly joined to the continent, and is described by the Poets as another world. Whether Britain was formerly joined to the continent or not, has been a subject of great dispute amongst the learned, and is likely so to remain; since the separation was more ancient,

than any history now extant. Those who affirm that Britain was once a peninsula, look upon the verse now before us, as an argument in their favour, thinking that Virgil would not have called the Britons *divisos toto orbe*, if he had not known from good authority, that their country was originally joined to it. To this may be answered, that, if it had been known to the Romans, it could not have been unknown to Julius Cæsar, who was no less versed in literature than in arms; nor would he have omitted the mention of so remarkable a piece of history, in the account which he gives of our island. Besides, *divisos* does not necessarily imply, that Britain was once joined to the continent. We may say, that France is divided from Italy by the Alps; but then we do not intend to express, that France and Italy were ever joined together, without the intervention of those mountains. Thus we find in the second Georgick, *Divisæ arboribus patriæ*, by which words it cannot possibly be imagined, that the Poet intended to signify, 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*

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

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

NOTES.

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

“ — — — *En erit unquam*  
“ *Ille dies, mihi cum liceat tua di-*  
“ *cere facta?*  
“ *En erit, ut liceat totum mihi*  
“ *ferre per orbem*  
“ *Sola Sophocleo tua carmina digna*  
“ *cothurno?*”

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

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

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

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

following manner; “ As the Poet  
“ has already said indefinitely, *longo*  
“ *post tempore*, it is a contradiction  
“ to add *after some years*, which  
“ contracts the expression to a short  
“ and in a manner definite time.  
“ For if it is *never*, and *not after a*  
“ *long time*, how can it be *after*  
“ *some years*? Besides this expres-  
“ sion, *many beards are past*, for  
“ *many summers*, seems to be parti-  
“ cular and silly; just as if any one  
“ should say *many clusters are past*,  
“ for *many autumns*. Nor am I at  
“ all moved by the authority of  
“ Claudian, who uses *decimas emen-*  
“ *sus aristas* for *decem annos*. There-  
“ fore Germanus will have the par-  
“ ticle *post* to signify only the order  
“ of time, which makes the shep-  
“ herd to speak thus; *Shall I ever*  
“ *wonder at only a few straggling*  
“ *beards appearing in my once flourish-*  
“ *ing 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 appear-*  
“ *ance of only a few straggling*  
“ *beards*? Or more clearly, *Shall I*  
“ *never be allowed the small satis-*  
“ *faction, 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 con-  
“ firmed

*Shall the impious soldier possess  
these so well cultivated fields?* Impius haec tam culta novalia miles habebit?

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"firmed 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, which is nothing else, than that only a few straggling beards will remain. For what else can be expected, when the fields are in the possession of a soldier and a Barbarian?" To these objections may be answered, that there is no contradiction between *after a long time* and *after some years*. Surely any man may call *some years* of banishment, with the loss of his estate *a long time*. That 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 impropriety in using beards for years, it being very natural for a countryman to measure time by harvests. The beards are a very conspicuous part of the bearded wheat, which was the only sort known to the Roman husbandmen. Hence we very frequently find *arista* put for the corn itself, as in the first Georgick,

"Chaoniam pingui glandem muta-  
vit arista."

And

"Ne gravidis procumbat cul-  
mus aristis."

And

"At si triticeam in messem, robusta-  
que farra  
Exercebis humum, solisque insta-  
bis aristis."

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

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

and nothing is more frequent among the Poets, than to use *summers* and *years* promiscuously. In the last place, that it seems more harsh, to understand *aliquot aristas* to mean the bad husbandry of the soldiers to whom the lands were given, than to take *post aliquot aristas* for *post aliquot annos*. Ruæus is willing to fancy *post aristas* to be used in the same manner, as *tu post rarecta latebas* in the third Eclogue; and to be a description of the lands of Meliboeus, 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

Barbarus has fegetes? En quo discordia cives  
 Perduxit miseros! en queis consevimus agros!  
 Infero nunc, Meliboece, pyros, pone ordine vites:  
 Ite meae, felix quondam pecus, ite capellae.  
 Non ego vos posthac, viridi projectus in antro,  
 Dumosa pendere procul de rupe videbo.  
 Carmina nulla canam: non, me pascente, capellae  
 rock, whilst I repose myself in the mossy cave. No more shall I sing: no more, my goats,

a Barbarian these lands? See  
 whether discord has brought our  
 miserable citizens! See, for  
 whom we have sown these  
 fields! Now, Meliboeus, in-  
 graft your pears, and plant your  
 vines in rows. Go, my goats,  
 go my once happy cattle. I  
 shall no more see you afar off,  
 hanging down from the bushy

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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 fegetes*.] Hein-  
 sius, as he is quoted by Burman,  
 seems to approve of a different point-  
 ing in this and the preceding verse;

Impius haec tam culta novalia miles  
 habebit  
 Barbarus? has fegetes!

73. *Perduxit*.] Pierius found *per-  
 duxit* in the old Vatican, and Lom-  
 bard manuscripts, and *produxit* in the  
 Roman, Medicean, and some other  
 manuscripts. Hein-  
 sius, and after  
 him Burman reads *produxit*, but  
*perduxit*, is the common, and most  
 approved reading.

*En queis consevimus agros*.] Pie-  
 rius says it is *his nos consevimus a-  
 gris* in the Roman manuscript, and  
 highly approves of this reading. Bur-  
 man observes, that it is *consevimus*  
 in Stephens's edition of Pierius, which  
 Masvicius made use of; but that it  
 is *consevimus* in the Brescia edition,  
 which indeed seems to agree better  
 with what Pierius says, than *conso-  
 vimus*. Catrou contends vehemently  
 for *consevimus* instead of *consevi-*

*mus*, and accordingly translates these  
 words *Malheureuses compagnes que  
 l'habitude nous avoit rendu si cheres*.  
 For this reading he depends upon  
 the authority of an edition printed at  
 Basil in 1586. But Burman ob-  
 serves, that the expressions used in  
 the Basil edition are all copied from  
 Pierius, without owning his name.

74. *Infero 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 com-  
 "mitte ——" RUAEUUS.

75. *Ite meae felix quondam pecus*.] Pierius speaks of *Ite meae quondam  
 felix pecus* as the common reading,  
 which seems also to have been ad-  
 mitted by Servius. But he found *Ite  
 meae felix quondam pecus* in the Ro-  
 man, Oblong, Lombard, and some  
 other manuscripts; and thinks this  
 last reading has something sweeter  
 in it.

77. *Dumosa pendere procul de  
 rupe*.] So Pierius found it in several

C

ral

*shall you pluck from my hand  
the flowering cytisus, and bit-  
ter willows.*

*TIT. But yet you may rest  
here this night with me*

Florentem cytisum et salices carpetis amaras.

TIT. Hic tamen hanc mecum poteris requies-  
cere noctem

80

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ral manuscripts, and in Arufianus. The common reading in his time was *Dumosa de rupe procul pendere*. He found *Froniosa pendere procul de rupe* in the Medicean manuscript. But he thinks it slipped in there from the paraphrase of Festus.

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

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

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

In the Milan editions of 1481 and 1539, the Paris editions of 1541 and 1600, the old London edition by Pynson, and in the Antwerp edition of 1543, it is *hac nocte*. The same reading is acknowledged also by Robert Stephens, Ruæus, and Mafvicius. Guellius, Sussannæus, Aldus, Pulman, La Cerda, Heinsius, Cuningam and Burman, read *hanc noctem*, which I find also in the Venice edition of 1562, and in the printed copy of the Medicean. *Hanc noctem* seems to be the best reading, as it expresses an invitation to stay the whole night. We have several

other examples of *noctem* being used in like manner in the accusative case; as in the fourth Georgick,

“ — — — At illa  
“ Flet *noctem*.”

In the first Aeneid,

“ In faciem illius *noctem* non am-  
“ plius unam  
“ Falle dolo.”

And in the fifth,

“ Complexi inter se *noctemque*  
“ diemque morantur.”

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

“ Erramus pelago totidem sine fi-  
“ dere *noctes*.”

And in the sixth,

“ *Noctes* atque dies patet atri janua  
“ Ditis.”

And,

“ Vestibulum insomnis servat *noctesque*  
“ que diesque.”

And in the ninth,

“ — — Tibi quam *noctes* festina  
“ diesque  
“ Urgebam.”

*Poteris.*]

Fronde super viridi, sunt nobis mitia poma,  
Castaneae molles, et pressi copia lactis.  
Et jam summa procū villarū culmina fumant,  
Majoresque cadunt altis de montibus umbrae.

upon green leaves: we have  
mild apples, soft chestnuts, and  
plenty of new cheese. And al-  
ready the chimnies of the wil-  
lages smook afar off, and greater  
shadows fall from the mountains.

NOTES.

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

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

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

“Castaneamque truncem depulsis co-  
git echinis  
“Mirari fructus laevia poma sui.”

Perhaps we are to understand by *Castaneae molles* roasted chestnuts; for the Ancients were acquainted with this way of preparing them,

as we find in *Pliny*, *Torrere has in cibis gratius*.

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

“Quod surgente die mulsere, ho-  
risque diurnis,  
“Nocte premunt; quod jam tene-  
bris et sole cadente,  
“Sub lucem exportans calathis adit  
“oppida pastor;  
“Aut parco sale contingunt, hy-  
emique reponunt.”

It was therefore analogous to what we call new cheese.

83. *Et jam summa procū, &c.*] This description of an evening in the country is very natural, and full of pastoral simplicity. The smocking of the cottage chimnies shews, that the labourers have left off their work, and are preparing their suppers. The lengthening of the shadows, that fall from the neighbouring hills is entirely rural, and describes an artless manner of meat-sustaining time, suitable to the innocence of pastoral poetry.



## E C L O G A S E C U N D A.

## A L E X I S.

*The shepherd Corydon burned  
for the beautiful Alexis,*

**F**ORMOSUM pastor Corydon ardebat  
Alexim,

## N O T E S.

1. *Formosum pastor*, &c.] In this Eclogue the Poet describes the passion of a shepherd for a beautiful boy, with whom he is greatly in love. The inclinations to this unnatural vice were long before Virgil's time spread over great part of the world, and may be looked upon as one of the greatest abominations of the Heathen, there being several instances of the wrath of God being peculiarly inflicted on such as were addicted to it. However, it would be as unjust to censure Virgil particularly for having mentioned this crime without a mark of detestation, as to condemn him for his idolatry, than which nothing is more abominable in the sight of God. It would be very easy to excuse our Poet, by shewing the frequent mention of this vice by many of the most esteemed Greek and Roman writers, whose very deities were supposed to be guilty of it; but I do not chuse to stain these papers with the repetition of such horrid impurities, and could rather wish it was possible to bury them in oblivion. Some indeed have ventured to affirm, that this whole Eclogue is nothing but a warm description of a pure friendship; but I fear an im-

partial reader will be soon convinced, that many of the expressions are too warm to admit of any such interpretation. This however may be said in Virgil's commendation, that he keeps up to his character of modesty, by not giving way to any lascivious or indecent words, which few of his contemporaries could know how to avoid even in treating of less criminal subjects. The first five lines are a narration of Corydon's passion; in which the Poet plainly imitates the beginning of the *Εραστής* of Theocritus;

Ἀνὴρ τις πολύφιλος ἀπηνέος ἥρατ'  
ἑφάβῳ  
Τῶν μορφὰν ἀγαθῶν, τὸν δὲ τρόπον οὐκ  
ἔδ' ὁμοίῳ,  
Μίσει τὸν φιλέοντα, καὶ οὐδ' ἐν ἄμωρῳ  
εἶκε.

"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.*]

Delicias domini: nec, quid speraret, habebat.

*the delight of his lord; and had  
no room for hope.*

NOTES.

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

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

“Non sola comptos *arfit* adulteri

“*Crines*, et aurum vestibus illitum

“Mirata, regalesque cultus,

“Et comites, Helene La-

“caena.”

It is allowed by the Criticks to be the strongest word that can be used, to express the most extreme passion. Therefore it does not seem to suit with the purity of a disinterested friendship.

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

“Nec te poeniteat pecoris divine

“poeta;

C 3

“Et

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

Tantum inter densas, umbrosa cacumina, fagos  
Assidue veniebat: ibi haec incondita solus  
Montibus, et sylvis studio jactabat inani.

5

## NOTES.

“ Et formosus oves ad flumina pa-  
“ vit Adonis.”

Servius mentions several other opinions concerning the real person of Alexis. He mentions one Alexander, a servant of Pollio. It is pretended, that Virgil, being invited to dine with his master, took notice of his extraordinary beauty, and fell in love with him; upon which Pollio made a present of him to the Poet. Others think he was Caesar's boy, and that his master delighted in hearing him praised. Servius mentions another opinion, that the name of Pollio's boy, who was given to Virgil, was Corydon. He concludes with saying, that Alexis was a proud boy, but greatly in favour with Pollio, to whom Virgil made his court by praising his beloved slave. Apuleius also affirms that Alexis was a feigned name for a boy belonging to Pollio; but Martial seems to have taken him for a favourite of Mecaenas;

“ Sint Maecenates, non deerunt,

“ Flacce, Marones,

“ Virgiliumque tibi vel tua rura  
“ dabunt.

“ Jugera perdiderrat miserae vicina  
“ Cremonae,

“ Flebat et abductas Tityrus  
“ aeger oves.

“ Risit Tuscus eques, paupertatem-  
“ que malignam

“ Reppulit, et celeri jussit abire  
“ fuga.

“ Accipe divitias, et vatum maxi-  
“ mus esto:

“ Tu licet et nostrum, dixit,  
“ Alexin ames.

“ Adstabat domini mens pulcher-  
“ rimus ille,

“ Marmorea fundens nigra fa-  
“ lerna manu;

“ Et libata dabat roseis carchesia  
“ labris,

“ Quae poterant ipsum sollicitare  
“ Jovem.

“ Excidit attonito pinguis Galatea  
“ poetae,

“ Thestylis et rubras messibus  
“ usta genas:

“ Protinus Italiam concepit, et arma  
“ virumque

“ Qui modo vix culicem flevrat  
“ ore rudi.”

And in another epigram, we find

“ Et Maecenati Maro cum canta-  
“ ret Alexim,

“ Nota tamen Marci fusca Me-  
“ laenis erat,”

From all these different opinions, and more perhaps, that might be recited, if it was worth the while to inquire after them, the best conclusion we can make seems to be, that Alexis was no real person at all, but a mere creature of the Poet's fancy.

2. *Delicias.*] It is a word commonly used for a person or thing of which any one is very fond; thus Cicero,

O crudelis Alexi, nihil mea carmina curas?  
 Nil nostri miserere? mori me denique coges?  
 Nunc etiam pecudes umbras et frigora captant:  
 Nunc virides etiam occultant spineta lacertos:  
 Thestylis et rapido fessis messoribus aestu

O cruel Alexis, have you no  
 regard for my song? have you  
 no compassion for me? will you  
 at length compel me to die?  
 Even now the sheep enjoy the  
 cool shade: even now the bushes  
 conceal the green lizards and  
 Thestylis pounds garlick and wild thyme,

## NOTES.

Cicero, "Quid amores, ac deli-  
 "ciae tuae Roscius?" and Ca-  
 tullus,

"Passer *deliciae* meae puellae;"

and Martial,

"Reddita Roma sibi est; et sunt,  
 "te praeside, Caesar  
 "Deliciae populi, quae fuerant  
 "domini."

And again,

"Stellae *delicium* mei columba."

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

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

8. *Nunc etiam pecudes umbras et frigora captant.*] In the warmer

climates, the shepherds are obliged to shelter their flocks from the heat 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 *est* or *swift*. This animal is mentioned by Theocritus, in his Θαλύσια, as marking the time of noon by sleeping in the hedges;

— Πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκει,  
 Ἀνίκα δὴ καὶ σαῦρος ἐφ' αἵμασιαιῖσι  
 καθεύδει.

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

10. *Thestylis.*] Servius tells us, that Thestylis was a country servant, and seems to think her name was rather *Tefilis*, because she dressed their dinner for the reapers. He seems therefore to derive her name from *testa*, which signifies an

C 4

earthen

*Savoury herbs for the reapers  
wearied with the rapid beat.  
But whilst I pursue your steps  
under the burning sun, I join  
with the hoarse cicadae in mak-  
ing the trees resound.*

*Allia serpyllumque herbas contundit olentes.  
At mecum raucis, tua dum vestigia lustro,  
Sole sub ardenti resonant arbuta cicadis.  
Nonne fuit satius tristes Amaryllidis iras*

*Was it not better to endure the bitter anger of Amaryllis,*

### NOTES.

*earthen pan.* This Ruæus thinks to be very insipid, and not without reason. But Catrou seems fond of this interpretation, and indulges himself in an imagination, that Thestylis or rather *Tesstylis* was Virgil's mother. It seems that old Tityrus, the Poet's father, of whom we heard so much in the first Eclogue, was a potter by trade, and so his wife is here represented under the name of *Tesstylis*. This old woman, it seems, was a good housewife, and dressed the dinner for the reapers with her own hands. "La Mere de Virgile ne seroit-elle point représentée icy, sous le nom de *Tesstylis*? On sçait que le Pere de Virgile étoit un Potier de terre de son métier. D'ailleurs il est naturel que la mere de Virgile, en bonne ménagère, se soit chargé dans sa famille d'appréter le dîner des moissonneurs." By this method of criticising, we need not despair of finding out, not only the father and mother of Virgil, but even all his relations and friends. To me it appears very absurd, that the mother of this wealthy Corydon, who had a thousand lambs feeding on the mountains of Sicily, should have occasion to busy herself in dressing dinner for the reapers. Besides Thestylis is mentioned afterwards as a sort of rival of Alexis, having begged two kids of Corydon, which he designed for Alexis. But

I shall not pursue this argument any farther, seeing the learned Critick himself, upon second thoughts, says it may seem more probable that *Tesstylis* does not come from the Latin word *testa*, but that it is rather *Thestylis*, a Greek name, taken from a shepherdess of Theocritus, and that she was the cook-maid at Virgil's farm. Milton has a passage in his *L'Allegro*, not very unlike this before us;

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

11. *Allia serpyllumque, &c.*] These herbs seem to have been used by the Roman farmers to recruit the exhausted spirits of those who have laboured in the heat. Pliny informs us, that Garlick was much used in the country as a medicine; "*Allium ad multa ruris præcipue medicamenta prodesse creditur.*" For *serpyllum*, see the note on ver. 30. of the fourth Georgick.

13. *Sole sub ardenti, &c.*] The *cicadae* use 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 cruelty of his

Atque superba pati fastidia? nonne Menalcan? 15  
Quamvis ille niger, quamvis tu candidus esses;  
O formosae puer, nimium ne crede colori.  
Alba ligustra cadunt, vaccinia nigra leguntur.

and her proud disdain? What is  
more 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 hyacinths are gathered.

NOTES.

his former loves, however great, was more tolerable than the scorn of Alexis, whom he exhorts not to trust too much to so frail a thing as beauty.

*Amaryllidis.*] Servius tells us, that the true name of Amaryllis was Leria, a girl whom Maecenas 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 rustick slave.

16. *Quamvis ille niger, &c.*] Servius, as he is quoted by Masvicius, has the following note on this passage; "Quia Caesar Romanos, Antonius Aegyptios habuit. Antonius niger dicitur propter Aegyptios, quos habuit." Burman wonders where Masvicius met with this note; since it is not to be found in any of the copies of Servius. It seems however to be of a piece with what we have found in the note on *Alexis* 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 en-

tirely destroyed by our finding that the Poet had finished all his Eclogues, before the quarrel between those two great persons.

18. *Alba ligustra cadunt.*] It is not very easy to determine what plant Virgil meant by *ligustrum*. All that can be gathered from what he has said of it is, that the flowers are white and of no value. Pliny says it is a tree; for in the twenty-fourth chapter of the twelfth book, where he is speaking of the *Cypros* of Egypt, he uses the following words; "Quidam hanc esse dicunt *arborem* quae in Italia *Ligustrum* vocatur." Thus also we find in the tenth chapter of the twenty-fourth book, "*Ligustrum* eadem *arbor* est quae in oriente *Cypros*." In the eighteenth chapter of the sixteenth book he tells us it grows in watery places; "Non nisi in aquis proveniunt salices, alni, populi, filer, *Ligustra* tessleris utilissima." If the *Ligustrum* of Pliny was that which is now commonly known by that name, by us called *Privet* or *Prinprint*, and by the Italians *Guistrico*, 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 *Elhanne* or *Alcanna*. For Prosper Alpinus, whose authority cannot well be called in question, found great plenty of the *Alcanna*

*I am despised by you, Alexis. Despectus tibi sum, nec qui sim quaeris, Alexi:*  
*and you do not consider who I*

## NOTES.

Alcanna in Egypt, agreeing sufficiently with the *Kúmpo*s of Dioscorides: but at the same time he declares, that the Italian *Ligustrum* does not grow in that country. Nor does it's 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. Matthioli, in his commentaries on Dioscorides, says that Servius, among others, took the *Ligustrum* to be that sort of *Convolvulus*, which we call *Great Bindweed*: "Quaedam *Ligustrum* eam *Convolvuli* esse speciem autumant, quae sepibus, fruticibus et arbutis se circumvolvit, ac etiam saepius vitium palis in vineis, flore candido, lili, seu calathi effigie, quam ego laevem esse similem nunquam dubitavi: e quorum numero fuit Servius Grammaticus, Virgilio commentator *Ecloga secunda Bucolicorum*. Nempe falsus, ut arbitror, quod neglexerit in hac historia Plinium consulere, Dioscoridem, et alios de stirpium natura differentes." Where Matthioli found this opinion of Servius I cannot tell, unless he made use of some copy very different from those which we now have. We find no more in our copies of Servius, than that the *Ligustrum* is a very white, but contemptible flower; "Ligustrum autem flos est candidissimus, sed vilissimus." Bodaeus 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 it's name a *ligande*, 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;

"Quaedam me cupit, invade Pro-  
 " cille,  
 " Tota candidior puella cygno,  
 " Argento, nive, lilio, *ligustro*."

And this from Pontanus;

"Candida nec niveis celsura li-  
 " gustra pruinis."

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

"Candidior folio nivei Galatea li-  
 " gustri."

And from Claudian;

"Haec graditur stellata rosis, haec  
 " alba ligustris."

He considers also, that the common *Ligustrum*, or *Privet*, has a white flower

Quam dives pecoris nivei, quam lactis abundans. 20 *how rich in cattle as white as snow, how abounding in milk.*

N O T E S.

flower indeed, but not so pure as to be compared with snow; and that it is not contemptible, having a sweet smell, growing in bunches, and so not unfit for garlands. To this he adds, that the *Privet* is called by Columella *Ligustrum nigrum*, to distinguish it from that of the Poets, in the following verses;

“ Et tu, ne Corydonis opes des-  
“ pernat Alexis,  
“ Formoso Nais puero formosior  
“ ipsa,  
“ Fer calathis violum, et nigro per-  
“ mista *ligustro*  
“ Balsama, cum casta nectens cro-  
“ ceosque corymbos.”

But Parrhasius, as he is quoted by La Cerda, reads *niveo* instead of *nigro*. I have sometimes suspected, that we ought to read,

“ Fer calathis violam nigram, et  
“ permista *ligustro*.”

However from these observations Rodæus a Stapel infers that the *ligustrum* of the Poets is the *ιασιώνη* of Theophrastus, the *σμίλαξ λεῖα* of Dioscorides, and the *convallulus 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 it's 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 it's name being derived from binding, a *ligando*, from the pure whiteness of it's flower; and from it's 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 it's 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 *Guisfrico*. 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 troëne  
“ tombent en un moment.” Lord Lauderdale translates it only “ The  
“ fairest



I have a thousand lambs feeding. Mille meae Siculis errant in montibus agnae:  
on the Sicilian mountains:

## NOTES.

“ fairest flow’r.” Dryden has it,

“ White lillies lie neglected on the  
“ plain.”

Catrou also translates it *lillies*; “ On  
“ laisse faner les lys qui n’ont que  
“ de la beauté.” This he does to  
give a better grace to his translation,  
being satisfied that the plant in  
question is really the *troëfne* or *privet*. But it is certainly wrong to  
put *lillies* in this place, for they do  
not fall neglected; but on the con-  
trary are always mentioned with  
great respect by the Poets. Besides,  
we shall find before we have done  
with this Eclogue, that *lilies* made  
a part of the rural garland, which  
Corydon intended to prepare for  
Alexis. Dr Trapp translates it  
*Withbinds*, by which I suppose he  
means the *Bindweed* already spoken  
of. Dr Turner, one of our oldest  
English Botanists, who was Phy-  
sician to the Duke of Somerset, in  
the reign of Edward the Sixth,  
translates *Convolutulus Withwynde*,  
*Byndweed*, and *Weedbynde*; Gerard,  
who wrote in the time of Queen  
Elizabeth, calls it *Withwinde*, *Binde-  
weed*, and *Hedge-bels*: but the  
more modern writers call it only  
*Bindweed*; and, I think, the Gar-  
deners about London commonly call  
it *Barebind*.

*Vaccinia nigra leguntur.*] Many  
take the *Vaccinium* to be our *Bil-  
berry*: 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  
*βάκινθος*, and that it is the very  
same flower with the Hyacinth of  
the Poets.

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

Καὶ τὸ ρόδον καλὸν ἔστι, καὶ ὁ χρόνος αὐ-  
τὸ μαραίνει·

Καὶ τὸ ἴον καλὸν ἔστιν ἐν ἔιαρι, καὶ τα-  
χύ γηρᾷ

Λευκὸν τὸ κρίνον ἔστι, μαραίνεται  
ἀνίκα πίπῃ·

Α δὲ χιὼν λευκὰ, καὶ τάκεται ἀνίκα·  
παχρῇ·

Καὶ κάλλος καλὸν ἔστι τὸ παιδικόν,  
ἀλλ’ ὀλίγον ζῇ.

“ Fair is the rose; but withers soon  
“ away

“ Fair the spring violets; but soon  
“ decay

“ Fair is the lily; but in falling  
“ dies,

“ And the white snow not long  
“ unfulfilled lies:

“ Thus blooming youthful beauty  
“ quickly flies.”

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

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

20. *Quam*

Lac mihi non aestate novum, non frigore defit.

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

NOTES.

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*. Hein- sius, as he is quoted by Burman, contends for the latter; to maintain which opinion, he produces the fol- lowing authorities, from Ovid;

“ *Lac niveum potes, purpureamque  
“ sapam;*

And

“ *Lac mihi semper adest niveum.*”

From Homer

“ — *Χορταζόμενος γάλα λευκόν.*”

From Tibullus,

“ — *Nivei lactis pocula mixta  
“ mero;*”

and from Seneca,

“ *Niveique lactis candidus fontes.*”

And,

“ — *Libat et niveum insuper  
“ Lactis liquorem.*”

But these quotations only prove, that milk has often the epithet *niveum* *white* bestowed upon it; and it would not be difficult to produce quotations from the same authors

where this epithet is given also to cat- tle. I shall confine myself to our Poet, who has spoken of milk in many places, without ever calling it *niveum*. He has indeed added that epithet to the *milking pail*, in the third Georgick;

“ — *Nivea implebunt mulctralia  
“ vaccae;*”

but the beauty of the pail consists in it's *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 fre- quently joined with wool, and cat- tle, being particularly expressive of their beauty. Thus we find in the sixth Eclogue,

“ *Pasiphaë nivei solatur amore ju-  
“ venci.*”

And in the first Georgick,

“ *Ter centum nivei tondent du-  
“ meta juvenci.*”

And in the third,

“ *Munere sic novo lanæ, si cre-  
“ dere dignum est,  
“ Pan deus Arcadiæ captam te,  
“ Luna, fefellit.*”

And

“ *Lanæ dum nivea circumdatur  
“ infula vitta.*”

And

*It plays such tunes as Dircean* Canto, quae solitus, si quando armenta vocabat;  
*Amblyon used,*

## NOTES.

And in the fourth Aeneid,

"*Velleribus niveis et fæsto fronde*  
*" revinctum;"*

and in the sixth,

"*Omnibus his nivea cinguntur tem-*  
*" pora vitta."*

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

"*Continuoque gregis villis lege*  
*" mollibus albos.*

"*Illum autem, quamvis aries sit*  
*" candidus ipse,*

"*Nigra subest udo tantum cui lin-*  
*" gua palato,*

"*Rejice, ne maculis infuscet vel-*  
*" lera pullis*

"*Nascentum: plenoque alium cir-*  
*" cumspice 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; "Co-

"lor albus, cum sit optimus, tum  
 "etiam est utilissimus."

21. *Mille meae Siculis, &c.*] He mentions Sicily in this place, because that island was famous for sheep; perhaps also, because Theocritus, the father of pastoral poetry, was of that country. This, and the following verse are plainly written in imitation of the Cyclops of that Poet.

— Βοτὰ χίλια βόσκη,  
 Κῆκ τούτων τί κράτιστον ἀμειγόμενος  
 γάλα πίνω.  
 Τὸρὸς δ' οὐ λείπει μ' οὐτ' ἐν θέρει, οὐδ'  
 ἐν ὀπώρῃ,  
 'Οὐ χειμῶνος ἀκρω.

"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 defit.*] Servius observes, that Virgil excels Theocritus in this place, who does not speak of milk, but of cheese. For there is nothing extraordinary in having cheese all the year round: but to be always supplied with new milk, or *colostrum*, in winter as well as summer, is a great excellence. Some other Commentators agree with Servius, in taking *lac novum* in this place for *colostrum* or *colostra*, which is

Amphion Dircæus in Actæo Aracyntho.

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

NOTES.

is the beestings, or first milk that comes after the animal has brought forth. Thus Columella; "Sed prius quam hoc fiat, exiguum emulgendum est, quod pastores *colostram* vocant:" and Pliny; "Sicuti de lactis usu. Utilissimum cuique maternum. Concipere nutrices exitiosum est: hi sunt enim infantes qui *colostrati* appellantur, densato lacte in casei speciem. Est autem *colostra* prima a partu spongiosa densitas lactis." It is much esteemed in the country, by many people; and that it was so by the ancient Romans, we may gather from the following passage in the *Poenulus* of Plautus;

- "Mea voluptas, mea delicia, mea  
"vita, mea amoenitas,
- "Meus ocellus, meum labellum,  
"mea salus, meum savium,
- "Meum mel, meum cor, mea co-  
"lostra, meus molliculus ca-  
"seus."

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

- "Surripuit pastor quæ nondum  
"stantibus hoedis,
- "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 it's frothing;

- "Pocula bina novo spumantia lacte  
"quotatinis."

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 cym-  
"bia lacte."

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

- "Hic duo rite mero libans carchesia  
"Baccho
- "Fundit humi, duo lacte novo, duo  
"sanguine sacro."

Both these sacrifices were in the spring, or beginning of summer, when *beestings* were not to be had, the time for the sheep to bring forth being in November and December. Varro tells us, that the best time to admit the ram is from the setting of *Arcturus* to the setting of the Eagle, that a sheep goes 150 days, and so the lamb is yeaned about the end of Autumn; "Tempus optimum ad admittendum ab Arcturi occasu ad aquilæ occasum, quod quæ postea

*For am I void of beauty : for* Nec sum adeo informis : nuper me in littore vidi, 25  
*I lately saw myself on the shoar,*

NOTES.

“ postea concepiunt, fiunt vegrandes,  
“ atque imbecillae. Ovis praegnans  
“ est diebus CL. itaque fit partus  
“ exitu autumnale cum aer est mo-  
“ dice temperatus, et primitus ori-  
“ tur herba imbribus primoribus  
“ evocata.” The setting of Arc-  
turus 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. There-  
fore the time of yearning, which is  
the only possible time to have *beest-  
ings*, must be from the latter end of  
October, or beginning of Novem-  
ber 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 *colofra*, which is to  
be had only in winter; because it  
was certainly made use of in sacri-  
fices, which were offered in the be-  
ginning of summer, as were those  
at the obsequies of Polydore and  
Anchises mentioned already. To  
these we may add the *Ambarvalia*,  
which were celebrated a little before  
harvest, when there was no *colofra*  
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 se-  
cond Georgick, breed twice in a  
year;

“ Bis gravidæ pecudes.”

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

“ Lac mihi non aestate, novum non  
“ frigore desit.”

By this they would insinuate the  
Poet’s meaning to be, that Cory-  
don 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  
Maevius, who censured this verse,  
after having pointed it wrong him-  
self, after this manner;

“ Lac mihi non aestate novum,  
“ non frigore : desit : ”

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

*Frigore.]*

Cum placidum ventis flaret mare: non ego Daphnim,

when the calm sea was not disturbed by the winds. - I should not fear Daphnis,

NOTES.

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

“Ante focum, si frigus erit.”

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

Εὐρίσδεσσι δ' ὡς οὐτις ἐπίστανται ᾧδε  
Κυκλώπων.

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

*Si quando armenta vocabat.*] This expression of calling the cattle seems to be taken from the manner of the ancient shepherds, who did not drive their sheep before them, as the custom is now; but went first calling them, and playing on their pipes; and the sheep readily followed them. We have frequent allusions to this custom in the Holy Scriptures. Thus, in the book of Exodus, Moses is said to lead the flock of Jethro his father-in-law. In the twenty-third Psalm we read, “The Lord is my shepherd: therefore can I lack nothing. He shall feed me in a green pasture, and lead me forth beside the waters of comfort.” Thus also in the seventy-seventh; “Thou leadest thy people like sheep by the hand of Moses and Aaron:” and

in the eightieth, “Hear, O thou shepherd of Israel, thou that ledest Joseph like a sheep.” We find an allusion also to this custom, in the tenth chapter of Saint John’s Gospel: “He that entreth not by the door into the sheepfold, but climbeth up some other way, the same is a thief and a robber: but he that entreth in by the door, is the shepherd of the sheep. To him the porter openeth, and the sheep hear his voice, and he calleth his own sheep by name, and leadeth them out. And when he putteth forth his own sheep, he goeth before them, and the sheep follow him, for they know his voice. And a stranger will they not follow, but will flee from him; for they know not the voice of strangers.”

24. *Amphion Dircaeus in Aethaeo Aracyntho.*] Amphion and Zethus the sons of Jupiter and Antiopè the daughter of Asopus, built the walls of Thebes, which had seven gates, and fortified them with towers, according to Homer;

Τὴν δὲ μετ' Ἀντιόπην ἴδον Ἀσωποῖο  
δύγατρα,  
Ἥ δ' ἢ καὶ Διὸς εὐχετ' ἐν ἀγκοῖνῃσιν  
ἰαῦσαι  
Καὶ δ' ἔτεκεν δύο παῖδας Ἀμφιόνα τε  
Ζηθύν τε,  
Οἱ πρῶτοι Θήβης ἔδος ἐκίσταν ἐπὶ  
ταπύλοισι,  
Πύργωσαν τ' ἐπεὶ οὐ μὲν ἀπύργωτόν γ'  
ἰδύαντο

D

Ναίμεν

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

## NOTES.

Ναίμεν ευρύχωρον Θήβην, κρατερῶ περ  
ἔόντε.

Δίρκας, χλοιστρόφον ἃ πεδίον  
Ἠρόταρ Ἰσημνοῦ καλαδεύει.

“ There mov’d Antiope with  
“ haughty charms,  
“ Who blest th’ almighty thun-  
“ d’rer in her arms ;  
“ Hence sprung Amphion, hence  
“ brave Zethus came,  
“ Founders of Thebes, and men  
“ of mighty name ;  
“ Tho’ bold in open field, they yet  
“ furround  
“ The town with walls, and mound  
“ inject on mound,  
“ Here ramparts stood, there tow’rs  
“ rose high in air,  
“ And here thro’ sev’n wide portals  
“ rush’d the war.” POPE.

Horace also speaks of the stones fol-  
lowing the lyre of Amphion,

“ Mercuri, nam te docilis magistro  
“ Movit Amphion lapides canendo.”

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

CRERCH.

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

“ Sylvestres homines sacer inter-  
“ presque Deorum  
“ Caedibus et victu foedo deterruit  
“ Orpheus ;  
“ Dictus ob hoc lenire tigres rabi-  
“ dosque leones.  
“ Dictus et Amphion, Thebanæ  
“ conditor arcis,  
“ Saxa movere sono testudinis, et  
“ prece blanda  
“ Ducere quo vellet. Fuit hæc fa-  
“ pientia quondam  
“ Publica privatis secernere, sacra  
“ profanis ;  
“ Concubitu prohibere vago, dare  
“ jura maritis,  
“ Oppida moliri, leges incidere ligno.  
“ Sic honor et nomen divinis yati-  
“ bus atque  
“ Carminibus venit.”

The story of his extraordinary skill  
in musick, 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 Ho-  
mer. Euripides mentions the com-  
ing 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 ;

*Orpheus inspir’d by more than human  
power,  
Did not, as Poets feign, tame savage  
beasts,*

But

Ἀρμονίας δὲ πρὸ εἰς ὑμεναίους  
Ἥλυτον οὐρανίδαι, Φέρμεγγί τε τει-  
χεῖα Θήβας,  
Τὰς Ἀμφιονίας τε λυρᾶς ὑπο πύργος  
ἀνέσταν  
Διδύμων πόλεων πόρον ἀμφὶ μέσση

O tantum libeat mecum tibi sordida rura

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

NOTES.

But men as lawless, and as wild as  
they.

And first dissuaded them from rage  
and blood.

Thus when Amphion built the Theban  
wall,

They feign'd the stones obey'd his ma-  
gick lute;

Poets, the first instructors of mankind,  
Brought all things to their proper, na-  
tive use.

Some they appropriated to the Gods,  
And some to publick, some to private  
ends:

Promiscuous love by marriage was re-  
strain'd,

Cities were built, and useful laws  
were made:

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

Lord Roscommon.

Propertius mentions the stones of  
Cithaeron, a mountain of Boeotia,  
being drawn by musick to form the  
walls of Thebes;

"Saxa Cithaeronis Thebas agitata  
"per artem

"Sponte sua in muri membra co-  
"iffe ferunt."

Dirce is the name of a celebrated  
spring near Thebes. Strabo places  
it in the plain, wherein Thebes is  
situated, through which also the ri-  
vers Asopus and Ismenus flow:  
"Ο γὰρ Ἀσωπὸς καὶ ὁ Ἰσμενὸς διὰ τοῦ  
πεδίου ρέουσιν τοῦ πρὸ τῶν Θεῶν  
ἔστι δὲ καὶ ἡ Δίρκη κρήνη, καὶ Πότναια.

Pliny also enumerates it among the  
springs or fountains of Boeotia;  
"Praeterea fontes in Boeotia, Oedi-  
"podia, Psammate, Dirce, Epi-  
"granea, Arethusa, Hippocrene,  
"Aganippe, Gargaphie." Euri-  
pides mentions Dirce, as a spring  
near Thebes

Σκόπει δὲ πεδία, καὶ παρ' Ἰσμενοῦ ποτα-  
μὸς Δίρκης τε νῆμα, πλεονέκων δ' ἰσχυρὸν  
ἔστιν

"Behold the plains, along Ismenus  
"stream,

"And Dirce's fount, how vast a  
"host appears."

and in many other places of his Phoe-  
nissae. Therefore it can hardly be  
doubted, that Virgil calls Amphion  
Dircean from this famous fountain  
of Boeotia, because he built the  
walls of the Boeotian Thebes.

The opinions of authors are vari-  
ous concerning the situation of Ara-  
cynthus. Strabo says expressly it is  
in Aetolia: Κατὰ δὲ τὴν Αἰτολίαν ἦν  
Ὠλενος, οὗ ἐν τῷ Αἰτωλικῷ καταλόγῳ  
μέμνηται Ὀμηρὸς· ἔχρη δ' αὐτῆς λείπειται  
μόνον ἐγγὺς τῆς Πλευρώνος ὑπὸ τῷ Αρα-  
κύνθῳ. This author describes those  
countries in so exact a manner,  
that we cannot easily misunderstand  
him. He says Aetolia is divided from  
Acarmania by the river Achelous,  
which rises in the mountain Pindus,  
and flows from North to South,  
through the Agraei, a people of  
D 2 Aetolia,



and humble cottages, to pierce Atque humiles habitare casae, et figure cervos, the flags,

## NOTES.

Aetolia, and the Amphiloichi. The Acarnanians inhabit the West side, as far as the Ambracian bay, near the Amphiloichi, and the temple of Aëlian Apollo: the Aetolians extend toward the East, to the Ozolæ Locri, Parnassus, and the Oeteans: Αἰτωλοὶ μὲν τοῖσιν καὶ Ἀκαρνανεὺς ὁμεροῦσιν ἀλλήλους, μέσση ἔχοντες τὸν Ἀχελῷον ποταμὸν, ρέοντα ἀπὸ τῶν ἄρκτων καὶ τῆς Πίνδου πρὸς νότον, διὰ τε Ἀγραίῳ Αἰτωλικῷ ἔθνος, καὶ Ἀμφιλόχων. Ἀκαρνανεὺς μὲν τὸ πρὸς ἐσπέραν μέρος ἔχοντες τοῦ ποταμοῦ μέχρι τοῦ Ἀμβρακικοῦ κόλπου, τοῦ κατὰ Ἀμφιλόχους, καὶ τὸ ἱερόν τοῦ Ἀκτίου Ἀπόλλωνος. Αἰτωλοὶ δὲ τὸ πρὸς ἑὸν μέχρι τῶν Ὀζόλων Λοκρῶν, καὶ τοῦ Παρνασοῦ καὶ τῶν Οἰταίων. Dionysius agrees with Strabo in the situation of Aracynthus; but he seems to speak of Aetolia and Acarnania, as of one country, under the name of Aetolia: for after having spoken of Dodona, he says the country of the Aetolians lies next, under the mountain Aracynthus, and that the river Achelous runs through the middle of it.

Τῆς δ' ὕπερ, ἐς νότον εἰσὶν ὑπὸ σκοπὴν Ἀρακύνθου,  
Ἀνδρῶν Αἰτωλῶν πεδίον μέγα· τοῦ  
διὰ μέσσου  
Σύρεται ὄλκον ἄγων Ἀχελῷος ἀργυροδίνης.

Hence it is no wonder, that Pliny, and Solinus should place this moun-

tain in Acarnania; especially considering that we read in Strabo, that there were frequent controversies between the Acarnanians and Aetolians concerning their borders: Ἦπερ καὶ τὴν Παραχελῳτίν καλουμένην χώραν, ἣν ὁ ποταμὸς ἐπικλύζει, περιμάχῃστον ἐποίει τὸ παλαιόν, τοῦς ὄρους συγχέουσα αἰεὶ, τοῦς ἀποδείκνυμένους τοῖς Ἀκαρνασεί καὶ τοῖς Αἰτωλοῖς· ἐκρινοντο γὰρ τοῖς δπλοῖς, οὐκ ἔχοντες διαιτητὰς ἐνίκων δ' οἱ πλείων δυνάμενοι. Vibius Sequester places it in Attica; and adds, that some place it in Arcadia; which perhaps, according to Brodaeus and La Cerda, ought rather to be read Acarnania; “Aracynthus in Attica,” quidam in Arcadia dicunt.” Probably Vibius might place it in Attica, merely on the authority of Virgil, taking *Aëtaeo* 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 Boeotia, he does not mention anything like Aracynthus. La Cerda is of opinion, that we must abide by the authority of Stephanus and Servius, in making Aracynthus a Boeotian or Theban mountain. I would rather imagine, that there was some ancient story, now lost, of Amphion's feeding his herds on the mountains of Aetolia; or that some mountain of Boeotia was formerly called Aracynthus, it being well known, that many

Haedorumque gregem viridi compellere hibisco! 30 *and to drive a flock of goats with a green hibiscus.*

## NOTES.

many places have changed their names, even before the time of any history now extant.

If authors have differed concerning the situation of Aracynthus, it will be imagined that there has not been much less variety of opinions, with regard to the epithet *Ætæus*. Strabo says, that Attica was called anciently *Æte* and *Attica* because it lies under mountains, and extends along the sea shoar: *Διὰ δὲ τοῦτο καὶ Ἀκτὴν φασὶ λεχθῆναι τὰ παλαιόν, καὶ Ἀκτικὴν παρωνομασθεῖσθαι, ὅτι τοῖς ὄρεσιν ὑποπέπτακε τὸ πλεῖστον μέρος αὐτῆς αἰλιτενὲς καὶ σιενόν, μήκει δ' ἀξιολόγῳ κεχρημένον, προπεπρωκὸς μέχρι τοῦ Σουβίου.* Pliny also affirms, that Attica was anciently called *Æte*; "*Attica antiquitus Æte vocata.*" This seems to strengthen the authority of Vibius, who places Aracynthus in Attica. But Strabo mentions another opinion afterwards; that this country was said to be called *Ætica* from *Ætæon*, Atthis and *Attica* from Atthis the daughter of Cranaus, Mopsofia from Mopsopus, Ionia from Ion the son of Xuthus, and Posidonia and Athens from Neptune and Minerva: *Ἀκτικὴν μὲν γὰρ ἀπὸ Ἀκταίωνος φασίν. Ἀτθίδα δὲ καὶ Ἀττικὴν, ἀπὸ Ἀτθίδος τῆς Κραναιοῦ, ἀφ' ἧς καὶ Κραναιοὶ οἱ ἐνοικοί. Μοψοπίαν δὲ ἀπὸ Μοψόπου, Ἰωνίαν δὲ ἀπὸ Ἰωνος τοῦ Ξούθου. Ποσειδωνίαν δὲ καὶ Ἀθήνας ἀπὸ τῶν ἐπωνύμων θεῶν.* Hence Marolles seems to have de-

rived his authority for placing Aracynthus in Boeotia near Attica; "*C'est une montagne de Boëtie, auprès de l'Attique, qui a peut-être emprunté son nom de cet Actéan si fameux, qui fut devoré par ses chiens.*" Servius interprets it *littoralis*, in which sense it is used in the fifth Aeneid; and adds that some take it to mean *Atheniensis*, not that Aracynthus is near Athens, which indeed was at first called Acte, but to express a pastoral simplicity, which is frequent with Theocritus. The same, says he, may be understood of Oaxes, which is called a river of Crete, whereas it is a mountain of Scythia. Guellius, to whose opinion La Cerda seems also to incline, interprets it *stony and rocky*; affirming that the Greeks called not only the sea shore, but craggy mountains also *ακλή*; "*Proper. 3.*

" *Præta cruentantur Zethi, victorque canebat*

" *Pæana Amphion rupe, Aracynthe, tua:*

" *qui locus facit, ut ab interpretum sententia discedam, qui hunc Virgilii locum enarrantes accipiunt alii Aracynthus Atticum ab Acte, alii Virgilium studio, ut exactius pastoritiam personam et imperitiam referret, Aracynthus, qui solus est in Acarnania, in Attica collocasse: quamvis et Stephanus Aracynthus in Boeotia etiam constituat: Actem, inquam,*

With me you shall imitate Pan  
himself in playing on a pipe in  
the woods.

## NOTES.

quam, ut ipsis assentiri hac in  
parte non possim, quin malim  
Aracynthus actaeum, ut Pro-  
per. saxosum et petricosum, ni-  
mirum ut rupem et scopulum, ut  
Graeci ἀκτὴν vocant non solum  
littoralem oram et regionem,  
καὶ παραθαλάσσιον, sed et τόπον  
περικείμενον, ἀπὸ τοῦ περὶ αὐτὸν ὄρεος.  
Οὗτοι, ὃ ἐστὶν ῥήγνυσθαι τὰ κύματα:  
unde apud Hom. πρώτην ἀκτὴν  
ἰθάκης ἀφίκηται: et ἀκτὴν προ-  
βλῆς promontorium, seu scopu-  
lus: et ἀκταὶ inquit Ammon.  
sunt loca maris petricosa, ut δῖνες  
arenosa. Jacq. Tysanus cum Ser-  
vio item Graece actaeum littora-  
lem accipit: malo tamen cum Pro-  
per. et littoralem, et saxosum  
simul et rupem interpretari. Docet  
autem Eustathius, Athenienses  
ἰωνας, ἰάονας, αἰτλικούς, καὶ ἀκ-  
ταίους, καὶ χώραν ἀκτὴν καὶ ἀκταίαν  
καλεῖσθαι. La Cerda adds to  
these authorities that of Oppian,  
who has said,

ταύροις νοβοελέτους ὑπὲρ ἀκτῶν.

Hence he concludes, that *Mons Ac-  
taeus* is the same with what Catullus  
expresses by *praeruptus*;

At tum praeruptos tristem con-  
surgere montes;

and Ovid calls *scopulus adesus*, pen-  
densque;

Nunc scopulus raucis pendet ad-  
esus aquis."

This he thinks is fully confirmed by  
the above quotation from Proper-  
tius, who explains Virgil, by put-  
ting *rupe* where he has used *actaeus*.  
To this I would add, that Proper-  
tius 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. Ru-  
aeus is of opinion, that Aracynthus  
is a Theban mountain extending to  
the sea, and agrees with Servius in  
interpreting *actaeo*, *littorali*. The  
Earl of Lauderdale has translated it,

My notes are sweet, as were Am-  
phion'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 The-  
ban turrets rear'd."

and Dr Trapp's,

I sing, as that Dircaean shepherd  
sung,  
Amphion, if he ever fed his  
flocks  
On high Boeotian Aracynthus  
top."

Catrou

Pan primus calamos cera conjungere plures

Pan first taught to join several  
reeds together with wax:

## NOTES.

Catrou translates *αἰταο* *Aracyntho* the mountains of Boeotia, "Nouvel Amphion, je chante les mêmes airs que ce sçavant Berger, lorsqu'il conduisoit ses troupeaux sur les montagnes de Béocie." In his note on this passage, he relies on the authority of Stephanus, for placing Aracynthus in Boeotia, and agrees with Guelius in the signification of *αἰταος*, rendering it *l'Aracynthe escarpé*. But after all that has been said, I believe we may venture to affirm, that *αἰτή* is not used for any rocky places, unless they border upon the sea; but frequently signifies the sea shoar. Thus we read in the eighteenth Iliad,

— Ἀκτὴν ἐισπνέειναι  
in the twelfth,

καὶ τ' ἐφ' ἄλλος πάλιν κέχυται λιμῆ-  
σιν ἢ ἐν αἰαῖς.

And in the fifteenth Odyssey;

Ἀδίαρ ἐπὶ πρῶτῃ ἄκτῃ Ἰθάκης  
ἀφίκεται,

Thus also our Poet himself uses *αἰτᾶ* for the shoar in the fifth Aeneid;

"At procul in sola secretae Troades  
"αἰτᾶ"

"Amisum Anchisen flebant."

Thus also Cicero, in his fifth Ora-

tion against Verres; "Ipse tamen, cum vir esset Syraculis, uxorem ejus parum poterat animo soluto ac libero tot in *αἰτᾶ* dies secum habere." We may therefore conclude, that by the epithet *αἰταο* is meant, that the mountain Aracynthus extended to the sea; and therefore that *Aracynthus αἰταος* is to be interpreted the rocky shoar, or cliffs of Aracynthus; as we say the cliffs of Dover.

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

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

SERVIVS.

The herdsmen in Theocritus boasts of his beauty;

Ὄμματά μοι δ' ἄρ' ἐν χαροπύτερά  
πᾶλλον Ἀθάνας

Τὸ σῆμα καὶ τρατῆς γλυκερώτερον.

"My showy forehead two black  
eye-brows crost;

"My eyes as grey, as Pallas self  
could boast;

"My mouth more sweet than  
curds." CREECH.

And Polyphemus also in the Bucoliastae,

καὶ γὰρ θῆν' ἐν' ἴνδῃ ἔχω κακὸν ὡς  
με λίγισσι:

Ἢ γὰρ πρὸν ἐς πότον ἐπέλεπον, ἢ  
δι γαλάνα.

D 4

"For

*Pan takes care of the sheep, and* Instituit: Pan curat oves, oviumque magistros.  
*of the masters of the sheep.*

# NOTES.

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

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

*Nuper me in litore 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 possibility of an image being reflected by the waves of the sea, which has always something oily and fat swimming on it's 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 reflect 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 Heinfrus, Ruacus, 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;

Ποιμαίνειν δ' ἐθέλοις σὺν ἐμῖν ἄμα, καὶ  
 γὰρ ἀμελγύν,  
 καὶ τυρὸν πάσαι.

" But feed the flocks with me, or  
 " milk the sheep;

" Or run the cheese, and never  
 " mind the deep." CREECH.

*Sordida rura.*] Servius observes, that *tibi* in this verse is to be understood as if it was twice repeated; *Utinam libeat tibi habitare mensura rura tibi sordida*; and interprets it *tibi sordida, id est, quae tu patas 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, habent figuram literae V, a similitudine cornuum cervi." They were used also in war, to obstruct the approach of an enemy. Thus

Caesar;

Nec te poeniteat calamo trivisse labellum. *Do not think much to rub your lip with a reed.*

## NOTES.

Caesar; "Hoc intermisso spatio, duas fossas, quindecim pedes latus, eadem altitudine perduxit: quarum interiorem campestribus, ac demissis locis, aqua ex flumine derivata, complevit. Post eas aggerem, et vallum duodecim pedum extruxit. Huic locicam, pinnaeque adjecit grandibus cervis eminentibus ad commissuras plutorum atque aggeris, qui ascensum hostium tardarent." They are mentioned also by Livy; "Romanus ad Clitae, quas vocant, munimenta cervis etiam obiectis ut viam intercluderet, a Macedonico ad Toronaicum mare perducit." Thus also Catullus:

"Jam te non alius belli tenet apertius arces,  
"Quae deceat tutam castris praeducere fossam,  
"Qualiter adversus hosti defigere cervos."

These quotations show sufficiently the nature and use of the *cervus*; 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 pro-

mises to teach him to excel in pausick. 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,  
"Augit equum, feni leports: tum  
"figere damas."  
ff. Stupor, temperantem Balaenis, verbera fundae."

where *figere damas*, without question, means to pierce the does; in which sense of *figere* *figo* is frequently used. Thus in the first Aeneid;

"Pars in frusta secant, verubusque  
"trementia figunt."

and in the fifth;

"Plaudentem nigra figit sub nube  
"columbam."

and in the ninth;

"Fugite me, si qua est pietas: in  
"me omnia tela  
Conjicite."

And in the tenth;

"Tum Numitor jaculo fratris de  
"corpore rapto,  
"Aeneam petiit: sed non et figere  
"contra  
"Est licitum."

and,

Haec eadem ut sciret, quid non faciebat Amyntas? 35  
 learn the very same thing?

## NOTES.

and, —

“ — Hunc magno vellit dum  
 “ pondere saxum.

“ Intorto *figit* telo, discrimina costis

“ Par medium qua *scina* dedit;

“ hastamque recepat

“ Offibus haerentem.”

and,

“ — Dixit, *spidentemque* emi-

“ nus hastam

“ *fovis*: at *ille* volans clypeo est

“ excussa, *protulque*

“ Egregium Authorem *latus* inter

“ *scina* *figit*.”

and in the eleventh;

“ — Buten *adversum* *cuspide*

“ *fixit*

“ *Loricam* *galeamque* *inter*.”

On the other hand, it must be ac-

knowledgeed, that *figo* is also used to

*fix*, or *fasten*. Thus it signifies *fix-*

*ing plants in the earth* in the fourth

Georgick;

“ Ipse labore manum duro terat,

“ ipse feraces

“ *Figur* *humum* *plantas*.”

Here it is plainly used in the first

sense, which has been given to *figere*

*tervos*. There are not wanting

other passages, where it is used also

for *fixing*, *fastening*, or *sticking*; as

in the third Aeneid;

“ Aere cavo *clypeum*, *magni* *gesta-*

“ *men* *Abantis* *muron* *hinc*.”

and,

“ *Postibus* *adversis* *figo*.”

and in the sixth;

“ Occupat Aeneas *aditum*, *corpuf-*

“ *que* *recenti*

“ Spargit *aqua*, *rantumque* *adverso*

“ *in* *limine* *figit*.”

and in the tenth;

“ — *Armaque* *Lauso*

“ Donat *habere* *humeris*, *et* *vertice*

“ *figere* *cristas*.”

and,

“ — Dixit, *telumque* *intorsit* *in*

“ *hostes*;

“ Inde *aliud* *super* *atque* *aliud* *figit-*

“ *que*, *volatque*

“ *Ingenti* *gyro*.”

and in the eleventh;

“ *Indutosque* *jubet* *truncos* *hostili-*

“ *bus* *armis*

“ *Ipsos* *ferre* *duces*, *inimicaque* *re-*

“ *mina* *figi*.”

And in the twelfth;

“ *Forte* *sacer* *Fauni* *foliis* *oleaster*

“ *amaris*

“ *Hic* *steterat*, *nautis* *olim* *venera-*

“ *bile* *lignum*;

“ *Servati* *ex* *undis* *ubi* *figere* *dona*

“ *solebant*

“ *Laurenti* *Divo*, *et* *votis* *suspen-*

“ *dere* *vestes*.”

Hence

Est mihi disparibus septem compagna siccatis.

Seven unequal reeds;

NOTES.

Hence it has been transferred to some figurative expressions; as *Figere oscula*, *Figere vestigia*, *Figere vultus*, and *Figere diſſa*. The Earl of Lauderdale translates this passage according to the latter sense:

"I quickly could diverting paſtime  
" find,  
" To ſhoot the ſtag, or hunt the  
" ſwifter hind."

and Dryden,

"To wound the flying deer."

And Dr Trapp,

" — And ſhoot the flying deer."

30. *Viridi compellere hibisco.*] Ser-  
vius underſtands this to mean driv-  
ing the kids to the marſh-mallows;  
"Ad hibiscum compellere, ſcilicet  
" a lacte depulſos. Hibiscus autem  
" genus eſt herbarum, et ſic dixit hi-  
" biſco, ad hibiscum, ut it clamor  
" caelo, id eſt, ad caelum." In  
this he is followed by Marolles, who  
has thus translated the paſſage un-  
der conſideration; "O ſi tu pre-  
" nois plaifir de demeurer aux  
" champs, qui te ſemblent ſi vi-  
" lains? et ſi tu voudois habiter nos  
" petites chaumières, pour abbatre  
" les cerfs à la chaffe, ou pour con-  
" traindre les chevreuils de recourir  
" à la verte guimauve." Thus alſo  
it is underſtood by the Earl of Lau-  
derdale;

"The goatish herd drive to the  
" mallow buds."

Rufcus alſo agrees with Servius, be-  
ing induced by the authority of Sea-  
liger, who in a note on a paſſage of  
Varro affirms, that the ancient ſhop-  
herds 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 hibiscum* 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 infer 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 alledge that  
" of Virgil in the Aeneis, *It cla-*  
" *mor caelo* for *ad caelum*, to which  
" they might have added that above,  
" in this very Eclogue, *Monibus*  
" *jaſſabat*. But thoſe expreſſions  
" may be ſoftened. In the former,  
" *Caelo* quaſi *in caelo*; which is  
" much the ſame with *per caelum*;  
" and *thaocagala*, with regard to  
" the different parts of the uſe, or  
" ſky, ſuppoſes *ad*. In the latter,  
" *jaſſabat* includes *adit*, which  
" really



which Damoetas formerly gave Fistula, Damoetas dono mihi quam dedit olim :

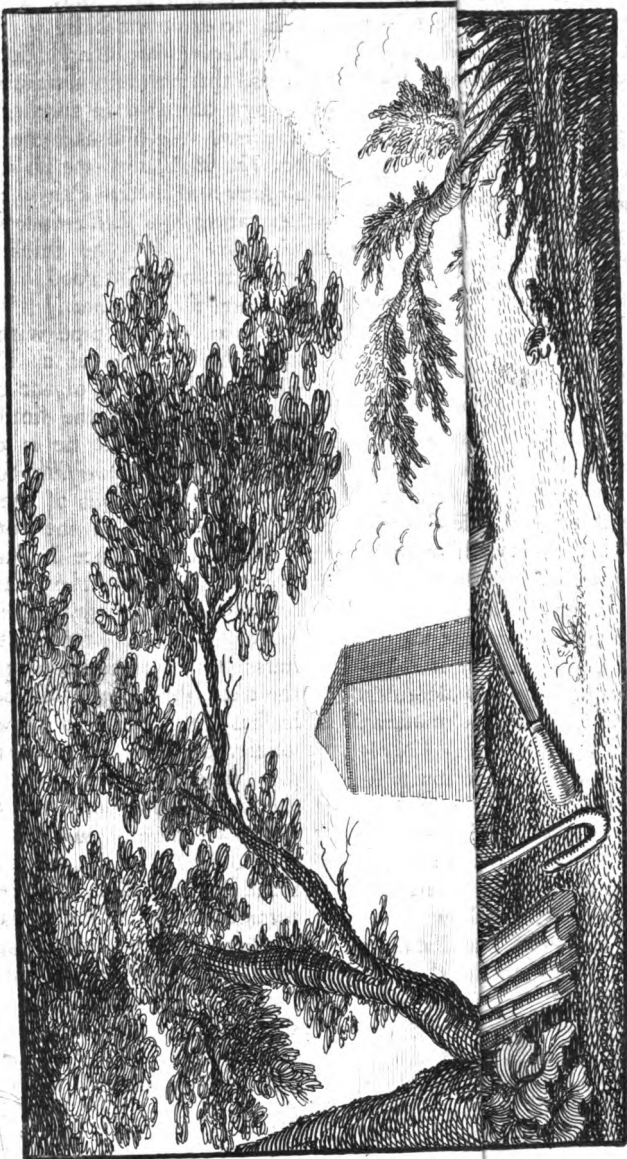
## NOTES.

“ 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 shows) 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*. 'Tis  
 “ only a *Metonymia materiae*, con-  
 “ tinually used not only in Poetry,  
 “ but in common discourse. Be-  
 “ sides, Virgil nowhere 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. *congregare*, for so  
 “ the word is sometimes used, *en-*  
 “ *tice* them, or *draw* them to-  
 “ gether with it; not *drive* them to  
 “ it. This would be good sense  
 “ and good grammar.”

The *Hibiscus*, or *Ibiscus* is gene-  
 rally allowed to be the same with  
 the *Althaea*, on the authority of  
 Dioscorides, who says, “ The *Al-*  
 “ *thaea*, which some call *Ibiscus*, is  
 “ a sort of wild mallow, with  
 “ round leaves, like those of *Cy-*  
 “ *clamen*, and woolly. The flower  
 “ is like a rose, the stalk two cu-  
 “ bits high, and the root is white  
 “ on the inside. It is called *Al-*  
 “ *thaea* on account of it's many vir-  
 “ tues.” Ἀλθαία, ἔνιαι δὲ Ἰβίσκος

καλοῦσι, μαλάχης ἐστὶν ἀγρίας εἶδος.  
 φύλλα περιφερὴ ὥσπερ κυκλάμινος,  
 ἑγγυαὶ. ἔχει δὲ ἄνθος ῥοδοειδές.  
 καυλὸν δίπηκυν. ῥίζαν δὲ γλίσχρον  
 λευκὴν ἐνδοθεῖ. Ὠνήμεασται δὲ Ἀλ-  
 θαία διὰ τὸ πολυκαλὸς καὶ πολύ-  
 χροστον αὐτῆς. Palladius also has  
 “ *Althaeae*, hoc est, *Ibisci* folia et  
 “ radices.” But it is not cer-  
 tain, either that *Hibiscus* is the  
 same with *Althaea*, or that the *Al-*  
*thaea* of the Ancients is the very  
 same plant that we now call marsh-  
 mallow. Pliny expressly says, the  
*Ibiscus* is a sort of parsnep, being  
 more slender; “ *Hibiscum* a pasti-  
 “ naca gracilitate distat, damnatum  
 “ in cibis, sed medicinae utile.”  
 and again, “ *Pastinacae* simile hi-  
 “ bicum, quod molochen agrian  
 “ vocant.” The same author  
 speaks of the *Althaea* in another  
 place, and makes it a sort of mal-  
 low, with a large leaf, and a white  
 root: “ In magnis laudibus *Malva*  
 “ est utraque, et sativa et sylvestris,  
 “ Duo genera earum, amplitudine  
 “ folii discernuntur. Majorem  
 “ Graeci *Malopem* vocant in sa-  
 “ tivis. Alteram ab emolliendo  
 “ ventre, dictam putant *Malachan-*  
 “ *E sylvestribus*, cui grande folium  
 “ et radices albae, *Althea* vocatur,  
 “ ab excellentia effectus a quibus-  
 “ dam *Aristalthea*.” Theophras-  
 tus is often quoted, as speaking of  
 the *Hibiscus*, which I believe must  
 have been taken from the Latin  
 translation, in which Ἀλθαία is ren-  
 dered *Ibiscus* by Gaza, for I cannot  
 find





Et dixit, moriens: Te nunc habet ista secundum. when he died, saying, you now are the second possessor of the

NOTES.

find it any where in the original. He says the *Althaea* has a leaf like mallow; but larger, and more woolly, a yellow flower, and a fruit like mallow: "ἔχει δὲ ἡ Ἀλθαία φύλλον μιν ὁμοίον τῇ Μαλάχῃ πλεον μείζον καὶ δασύτερον· τοὺς δὲ καυλοὺς μαλακοὺς· ἄνθος δὲ μῆλινον, καρπὸν δὲ διον μαλάχῃ. 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 μέλας instead of μῆλινον: but though μέλας and niger are used for several red flowers; yet I believe pale flowers, such as those of the marsh-mallow, are never so called. Others think the *Abutilon* is the Ἀλθαία; but the flower of the *Abutilon* has not the appearance of a rose, which it ought to have, according to Dioscorides, nor has it the fruit of the mallow, according to Theophrastus. Therefore I will not affirm any thing positively concerning either the *Althaea* or the *Hibiscus*; nor will I venture to differ from those learned men, who take them to be one plant, and the same with our marsh-mallow. But this I may dare say, that Scaliger had no authority to affirm, that the ancient husbandmen purged their cattle with marsh-mallows; of which I do not find the least hint in any of the writers on agriculture. Therefore I agree with those, who

think it means here only a little switch, to drive the kids.

31. *Mecum una, &c.*] Burman observes, that this line is wanting in one copy; and that in another it is *Meque una*, which makes the sense to be, *You shall drive the flock, and at the same time imitate Pan in singing me*, or rather, *you shall imitate me in singing Pan*. But he thinks the common reading is as good.

*Imitabere Pana canendo.*] "You shall play on the pipe with me, after the example of a Deity. For Pan is the God of the country, 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 *aether*: he has on his breast a starry *nebris*, or spotted skin, to represent the stars: his lower part is rough, for the trees, shrubs, and wild beasts: he has goats feet, to shew the solidity of the earth: he has a pipe of seven reeds, because of the celestial harmony, in which there are seven sounds, as we have observed on ver. 646. of the sixth Aeneid, *Septem discrimina vocum*: he has a crook, because of the year, which returns into itself: because he is the God of all nature, he is said to have fought with Cupid, and to have been overcome by him, because, as we read in the tenth Eclogue, *Omnia vincit amor*. Therefore, according

*Damocles spots; and sooths* Dixit Damocetas: invidit stultus Amyntas.

## NOTES.

“ according to fables, Pan is said to  
 “ have been in love with the nymph  
 “ Syrinx, who being pursued by him  
 “ implored the aid of the earth, and  
 “ was turned into a reed; which  
 “ Pan, to sooth his passion, formed  
 “ into a pipe.” **SERVIVS.**

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

“ Pan curat oves, oviumque  
 “ magistros.”

and in the first Georgick;

“ Pan ovium custos.”

He is said by Homer, in one of his  
 hymns, to be the son of Mercury;  
 and to have goats feet and two  
 horns:

Ἀμφὶ μαι Ἑρμείῳ φίλον γόνου ἐν-  
 νεπε Μοῦσα  
 Αἰγυπόδην δαίμωντα, Φιλόκροτον.

He is also called the God of shep-  
 herds;

Πάν ἀνακεκλωμέναι νόμιον θεῶν.

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

Ἀκρὴς ἑξανιῶν δονάκων ὑπὸ μούσαν  
 αἰσῶρων

Νήδυμον, οὐκ ἂν τόν γε παραδράμοι  
 ἐν μελέεσσιν

Ὅρνις ἦτ' ἕαρος πολυαυθούς ἐν πε-  
 τάλουσι

Θρῆνον ἐπιπροχέουσα, χεῖρι μελίγηρυς  
 αἰοιδῆν.

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

— Λαῖφος δ' ἐπὶ νῶτα δαφνοῦ  
 Λυγκὸς ἔχει.

We find also, in the same Poem,  
 that when Mercury sed sheep in Ar-  
 cadia, he fell in love with a nymph,  
 and married her; that she brought  
 forth Pan, at whose countenance be-  
 ing affrighted she ran away: but  
 that Mercury was exceedingly de-  
 lighted with him; and wrapped him  
 up in a hare's skin, and carried him  
 to the mansion of the Gods, and  
 shewed him to Jupiter and the rest,  
 who admired him very much, espe-  
 cially Bacchus, and called him Pan,  
 because he rejoiced all their hearts.

Καὶ ῥ' ὄγ' ἐς Ἀρκადίην πολυπίδακα  
 μητέρα μήλων

Ἐξίκετ'· ἔνθα δὲ οἱ τέμενος Κυλλήνιόν  
 ἐστίν

Ἐνθ' ὄγε καὶ θεὸς ὦν ψαφαρότριχα  
 μήλ' ἐνόμειεν

Ἀνδρὶ παρὰ θνητῶν θαλερὰ γάρ πᾶσι  
 ὕγρὸς ἐπελθὼν

Νύμφῃ εὐπλοκάμῳ Δρύοπος Φιλότῃ  
 μιγῆται.

Ἔσθ' ἐτέλεσσε γάμον θαλερόν τετις δ'  
 ἐν μεγάρουσιν

Ἑρμείῳ

Practerea duo nec tuta mihi valle reperi

40 Besides I have two birds, which  
I found in a dangerous valley

NOTES.

Ἑρμείῃ φίλον υἱόν, ἄφαρ τερατώπῳ  
ἰδῆσθαι,  
Αἰγυπόδῃ δικέρωλα, πολύκρατον, ἥδυ  
γέλωτα,  
Φεύγε δ' ἀναΐξας, λείπον δ' ἄρα παῖδα  
τιδάνη.  
Δεῖσαι γὰρ ὡς ἴδον ὄψιν ἀμείλιχον  
πυγερειόν.  
Τὸν δ' αἰψὶ Ἑρμείας ἐριούνιος εἰς χέρα  
θῆκε  
Δειξάμενος· χαῖρεν δὲ νόῳ περιώσια  
δαίμον.  
Ρίμφα δ' ἐς ἀθανάτων ἔδρας κτε, παῖ-  
δα καλύψας  
Δέρμασιν ἐν πυκινόισιν ὀρεσκώοιο λα-  
γῶν.  
Παρ' δὲ Ζηνὶ καθίζε κ' ἄλλοις αἰθα-  
νάτοισιν·  
Δείξε δὲ κούρον ἑόν πάντες δ' ἄρα θυ-  
μὸν ἑτερφθεν  
Ἀθάνατοι, περιάλλα δ' ὁ Βάχχειος  
Διόνυσος.  
Πᾶνα δὲ μιν κηλέσκον ὅτι φρένα πᾶ-  
σιν ἑτερφε.

να τῶν ὀκτὼ θεῶν λογίζονται εἶναι αἱ  
Μενδήσιοι· τοὺς δὲ ὀκτὼ θεοὺς τούτους  
προτέρους τῶν δωδέκα θεῶν φασὶ γεν-  
νῆσθαι· γράφουσι δὲ ὅτ' καὶ γυναικὸς  
οἱ ζωγράφοι καὶ οἱ ἀγαλματοποιοί,  
τοῦ Πανός, κατάπερ Ἕλληνες, τῷ  
γαλμα αἰγυοπρόσωπον καὶ τραγὸς-  
κελέα· ὅτι τοιοῦτον νομίζοντες εἶναι  
μιν, ἀλλ' ὅμοιον τοῖσι ἄλλοις θεοῖς·  
ὅτε δὲ εἴκεκα τοιοῦτον γράφονσι αὐτὸν,  
οὐ μοι· ἥδειον ἐστὶ λέγειν· σέθενται δὲ  
πάντας τοὺς αἰγας αἱ Μενδήσιοι, καὶ  
μᾶλλον τοὺς ἑρσυνας τῶν θηλεῶν καὶ  
τούτων οἱ αἰπόλοι τιμὰς μέζοντας ἔχου-  
σι· ἐκ δὲ τούτων εἰς μάλιστά, ὅστις  
ἔπειτ' ἀποδάνη, πένθος μέγα πάντι  
τῷ Μενδησίῳ νομῷ τίθεται· καλέεται  
δὲ ὁ τε τράγος καὶ ὁ Πᾶν Αἰγυποπόδι  
Μώδης· ἐγένετο δ' ἐν τῷ νομῷ τούτῳ  
ἐπ' ἐμεῦ τούτο τό τερας· γυναῖκα πρῶ-  
τος ἐμίσγετο ἀναφάνδον· οὗτο δ' ἐπὶ  
δείξιν ἀνθρώπων ἀπίκετο. In the same  
book he tells us, that the Greeks  
thought Pan to be the son of Penelope  
by Mercury; Πανὶ δὲ τῷ ἐκ Πηνε-  
λόπης, ἐκ ταύτης γὰρ καὶ Ἑρμῆος λε-  
γεται γενέσθαι ὑπὸ Ἑλλήνων ὁ Πᾶν.  
This indeed is not greatly to the ho-  
nour of that lady, so famous for her  
chastity: much less is that, which  
has been related by some writers of  
a later date, that he was called Πᾶν,  
because he was the son of Penelope  
by all her lovers. Bochart will have  
his name to be derived from the He-  
brew יפרן or יפרן, which sig-  
nifies a great astonishment, because  
such

Herodotus, in his Euterpe, tells us,  
that the people of Mendes in Egypt  
esteemed Pan as one of the eight  
Deities, whom they looked upon as  
prior to the twelve: that they re-  
presented him as having the face and  
legs of a goat: that they also wor-  
ship 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. Τὸν Πᾶν

their skins are spotted with Capreoli, sparsis etiam nunc pellibus albo,

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such terrors are called *panic*. The same learned writer observes also that *πῦν* is by some pronounced *phunt*; whence Faunus is another name for the same deity.

32. *Pan primus calamos, &c.*] Thus he is mentioned by Bion, as the inventor of the shepherd's pipe;

Ὡς εὐρε πλάγιάουλον ὁ Πάιν.

The fable of Pan being in love with the nymph Syrinx, who fled from him till she came to a river that stopt 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 prensam sibi jam

"Syringa putaret,

"Corpore pro Nymphæ calamos  
"tenuisse palustres.

"Dumque ibi fuspirat, motos in  
"arundine ventos

"Effecisse sonum tenuem, similem-  
"que querenti:

"Arte nova, vocisque Deum dul-  
"cedine captum,

"Hoc mihi concilium tecum, dix-  
"isse, manebit.

"Atque ita disparibus calamis com-  
"pagine cerae

"Inter se junctis nomen tenuisse  
"puellæ."

35. *Quid non faciebat Amyntas.*] Here again Catrou will have Amyntas to be one of Virgil's supposed scholars, Cebes, and that he here stirs up Alexander, or Alexis, to emulate the ardour of Cebes in his poetical studies.

36. *Est mihi disparibus, &c.*] Having represented the excellence of musick, 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, joined together with wax. The figure of it is to be seen in several monuments of antiquity. Theophrastus indeed mentions a pipe of nine reeds;

Σύριγγ' αὖ ἐποίησα καλὰν ἡγὼ ἐν-  
νεάφωνον,

Ἀεὶ πὸν κατὸν ἔχουσάν, ἴσον κατὰ,  
ἴσον ἀνωθεν:

but seven was the usual number.

*Cicutis.*] *Cicuta* is commonly thought to be hemlock. It is not to be supposed, that they ever made their pipes of hemlock, which is very offensive. It is probably used for any hollow stalk in general. Servius says it means the space between two joints of a reed; "*Cicuta au-*  
"tem

Bina die siccant ovis ubera : quos tibi servo.

they drain the milk of a  
sheep every day.

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“sem est spatium, quod est inter  
“cannarum nodos.”

37. *Damoetas.*] Catrou is of opinion, that Virgil, under the name of Damoetas, means the Poet Lucretius, who was the reformer of the hexameter verse. This flute, says he, is a legacy, which Virgil had left him by Lucretius, who died the very day that Virgil put on his manly gown; that is, about the time when our author began his most early poems. But Lucretius was not a writer of Bucolics; and it cannot be supposed, that Virgil, at the age of sixteen or seventeen years, could be thought of consequence enough to be a successor to a Poet of so established a reputation as Lucretius.

39. *Invidit stultus Amyntas.*] Servius, as he is quoted by Masvicius, says, that one Cornificius, who pretended to write against Virgil, is meant here: “Amyntam Cornificium vult intelligere, quia conatus est contra Virgilium scribere, vel, ideo stultus, quia invidit.” But Burman observes, that this note is not to be found in any of the manuscripts or printed editions of that Commentator.

“Virgil intends hereby, says Catrou, to make Alexander understand the progress that Cebes had made in poetry. He was come to such a height, as even to envy his master the first glory in versification. The works of a Poet are represented under the symbol of the instrument, to

“which he sings. Thus Cebes envies Virgil the flute which he had received from Lucretius; that is, the glory of hexameter verse.” Thus, according to this learned Critick, Virgil, who had taken Cebes to instruct, and had succeeded so well therein, as to make him a good Poet, calls him a fool for emulating his master; notwithstanding that four or five lines before he had proposed him to Alexander, as worthy of his imitation. Besides, it is plain, that Damoetas bequeathed his pipe to Corydon with his dying breath, and that Amyntas envied him the legacy at that very time;

“Et dixit moriens : te nunc habet  
“ista secundum :  
“Dixit Damoetas : invidit stultus  
“Amyntas.”

Therefore Cebes must have been present, when Lucretius bequeathed his poetical genius to Virgil, and have envied him for it. Now is it possible for any one to suppose, that Virgil, at the age of seventeen, could be thought second to Lucretius, or that he had then instructed a youth so well in poetry, that he should think of being his rival?

40. *Praeterea duo, &c.*] Thus the Cyclops, in the thirteenth book of Ovid's *Metamorphosis*;

“Inveni geminos, qui tecum ludere possint,  
“Inter se similes, vix ut dignoscere possis,

E

“Villosae



*Thestylis has already begged that  
she may have them;*

Jampridem a me illos abducere Thestylis orat :

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"Villosæ catulos in fummis montibus urfæe."

"Inveni, et dixi, dominae servabimus istos."

"A rugged bears rough twins I found upon"

"The mountain late, scarce from each other known,"

"For thee to play with: finding these I said,"

"My mistress you shall serve."

SANDYS.

[*Nec tuta . . . valle.*] He augments the value of these kids, by telling Alexis, in what a dangerous place he had found them. It was in a valley, probably between two rocks, of difficult, and dangerous access; or perhaps exposed to wild beasts or robbers.

[*Reverti.*] La Certe 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.

[*Sparsis striam 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 skins." SERVIVS.

Pierius found in a very ancient manuscript *sparsis striam nunc pellibus*; *Ambo bina his, &c.* Castrou 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. Dir. J.*] "Virgil is wont to use *duo* for *quodlibet* or *uno die*," Ed. III. 34. XI. Aen. 397. "thus also Quintilian, XI. de Inst. Orat. 3. *Virgilium paucissimos die composuisse versus auctor est Varus.*" BURMAN.

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

"Ἢ μὰν τοι λευκὰν διδυματόνῃν αἶγα  
φύλασσω,  
τὰν με καὶ ἂ μέρμερονος Ἐριδάκῃς ἂ  
μελανόχρους  
αἰτέῃς, καὶ δώσω οἱ, ἐπεὶ τὰ μοι ἑυδα-

"I have a pretty goat, a lovely

"white,

"She bears two kids, yet fills three

"pairs at night.

"This tawny Bess hath begg'd,

"and begg'd in vain;

"But now 'tis her's, since you my

"gifts disdain." CÆCILIUS.

[*Thestylis.*] It is plain from this passage, that Thestylis is not the mother of Corydon, as Castrou imagines.

*Abducere*



1. Lilium. 2. Trisaphallum. 3. Hypanis. 4. Narcissus. 5. Urethrum. 6. Cavia. 7. Hyacinthus. 8. Callia. —



Et faciet: quoniam fordent tibi munera nostra. *and she shall, since you despise my gifts.*  
 Huc ades, O formose puer. Tibi lilia plenis 45 *Come hither, O lovely boy.*  
 Ecce ferunt Nymphae calathis: tibi candida Nais *See the nymphs are gathering whole baskets full of lilies for you: a fair Naiad*

N O T E S.

*Abducere*. . . . . *orat.*] “*Orat ut abducatur*; thus in the tenth *Aeneid* *Dona habere* for *Dona ut habeat*.” *SERVIVS.*

44. *Sordent tibi munera nostra.* Thus Horace;

“*Cunctane prae campo let. Tibi riuo flumine sordent?*”

45. *Huc ades, &c.*] The shepherd being in doubt, whether these presents of the pipe and kids are sufficient to engage Alexis, renews his invitation by offering him a present of flowers, to be gathered by the hand of a fair nymph, to which he adds some fruits, which he proposes to gather himself, and intermix with leaves of the finest odour.

*Huc ades.*] “I have observed this form of words to be used both by the Greeks and Latins, in appellations full of love. Thus Sappho to Venus, *ἀλλὰ τί δ' ἔλθεις* *sed huc tu ades*; and again, *ἀνδρὶ πόλιν νῦν, νῦν μοι ἀδεις*. Theocritus, in his fifth *Idyllium*, inculcates it twice, *ἀλλὰ γὰρ ἐπὶ τοῦ ἔργου* *sed enim ades, huc ades*. Virgil, in this place, *Huc ades, O formose puer*; and again, *Huc ades, insani feriant sine litorea venti*, and in the ninth *Eclógue*, *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 *quasilium*; thus *Cicero*, *At vero inter quasilia appendebatur aurum*. *La Cerda* says, that the *calathus* seems to have been a basker used by the Ancients for flowers, as may appear from several passages besides this now before us. Thus *Ovid*;

“*Spasilloque line crutne flores Secernunt calathis.*”

and *Sidonius*;

“*Cytisos, crocos, amellos, Calias, ligustra, calthas Calathi ferant capaces.*”

and *Prudentius*;

“*Floribus ut eumdet calathis.*”

and *Jerom*, “*Rosarum et liliorum calathus.*” He observes also, that it served not only for flowers, but for all other country things, as appears from the following passages of *Ovid*;

“*Afferat in calatho rustica dona puer.*”

and *Columella*;

“*Pomisque Damasci Stipantur calathi.*”

*plucks wall-flowers for you, and* Pallentes violas et summa papavera carpens,  
*the tops of poppies,*

## NOTES.

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 Critick 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 S. Jerom. The former, in  
“ that epigram, which begins with  
“ *Ver erat, et blando, &c.* says  
“ thus ;

“ *Nec mora, videntis calathi pate-*  
“ *fecit honorem,*

“ *Prodens inclusi semina densa*  
“ *croci.*”

“ the latter, in his epistle to Pam-  
“ machius, *Quis parturientem ro-*  
“ *sam, et papillatum corymbum, an-*  
“ *tequam in calathum fundatur or-*  
“ *bis, et tota rubentium feliorum*  
“ *pandatur ambitio, immature de-*  
“ *messum, aquis oculis marcescere*  
“ *videat?* This signification is  
“ drawn from the similitude of a  
“ basket in such flowers, when  
“ blown, which is confirmed by

“ Pliny, who speaking of the lily,  
“ uses the following words ; *Folii*  
“ *foris striatis, et ab angustis in la-*  
“ *titudinem paulatim se laxantibus,*  
“ *effigie calathi.*” Hence he con-  
“ cludes, that Virgil’s meaning per-  
“ haps may be, that the nymphs bring  
“ lilies, not in bud, but full blown,  
“ and double, *dilata in orbem, et ef-*  
“ *formata in calathos jam plenos prae fo-*  
“ *riorum 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 An-  
“ cients. 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 Ar-*  
“ *vilia nectar.*”

“ In the third Georgick it serves to  
“ express

Narcissum et florem jungit bene olentis anethi.

adding *diffidile*, and the flower of fennel smelling still.

NOTES.

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 Aeneid it is used for a work-basket ;

“ ——— Non illa colo, *calathis* *ve*  
“ Minervae  
“ Foemineas assueta manus.”

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

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

47. *Pallentes violas.*] That violets are usually called black by the Poets, and that our common violets are of a very dark colour, is well known. It is therefore to be considered, what the Poet means in this place by *pale violets*. This is certain, that the common violet is often seen with white flowers ; and

Ray affirms, on his own experience, that both the purple and white violets come from the seeds of the same plant. There is also a sort of violet, with a pale yellow flower, in shape resembling that species, which we commonly call pansy or heart's-ease. It is the *Viola bicolor arvensis*, C. B. It is a common weed amongst the corn ; and I have formerly thought it to be the same that Virgil here calls *pallentes violas*. But, on a more mature consideration of what the ancient writers have delivered, I rather believe the plant here intended to be the stock gilliflower or wall flower, which all Botanists, with one consent allow to be what the Ancients called *Leucoium*, which is evidently derived from λευκόν-ιον, a white violet. Theophrastus says the *Leucoium* is one of the earliest flowers, appearing even in the winter, if the weather is mild ; but if it is cold, something later, in the spring ; Τῶν δὲ ἀνθῶν πρῶτον ἐκφαίνεται τὸ Λευκίον, ὅπου μὲν ὁ ἀήρ μαλακώτερος, εὐθὺς τοῦ χειμῶνος, ὅπου δὲ σκληρότερος ὕψιστον, ἐν ἁρχῇ τοῦ ἔρος. Pliny, who has translated this very passage, renders λευκίον *viola alba* ; “ *Florum prima ver*  
“ *nunciantium viola alba.*” Τετα-  
“ *dioribus vero locis etiam hyeme*  
“ *emicat.*” Some, observing that these authors speak of the *Leucoium* or *Viola alba*, as appearing first in the spring, will have it to be the snow-drop, or *Leucoium bulbosum*, as it is commonly called. We might

*This interpretation shows, with Tum, casia atque aliis intexens suavis herbis, calia, and other sweet herbs.*

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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; *Ἑριμαλίσφυλλα δὲ ἀκρίης ἀνδρείμου τὸ φυλλώδες, λευκός, λευκόδον*. 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; *Λευκόδον γινώσκουσιν ἴσθιν. Ἐστὶ δὲ αὐτῆς διαφορά ἐν τῷ ἀνθῷ. ἢ γὰρ λευκὴ ἴσθιν, ἢ μῆλινόν, ἢ κυανόν, ἢ πορφύρεον εὐρίσκεται*. It may be thought strange, that a plant, which derives its name from whiteness should be said to have yellow, blue, or purple flowers: but it is the general opinion of the modern Botanists, that it was called white, not from the colour of its flower, but from the hoariness of his leaves. Caspar Bauhinus, not to quote any more of them, says expressly, "*Leucaium, id est, Kalq alba, pot est sine foliorum quâs floribus ratione*." The colours mentioned

by Dioscorides are all to be met with in the stock gilliflower, except blue, whence ἢ κυανόν is supposed by several Criticks to have slipped into the text by some mistake. Marcellus affirms that *blue* is omitted in a very old Latin version of Dioscorides, which he had seen. This suspicion is confirmed also by Oribasius and Serapio, who do not mention *blue*, though they copy all the other words of Dioscorides exactly. Hippocrates, in his book *περὶ γυναικείας φύσεως*, speaks of the black *Leucoium*, *Λευκοῦν ρίζαν τοῦ μέλανος ἐν ὄνω διείς τὸν αὐτῷ τράπου χράσσω*, 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 *λευκόδον*, or *white violet*. Or perhaps the smell alone, which is the most remarkable property commonly observed in a violet, might

*Mollia luteola pingit yaccinia caltha.*

50 *St. Croffels soft byacint with yellow margolds.*

NOTE.

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 it's whiteness; and *Ground Ivy*, which seems to resemble ivy in nothing else, but it's creeping. But we need go no farther than the plant under consideration. The word *Gilliflower* has been applied to plants most widely different from each other; the *Stock-Gilliflower* which comprehends the wall-flower; and the *Clove-Gilliflower*, which comprehends the several sorts of carnations and pinks. How these so different plants came to have the same name bestowed on them, is not easy to imagine, unless it was from the fineness of their smell. The clove-gilliflower has the smell of that sort of spice, which is called clove, and in Latin *Caryophyllum*. From *Caryophyllum* the French derive their *Girofle*, which means the same spice. Hence they call the flower, which has that smell, *Giroflier*, which we have corrupted to *Gilliflower*. Chaucer, in his *Recount of the Rose*,

writes it *Gylofre*, transposing the *i* and the *r* of *Giroflier*;

There was eke weying many a  
spice,

As Clove Gylofre, and liquayre.

And our old Turner, has *Galaunt* and *Gelyfoure*. Here we may observe the error of those, who not knowing the derivation of the word *Gilliflower*, have affected to call these plants *July-Flowers*. The species of *Leucium* having also a fine smell, obtained thereby the name of gilliflowers also. For the same reason, the French call these last not only *Giroflier*, but *Violier* also, agreeable to the idea of the Ancients. Thus much I thought necessary to say, in justification of my translating *pallentes violas* Wall-flowers. But I must still beg leave to add a word or two concerning the epithet *pallentes*. We have seen already, that the Romans called stock-gilliflowers *Viola alba*. It is therefore plain that they comprehended both them and common violets under the general name of *Viola*. It is probable also, that when they intended to express any one particular sort, they added some epithet to distinguish it. Thus our Poet intending here to express the yellow stock-gilliflower, which we vulgarly distinguish under the name of wall-flower, added the epithet *pallentes*, or yellow. Paleness is that appearance of the human countenance, which happens, when the blood ceases



*I myself will gather apples, Ipse ego cana legam tenera lanugine mala,*  
*boary with tender down,*

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ceases to animate it. Thus diseases are called pale in the sixth Aeneid, because they occasion this paleness of the face;

“*Pallentesque habitant Morbi.*”

In the third Aeneid a face is said to be pale with hunger;

“*— Pallida semper*

“*Ora fame.*”

The paleness of death is frequently mentioned; as in the sixth Aeneid;

“*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*  
 “*— olivae.*”

The Greeks call *paleness* *ὀχρεα*, and

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

“*Ἀδωνιν ἢ Κυθήρη*

“*ὧς εἶδε νεκρὸν ἤδη*

“*Στυγίαν ἔχοντα χαίταν,*

“*Ὀχραὺν τε τὴν παρειαύ.*”

Horace, in the tenth Ode of the third Book, speaks of the *violet paleness* of a lover, which must be meant of the *Viola alba*, *Leucoium*, or *Wall-flower*:

“*O, quamvis neque te munera nec*  
 “*— preces,*

“*Nec tinctus viola pallor aman-*  
 “*— tium*

“*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*

“*Pallere casu, biberent exangue*  
 “*— cuminum.*”

This alludes to a custom, which some coxcombs had of drinking cummin to make themselves look pale, in imitation of studious persons; as Pliny tells us; “*Verum,*  
 “*tamen*

Castaneasque puces, mea quas Amarillis amabat.

and chestnuts; forbes my Amarillis used to love.

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“tamen omne pallorem bibentibus  
“gignit. Ita, certe, ferunt Portii  
“Lætonis clari inter magistros didi-  
“cendi adfectatores similitudinem  
“coloris studiis contracti imitatos.”  
Dioscorides, speaking of the same  
effect of cummin, calls the colour  
occasioned by it *ὑπόχρουν*: *Τρέπεται  
δὲ τὸ χρώμα ἐπὶ τὸ ὑπόχρουν πινόμενον  
τε καὶ συγχρῶμενον*. Ovid, in the  
fourth Book of his *Metamorphosis*,  
compares paleness to box, which is  
known to be a yellow wood;

“ — Oraque buxo  
“ *Pallidiora*, gerens:”

and again in the eleventh;

“ — Buxoque simillimus ora  
“ *Pallor* obit.”

But, what is more full to our 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 humo saxum: saxum quo-  
“que *palluit auro*.”

and when that king bathed himself  
in the river Pæctolus, the fields be-  
came *pale with gold*;

“Nunc quoque jam veteris percepto  
“femine venæ

“Arva rigent, auro madidis *pallidiora*  
“*lentia* glebis:”

Summa *papavera*. Seneca says  
the Poet mentions Poppies, Daffo-  
dils, and Dill, because *Papaver*, *Nar-  
cissus*, and *Anethus*, were the names  
of three beautiful boys, who were  
turned into those flowers. The  
story of *Narcissus* is known, but I  
do not remember to have read of  
the other two. Poppies have been  
spoken of at large in the note on  
ver. 78. of the first Georgick. The  
sort here intended is the common red  
poppy, which grows wild among  
the corn. It is mentioned here, as  
well as by Theocritus, because it  
was anciently used in some little  
amorous fooleries. The Cyclops,  
in Theocritus, tells Galatea he will  
bring her either white lilies, or ten-  
der poppies with red *platagonia*;

“Ἐφερον δὲ τοῖς ἢ κρίνα λευκά  
“ἢ μάκων ἀπαλὰν ἐρυθρὰ πλατάγων  
“ἔχουσιν.”

The Greek Scholiast tells us, they  
had a custom of taking a leaf of a  
poppy or anemony [he means the  
petal or flower-leaf] and laying it  
on the thumb and fore-finger of one  
hand, and flapping it with the other.  
If it gave a crack, it was a sign their  
sweethearts loved them: but if it  
failed, they lamented their disap-  
pointment. In the third Idyllium,  
the Goatherd tells Amaryllis, that  
he lately tried whether she loved  
him; but the *telephilon* gave no  
*πλατάγημα* or crack;

“Ἐγὼ οὐκ

*Small add. ancient plants; and* Addam cerca pruna: honores erit huius quoque poma?  
*this fruit also shall be honoured.*

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Ἐγὼ δὲ παρὶς, ὅτε με μαμαεύεις ἰ-  
 φιλείς με.

Οὐκ ἔδ. τηλεφίλον ποτημάξατο τὸ  
 πλατάγημα.

which Creech thus translates,

"All this I knew, when I design'd  
 to prove,

"Whether I should be happy in my  
 love:

"I press'd the *Long-live*, but in  
 vain did press;

"It gave no lucky sound of good  
 success."

taking τηλεφίλον to be the αἰζόον, which is a sort of *Sedum* or *House-leek*. The Scholiast mentions various opinions concerning this τηλεφίλον, some taking it to mean the poppy, others some other herb. He says, they used to put it on their arms, and give it a blow: if it only made the skin red, it was a sign of love; but if it made the skin sore, it was a sign of hatred. Caesalpinus observes, that the *Ornithopodium Portulacae folio*, which he calls *Telephium*, was used in his time for the same purpose in Italy, and was therefore called the *herb of love*.

Telephium vulgo, a nostris herba  
 amoris vocatur, herbula praecipue  
 in vineis nascens. . . . Hujus fo-  
 lium cum saliva applicatum cu-  
 tē rubificat, aliquando et pus-  
 tulas excitat: unde nunc usus  
 puellaris in amore explorando: si  
 enim cutem rubefacit tantum,

"amoris putatur indicium: si pus-  
 tulas excitat, odii. Hunc usum

"antiqui poetae Telephio tradide-  
 runt, ut apud Theocritum, ob  
 id Phikthron quoque appellata est."

What the Scholiast and Caesalpinus have here related concerning the *Telephilon* or *Telephium* is not the same with what Theocritus has said of it: for the Goatherd did not look for it's 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 ἱρυστὰ πλαταγῶνια of the poppy mentioned by Theocritus, shew that the red poppy was particularly in use; whence we may conclude, that it was the sort here intended by Virgil, who, like the Greek Poet, has mentioned it along with lilies.

48. *Narcissum*.] See the note on ver. 122. of the fourth Georgick.

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

Ἀγεάνακτι πλόον διζήμεν' εἰς Μιτυ-  
 λάναν

Ὡρία πᾶντα γένοιτο, καὶ εὐπλοῶν ἄρ-  
 μον ἴκοιτο.

Κῆγ' ὅ τῃν κατ' ἄμαρ', ἀνθήδινον ἢ  
 ῥοδόεντα,

Ἢ καὶ Λευκῶν στέφανον περὶ κρατὶ  
 φυλάσσω,

Τὸν

Et vos, O lawli carpen, et se. proxima myrte,

and you, O lawli carpen, will I com-  
ther, and the next, O myrte.

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Τὸν Πτελετικὸν ἄνθος ἀπὸ χρητῆρος  
ἀφύζω.

To Mitylenian shoars my darling sails:  
Be smooth ye waves; and blow ye  
gentle gales.

Safe let him land: then shall my  
head be crown'd,  
With dill, or wall-flow'rs, or with  
roses bound  
Which in full bowls the chearful  
wine goes round.

In the Συρακούσαι mention is made  
of a fort of arbour covered with dill;

Χλωράτ δὲ σκιάδες μάλα καὶ βριθοῦσι  
Ἀντίδω  
Ἀδωνίδω.

It is mentioned also by Columella,  
who seems to have written in imi-  
tation of Virgil

“ Et bene odorati flores sparguntur.  
“ Anetj.”

And again,

“ — Ceneale papaver Aneto  
“ Jungite.”

It is commonly sown with us in gar-  
dens; 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. *Casa.*] See the notes on ver.  
213. of the second Georgick, and  
on ver. 39. of the fourth.

*Intexens.*] These flowers and  
herbs were to be woven into a gar-  
land. 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 flours a garland to  
“ adorn  
“ Her tresses, and her rural labours  
“ crown,  
“ As reapers oft are wont their har-  
“ vest queen.”

*Suavis berbis.*] La Cerda thinks  
this may be meant of the sweetness  
of the colour of these flowers; be-  
cause *suavis* is used in that sense; as  
*suave rubens hyacinthus*. But in this  
place, it is certainly used to express  
the odour; for we have presently  
afterwards,

“ Sic positae quoniam *suaves* misce-  
“ tis odores.”

50. *Vaccinia.*] *Vaccinium* is the  
same with the *vacinidos* of the Greek  
Poets; for which reason I here tran-  
slate it *hyacinth*. See the note on  
ver. 18. of this Eclogue.

*Caltha.*] It is hardly possible to  
determine certainly what plant the  
Poets meant by their *Caltha*. We  
find,

being thus placed, because ye Sic positae quoniam suaves misceatis odores.

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find, by the epithet *Luteola* in this place, that it had a yellow flower; which is confirmed also by Columella, who gives it the epithet *flammeola*;

“ Jam rosa distendat contorti staminis juncti,

“ Pressaque *flammeola* rumpatur fisticina *Calta*.”

Therefore it may very well be our common *Marygold*, 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* similis boum oculis, folio *Foeniculi*, circa oppida nascens, fruticosa caulibus, qui et mandupitur decocti, quidam *cachlam* vocant.” Here, says he, Dalechampius inserts *caltham* 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 *Anthemis*, shaped like an eye, whence it had it's name. It grows about towns, and in open places: *Βουφθαλμον* οἱ δὲ Κάχλαν καλοῦσι καυλοῖς ἀνίσσει τρυφερόν. Φύλλα δὲ μακροτέρη ἀνθὴ μέλινα· μέζοντα τῆς

*αἰθερίδος* ὀφθαλμοειδῆ· ὅθεν καὶ ὀνομασται· φύεται δὲ ἐν πεδίσις, καὶ περὶ τὰς πόλεις. He uses almost the same words in his description of the *Chrysanthemum*, which he says is also called *Chalcas*. 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: *Χρυσάνθεμον ἢ Χαλκάς* τρυφεράτις· πρὸς θάμνους δὲ λείους ἀναφέροντα καυλοῖς καὶ φύλλα πολυσχιδῆ· ἀνθὴ μέλινα· ἰσχυρῶς σίλβοντα· καὶ ὀφθαλμόν κυκλοτερῆ διὸ καὶ οὕτως ὀνομασται· φύεται περὶ τὰς πόλεις· οἱ καυλοὶ δ' αὐτοῦ λαχάνευονται. Thus we find, that the *Buphthalmus* is by some called *Cachlas*, and the *Chrysanthemum* is also called *Chalcas*. Whether *Κάχλας* and *Χαλκάς* are both the same word differently spelt, or not, has been a subject of dispute: but they seem sufficiently different; and therefore since Dioscorides agrees with Pliny in saying the *Buphthalmus* is called *Cachlas*, there seems to be no occasion for La Cerda's correction. Besides, it is plain, that neither the *Buphthalmus*, nor the *Chrysanthemum* is our *marygold*, the leaves of which are neither jagged, like *Chrysanthemum*, nor resembling fennel, as is said of the *Buphthalmus*. Any radiated discous flower may be said to resemble an eye; and Columella seems to hint at

Ruficus es, Corydon : nec munera curat Alexis : *Thou art a rustic, Corydon, and Alexis slightes thy presents :*

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at that similitude, when he says,

“ Pingit et in varios terrestria sy-  
“ dera flores,  
“ Candida Leucoia, et flaventia  
“ lumina Calthæe.”

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

51. *Cana legam tenera lanugine mala.* The fruits here mentioned are almost universally affirmed to be quinces; which without doubt have a hoary down, and therefore so far agree with the Poet's description. The only objection I have to this interpretation is, that the quince is of so austere a taste, that the shepherd could not think of offering it to a young palate. Nor do I find, that it is at all better in those warmer climates; or that the Greeks or Romans used to eat it raw: and it cannot be supposed that Corydon spake of dressing it. We are told indeed by Plutarch, that it was an institution of Solon, that the bride should eat a quince, before she went to bed: but whether this was for some secret reason; or that a married woman should be accustomed from the beginning to some sort of austerity, I will not take upon me to determine. Had it been proved, that it was the custom to entertain the ladies with raw quinces before marriage, it would have been more to our present purpose. It seems more probable, that it was some other, more delicious fruit. Pliny

speaks of a sort of downy apples, which he calls *mala lanata*: but we are much at a loss to know what he meant; and the Critics generally think the text to be very corrupt in that passage. I should imagine, that the apples here meant might be Peaches or Apricocks, if Pliny had not informed us, that they were not known in Italy till thirty years before his time, and that they were sold at a great price; “ Sed Persicorum  
“ palma Duracinis. Nationum ha-  
“ bent cognomen Gallica et Asi-  
“ atica, Post autumnum maturef-  
“ cunt, aestate præcocia intra tri-  
“ ginta annos reperta, et primo  
“ denariis singula venundata. Su-  
“ pernatia e Sabinis veniunt, po-  
“ pularia undique. Pomum inno-  
“ cum expetitur aegris. Preti-  
“ umque jam singulis centeni num-  
“ mi fuerit, nullius majore: quod  
“ miremur, quia non aliud fuga-  
“ cius. Longissima namque de-  
“ cerpto bidui mora est, cogitque  
“ se venundari.” It may be ques-  
tioned 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 Pru-  
“ norum.—Necnon ab externis  
“ gente Armeniaca, quæ sola et  
“ odore commendantur.” Perhaps also in this passage, he might mean a sort of plum, which was called the

and should thus coincide with gift, thou must at last give place to Iolas.

## NOTES.

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 *Armeniata* and *Praecoces*, whatever 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. Illae peregrinae; hae cotiae." Palladius seems to speak of them as the same; "Armenia vel Praecoqua prunis, Duracina Amygdalis adhaerescunt." Dioscorides distinguishes between Peaches and Apricocks, or *Perfica* and *Armeniaca*; and says the latter are smaller than the former; *Tὰ δὲ Περσικά μῆλα ἐνδομαχα. . . . Τὰ δὲ μικρότερα καλούμενα Ἀρμενιανά. Πομαῖοι δὲ Πραικόκια ἐνδομαχώτερα τῶν προσηρμένων εἰσιν.* We find by this quotation that Apricocks were so well known in Italy in his time, as to have obtained a Latin name. The *πραϊκόκια* is only *praecocia* in Greek characters; and the more modern Greeks have corrupted it to *βερικόκια*, from which our English name Apricock seems to be derived. It is not improbable also, that this fruit, when it was first brought into England, might be called a *praecox*, according to the Latin, whence our illiterate people imagining the last syllable *tax* 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 *Aprécocks*, and thence formed the singular *Aprécock*, and *Apricock*, as it is now written. Something like this we find in the name of the flower called anemony, which in Greek is ἀνεμώνη and in Latin *anemone*. This we endeavoured to make an English word by removing the accent to the antepenultima, and calling it *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 praecocia* or *Apricocks*; though I do not positively assert it.

52. *Castaneasque nuces.* Some understand the Poet to speak of two sorts of fruit here; both nuts and chestnuts. La Cerda quotes Ovid, as making them different in a passage evidently written in imitation of that before us;

"Afferat aut uvas, aut quas Amara  
"ryllis amabat  
"Et nunc castaneas, nunc amat  
"illa nuces."

But Heinsius reads

"At nunc castaneas non amat illa  
"nuces."

Eheu, quid volui misero mihi? ~~Nonne Ausonium~~ ~~et cetera~~

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so that according to this learned Editor, Ovid makes them but one fruit, like Virgil. That chestnuts were called *nuci*, *castaneae* *nuci* by the Romans, we need only quote the authority of Pliny; "*Nucis* *is vocamus et castaneas*, quanquam *accommodationis gladium* *ge-* *nefi.*"

53. *Adam ceres 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 autum-  
" nalia corna  
" Prunaque, non solum nigro li-  
" ventia succo.  
" Verum etiam generosa, novasque  
" imitantia ceras."

I leave out *et* between *pruna* and *bonos*, 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 *et* in this place. It is rejected by Masvicius, Catrou, Cunningham, and Burman.

*Honor ipse hic quoque pomis*:] 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 hazle; the hazle shall be pre- served to them all:

" Populus Alcidae gratissima: vides  
" Iaccho:  
" Formosae myrtus Veneri: *fra-*  
" laurea Phoebo:  
" Phyllis amat corylos: illas dum  
" Phyllis amabit,  
" Nec myrtus vincet corylos, nec  
" laurea Phoebi."

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

" Plums too and apples do deserve  
" our praise."

54. *Laurea*:] See the notes on ver. 306. of the first Georgick.

56. *Rusticus es, Corydon*:] 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



# P. VIRGILII MARONIS

*I have foolishly exposed my flowers to a southern blast, and let in the boars to my clear springs.*

Perditus, et liquidis immisi fontibus apros.

## NOTES.

more wealthy Iolas had in his power to give. He no sooner mentions the name of his rival, than he bursts into an exclamation at his own imprudence for so doing. Then being afresh agitated by love, he expresses his astonishment to see Alexis despise the country, which had been the seat of Gods; endeavours to persuade him to prefer a rural life before any other. He then expresses the violence of his desire, and on a sudden recollects himself, reflects on the negligence in his own affairs, which this unruly passion had caused; and encourages himself to give over his folly and mind his business.

[*Edu.*] Pierius says it is *est* in the Roman manuscript; and *certain* in the next verse, instead of *certain*.

[57. Iolas.] Nannius, as he is quoted by La Cerda, will have Iolas to be put for Augustus. Catrou tells us it is Mecaenas. "Alexis" and, *scilicet* he, belonged to Mecaenas, and Mecaenas is here meant under the name of Iolas. Virgil foresaw the difficulty he should have in obtaining this slave. Perhaps the only method he took of asking for him, was by this beautiful Eclogue.

[*Eheu.*] Musonius, and after him Burman, contends, that the first syllable of *ehou* is short; to confirm which, they produce the following verse of Terence;

"Quaeso, quid de te tantum mecum ruisi? *ehou.*"

Hence they infer, that we ought, instead of *ehou* to read *heu*, *heu*, like the Greek *αἶ, αἶ*. Pierius seems to have found this reading only in the Roman manuscript. The quantity of the first syllable of *ehou*, in the verse quoted from Terence, is disputable. But Virgil has used it again, at the beginning of a verse, in the third Eclogue;

"Eheu quam pingui macer est  
"mihi taurus in arvo."

Tibullus also has

"Ferreus est *ehou* quisquis in urbe  
"manet."

Achilles Statius indeed says it is *heu*; *heu*, in the Vatican manuscript.

[*Quid volui misero mihi?*] Ruacusus 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; *Quae te dementia cepit? Sanguis putata tibi.* &c. 3. That of Abramus; What have I said unawares? I have mentioned Iolas and his more powerful gifts. Should Alexis hear this,

Quem fugis, ah demens! habitarunt dii quoque  
sylvas,

*Alas! whom do you fly from madly? even the Gods have inhabited the woods, and Dardanius Paris also. Let Pallas dwell in the towers, which she herself has erected. The fierce lioness pursues the wolf; the wolf the kid; and the wanton kid the flowering cytharus: then Corydon pursued, O Alexis: every one is drawn on by his dear delight. See how the bullocks bring back the plough, hung upon the yoke,*

Dardaniusque Paris. Pallas, quas condidit arces,  
ipsa colat: nobis placeant ante omnia sylvae.

Torva leaena lupum sequitur, lupus ipse capellam:  
Florentem cytisum sequitur lasciva capella:

Te Corydon, O Alexi: trahit sua quemque voluptas.

Aspice; aratra jugo referunt suspensa juvenci,

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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 chuse this: "By my folly in indulging this mad passion I have raised a tempest in my breast, which before was quiet, confounded and ruined my affairs, which before were well managed, flourishing, and successful."

60. *Habitarunt dii quoque sylvas.* Thus Ovid;

61. *Cynthia Admeti vaccas pavisse*

Pharæis

Fertur, et in parva delituisse

cafas.

"Quod Phœbum decuit, quem non  
"deceat? exue fastus,  
"Curam mansuri quisquis amoris  
"habet."

61. *Dardaniusque Paris.* Paris, the son of Priam king of Troy, is said to have fed sheep on the mountain Ida.

*Pallas.* Pallas is said to have been the inventor of building.

63. *Torva leaena lupum.* Thus Theocritus;

Ἄ αἰετὸν τὸν κύτιον, ὃ λύκος τὰν αἰγὰν  
διώκει,  
Ἄ γίφανος τώροτρον, ἐγὼ δ' ἐπὶ τῷ  
μεμάνημαι.

"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

and the setting sun doubles the increasing shadows; yet am I scorched by love, for what measure is there in love? Ah! Corydon, Corydon, into what madness art thou fallen! Thy wine hangs half pruned on the leafy elm.

Et sol crescentes decedens duplicat umbras.  
Me tamen urit amor, quis enim modus adsit amori?  
Ah Corydon, Corydon, quae te dementia cepit!  
Semiputata tibi frondosa vitis in ulmo est.

## NOTES.

the reapers sitting down to their rest, and the cicadae 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 iuga-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 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

“Viderē properantes domum!”

“Vident fellos bovem inter sum

“Collo trahentes languido.”

“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 umbrae.”

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;

“ὦ Κόρυμφε, Κόρυμφε, πᾶ τὰς ὀφείδας ἐμπροσθεῖς;”

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

Quin tu aliquid saltem, potius quorum indiget usus,  
Vicinibus molliques, parcas detexere juncos?  
Iovoniam alium, si te hic fastidit, Alexim.

Think rather of some necessary  
business, and weave your oars  
with soft rushes. You will  
find another Alexis, if this dis-  
dains you.

NOTES.

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 prun-  
ing is neglected, the vines may well  
be said to be but half pruned. This  
summer pruning is mentioned by

Columella; "Pampinandi autem  
"modus is erit, ut opacis locis, hu-  
"midisque et frigidis aestate vitis  
"nudetur, foliaque palmitibus de-  
"trahantur, ut maturitatem fruc-  
"tus capere possit, et de situ in-  
"trefcat." 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 overshaded. "Arboris  
"autem perpetua cultura est, non  
"solum ante diligenter eandem en-  
"ponere, sed etiam truncum cir-  
"cumfodere, et quicquid frondis  
"enatum fuerit, alternis annis aut  
"ferro amputare, aut asfringere,  
"ne acumula umbra viti noceat."

§1. *Quin tu aliquid saltem.* Ter-  
rence has an expression, in the An-  
dria, not much unlike this;

"Ah! quanto satius est, te illi  
"operam dare."

"Qui istum amorem ex animo a-  
"more tuo, quam id loqui."

"Quo magis libido frustra incen-  
"datur tua?"

§72. *Detexere.*] Servius inter-  
prets it *Abstrahi taxare, finire, per-  
ficere*; for he says *de* in composition  
signifies *augmenting*.

§73. *Iovoniam alium, &c.*] Thus  
Theocritus;

Εὐρήσῃς Γαλάτταν ἴσως ἢ καλλίον  
ἄλλαν.

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 beauti-  
ful. Lord Lauderdale interprets it,  
that another Alexis will be more  
kind;

"What if Alexis should disdain thee  
"still,

"If he's not kind, thou'lt meet  
"with others will."

Dryden understands the Poet to  
mean, that Corydon will find ano-  
ther Alexis, more kind, though less  
beautiful; though the original says,  
"And find an easier love, though  
"not so fair."

*Alexim.*] Some read *Alexis*,  
making the sense to be, *you will find  
another, if this Alexis despises you*.  
But it is plain, that Servius read  
*Alexim* or *Alexim* in the accusative

F 2

case 3

case; for his interpretation is *Alium Alexin, alium puerum formosissimum, qui te minima 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.

## ECLOGA TERTIA.

### PALAEEMON.

MENALCAS, DAMOETAS, PALAEEMON.

*MEN.* Tell me, Damoetas, whose sheep are these? do they belong to Meliboeus?

MEN.

**D**I C. mihi, Damoeta, cujus pecus? an Meliboei?

## NOTES.

1. *Dic mihi, Damoeta, &c.* This Eclogue contains a dispute between two shepherds, of that sort which the Criticks call *Amoebæa* from *Amoibaîos*, 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 Damoetas reproach each other, and then sing for a wager, making Palaeemon judge between them. Menalcas begins the contention, by casting some reflections on his rival Aegon, and his servant Damoetas.

*Damoeta.* Vives, according to custom, will have this Eclogue also to be allegorical; and that Virgil here means himself again under the fictitious

DAM. Non, verum Aegonis: nuper mihi tradidit Aegon.

DAM. *No: to Aegon: Aegon lately intrusted them to my care.*

NOTES.

fictitious name of Damoetas. He tells us, that the Poet having obtained the favour of Augustus, Pollio, Maecenas, 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 Meliboeus? meaning some scribler, Maevius perhaps, or Barvius. Virgil answers, it is Aegon, that is, some famous Poet, such as Gallus or Cinna; Catrou thinks it would be hard to guess what authors Virgil intended to conceal under the names of Damoetas, Menalcas, and Palaemon. 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 alternately, 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 Palaemon. But I found too little pro-

bability, to ground a reasonable conjecture. I am therefore persuaded, 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 Νεμῆϊς of Theocritus, which begins with almost the same words;

B. Ἐπὶ μοι, ὃ Κορίδαν, τίνος αἰβόες; ἢ ῥα Φιλώνδα;

K. Οὐκ ἀλλ' Αἰγῶνος βόσκειν δὲ μοι αὐτὰς ἔδωκεν.

*Cujum pecus.*] An old Critick, it seems, ridiculed these verses, thinking *cujus, cuja, cujum*, not to be Latin;



Novimus et qui te, transversa tumentibus hircis,

We know who did your business, you, whilst the goats looked on with leering eyes.

NOTES.

8. *Novimus et qui te.*] Here is a verb suppressed, which Servius says is *corruerint*; 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 failed." An old English Translator, W. L. follows Vives, in taking *viderunt* to be understood.

\* Yet, ill doth thee besecme, (take heed) to jeere,  
And take men thus? I know,  
who once saw you, and in  
"When all the goats (ascant) did  
at thee leere?  
And I could tell thee in what  
chappell too;  
But the mild nymphs (thou scorn-  
ing) did repine."

Lord Lauderdale translates this passage thus;

"Be sparing how you charge with  
crimes unknown;  
But still remember those that are  
your own.  
We know what you committed too,  
and where,  
When the he-goats look'd on  
your wanton fare;  
We know where you profan'd  
the sacred place,  
Though the nymphs pardon'd  
with a smiling grace."

Dryden's translation is,

"We know who did your business,  
how, and when, and where;  
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 their young  
safety lies."

Dr Trapp keeps close to the origi-  
nal, and suppresses the verb, but  
less liberally tho'; and leaves out  
men, but not the goats. He also  
(Remember that) such a scandal  
should be thrown  
We know by whom, and in what  
sacred cave  
You too were while the he-  
goats look'd on with  
But thank the easy nymphs; they  
saw and smil'd.  
Catron renders it "Nous savons  
votre sump, et le lieu" and  
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



and in what chapel too, but  
the easy nymphs only laughed.  
MEN. It was then, I believe,  
when they saw me back Mycon's  
trees and young vines with a  
malicious bill.

Et quo, sed faciles Nymphæ risere, facello.  
MEN. Tum, credo, cum me arbutum videre My-  
conis,  
Atque mala vites incidere falce novellas.

10

## NOTES.

“only the malice of Menalcas, in  
“breaking the bow and arrows of  
“Daphnis. His passion affrighted  
“the very goats.”

*Transversatuentibus bircis.*] Virgil thinks this an admirable expression of looking with contempt, with a leering eye, such as, according to Pliny, a lion will not endure to look at human. The general opinion of the Commentators is, that this action of Menalcas was so shameful, that the very goats, the most libidinous of all animals, turned their heads away, that they might not behold it.

9. *Faciles.*] La Cerda understands *faciles* to mean tender or compassionate; because an angry deity would have destroyed Menalcas for so scandalous a profanation. Burman will have it to signify easy or good-natured, in as if they were ready to have granted a favour themselves. Virgil does not seem ever to have used *facilis* in this sense; but he has sometimes used it to signify favourable, as in the fourth Georgick and in the *Æneid*.

*Tu munera supplex  
“Tulde petens pacem, et faciles  
“venerare Naphæas.”*

and in the fourth *Æneid*;  
“Expectet facilisque fagam, ven-  
“toque forentas.”

*Sacello.*] The *Sacella*, like out-

chapels, were commonly smaller edifices dedicated to the Deities. In the country they often consecrated caves, and called them *Sacella*. Such caves were sacred to the *Naphæas*, according to Nemesianus;

“Quæ colitis sylvas, Dryades;  
“quæque antra Naphææ.”

Thus the *faciles Nymphæ* in this place may perhaps be the same with the *faciles Naphææ* in the fourth Georgick; where we find they were propitious to the prayer of Aristæus; as in this place, they were ready to pardon Menalcas.

10. *Tum credo, &c.*] Menalcas answers ironically, that it was when he maliciously injured Mycon's vineyard; insinuating that Damoetas was guilty of such a fact. Servius says it was a capital crime, to cut another man's trees.

*Videre.*] Burman seems to be at a loss to understand who these are, that saw. He says Castelvetro thinks *videre* refers to those, whom Damoetas said he knew. *Novimus et qui te:* he thinks it may refer to the goats, or perhaps be a general expression, they saw, that is any body. It seems much more probable, that he refers to the nymphs, who are the last mentioned persons.

11. *Mala falce.*] Servius understands *mala* to refer to the intention of the person, who made use of

DAM. Aut hic ad veteres fagos, quum Daphnidis  
arcum

DAM. Or here, at the old  
beech-trees, when you break the  
bow and arrows of Daphnis.

NOTES.

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 for- bid the pruning of young vines;

“ Ac dum prima novis adolescit  
frondibus aetas,  
“ Parcendum teneris; et dum se  
laetus ad auras  
“ Palmes agit, laxis per purum im-  
missus habenis,  
“ Ipsa acies pondum falcis tentanda,  
sed uncis  
“ Carpendae manibus frondes, in-  
terque legendae.  
“ Inde ubi jam validis amplexae stir-  
pibus ulmos  
“ Exierint, tum stringe comas,  
tum brachia tonde.  
“ Ante reformidant ferrum; tum  
denique dura  
“ Exerce imperia, et ramos com-  
pescere fluentes.”

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, Saferna, Stolo, and Cato; “ Illam veterum opini-  
“ onem damnavit usus, non esse  
“ ferro tangendos anniculos malle-

“ olos, quod aciem reformident;  
“ quod frustra Virgilius, et Saferna,  
“ Stolonisque et Catones timue-  
“ runt, qui non solum in eo erra-  
“ bant, quod primi anni capilla-  
“ menta feminum intacta patie-  
“ bantur, sed et post biennium  
“ cum vivi radix recidenda erat,  
“ omnem superficiem amputabant  
“ solo tenui 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 cut- ting them with a bad knife is very injurious.

“ — Neu ferro laede 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 caetera illud eti-  
“ am censemus, ut duris, tenu-  
“ issimisque et acutissimis ferra-  
“ mentis totum istud opus exequa-  
“ mur: obtusa enim et hebes, et  
“ mollis falx putatorem moratur,  
“ eoque minus operis efficit, et plus  
“ laboris affert vinitori. Nam sive  
“ curvatur

ibon, perierit Menalcas, vobis Fregisti et calamos: quae tu, perverse Menalca, videris.

## NOTES.

“ curvatur acies, quod accidit  
 “ molli, sive tardius penetrat, quod  
 “ evenit in retuso et crasso ferramento, majore nisu est opus.  
 “ Tum etiam plagae asperae, atque  
 “ inaequales vites lacerant.  
 “ Neque enim uno, sed saepius repetito ictu res transigitur. Quod  
 “ plerumque fit, ut quod praecidi  
 “ debeat, perfringatur, et sic vitis  
 “ laniata, scabrataque putrescat  
 “ humoribus, nec plagae confarctentur.” 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. This last, I believe, is the  
 true sense. I do not remember to  
 have found *incidere* used any where  
 for pruning. We find indeed in the  
 eighth Eclogue

“ Mopse novas *incide* faces;”

which is cutting of branches from  
 pistes or firrs: 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 Aeneid it is used to express  
 the cutting of a rope asunder;

“ Nos procul inde fugam trepidi  
 “ celerare recepto  
 “ Supplices, sic merito, tacitique  
 “ *incidere* funem;”

and in the fourth;

“ Festinare fugam, tortosque  
 “ *cidere* funes  
 “ Ecce iterum stimulat.”

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

“ — Novas *incidere* lites.”

All these significations of *incidere*  
 seem to express an injury with regard  
 to the thing cut, which is very  
 different from pruning. The old  
 Roman laws were very severe against  
 such as injured their neighbours trees,  
 according to Pliny; “ Fuit et arborum  
 cura legibus praeiis: cauter tamque  
 est duodecim tabulis, ut qui injuria  
 eccidisset alienas, lueret 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  
 “ vites ceciderint, etiam tamquam  
 “ latrones puniri.” Thus we see,  
 that when Menalcas insinuates,  
 that Damoetas was guilty of this injury

Et cum vidisti puero donata dolebas ;  
 Et si non aliqua nocuisses, mortuus esses. 15  
 MEN. Quid domini faciant, audent cum talia fures?  
 Non ego te vidi Damonis, pessime, caprum  
 Excipere insidiis, multum latrante lycisca?  
 Et cuta clamorem : quo nunc se proripit ille?  
 barking ? and whilst I called out, where does he hide himself ?

NOTES.

jury to Mycon's trees, he does in effect call him thief.

12. *Aut hic ad veteres, &c.*] Damoetas retorts, with an insinuation, that Menalcas had broken a bow and arrows, belonging to Daphnis, out of mere spight.

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 Damoetas 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 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 " " It, in ponum diem solet ire coc- " tum." Anthrax answers, " Tun " trium literarum homo me vitu- " peras ? Fur ! " To which Congrio replies, " Etiam Fur trifurci- " 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, quorsum haec  
 " tam putida tendunt  
 " Furcifer ? Ad te, inquam. Quo  
 " pacto, pessime ? "

18. *Lycisca.*] Servius tells us, that the mungrel 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.

*you stalked behind the rushes.*  
 DAM. Ought not he, when  
 I had excelled him in music, to  
 have given up the goat; which  
 my pipe had won? To let you  
 know, Sir: the goat was my  
 own: and Damon himself con-  
 fessed it to me; but said it was  
 not in his power to give it?  
 MEN. You conquer him in  
 playing? Was you ever master of a pipe joined with wax?

Tityre, coge pecus: tu post carecta latebas. 20  
 DAM. An mihi cantando victus non redderet ille,  
 Quem mea carminibus meruisset fistula, caprum?  
 Si nescis, meus ille caper fuit: et mihi Damon  
 Ipse fatebatur, sed reddere posse negabat.  
 MEN. Cantando tu illum? aut unquam tibi fistula  
 cera 25

## NOTES.

gil. Some take it to be the dog's  
 flame. Thus Dr Trapp;

"Did I not see you, varlet, by sur-  
 prize

"Filch Damon's goat, *Lycisca*  
 "barking loud?"

20. *Carecta*.] See the note on  
 ver. 231. of the third Georgick.

Servius mentions a story, which  
 some old allegorical interpreters pre-  
 tended that Virgil alluded to in this  
 passage. "Varus, a tragick Poet

"had a very learned wife, with

"whom Virgil had a criminal con-

"versation; and made her a pre-

"sent 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 ne-

cessarily requires them.

21. *An mihi cantando, &c.*] Da-  
 moetas justifies himself against the  
 accusation of Menalcas, by affirm-  
 ing, that he had fairly won the goat  
 from Damon, by a trial of skill on  
 the pipe. To this Menalcas an-  
 swers with great contempt, treating  
 him as a common piper about the  
 streets, and unfit to engage in such  
 a contention.

25. *Cantando tu illum?*] Some  
 such word as *overcome* is here neces-  
 sarily understood to agree with *tu*.  
 It is omitted, no doubt, in imita-  
 tion of the contemptuous style of  
 the vulgar. Our common people  
 would say, *You play! You—*

*Aut.*] It is *haud* in the Medicean  
 manuscript, according to Pierius.  
 According to this reading, it ought  
 to be interpreted: *You conquer him*  
*in playing? You never was master of*  
*a pipe joined with wax.*

*Fistula cera juncta.*] Damoetas  
 affirmed, that he had won a goat  
 from Damon, by excelling him in  
 playing on the pipe. Menalcas  
 questions his being possessed of an  
 instrument deserving the name of a  
 pipe, or *fistula*, which was com-  
 posed of several reeds joined to-  
 gether, according to the invention  
 of Pan, mentioned in the second  
 Eclogue. This passage is an imi-  
 tation

Juncta fuit? non tu in triviis, indocte, solebas  
Stridenti miserum stipula disperdere carmen?

Is it not your custom, you block-  
head, in the publick roads to  
spoil a sorry tune with a scream-  
ing straw?

DAM. Vis ergo inter nos, quid possit uterque vicissim  
Experiamur? ego hanc vitulam, ne forte recuses,

DAM. Are you willing  
therefore, that we should put  
it to the trial, what each of us

Bis venit ad mulctram, binos alit ubere foetus,  
can do? I lay this cow; and so let you have the value of her, she comes twice every day to the pail,  
and suckles two calves;

NOTES.

tation of the fifth Idyllium of The-  
ocritus;

screaking noise; the tune he plays  
upon this instrument is called *mise-  
rum*, a sorry one; and even this sorry  
tune he is said to *spoil*, *disperdere*.  
The very found of this verse is  
worthy of observation. Milton has  
imitated it in his *Lycidas*;

Τὴν πάλιν εὐρυγγὰς, τὴν γὰρ πάλιν  
ἴδλε Σουδαρτὰ,  
Εὐτάσῳ εὐρυγγὰς; τί δ'; οὐκέτι σὺν  
Κορύδωνι

“ — Their lean and flashy songs,  
“ Grate on their scrannel pipes of  
wretched straw.”

Ἀρκεῖ τοι καλὰ μᾶς αὐλὸν πομπυσοῦμεν  
ἔχοντι;

“ Thy pipe! what pipe hadst thou,  
“ thou slavish lout,  
“ Couldst thou and Corydon do  
“ pught but toot  
“ On eaten straws, to please the  
“ foolish rout? CREECH.

28. *Vis ergo, &c.*] Damoetas,  
in order to put a stop to any further  
reproaches, challenges Menalcas to  
sing with him for a wager, and of-  
fers to stake a young cow of con-  
siderable value.

[*Juncta.*] Pierius found *vineta*  
in the Roman, and other manius  
scripts: but he justly prefers *juncta*

Ménalcas, in the Βουκολισαίς of  
Theocritus, proposes a wager almost  
in the same words;

26. *In triviis.*] *Trivium* are the  
places where three roads meet;  
which are consequently very pub-  
lick. Thus Menalcas represents Da-  
moetas as a common piper in places  
of publick resort.

Χρῆσθεις δ' ὦν εἰσιδεῖν, χρησθεὶς κατα-  
θεῖναι ἀέθλον;

27. *Stridenti miserum, &c.*] It  
is hardly possible to express more con-  
tempt, than is used in these words.  
He will not allow his adversary's in-  
strument to deserve the name of a  
pipe, but calls it a *straw* or *stubble*,  
*stipula*; and adds the epithet *stri-  
denti*, to shew that even this straw,  
instead of a mellow sound, made a

[*Vicissim.*] He proposes that sort  
of contention, called *Amoebea*, in  
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.

say what wager you are willing to lay.

MEN. I dare not lay any part of the flock for a wager with you. For I have a father at home, and a severe step-mother; who both count the sheep twice every day, and one of them the goats. But, since you have a mind to be mad, I will lay what you yourself will allow to be much better, two beechen cups, the carved work of the divine Alcimedon.

Depono tu dic, necum quo pignore certes.

MEN. De grege non ausim, quicquam deponere

mihi tecum.

Est mihi namque domi pater, et in iusta noverca.

Bisque die numerant ambo pecus, alter et hoedos.

Verum, id quod multo tute ipse fatebere majus,

Infanire libet quoniam tibi, pocula ponam

Fagina, cælatum divini opus Alcimedontis.

Fagina, cælatum divini opus Alcimedontis.

allow to be much better, two beechen cups, the carved work of the divine Alcimedon.

NOVELLES.

32. *Da grege non ausim, &c.* Menalcas answers, that he does not dare to stake any part of the flock, because of the strictness of his father, and severity of his step-mother; but offers a pair of fine cups, which he describes after a beautiful manner.

This is an imitation of the Βουκολιασται of Theocritus:

Ὁν ἐν ποῖ πέρα αἰνέον ἐπεὶ χαλαρὸς  
ἐστὶν πατήρ μου, καὶ μήτηρ δὲ σφοδρὰ  
καὶ μάτηρ τὰ ἀγκύλα καὶ δένοντα  
πάντ' ἀριθμῶντι.

"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."

GREEK:

This last line of the translation is added from Virgil; for Theocritus says no more, than that they count all the sheep at evening. The learned reader will observe, with La Cerda, how much the imitation excels the original: Theocritus says

"barely I will not lay, Virgil adds "an ornament, I dare not lay. Theocritus says *My father is difficult*, whereas fathers are usually very indulgent to their children. But Virgil mentions only "there being a father at home, which is a sufficient restraint to a dutiful son: Theocritus mentions only a mother; but Virgil a step-mother, and a severe one too."

36. *Pocula ponam fagina.* Pliny tells us, that beechen cups were anciently esteemed. Therefore we may suppose, these were fine old-fashioned cups, which, though admitted in the country, would have been despised at Rome in Virgil's time. The Commentators will have these beechen cups to be intended to express the poverty of the shepherds, which I think could not be the meaning of the Poet. Damoetas had offered to lay a good cow; and now Menalcas proposes rather a beechen cup, which he says is of far greater value. It was no great mark of poverty in a shepherd, to be able to part with a cup, which was of much greater value than a good cow.

37. *Divini opus Alcimedontis.* It seems probable, by this expression, that

Lenta quibus torpore facili superaddita vitia

A leading wine is superadded round them by his delicate art.

NOTES.

that there had been a famous carver, 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 Eupompus, the master of Apelles; "Et hujus auctoritate effectum est, Sicione primum deinde et in tota Græcia, ut *pueri ingenui* ante omnia *diagraphicen*, hoc est, *pieturam* in *buxo* docerentur, recipereturque *ars* ea in *primum gradum liberalium*. Semper quidem honores ei fuit, ut *ingenui* eam exercerent, mox ut *honesti*, *perpetuo interdicto ne servitia docerentur*. Ideo neque in hac, neque in *torquice*, ullius qui *servierit opera* celebrantur."

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

καὶ βαθὺ καυνοῖαν καλυμμένην ἀδὲ καρῶν,

Ἀμφώας, νεοτευχῆς, ἔτι γλυφάνοιο ποτόνδον.

τὸ περὶ μὲν χεῖλη μαρτύεται ὑψόθεν, πίσσος,

Κισσός, ἐλκρυσάτη κεκοσμημένη, αὐτὸ κατ' αὐτόν

Κερπῶν ἐλκ' ἐλκύνει ἀγαλλομένη κροκείῃ.

"Besides a cup, with sweetest wax  
"o'erlay'd,

"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 brouze,

"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. Καρπῶ κροκύνει 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 ἐλκ'. It signifies those *claspers* or *tendrils*, which the vine and other scandent plants use to sustain themselves in climbing. The Romans call it *clavicula* or *capreolus*. Hence the translator finding ἐλκ' 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



and overspreads the scattered  
clusters with pale ivy.

Diffusos hœdera vestit pallente corymbos.

## NOTES.

*capreolus* is used both for a *fid* and a *tendrill*; yet *fid* signifies only the latter.

[*Torno*.] “Salmasius and La Cerda understand two arts to be here spoken of, that of the Turners, 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, *caelum* or *scalprum*, by which the wood or metal is cut and hollowed. They will have *quibus*, in this passage, to be the ablative case, and *torno* the dative, rendering it thus, *in quibus lenta vitis per caelaturam addita est torno*, *five materiae 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 *toreumata*, which, in the old glossaries, are expounded *opera torno rasa*, are promiscuously taken by the most approved writers, for carved work: such as cups and bowls, that have the figures of men and beasts embossed. Thus Martial, l. 4. 39. *Solus Phidiaci toreuma caeli*. Thus also Cicero, against Verres, frequently in the same sense. 3. Pliny, l. 34. 8. mentions Phidias, as the inventor of the art of Turning, and Polyclethus, as the perfecter of it; and

“that these were Sculptors and Statuaries, as well as Turners, is manifest. Wherefore I believe, that though the *tornus* is really an instrument distinct from the *caelum* and *scalprum*, custom has obtained to use them promiscuously.”  
RUAEUS.

[*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 hederæ*, which Pliny calls *viticula*; and *hedera* for the leaves of ivy, in this sense; a branch of ivy intermingles it’s own clusters with pale leaves.” RUAEUS.

“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 Ruæus, who says that Pliny (I wish he had told us *where*) uses *viticula* for *vimen hederæ*. 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 Ruæus’s opinion may be  
“right;

In medio duo signa. Conon: et quis fuit alter, 140. In the middle are two images. Conon; and who was that other,

## NOTES.

right; if his quotation from Pliny be true: especially considering how nearly ivy and a vine are a-kin to each other in the property here expressed by *lenta*, i. e. *flexilis*, and in creeping up, or round some other body: and moreover that *vitis*, and *vimen*, spring from the same root, *vico*." Dr TRAPP.

I am glad, that it is in my power, to satisfy this learned gentleman, in his greatest difficulty, and at the same time to justify Ruæus from the suspicion of quoting falsely. Pliny does really use *viticula* for a branch of ivy, in the eleventh chapter of the twenty-fourth book, where he thus describes the *apocynum*; "Frutex est, folio *ederae*, molliore tamen, et minus longis *viticulis*, semine acuto, diviso, lanuginoso, gravi odore." It must however be 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 uni summa perfecta *viticulae* creditur contra imminens malum totius vineae membra vestisse." It does not seem improbable, that Virgil might use *vitis* in this place, not for a vine properly so called, but for a branch climbing with tendrils, or *viticula*. Our gardeners call this sort of branches, as in melons and 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 lenta* really signifies, not a vine bearing grapes, but a *vine*, or bending branch.

39. *Hedera . . . pallente*.] Many sorts of Ivy are mentioned by the Ancients; most of which seem to be rather varieties than distinct species. Theophrastus says the three principal sorts are the white, the black; and that which is called *Helix*; Πολυειδής δὲ ἡ Κίτις, ὃ μὲν ἐπίγειος, ὃ δὲ εἰς ὕψος κίρουμενος, καὶ πῶν ἐν ὕψει πλείων γέννηται· τρία δ' αὖν φαίνεται τὰ μέγιστα· ὃ τε λευκός, καὶ ὁ μέλας, καὶ τρίτον ἡ Ἑλὴξ. 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 it's barren state, is plain from the account

G which

who described with his staff the Description radio totum qui gentibus orbeant. who's world to be national?

## N O T E S

which Theophrastus gives of it. He says the leaves are angular, and more neat than those of Ivy, which has them more round and simple. He adds also, that it is barren; *Ἡ δὲ δὴ ἐλὶξ ἐν μεγίσταις διαφοραῖς. καὶ γὰρ τοῖς φύλλοις πλείστον διαφέρει, τῇ τε παρρότητι, καὶ τῇ γωνιουδῇ καὶ ἐυθυμότερα εἶναι. τὰ δὲ τοῦ κιστοῦ περιφρεότερα καὶ ἀπλω. καὶ τῷ μήκει τῶν κλημάτων. καὶ ἐτι τῷ ἀκαρπῶς εἶναι.* As for the white Ivy, it seems to be unknown to us. Some indeed imagine it to be that variety, of which the leaves are variegated with white. But Theophrastus expressly mentions the whiteness of the fruit. For he says some have only the fruit white, and others the leaves also; *Λευκὸς γὰρ ὁ μὲν τῷ καρπῷ μόνῳ, ὁ δὲ καὶ τοῖς φύλλοις ἐστί.* 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; *Κιστὸς πολλὰς ἔχει διαφορὰς τὰς κατ' εἶδος, τὰς δὲ γενικώτατας τρεῖς λέγεται γὰρ ὁ μὲν τις λευκός, ὁ δὲ μέλας, ὁ δὲ ἐλὶξ. ὁ μὲν οὖν λευκὸς φέρει τὸν καρπὸν λευκόν, ὁ δὲ μέλας μέλανα ἢ κροκίζοντα. ὃν δὲ καὶ ἰδύεται Διονύσιον καλοῦσιν. ὁ δὲ ἐλὶξ ἀκαρπὸς τε ἐστί, καὶ λευκὰ ἔχει τὰ κλήματα, καὶ τὰ φύλλα λεπτά καὶ γωνιουδῇ καὶ*

*ερυθρά.* Pliny has confounded the Ivy with the *Cistus*, being deceived by the similitude of the Greek names; that of Ivy being *κιστὸς* or *κιστός*, and that of the *Cistus* *κίστος*. The following words plainly belong to the *Cistus*, “ Duo genera ejus prima, ut reliquarum, mas et foemina. Major traditur mas corpore, et folio duriore ac pinguiore, et flore ad purpuram accedente. Utriusque autem flos similis est Rosae sylvestri, nisi quod caret odore.” The flower of the *Cistus* does indeed bear a resemblance 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 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 however, on account of it's scarceness crowned his army with it, when he returned from the conquest 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 enemy to all trees and plants; it breaks down walls and sepulchres; and is very grateful to the coldness of serpents; whence it is a wonder that any honour should

Tempora quæ melior, quæ curvus arator haberet? *what seasons the reaper, and what the bending plowman should observe.*

NOTES.

“should be given it.” Then follows the passage relating to the *Coffus*, 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 *corymbus*. The *selinitium* has a smaller berry, and looser cluster. Some of them have their berries black, and others of a yellow colour, which the Poets use in their crowns. The leaves of it are not so black, and it is called by some *Dianthia*, 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 colour of the berries, the *erythraum*, and the *chrysocarpum*. But the *helix* is very distinguishable, being very different in the form of it's 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 it's barrenness; for it bears no fruit. Some do not think it's difference to be specific, but owing only to it's 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 remarkable. One is herbaceous and green, which is the most common, 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 depriving them of all their juice increases so much in thickness as to become a tree itself. The signs of it's beginning to bear fruit, are the size and breadth of it's leaves, and the standing up of it's 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

*I have not yet put my lips, to* Necdum illis labra admovi, *sed condita servo.*  
*them, but keep them laid up.*

## NOTES.

“ 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 eight-  
 teenth 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 ac-  
 quainted with it. The white ivy  
 was esteemed more beautiful than  
 the common sort, as appears from  
 the following verse in the seventh  
 Eclogue;

“ Candidior cynis, *hedera formo-*  
 “ *sior alba.*”

See the note on that passage.

40. *Conon.*] Servius thinks the  
 Conon here intended was the fa-  
 mous General of that name, whom  
 the shepherd mentions expressly as  
 being well known; but forgets the  
 name of the philosopher. This Co-  
 non is mentioned by Plutarch, in

the life of Lysander, as admiral of  
 the Athenian navy. He was sur-  
 prized by the Persopolitians under  
 the command of Lysander, who  
 destroyed his ships. Conon himself  
 escaping with only eight vessels to  
 Euagoras king of Cyprus. Others,  
 with more probability, think the  
 Conon under consideration to have  
 been a mathematician, and the  
 friend, or as some say, the master,  
 of the famous Archimedes, who  
 speaks of having sent some theo-  
 rems to him, at the beginning of  
 his book *περί ελικών*; *Τῶν ποτὶ*  
*Κώνον ἀποστέλλον θεωρημάτων,*  
*ὑπὲρ ὧν αἰεὶ τὰς ἀρχαίους ἐπιστά-*  
*λεις μοι γράψαι, τῶν μὲν πλείστον ἔ-*  
*ποισι ὑπὸ Ἡρακλείδα μαθηματικόν*  
*ἔχεις γεγραμμένας.* He presently  
 afterwards mentions his death as a  
 misfortune, many valuable discov-  
 eries being left imperfect; and gives  
 him the character of a geometri-  
 cian of uncommon skill, and extraor-  
 dinary application. The problems,  
 which he left, remained untouched  
 for several years, till Archimedes  
 himself took them into consideration:  
*Κώνων μὲν οὐκ ἴκανον λαβὼν ἐς τὰν*  
*μάθησιν αὐτὸν χρόνον, μετέλλαξεν*  
*τὸν βίον, καὶ ἀσκήσας ἐποίησεν, καὶ ταῦτα*  
*πάντα εὖρων, καὶ ἄλλα πολλά ἐξεύρω,*  
*καὶ ἐπὶ τὸ πλείον, προαγγέγει τῇ γεω-*  
*μετρίας. Ἐπιστάμεθα γὰρ ὑπάρξασ-*  
*σαν αὐτῷ σύνεσιν ὅτι τῶν τυχευόντων*  
*περὶ τὸ μάθημα, καὶ φιλοπόνησαν*  
*ὑπερβαλλούσαν. Μετὰ δὲ τῶν Κώνωνος*  
*τελευτῶν πολλὰν ἐτέων ἐπιγεγενημένην,*

DAM. Et nobis idem Alcimedon duo pocula fecit,

DAM. And the same Alcimedon has made two cups for me,

NOTES.

ἐὺς ὅφ' ἐνός οὐδὲν τῶν προβλημάτων αἰσθανόμεθα κεννημένον βούλομαι δὲ καὶ ἐν ἐκαστῶν αὐτῶν προσεγγίνασθαι.

At the beginning also of his Τετραγώνισμος Παραβελήσις, he speaks of him as an intimate friend of himself, and of Dositheus, and calls him an excellent geometrician, and wonderful mathematician: Ἀκούσας Κώνωνα μὲν νελευτήκωτος, ὃς ἦν ἐτι λείπων ἐν Φιλίῳ, τινὰ δὲ Κώνωνος γινώσκον γεγενῆσθαι, καὶ γεωμετρίας οἰκείαν εἶμερ, τοῦ μὲν τετελευτηκότος εἵνεκὲν ἐλυπήθημεν, ὡς καὶ φίλου τοῦ αὐτοῦ γεγενημένου, καὶ ἐν τοῖς μαθήμασι θαυμαστοῦ τινός. This Conon is also celebrated by Catallus, in his Epigram on the constellation of Berenice's hair, as a famous astronomer;

"Omnia qui magni dispexit lumina mundi,

"Qui stellarum ortus comperit atque obitus,

"Flammeus ut rapidi Solis nitore obscuretur,

"Ut cedant certis sidera temporibus,

"Ut Triviam furtim sub Latmia saxa relegans

"Dulcis amor, gyro devocet aërio:

"Idem me ille Conon caelesti lumine

"E Beroniceo vertice caesariem,

"Fulgentem clare: quam multis illa Deorum.

"Laevia protendens brachia pollicita est.

The four last lines are taken from two of Callimachus, which are preserved by Theon in his comment on Aratus. This learned Commentator informs us, that Conon constituted this constellation, to compliment Ptolemy king of Egypt; ὅτι δ' ἡλακάτην αὐτοῦ λέγουσι, Κώνων δὲ ὁ μαθηματικὸς Πτολεμαίῳ χαρίζομενος Βερονίκης πλόκαμον ἐξ αὐτῶν κατησίρισε· τοῦτο, καὶ Καλλίμαχος πού φησιν,

Ἡ δὲ Κώνων μ' ἔλαψεν ἐν ἡμέρᾳ Βερονίκης  
Βόσρηχον ὀνκοῖν παῖσιν ἔθηκε θεοῖς.

He is mentioned also by Propertius

"Me creat Archytæ soboles Baby-  
lonius Horos,

"Hors, et a proavo ducta Ca-  
nonē 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,

G 3

Hesiod,

and swilled the bundles with Et molli circum est melle amplexus acantho-  
soft acanthus. 41

## NOTES.

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. Ruacius mentions Aratus, Hesiod, and Archimedes, but thinks it more probable, that the Poet means the latter, who was the disciple, or at least the friend of Conon. If by Ptolemy, Servius means the famous mathematician of Alexandria, he is guilty of a gross error; for he lived long after Virgil's death, in the time of Antoninus. Eudoxus, the Cnidian, was a famous astronomer, geometrician, physician, and legislator. He was taught geometry by Archytas, and physics 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 403. Suidas says he wrote of astronomy in verse. Cicero, in his second book of *Divinatione*, says he was an auditor of Plato, and the prince of astronomers; "Ad Chaldaeorum monstra veniamus: de quibus Eudoxus, Platonis auditor, in astrologia, iudicio doctissimus hominum, facile princeps, sic opinatur, id quod scrip-

"tum reliquit, Chaldaeis in prae-dictione, et in notatione cuiusque 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 engraven on our cup. He was born at Asira in Boeotia, and is thought by some to have been older than Homer; others make him his contemporary; and others place him after the age of that great Poet. But, if we may believe himself, he was at least contemporary with Homer; for he has told us, that he lived in the age succeeding the heroes, who warred at Troy, and at the same time measures an age by the life of man. His poem concerning the times and seasons for agriculture is sufficiently known; and Pliny tells us, that he was the first who wrote on that subject: "Hesiodus, qui princeps omnium de agricultura praecepit." Our Poet also himself professes to write in imitation of this author;

"Asraeumque capo Romana per oppida carmen."

Anaximander, according to Diogenes Laertius, 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

Orpheaque in medio posuit, sylvaque sequentes.

and placed Orpheus in the middle, and the woods following him.

NOTES.

constructed a sphere. But it does not appear, that he wrote any thing for the service of husbandmen. Archimedes was a famous mathematician of Syracuse, a relation and friend of Hiero, king of that city. He has been celebrated by all historians, for the wonderful effect of his engines in defending that town against the Romans. Marcellus, who laid close siege to the place, caused some of the galleys to be fastened together, and towers to be erected on them, to drive the defendants from the wall. Against these Archimedes contrived engines, which threw heavy stones and great pieces of timber upon those which lay at a distance, by which means some of the galleys were broken in pieces. As for those which lay nearer, some were taken hold of by great grappling-irons, which lifted them up, shook out the men, and then threw them down again into the water: others were lifted up into the air, and dashed to pieces against the walls, or thrown upon the rocks. In like manner was the army overwhelmed with showers of stones and timber, so that Marcellus was forced to lay aside the assault, but after some time the city was taken by surprise, and Archimedes was killed by a soldier, who did not know him, to the great grief of the Roman General, who made use of all possible means to preserve him. He is said also to have contrived a glass sphere, where

in the motions of the heavenly bodies were shewn. Claudian has celebrated it in the following epigram;

" Jupiter in parvo cum cerneret  
" aethera vitro,  
" Risit, et ad superos talia dicta  
" dedit  
" Hucine mortalis progressa poten-  
" tia curae?  
" Jam meus in fragili luditur  
" orbe labor.  
" Jura poli, rerumque fidem, le-  
" gesque deorum,  
" Ecce Syraculius transtulit arte  
" senex.  
" Inclusus variis famulatur spiritus  
" astris,  
" Et vivum certis motibus urget  
" opus,  
" Percurrit proprium mentitus fig-  
" nifer annum,  
" Et simulata novo Cynthia  
" mense redit.  
" Jamque suum volvens audax in-  
" dustria mundum  
" Gaudet, et humana sidera  
" mente regit.  
" Quid falso infontem tonitru Sal-  
" monea miror?  
" Æmula naturae parva reperta  
" manus,"

When in a glass's narrow sphere con-  
fin'd, he saw the motions of the stars  
Fove saw the fabric of the Almighty  
mind,  
He smil'd and said, what mortals art  
alone  
Our heav'nly labours mimic with  
their own?



*Nec bene tunc puti, my lips to them; but keep them laid up.* Necdum illis labra admovi, sed condita seruo.

## NOTES.

*The Syracusan's brittle world contains  
Th' eternal law, which thro' all na-  
ture reigns.*

*Fram'd by his art see stars unnumber'd  
burn,*

*And in their courses rolling orbs re-  
turn.*

*His sun thro' various signs describes  
the year,*

*And ev'ry month his mimick moons  
appear.*

*Our rival's laws his little planets bind,  
And rule their motions with a human  
mind,*

*Salmonus could our thunder imitate,  
But Archimedes can a world create.*

We may observe from what has been said concerning this most justly celebrated mathematician, and from the whole tenor of his writings, that his genius led him almost entirely to mechanicks. 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 Sohe, 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 *Φαινομένα*, 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;

*Τὸν γὰρ καὶ γένος ἐσμεν.* —

“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, ornatissimis atque optimis versibus, Aratum de caelo stellisque dixisse.*” Nay he himself translated Aratus into Latin verse. He was translated also into Latin by Germanicus Caesar, and Avienus, and the number of his Scholiasts and Commentators is very great. Even Virgil himself has translated several lines from this Greek Poet, and inserted them in his *Georgicks*, as may be seen in the notes on that part of our author's works. Now, as Aratus has described the several constellations in his poem, with the prognosticks of the weather, he answers exactly to the character, which the shepherd gives of the philosopher, whose name he

Præd vitulam spectes, nihil est quod pocula laudes. If you consider the heifer, the cups are of small value.

NOTES.

he had forgotten. As he was an author admired by the greatest persons, and as he was thought worthy of imitation by our Poet himself, it is most probable, that he was the person intended in the passage now under consideration.

41. *Radio.*] The *radius* is a staff or rod, used by the ancient mathematicians in describing the various parts of the heavens and earth, and in drawing figures in sand. It is mentioned again in the sixth *Aeneid*, in that beautiful passage, where the Poet speaks of the arts in which other nations excel the Romans;

“Excudent alii spirantia mollius  
“aera,  
“Credo equidem: vivos ducent de  
“marmore vultus;  
“Orabunt causas melius; cælique  
“meatus  
“Describent radio, et surgentia fide-  
“ra dicent.”

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

42. *Tempora quæ messor, &c.*] Aratus is very particular in describing the seasons, and signs of the weather.

43. *Nec dum illis, &c.*] The commendation of a cup, drawn from its having never been used, is to be found in the sixteenth *Iliad*;

Ἔνθα δὲ οἱ δέπας ἔσκε τετυγμένον οὐδὲ  
τις ἄλλος

οὐτ' ἀνδρῶν πίνεσκεν ἀπ' αὐτοῦ αἶ-  
δοπα οἶνον.

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

Thus also Theocritus in the first *Idyllium*;

οὐδέτις πώ ποτ' ἦκελος ἐμὸν δίψας  
ἀλλ' ἔτι κεῖται  
Ἀχραΐνον.

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

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

45. *Et molli circum, &c.*] Thus also Theocritus,

Παντὰ δ' ἀμφὶ δέπας περιπέσεται  
ὕγρος ἀκανθός.

*Molli*

Men. The *bellum* goes off  
so day: I will engage with you  
on your own terms.

MEN. Numquam hodie effugies, veniam, quocumque vocaris.

## NOTES.

*Molli . . . acantho.*] The *acanthus* is spoken of at large, in the note on ver. 123. of the third Georgick. But it may not be amiss to say something in this place, concerning the epithet *ὑπὸς*, 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 *ὑπὸς* of Theocritus, and the *mollis* of Virgil is here to be understood. The younger Pliny, in the description of his garden has an expression very much to this purpose; "*Acanthus in plano mollis, et, pene dixerim, liquidus.*" And a little afterwards; "*Post has acanthus hinc inde lubricus et flexuosus.*" Hence we may observe, that both Greeks and Romans were inclinable to use *fluid, soft, and bending*, in the same sense.

46. *Orphea.*] See the note on ver. 454. of the fourth Georgick. *Sylvasque sequentes.*] Thus also our Poet, in the fourth Georgick;

Septem illum totos perhibent ex ordine menses  
"Rupe sub æria deserti ad Strymonis undam  
"Flevisse, et gelidis hæc evoluisse sub antris,  
"Mænem tigris, et agentem carmine querens."

For seven continued months, if same say true,  
The wretched swain his sorrows did renew;  
By Strymon's freezing streams he sat alone,  
The rocks were mov'd with pity to his moan:  
Trees bent their heads to hear him sing his wrongs,  
Fierce tigers couch'd around, and toll'd their sawning tongues."

DAYDEN.

Thus also Horace;

"Aut in umbrosis Heliconis oris,  
"Aut super Pindo; gelidove in Haemo;  
"Unde vocalem temere insectatæ,  
"Orphea sylvæ,  
"Arte materna rapidos morantem,  
"Fluminum lapsus celèrèsq; ventos,  
"Blandum et auritas fidibus canoris  
"Ducere querens."

O'er Helicon's resounding grove,  
O'er Pindus, or cold Haemus hill;  
Whence list'ning 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 fixt roots the dancing woods. CRECH.

Ovid

Audiat hæc tantum, vel qui venit, ecce, Palæmon.

*Debet hinc de iudice, vel de  
cœlo, aliquid, et aliquid de iudice  
latronum.*

NOTES.

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

" Collis erat, collumque super pla-  
" nissima cœops.  
" Area quam viridem faciebant gra-  
" minis herbae.  
" Umbra loco decrat. Qua post-  
" quam parte refedit  
" Diis genitus vates, et filia solan-  
" tia movit.  
" Umbra loco venit. Non Chaonia  
" abstulit arbos,  
" Non nemus Heliadum, non frad-  
" dibus esculus altis,  
" Nec tiliae molles, nec fagus, et  
" ianuba Laurus.  
" Et Coryli fragiles, et fraxinus  
" utilis hastis,  
" Eodisque abies, curvataque glân-  
" dibus ilix,  
" Et platanus genialis, acerque co-  
" loribus impar,  
" Amalcolaeque simul salices, et  
" aquatica lotos,  
" Perpetuoque virens buxus, tenu-  
" esque myricae,  
" Et bicolor myrtus, et baccis cæ-  
" rula tinus:  
" Vos quoque flexipedes hederæ  
" venistis, et una  
" Pampinæ vites, et amictæ viti-  
" bus ulmi:  
" Ornique, et piceæ, pomoque  
" onerata rubenti  
" Arbutus, et lentæ victoris præ-  
" mia palmarum:

" Et succincta comas, hirsutaque  
" vertice pinus;  
" Grata Deo matri.  
" Adfuit huic turbæ metæ imitata  
" cupressus."  
*A hill there was; a plain upon that  
hill;  
Which in a flourishing mantle flourished still;  
Yet wanted shade. Which, when the  
Gods descent  
Sate down, and toucht his well tun'd  
instrument,  
A shade receiv'd. Nor trees of  
Chaonia,  
The poplar, various oaks that pierce  
the sky,  
Soft lindens, smooth-rinde beech, un-  
married bayes,  
The brittle hazel, ash, whose speakes  
we prayse,  
Unknottie firre, the selace sheding  
planes,  
Rough chefnuts, maple fleet with dif-  
ferent granes,  
Streame-bordering willow, lotus lov-  
ing lakes,  
Tough boxe whom never sappie spring  
forsakes;  
The slender sturnarisk, with trees that  
beare,  
A purple figge, nor myrtles absent  
were.  
The wanton ivy wreath'd in amorous  
twines,  
Vines bearing grapes, and elmes sup-  
porting vines,  
Straight service trees, trees dropping  
pitch, fruit red  
Arbutus; these the rest accompanied.*  
*With*

*It will take longer than you  
suppose to tell the story of  
any one again.* Efficiam potius ne quemquam voce laefferis, 51

## NOTE 3.

*With limber palm, of victory the  
prize :*

*And up-right pine, whose leaves like  
bristles rise :*

*Prized by the mother of the Gods :—*

*The spyre-like cypresse in this throng  
first appears :—* SANDYS.

To this fable Milton alludes, in the  
beginning of his seventh book ;

“ But drive far off the barbarous  
“ dissonance

“ Of Bacchus and his revellers, the  
“ race

“ Of that wild rout, that tore the  
“ Thracian bard

“ In Rhodope, where woods and  
“ rocks had ears

“ To rapture, till the savage cla-  
“ mour drown’d

“ Both harp and voice ; nor could  
“ the Muse defend

“ Her son.”—

Heimius found *sequaces* instead of  
*sequentes*, in one of his manuscripts ;  
but *sequentes* is certainly better,  
which represents the trees in the very  
action of following Orpheus.

47. *Necdum illis, &c.* Here  
Damoetas repeats the very words  
of Menalcas, that he may not al-  
low him any superiority.

48. *Si ad vitulam spectes, &c.*  
In this line Damoetas 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 Damoetas 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 of-  
fered at first.

*Species . . . laudes.* Pierius  
found *spectas* and *laudas*, in the  
Lombard manuscript, and *spectas* in  
the Medicean.

49. *Nunquam hede effugies, &c.*  
Damoetas had first provoked Me-  
nalcas 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 Damoetas  
had closed his speech, with a con-  
tempt of the cups which Menalcas  
had offered, affirming, that they  
were by no means to be put in com-  
petition with a good cow. Menal-  
cas 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 Damoetas might  
have no pretence to decline the con-  
troverfy, or to say that the prize  
was not worth contending for.

Veniam

DAM. Quin age, liquid habes; in memora non  
erit ulla;  
Nec quemquam fugio, tantum, vicine Palaemon,

DAM. Come in, if you have  
any thing to say; there shall be  
no delay in me: nor do I shun  
any one: Only beg of you,  
neighbour Palaemon,

NOTES.

Veniam quocunque vocaris.] La  
Certa interprets this *ad quemcunque  
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;

— — — Ἀλλὰ τίς ἄμμε  
τίς κρινεῖ; αἰδ' ἐνθ' ὠδοῖ ὁ βοκόλος  
ὥδε Λύκωπας.

“But who shall judge, and who  
“shall hear us play?  
“I wish the herdsman Licop came  
“this way.” CREECH.

But Menalcas has much the advantage of the Greek shepherd: for he does not wish for a friend to be judge; but offers the decision to a neighbour, who comes along by chance.

Vel qui venit.] “Menalcas seeing a shepherd at a distance, proposes to make him judge, let him be who he will. This is the force of the words *vel qui venit*. As he comes nearer, he finds him to be Palaemon, and calls him by his name, and speaks with more confidence to his rival, *Efficiam posthac me, &c.*” RUAUS.

and

Palaemon.] “Palaemon Remmius, a famous grammarian under Tiberius, boasted that Virgil had prophesied of him, when he made choice of Palaemon to be judge between two poets.” CAZTROU.

51. Voce.] “Some understand *voce* to be meant of *singing*; but others, with better reason, think it alludes to the reproachful words that have been used.

52. Quin age, &c.] Damoetas 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 Palaemon to hear attentively, and judge between them.

Quin age, liquid habes.] Thus Theocritus;

Ἐλα λέγ' ἔτε λέγεις.

Si quid habes.] “Lambinus in his notes on Plautus, reads *si quid agis*, as do several others also. Horace has *Quicquid habes, age, deponere tutis auribus*, and Terence frequently, also our Poet in the ninth Eclogue, *Incipe, si quid habes*. Plotius also acknowledges *habes* in the fifth Eclogue, ver. 11. In the gloss of the royal manuscript, it is explained *si quid potes*.” BURMAN.

53. Nec quemquam fugio.] This is a direct answer to what Menalcas had said; “Nunquam hodie effugies.”

Vicina

and now the fields are  
ready for it, is no longer  
a secret.

Pa 1. Dicitur tunc, sunt qui  
are seated on the soft grass, and  
now every field, now every tree  
brings forth. Now the woods  
are green, now the season is  
most delightful. Dicitur, Da-  
moetas, and do you follow, Menalcas.

Sensibus haec imis (res est non parva) reponas;

PAL. Dicite: quandoquidem in molli confedimus  
herba.

59

Et nunc omnis ager, nunc omnis parturit arbos:

Nunc frondent sylvae; nunc formosissimus annus.

Incipe, Damoeta: tu deinde sequere, Menalca.

## NOTES.

[Vicine Palaemon.] Servius ob-  
serves, that Damoetas soothes Palaem-  
on, by giving him the friendly  
epithet of neighbour.

55. *Dicite quandoquidem, &c.*]  
Palaemon, being chosen judge of  
this controversy, exhorts them to be-  
gin, describes the beauty of the  
place and season, and appoints Da-  
moetas to sing first, and Menalcas  
after him.

*Dicite* is used here for *canite*. It  
is very frequent among the Poets,  
both Greek and Roman, to use *say*  
and *sing* promiscuously. Thus Ana-  
creon;

Θέλω λέγειν Ἀτρείδας,

Θέλω δὲ Κάδμου ᾄδειν.

[*In molli.*] “*In* is wanting in  
the two Leyden copies, and in  
that of Vossius. It is *confedimus*  
“*umbra* in the Venetian, which  
“perhaps is repeated from *Ecl.* V.  
“3: where the shepherds sit under  
“a shade. So in *Ecl.* VII. 45.  
“*summo mollior herba.* Ovid. *Met.*  
“IV. 534. *mollioribus incubat herbis,*  
“and X. 513. *mollioribus herbis in-*  
“*posuere.* But the Librarians fre-  
“quently 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 cover-  
ed with green leaves. The har-  
mony of the numbers is as delicate,  
as the season itself, which is here  
painted by the masterly hand of our  
Poet.

56. *Parturit.*] This word does not  
necessarily signify the trees bearing  
fruit; for we see it is applied also to  
the grass of the field. Thus in the  
second Georgick, the Poet speaking  
of the spring, says,

“*Parturit almus ager; zephyrique*

“*tepentibus auris*

“*Laxant arva sinus;*”

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

57. *Frondent.*] *Frondes* signifies  
not merely the leaves, but the an-  
nual shoots of a tree. Therefore  
*frondent sylvae* means, that the trees  
are full of young shoots, and con-  
sequently clothed with leaves.

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

Βικολιάσθεο Δαίμονα, πρὸ δ' ἄνδρα ἀρχο  
παῖτα;

Ἰδοὺς ἀρχο παῖτα, ἱερφάδω δὲ  
Μινάλας.

“Sing,

Alternis dicetur: *amant alterna Camenae.*

DAM. Ab Jove principium Musae; Jovis omnia plena:

*Thou shalt sing, & harmonize, all  
Musae love alternate singing.  
DAM. Ye Musae, begin from  
Jupiter, all things are full of  
Jupiter:*

NOTES.

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

59. *Alternis dicatur.*] "Palae-  
mon, as being judge, orders the  
"rivals to exercise themselves in  
"the Amebean way. We shall soon  
"see, that all it's laws are strictly  
"observed, I am not surprized,  
"that this sort of poetry should be  
"so pleasing to the Muses; for it  
"has something particularly agree-  
"able in it. Father Sanadon, in  
"a collection of poems, on the  
"birth of the Prince of the Astu-  
"rias, has revived this sort of Ec-  
"logue, and composed one worthy  
"of the time of Virgil." CATROU.  
Some copies have *alterni* instead of  
*alternis*.

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

60. *Ab Jove principium, &c.*] *Damoetas* being willing to open his  
song in such a manner, that it shall  
be impossible for his antagonist to  
surpass it, begins with Jupiter him-  
self, whom he claims for his patron.  
*Menalcas*, in his turn, lays claim  
to the patronage of *Apollo*, which  
he enforces, by saying he is always  
provided with gifts, suitable to that  
deity.

*Ab Jove principium Musae.*] *Ser-  
vius* says these words are capable of  
two interpretations, either *The be-  
ginning of my song is from Jupiter;*  
or, *O Muses, let us begin from Jupiter.*  
*La Cerda* understands it in the for-  
mer sense; but *Ruadus* justly pre-  
fers the latter, because we have a  
parallel passage in the seventeenth  
Idyllium of *Theocritus*, where the  
Muses are invoked in like manner;

*Ἐκ Διὸς ἀρχώμεσθα, καὶ ἐν Διῖα λή-  
γετε, Μοῖσαι.*

"Begin with Jove, my Muses, 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 Muse's take."

The Earl of Lauderdale follows the  
latter;

"Almighty Jove my Muse shall  
"first revere."

And *Dryden*;  
"From the great father of the  
"Gods above  
"My Muse begins"

And *Dr Trapp*  
"With



*He gives plenty to our fields, he regards my song.* Ille colit terras, illi mea carmina curae.

## NOTES.

“ With Jove, ye Muses, let the  
“ song begin.”

Servius has justly observed, that this distich is an imitation of Aratus, who begins his poem thus :

Ἐκ Διὸς ἀρχάμεθα, τὸν οὐδὲ ποτ'  
ἀρόρες ἴωμεν

Ἀρρητὸν; μεσθαὶ δὲ Διὸς πᾶσαι μὲν  
ἀγυαί,

Πασαὶ δ' ἀνθρώπων ἀγοραί, μεστὴ δὲ  
θάλασσα,

Καὶ λιμένες· πάντῃ δὲ Διὸς πεπλήσ-  
κεται πάντα.

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

“ Ab Jove, Musa parens, cedunt

“ Jovis omnia regno,

“ Carmina nostra move. Jovis est  
“ mihi saepe potestas

“ Dicam prius.”

*From Jove, O Muse, my mother,  
draw my verse*

*All bow to Jove : Jove's power we  
oft rehearse.* SANDYS.

The Muses were nine sisters, the daughters of Jupiter and Mnemosyne. Their names were Clío, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polymnia, Urania, and Calliope, who was the most excellent of them all according to Hesiod ;

Ταῦτ' ἄρα Μοῦσαι ἀείδον, Ὀλύμπια  
δῶματ' ἔχουσαι

Ἐννέα θυγατέρες μεγάλου Διὸς ἐκγε-  
γαυῖαι,

Κλειώ τ', Εὐτέρπη τε, Θάλεια τ',  
Μελπομένη τε,

Τερψιχόρη τ', Ἐρατώ τε, Πολύμνια  
τ', Οὐράνιη τε

Καλλιόπη θ' ἥ δὴ προφρεσιώτατος ἦν  
ἅπασιν

And,

Μνημοσύνης δ' ἐξαυτὶς ἐράσσατο καλὴν  
λικάμοιο

Ἐξ ἧς αἱ Μοῦσαι χροσάμποκες ἐξεί-  
γόντο

Ἐννέα.

[*Jovis omnia plena.*] Several of the ancient philosophers were of opinion, that one soul animated the universe, and that this soul was the deity. Plutarch, in his treatise on the opinions of philosophers, tells us that all, except those who assert the doctrine of a *vacuum* and atoms, held the universe to be animated. See the note on ver. 221. of the fourth Georgick. In the same treatise we find, that Thales, Pythagoras, Plato, Aristotle, Dicaearchus, and Asclepiades the physician, supposed the soul to be incorporeal, self-moving, a thinking substance, and the constant action of a natural organ endued with life ; Οὔτοι πάντες οἱ προτεταγμένοι ἀσώματον τὴν ψυχὴν ὑποτίθενται, φύσει λέγουσιν αὐτακίνητον

MEN. Et me Phœbus amat: Phœbo sua semper  
apud me

MEN. And Phœbus loves  
me: Phœbus always finds his  
own offerings with me,

NOTES.

νητον καὶ οὐσίαν νοητήν, ἢ τοῦ φυσικοῦ ὁργανικοῦ ζῶντος ἔχοντος ἐντελέχειαν ; and that, according to Pythagoras and Plato, the soul is immortal, and when it leaves the body, returns to the soul of the world ; Πυθαγόρας, Πλάτων ἀφάρτων εἶναι τὴν ψυχὴν, ἐξιῶσαν γὰρ εἰς τὸ τοῦ παντὸς ψυχὴν ἀναρχοῦν πρὸς τὸ ὁμογενές. Thales seems to have been the first who advanced, that the soul or mind of the world is the Deity ; for thus Plutarch informs us ; Θαλῆς νοῦν τοῦ κόσμου θεόν. We learn from the same author, that Socrates and Plato, who were of the same opinion concerning the universe, supposed three principles, God, Matter, and Idea : that God is the mind of the world ; Matter the first subject of generation and corruption ; and Idea an incorporeal substance in the conceptions and imaginations of God ; Σωκράτης Σωφρονίσκου Ἀθηναῖος, καὶ Πλάτων Ἀρίστωνος Ἀθηναῖος, αἱ γὰρ αὐτὰ περὶ παντὸς ἑκατέρου δόξαι, τρεῖς ἀρχαί, τὸν θεόν, τὴν ὕλην, τὴν ἰδέαν. ἔστι δὲ ὁ θεὸς ὁ νοῦς, ὕλη δὲ τὸ ὑποκείμενον πρῶτον γενέσει καὶ φθορᾷ, ἰδέα δὲ οὐσία ἀσώματος ἐν τοῖς νοήμασι καὶ ταῖς φαντασίαις τοῦ θεοῦ. ὁ θεὸς νοῦς ἔστι τοῦ κόσμου. Jupiter being the supreme of the fabulous deities, his name is frequently used by the Poets to express the one God, whom the wisest of the Philosophers acknow-

ledged, as the Soul or Mind of the universe. Thus Virgil here calls him Jupiter, *Jovis omnia plena* ; but in the fourth Georgick he calls him God ; *Deum namque ire per omnes* ; and in the sixth Aeneid, he calls him Spirit and Mind ;

“ Principio caelum, ac terras, cam-  
“ posque liquentes,  
“ Lucentemque globum Lunae,  
“ Titaniaque astra  
“ Spiritus intus alit, totamque in-  
“ fusa per artus  
“ Mens agitat molem, et magno se  
“ corpore miscet.”

61. *Ille colit terras.*] Servius interprets *colit, amat*, which he confirms by a passage in the first Aeneid, *Unam posthabita coluisse Samo*, where *coluisse* means *amasse*. Ruæus renders it *ille fecundat terras*. Thus also his learned countryman Marrolles, *C'est luy qui cultive les champs* ; and W. L. *He fertile makes the land* ; and the Earl of Lauderdale, *He clothes the earth* ; and Dr Trapp, *He for the world provides indulgent* ; and Catrou, *Il donne de la fécondité à nos campagnes*. Dryden's phrase seems to be in the same sense ;

“ To Jove the care of heav'n and  
“ earth belongs ;  
“ My flocks he blesties.”

*Illic mea carmina curae.*] “ Poets  
“ are under the protection of the  
“ Gods ; thus Ovid,

H

“ At

boys, and sweet-red hyacinths. Munera sunt lauri, et suave rubens hyacinthus.

## NOTES.

" At sacri vates, et Divum cura  
" vocamur.

" And Tibullus ;

" — Divum servat tutela poetas."

LA CERDA.

62. *Et me Phoebus amat, &c.*]

" Damoetas had begun with Jupiter, and therefore it was difficult for his adversary to rise higher. Menalcas however, according to the laws of the Amoebean Eclogue, carries the thought farther, and corrects that of his adversary. The first had boasted that Jupiter loved his verses, this was presumption. The second says he has presents always at hand, to offer to the God of verse: this is piety and modesty."

CATROU.

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.

Burman finds *at 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 physick ; and the God of divination, poetry and musick. He was called Phoebus *quasi Phos* *βίον*, the *light of life*." RUAEUS.

63. *Lauri.*] The *Laurus* is not our Laurel, but Bay, as is shewn in the note on ver. 306. of the first Georgick.

Apollo was in love with Daphne, the daughter of Peneus. She being pursued by him, and almost overtaken, besought her father to have pity on her ; Peneus heard her prayer, and to preserve her chastity from the violation of Apollo, changed her into a Bay-tree. The God being disappointed of possessing the nymph, resolved that the tree should be his favourite, and enjoy the greatest honours, according to Ovid, in the first book of his *Metamorphoses* ;

" Cui Deus, at conjux quoniam  
" mea non potes esse,

" Arbor eris certe, dixit, mea.  
" Semper habebunt

" Te coma, te citharae, te nostrae,  
" laure, pharetrae.

" Tu ducibus Latiis aderis, cum  
" laeta triumphum

" Vox canet ; et longae visent Ca-  
" pitolia pompae.

" Postibus Augusti eadem fidissima  
" custos

" Ante fores stabis, medianque  
" tuebere quercum."

*Suave rubens hyacinthus.*] Hyacinthus, who was another favourite of Apollo, and unhappily killed by him, was changed into the flower called Hyacinth by the Poets. It is however very different from any of the sorts of hyacinth, which we cultivate

DAM. Malo me Galatea petit lasciva puella ;

DAM. Galatea, wanton girl, throws an apple at me,

NOTES.

cultivate in our gardens. See the note on ver. 183. of the fourth Georgick.

" It is certain, that the law of the Amoebean, or responsive verse, is this; that the last speaker must produce something better, or at least equal; otherwise he is overcome. Damoetas 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. Menalcas being in these streights, lays hold on that deity, whom he knows to be next to Jupiter. and supreme in poetry. He adds an affection, which is wanting in the first; for it is more to say *he loves me*, than *he regards my verses*. He adds a reciprocal love; he loves me and I love him, for I esteem and honour his gifts. What if you should admit the explication of Servius? *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 Damoetas and Jupiter; but a great one between Menalcas and Phoebus; he always keeps by him bays and hyacinths. There is no doubt of his being conqueror here. Compare this with Theocritus, τὰ Μῦσαι μὲ φιλεῖτι,

*the Muses love me*. The other answers, ὃ γὰρ ἐμὲ ὦ πόλων φιλεῖ, *and Apollo loves me*. It was no great matter for him to get the better, for the first had not art enough to preclude him. But it was a great difficulty for Menalcas to overcome, when Jupiter was already engaged. Lastly our Poet, with more propriety, opposes one God to another, whereas the Greek Poet sets Goddesses against a God, and those very Goddesses too, that are the companions, and even the servants of Phoebus. There are many things delivered concerning Jupiter and Phoebus, which shew them often to disagree. Theocritus goes on, *the Muses love me*

— πολὺ πλεον ἢ τὸν αἰοῖδον  
Δαφνί,

*much more than the singer Daphnis*. Here the Greek Poet falls short, for the other shepherd opposes nothing to this part. What Theocritus introduces afterwards, concerning the goats and fine ram, is good. Calpurnius, Ecl. 2. who follows both Poets, thus imitates this part. Idas says first

Me Sylvanus amat, dociles mihi  
donat avenas,  
Et mea frondenti circumdat tem-  
pora taeda.

To which Astachus answers,  
H 2 " Et

*and runs to hide herself among  
the willows, but wishes I may  
see her first.*

Et fugit ad salices, et se cupit ante videri.

## NOTES.

“ Et mihi Flora comas parienti.

“ gramine spargit,

“ Et mihi matura Pomona sub ar-

“ bore 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 Criticks, 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 Criticks endeavour to prove, that Menalcas is equal to Damoetas in every couplet, and in some superior. Surely then he excels him, and ought in equity to obtain the prize; or else it is impossible for the last speaker ever to gain the victory. If this was the case, who would ever engage in such a contention, where the first speaker cannot possibly lose the victory, 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 something 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-

laemon, who is chosen for judge between our two shepherds, declares them to be equal; whence we may conclude, that Virgil intended, either that they should be equal in every couplet, or else that sometimes one should excel, and sometimes the other. With regard to the two couplets now before us, it must be allowed, after all that the Commentators have said, that the first cannot be excelled. Therefore Menalcas 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 second line, *illi mea carmina curae*; by saying that he himself is the favourite of Apollo, the God of verse; to which he adds as an instance of the veneration which he has for this deity, that he takes care to be constantly provided with such gifts as are agreeable to him. It is said, that Menalcas makes choice of Apollo, as the next deity in order to Jupiter. But, according to Horace, Jupiter is infinitely great, and above all comparison: and the next to him, though at an immense distance, is Pallas: nor is Apollo mentioned till not only Pallas, but even Bacchus and Diana have been celebrated;

“ Quid prius dicam solitis Parentis

“ Laudibus; qui res hominum, ac  
“ deorum

“ Qui mare et terras, variisque  
“ mundum

“ Temperat horis?

“ Unde

MEN. At mihi sese offert ultro meus ignis Amyntas : MEN. But my flame Amyntas comes to me of his own accord :

## NOTES.

- “ Unde nil majus generatur ipso ;  
 “ Nec viget quicquam simile, aut  
 “ secundum :  
 “ Proximos illi tamen occupavit  
 “ Pallas honores.  
 “ Proeliis audax, neque te filebo,  
 “ Liber, et faevis inimica virgo  
 “ Belluis : nec te metuende certa  
 “ Phoebe 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 will gladly show,  
 And, virgin, thee whom tigers fear ;  
 And Phoebus dreadful for unerring  
 bow.* CREECH.

For my own part, I should give the preference to the couplet of Damoetas ; 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 Damoetas ; seeing it could not be expected that Menalcas should perform an impossibility. But yet it must be allowed, that Damoetas, being to speak first, had a right to take advantage of it, which he has done with success, and

is therefore superior to his adversary. 64. *Malo me Galatea, &c.*] The shepherds having celebrated the deities, whose patronage they claim, proceed next to the mention of their loves. Damoetas 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

Βάλλει καὶ μάλοισι τὸν αἰπόλον Ἀκλε-  
 αρίστᾳ,  
 Τὰς αἴγας παρελῶντα, καὶ αὐτὸν τὴν  
 ποπυλιάσσει.

- “ The fair Calistris, as my goats I  
 “ drove  
 “ With apples pelts me, and still  
 “ murmurs love.” CREECH.

Lacon answers,

Κῆμέ γὰρ ὁ Κρατίδας τὸν ποιμένα λεῖος  
 ὑπαντῶν  
 Ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα  
 σείει· ἔθειρα.

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

H 3

It

*So that even Delia is not better known to my dogs.* Notior ut jam sit canibus non Delia nostris.

## NOTES.

It must however be allowed, that the copy is superior to the original. The Commentators discourse, with 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 Criticks, has alluded also to these little coquettries,

“ Nunc et latentis proditor in-  
“ timo

“ Gratus puellæ risus ab angulo.”

*Now loose to bear the hiding maid,  
Whom youth hath fir'd, and beauty  
charms,*

*By her own titling laugh betray'd;  
And forc'd into her lover's arms.*

Mr Pope, in his first Pastoral, had his eye on these passages of Virgil and Horace,

“ Me gentle Delia beckons from  
“ the plain,

“ Then hid in shades eludes her  
“ eager swain;

“ But feigns a laugh to see me search  
“ around,

“ And by that laugh the willing  
“ fair is found.”

66. *At mihi sese offert, &c.*] Menalcas urges the constant affection of his Amyntas, in opposition to the levity of Galatea. Servius observes, that this is stronger than what Menalcas has said, according to the law of Amœbean poetry.

67. *Delia.*] Some understand this to mean Diana; but it would be a presumption in a shepherd to represent a Goddess so familiar with him, as to be acquainted with his dogs. It seems more reasonable to think it was a servant-maid, or one at least of the family.

Catrou is of opinion that Menalcas here has the advantage again, or is at least equal. “ Galatea, says he, bestows on one a mark of her affection, by throwing apples at him. Amyntas gives a greater to the other, by offering himself to his friend of his own accord. The image of the shepherdess running away, and yet being willing to be seen, is elegant and easy. That of the dogs of Menalcas, which always know Amyntas, and care for him, has something in it agreeable and natural.”

I believe, the reader will be more inclinable to prefer the couplet of Damoetas. 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

DAM. Parta meae Veneri sunt munera: namque  
notavi

Ipse locum, aëriae quo congersere palumbes.

DAM. I have provided a  
present for my Venus: for I  
have marked the place, where  
the lofty ring-doves have built  
their nest.

NOTES.

for in his first Eclogue, when Strephon 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 pur-  
“ fuer flies,

“ How much at variance are her  
“ feet and eyes.”

68. *Parta meae Veneri, &c.*]

The shepherds now boast of the presents which they make to their loves. Damoetas says he intends to send ring-doves to Galatea; but Menalcas answers, that he has already sent ten golden apples to Amyntas, and will send as many more the next day.

The first couplet is an imitation of one in the fifth Idyllium of Theocritus;

Κῆρ' ὡ μὲν δώσω τῇ παρθένῳ αὐτίκα  
Φάσσαν,  
Ἐκ τῆς ἀρκυίδω καθελὼν· τινεὶ γὰρ  
ἐφίσδει·

“ I'll give my dear a dove; in yon-  
“ der woods

“ I'll climb, and take her down, for  
“ there she broods.”

*Meae Veneri.*] It is no unusual thing with the Greek and Roman writers, to use Venus for a mistress,

69. *Aëriae . . . palumbes.*] The *palumbes* or *palumbus* of the Latin writers, and the *Φάρτα* or *Φάσσα* of the Greeks, is our *ring-dove*, or *queest*, called also in the North, a *cusbat*. 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 *πτελειᾶς*,  
“ which is smaller than the com-  
“ mon pigeon, and hard to tame:  
“ it has blackish feathers, and it's  
“ feet are red and rough; for  
“ which causes it is never bred in  
“ houses. The *Φάρτα* is the largest  
“ sort of all, and the next is the  
“ *οῖνας*; this is a little bigger than  
“ the common pigeon: and the  
“ least of all is the *τρογών*.” Τῶν  
δὲ περιστεροειδῶν τυγχάνει πτελειᾶς ὄντα τὰ  
γένη· ἔστι γὰρ ἑτεροῦ πτελειᾶς καὶ περισ-  
τερά· ἐλάττω μὲν οὖν πτελειᾶς· τιθασ-  
σὸν δὲ γίνεται μᾶλλον ἢ περιστερά· ἢ  
δὲ πτελειᾶς καὶ μέλαν καὶ μικρὸν καὶ  
ἐρυθρόπουν, καὶ τραχύπουν, διὸ καὶ  
οὐδεὶς τρέφει· μέγιστον μὲν οὖν τῶν  
τοιούτων ἡ Φάρτα ἔστι, δεύτερον δὲ ἡ



MEN. I have done the best  
I could; I have sent my boy ten  
golden apples

MEN. Quod potui, puero sylvestri ex arbore  
lecta

70

## NOTES.

οἰνάς· αὕτη δὲ μικρῷ μείζων ἐστὶ τῆς  
περιστεράς· ἐλάχιστον δὲ τῶν τοιούτων  
ἡ τρυγών. The πελειὰς is probably  
our rock-pigeon, which is small, of  
an ash-colour, and breeds on the  
rocks. The οἰνάς is our stock-dove  
or wood-pigeon, which has purple  
feathers, as if stained with wine,  
whence it is called οἰνάς and *vinago*.  
The τρυγών is the turtle-dove, and  
the φατίλα is the ring-dove. These  
last build in high trees, whence Vir-  
gil calls them *aëriæ*. The amorous  
disposition of doves, and their re-  
puted conjugal fidelity, make them  
a proper present from a lover to his  
mistress. Propertius seems to have  
meant our ring-dove by his *columba  
torquata*;

“Sed cape *torquatae*, Venus O re-

gina *columbae*

“Ob meritum ante tuos guttura

secta focos.”

*Concessere*.] Burman tells us,  
that Heinsius had written *concessere*  
in the margin; but *congero* has been  
used in the same sense by other good  
authors. Thus Plautus, in the  
*Rudens*;

“Credo alium in aliam beluam ho-  
minem vortier.

“Illic in columbum, credo, leno  
vertitur.

“Nam in columbari ejus collum  
haut multo post erit;

“In nervum mille hodie *nidamenta*  
*congeret*.”

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

Ἦνι δὲ τοι δέκα μάλα φέρω· τηνῶδε  
καθεῖλον,

Ὡ μ' ἐκέλευ καθελεῖν τὺ καὶ αὐριον  
ἀλλά τοι οἶσω.

“Ten apples I have sent, you  
“shew'd the tree;

“Ten more to-morrow; all I  
“pluck for thee.” CREECH.

We see here, that Theocritus says  
*apples* simply without any epithet;  
and perhaps Virgil might mean no  
more by *golden*, than to express the  
excellence of the apples. It is how-  
ever the general opinion of the Cri-  
ticks, 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 Geor-  
gick, where he speaks of the distin-  
guishing 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 ar-  
bore lecta*. Much less can it be the  
orange, as Catrou has translated it,  
making it to be gathered also from  
a wilding; “C'étoit dix oranges,  
“que j'avois cueillies sur un *Sauva-  
geon*.” So far was the orange  
from

Aurea mala decem mihi : cras altera mittam.

*gathered from a wild tree : to-morrow I will send him as many more.*

## NOTES.

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 mitefcendi, quae “ nunc *melimela* dicuntur a sapore “ *melleo.*” Thus also Martial,

“ *Dulcibus aut certant quae meli-*  
“ *mela 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 satura Cydonia*  
“ *melle*  
“ *Ponentur : dicas haec 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 Matthiolus, a learned Italian ; “ *Nusquam non*

“ *cognita sunt in Italia : liquidem*  
“ *inibi et in hortis, et in vineis, et in*  
“ *viridariis eorum frequentissime vi-*  
“ *suntur arbores. Sylvestre alterum,*  
“ *alterum domesticum. Sylvestres*  
“ *sponte nascuntur in collibus, et*  
“ *maritimis locis, et aridis.*” Thus far it agrees with the *golden apples*, which either grew on a wild tree, or were gathered in a wood, *sylvestri ex arbore.* Let us now consider the description, which Ovid gives of the *golden apples*, with which Hippomenes won Atalanta, in the tenth book of the *Metamorphoses* ;

“ *Est ager, indigenae Tamasenum*  
“ *nomine dicunt ;*  
“ *Telluris Cypriae pars optima :*  
“ *quem mihi prisce*  
“ *Sacravere fenes : templisque ac-*  
“ *cedere dotem*  
“ *Hanc jussere meis. Medio nitet*  
“ *arbor in arvo ;*  
“ *Fulva comam, fulvo ramis cre-*  
“ *pitantibus auro.*  
“ *Hinc tria forte mea veniens de-*  
“ *cerpta ferebam*  
“ *Aurea poma manu.*”

*A field there is, so fertile none, thro’*  
*all*

*Rich Cyprus, which they Damascenus*  
*call.*

*Antiquitie this to my honour wou’d :*  
*And therewith all my temples are en-*  
*dow’d.*

*A tree there flourisht on that spot,*  
*nant mold,*

*Whose glittering leaves, and branches,*  
*shone with gold.*

*Three*

*“Dawn, O bear him, and  
how tenderly has Galatea spoken  
to me! O ye winds, bear from  
port to the ears of the Gods.”*

DAM. O quoties, et quae nobis Galatea locuta est!  
Partem aliquam venti divum referatis ad aures.

## NOTES.

*Thrice golden apples, gathered from  
these trees,*

*By chance I brought:*

Pliny mentions *Tamascus*, as one of the fifteen towns of Cyprus. We learn from a Greek poet, quoted by Athenæus, that a pomegranate-tree was planted in that island by Venus, which was highly esteemed; *Ἐπιφύοι δὲ ἐν Μαλβοῖα πάντα ταῦτα τὰ λαμβάνει ὑπὸ τοῖς ὡς ἰδία, τὰ τοῦ Ἀφροδίτης ἐπιφέρει,*

— Αὐτὰς δὲ Ποιαι  
Ὡς εὐγενεῖς πῆν γὰρ Ἀφροδίτη ἐν  
Κύπρῳ  
Δένδρου Φυτεύσας, τοῦτέ φασιν, ἐν  
μῦθος  
Βέρβεια πολυτίμητα.

By comparing this Greek author with Ovid, we find that the tree planted in Cyprus, and bearing golden apples, was a pomegranate-tree. Now, that the fruit of this tree was described to be of a yellow, or golden colour, we find in the fifth book of the *Metamorphoses*, where it is called *pallenti*, which we have already observed, in the note on *ver. 46.* of the second Eclogue, to be ascribed to gold by the same Poet:

“*Punicum curva decerpserat ar-  
bore pomum:*  
“*Sumtaque pallenti septem de cor-  
tice 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 Menalcas seems to have the advantage; for Damoetas only had a present in view for Galatea; but Menalcas has already made a present of ten pomegranates to Amyntas, and designs to send him as many more.

72. *O quoties, &c.*] Damoetas speaks in a rapture of the soft things, which Galatea has said to him; and invokes the winds to carry part of them even to the ears of the Gods. Menalcas, in opposition, expresses a complaint of Amyntas leaving him to keep the nets, whilst he himself goes to hunt.

73. *Partem aliquam venti, &c.*] The Commentators are divided about the meaning of this passage. Servius understands it to signify, that the words of Galatea are so sweet, as to be worthy of being heard even by Gods. La Cerda is of the same opinion, and adds, that the winds were thought by the Ancients to be messengers between the Gods and men. Thus Dryden translates it,

“*Winds on your wings to heav’n*  
“*her accents bear,*  
“*Such words as heav’n alone is fit*  
“*to hear.”*

Catrou

MEN. Quid prodest, quod me ipse animo non sper-  
nis, Amynta,  
Si, dum tu sectaris apros, ego retia servo?  
DAM. Phyllida mitte mihi : meus est natalis, Iola :

*MEN. What advantage is it to me, my Amynta, that you do not despise me in your heart, if I must keep the nets, whilst you hunt the boar.*

*DAM. O Iola, send Phyllis to me : it is my birth-day.*

NOTES.

Catrou gives a quite different sense ; for he supposes the shepherd to desire the winds, to carry only a part to the Gods, for fear they should be jealous ; “ Zephirs, n'en portez qu'une partie aux oreilles des dieux ! ils en seroient jaloux.” Ruæus hints at the best interpretation ; the shepherd intreats the winds to bear at least some part of her words to the Gods, that they 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 Damoetas. He owns it is a difficult place, and therefore strains hard, to shew wherein Menalcas excels. He objects to the first couplet, that Damoetas 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 Damoetas 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.*] Damoetas calls upon Iola, to send Phyllis to him, and invites him to come himself, when the Ambarvadia are celebrated. Menalcas claims Phyllis, as his favourite mistress, and boasts of the tenderness, which she shewed at parting with him.

*Meus est natalis.*] The Ancients used to celebrate the day of their birth with much cheerfulness, and invite their friends to partake with them. Thus Plautus in his *Captivi* ;

“ — HEG. Quia natalis est dies.  
“ ERG. Propterea a te vocari me  
“ ad coenam volo.”

And in the *Pseudolus* ;

“ Nam mihi hodie natalis dies est ;  
“ decet eum vos omnes con-  
“ celebrare :  
“ Pernam, glandium, calurn ; su-  
“ men, facito in aqua jaceant,  
“ Satin' audis ?  
“ Magnifice volo enim summas vi-  
“ ros accipere, ut mihi rem  
“ esse reantur.”

And in the *Perfa* ;

“ — Hoc age, accumbet hunc  
“ diem suavem

“ Meum

When I offer a heifer for the  
fruits of the earth, do you come  
yourself

Cum faciam vitula pro frugibus, ipse venito.

## NOTES.

" Meum natalem agitemus : amoe-  
" num : date aquam manibus,  
" apponite mensam."

The thirteenth Elegy of Ovid's third book *de Tristibus*, is on his birth-day, wherein he laments, that being banished into such a dismal country, it is not in his power to celebrate the day with such solemnities as usual; the wearing of a white garment, crowning the altar with flowers, and offering frankincense, and holy cakes;

" Quid tibi cum ponto? num te  
" quoque Caesaris ira

" Extremam gelidi misit in orbis  
" humum?

" Scilicet expectas soliti tibi moris  
" honorem,

" Pendeat ex humeris vestis ut al-  
" ba meis?

" Fumida cingatur florentibus ara  
" coronis?

" Micaque sollemni thuris in igne  
" sonet?

" Libaque dem pro me genitale no-  
" tantia tempus?

" Concipiamque bonas ore fa-  
" vente preces?"

Martial mentions it as an unusual thing, to invite any one to celebrate a birth-day, who was not esteemed a friend;

" Ad natalicias dapes vocabar,  
" Essem cum tibi, Sexte, non  
" amicus."

La Cerda thinks Damoetas desires Iolas to send her to him, as an agreeable present, because it was the custom also to send presents on those occasions. But it seems more probable, that he invites her as a friend. [Iola.] Iolas may be supposed to be the father of Phyllis.

77. *Cum faciam vitula, &c.*] The shepherd invites Phyllis to a merry entertainment; but her father to a more solemn feast. He means the *Ambarvalia*, in which they offered sacrifice for the success of the corn. This solemnity is beautifully described by our Poet in the first Georgick. See ver. 339.

*Faciam.*] *Facere* signifies to sacrifice, and the victim is put in the ablative case: thus *faciam vitula* in the passage before us signifies *to sacrifice a heifer*. La Cerda justly observes, that *rem sacram*, or some such words, must be understood after *faciam*, in confirmation of which, he produces a quotation of Livy, which comes up fully to the purpose; " *Omnibus divis rem divi-  
" nam thure, ac vino fecisse.*"

*Vitula.*] We may observe, that this Eclogue began with a reproach, that Menalcas threw upon his adversary, that he was only a hireling, that fed the flocks of others. Damoetas, 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

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

MEN. O Iola, I love Phyllis above all others, for she wept at my departure, and said farewell, my Dear, a long farewell.

Et, longum formosè vale, vale, inquit, Iola.

NOTES.

herd was not his own, but his father's. Here again Damoetas 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 felicitis quondam, nunc  
" pauperis horti
- " Custodes, fertis munera vestra  
" Lares.
- " Tunc vitula innumeros lustrabat  
" caesa juvencos,
- " Nunc agna exigui est hostia  
" magna soli.
- " Agna cadet vobis, quam circum  
" rustica pubes
- " Clamet, io messes, et bona  
" vina date."

*Ipse venito.*] He treats Iolas, the father of Phyllis, with much respect, inviting him to the *Ambarvalia*, a solemn sacrifice, to which every one was obliged to come with the strictest purity, as we read also in Tibullus ;

- " Quisquis adest faveat : fruges luf-  
" tramus et agros,
- " Ritus ut a pisco traditus ex-  
" tat avo.
- " Bacche veni, dulcisque tuis e cor-  
" nibus uva
- " Pendeat, et spicis tempore  
" cinge Ceres.

- " Luce sacra requiescat humus, re-  
" quiescat arator,
- " Et grave suspensò vomere ces-  
" sat opus.
- " Solvite vincla jugis : nunc ad  
" presepia debent
- " Plena coronato stare boves ca-  
" pite.
- " Omnia sint operata Deo : non  
" audeat ulla
- " Lanificam penlis imposuisse  
" manum.
- " Vos quoque abesse procul jubéo :  
" discedat ab aris
- " Cui tulit hesternæ gaudia nocte  
" Venus.
- " Casta placent superis : pura cum  
" veste venite,
- " Et manibus puris sumite fontis  
" aquam."

78. *Phyllida amo, &c.*] Menalcas, in answer to Damoetas'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.

*Me discedere flevit.*] For *discessum meum flevit*, a Grecism.

79. *Longum formosè vale, vale, inquit.*] *Longum vale*, and *æternum vale*, are Grecisms frequently used. Servius takes notice, that the last syllable of the second *vale* is short, because it comes before a vowel, as in *Te Corydon o Alexi*.

*Iola.*] Servius takes *Iolas* to be another name for *Menalcas* ; so that

DAM. *A wolf is a dread-ful thing to the folds, rain to the ripe corn, winds to the trees: to me the anger of Amaryllis.*

MEN. *Rain is a delightful thing to the seed, arbutus to the weaned kids,*

DAM. *Triste lupus stabulis, maturis frugibus im- bres,* 80

*Arboribus venti, nobis Amaryllidis irae.*

MEN. *Dulce fatis humor, depulvis arbutus hoedis,*

NOTES.

that, according to him, we should interpret this line, *inquit, O for-mose Iola, vale, longum vale.* Marrolles is of the same opinion for he translates it, *adieu mon bel Iolas.* But Ruæus has given a much better interpretation. "*Iola*, says he, is "not a word spoken by Phyllis to "Iolas, but by Menalcas to Iolas. "For as Damoetas had before ad-dressed himself to Iolas, saying "O Iolas, send Phyllis to me: so "now Menalcas also addresses him-self to the same person, O Iolas, "I love Phyllis."

Here we may agree with the Cri-ticks, that the victory belongs to Menalcas. Damoetas endeavours to obtain the affection of Phyllis by an invitation; but Menalcas has al-ready 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 Phyl-lis, turns the discourse to another mistress, and declares nothing is more terrible in his opinion, than the anger of Amaryllis. Menalcas answers, that nothing is so delight-ful to him as Amyntas.

The first couplet seems to be an imitation of some verses in the *Βουκολικά* of Theocritus;

Δάιδρεσι μὲν χειρῶν φοβερόν κακόν,  
ὑδάτι δ' αὐχμος,  
Ὅρμισιν δ' ὀσπλάγῃ, ἀγροτέροις δὲ  
λίνα·

Ἀνδρὶ δὲ, παρθένικᾶς ἀπαλᾶς πό-  
θος—

"Rough storms to trees, to birds  
"the treacherous snare,  
"Are frightful evils, springes to  
"the hare,  
"Soft virgin's love to man."

CREECH.

*Imbres.*] Heinsius found *imber* in three ancient manuscripts.

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

Ἀδὺ μὲν αἰ μῶσχος γαρεύεται, ἀδὺ δὲ  
χ' αἰ βῶς,  
Ἀδὺ δὲ χ' αἰ σύριγγε, χῶ βωκόλος·  
ἀδὺ δὲ κητών.

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

CREECH.

*Depulvis arbutus hoedis.*] The goats are fond of the arbutus, or strawberry-tree. Thus our Poet, in the third Georgick;

"Post hinc digressus jubeo fron-  
"dentia capris  
"Arbuta succedere."

Thus

Lenta falix foetus pecori, mihi filius Amyntas.

DAM. Pollio amat nostram, quamvis est rustica,

Musam:

*breeding willows to the peasant and cattle, Amyntas alone to me.*

DAM. Though my song is rustic, yet Pollio likes it.

NOTES.

Thus also Horace;

"Impune tutum per nemus ar-

"buto

"Quaerunt latentes, et thyma de-

"viae

"Olentis uxores mariti."

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

*Depulsus* signifies *weaned*, a *lacte* being understood, which is expressed in the seventh Eclogue,

"*Depulsos a lacte domi quae clau-*

"*deret agnos.*"

Varro uses *depulsus* also for being weaned; "Cum *depulsi* sint agni a matribus." La Cerda thinks the shepherds are equal, in these couplets: but Catrou, according to custom, affirms that Menalcas has the advantage. "The images," says he, which Menalcas here presents to the mind, are more agreeable than those of his adversary. A wolf, unseasonable rains, and tempestuous winds are the ornament of Damoetas's discourse. In that of Menalcas, we have favourable rains, and an agreeable nourishment to the flocks." According to this way of reasoning, Menalcas ought to be esteemed inferior to 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 Menalcas on both these occasions. In the present case they may justly be esteemed equal, one representing how much he dreads the displeasure of Amaryllis; and the other how much he esteems the favour of Amyntas. Nay Virgil himself seems to be of this opinion; for at the close of this Eclogue, he makes Palaemon 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 experie-

"tur amares."

84. *Pollio amat nostram, &c.* Damoetas introduces a new subject, and boasts that Pollio is fond of his poetry. Menalcas lays hold on this occasion, to celebrate Pollio, as being a Poet himself.

C. Asinius Pollio was a Poet, Orator, and Historian, and a great patron of Poets, especially of Virgil and Horace. He was chosen Consul, in the year of Rome 714. The next year he had a triumph decreed him, for his victory over the Dalmatians, at which time Ruæus supposes this Eclogue to be written, because



## NOTES.

because mention is here made of preparing victims for Pollio. Horace addresses the first Ode of the second book to him, in which we find, that he wrote concerning the civil wars, that he composed tragedies, that he was an orator, and that he triumphed over the Dalmatians ;

“ Motum ex Metello, consule  
“ civicum

“ Bellique causas, et vitia, et modos,

“ Ludumque fortunæ, gravesque

“ Principum amicitias, et arma

“ Nondum expiatis uncta cruo-  
“ ribus ;

“ Periculosæ plenum opus aleæ

“ Tractas : et incedis per ignes

“ Suppositos cineri doloso.

“ Paulum severæ Musæ Tra-  
“ goediæ

“ Desit theatris : mox, ubi publicas

“ Res ordinariæ, grande munus

“ Cæcropio repêtes cothurno :

“ Insigne moestis præsidium reis,

“ Et consulenti, Pollio, curiæ ;

“ Cui laurus æternos honores

“ Dalmatico peperit triumpho ;

“ Jam nunc minaci murmure  
“ cornuum

“ Perfringis aures : jam litui stre-  
“ punt ;

“ Jam fulgor armorum fugaces

“ Terret equos, equitumque vultus.

“ Audire magnos jam videor  
“ duces,

“ Non indecoro pulvere fordidos :

“ Et cuncta terrarum subacta,

“ Præter atrocem animum Ca-  
“ tonis.”

*Sad prisoners guard, and glory of the  
bar,*

*The Senate's oracle; and great in war,  
Whose faith and virtue all proclaim ;  
To whom the German triumph won  
Eternal fame,*

*And never-fading glories of a crown !*

*The grounds and vices of our wars,  
Our civil dangers and our fears,  
The sport of chance, and turns of  
fate,*

*And impious arms that flow'd  
With yet unexpiated blood ;*

*The great Triumvirate,  
And their leagues fatal to the Roman  
state ;*

*A dangerous work you write, and  
tread*

*O'er flames by treacherous ashes hid ;  
Yet this you write, and give to fame  
A lasting monument of our father's  
shame :*

*But hold thy mourning Muse, for-  
bear*

*To tread the crowded theater,  
Till quiet, spread o'er state-affairs,  
Shall lend thee time for meaner cares ;  
And then inspir'd with tragick rage  
Return to the forsaken stage,  
And mourn the faults and follies of  
the age :*

*Metbinks the trumpets threat'ning  
sound*

*Disturbs our rest with fierce alarms,  
And from the shining arms*

*A dreadful lightning spreads around ;  
It darts pale fear thro' ev'ry eye,  
The horses start, and trembling riders  
fly :*

*Metbinks*

MEN. Pollio et ipse facit nova carmina, pascite  
taurum,

MEN. And Pollio makes  
new verses himself: feed a  
bull,

## NOTES.

*Metbinks the warlike captains  
shouts are heard,  
With sordid dust how gloriously  
besmear'd!  
In blood I see the soldiers roul,  
I see the world obey,  
All yield, and own great Caesar's  
sway,  
Except the stubborn Cato's haughty  
soul:* CREECH.

Seneca, in his book *de Tranquillitate Animi*, mentions him as a great O-  
rator; "Et magni, ut dixi, viri  
quidam sibi mensuras certis die-  
bus ferias dabant: quidam nul-  
lum non diem inter otium et cu-  
ras dividebant. Qualem Pollio-  
nem Asinium oratorem magnum  
meminimus, quem nulla res ultra  
decimam retinuit. Ne epistolas  
quidem post eam horam legēbat,  
ne quid novae curae nasceretur,  
sed totius diei lassitudinem duabus  
illis horis ponebat." He was the  
first, that erected a publick library  
in Rome, as we find in Pliny, *lib.*  
7. 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 piratick war.  
"M. Varronis in bibliotheca, quae  
prima in orbe ab Asinio Pollione  
de manubiis publicata Romae est;  
unius viventis posita imago est:  
haud minore (ut equidem reor)  
gloria, principe 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.* 35.  
c. 2. "Asinii Pollionis hoc Ro-  
mae inventum, qui primus bibli-  
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.* 36.  
c. 5. Plutarch mentions him as an  
intimate friend of Julius Caesar,  
and one of those, who were pre-  
sent with that great man, when he  
deliberated concerning the passage  
of the Rubicon. The same author  
quotes Pollio's account of the battle  
at Pharsalia, and speaks of his being  
with Caesar in Africa, and assisting  
him in putting a stop to the flight of  
his men, when they were surprized  
by Scipio. The younger Pliny men-  
tions him in a list of the greatest  
men in Rome; "Sed ego verear,  
ne me non satis deceat quod de-  
cui M. Tullium, C. Calvum,  
Asinium Pollionem, Marcum Mes-  
salam, Q. Hortensium, M. Bru-  
tum, &c." Valleius Patercu-  
culus also, speaking of the men of  
extraordinary genius who adorned  
the Augustan age, inserts the name  
of Pollio in that illustrious catalo-  
gue; "Jam poene supervacaneaum  
videri potest, eminentium inge-  
niorum notare tempora. Quis  
I enim

that already butts with his horn,  
and spurns the sand with his  
feet.

Jam cornu petat, et pedibus qui spargat arenam.

# NOTES.

"enim ignorat diremtos gradibus  
aetatis floruisse hoc tempore Ci-  
ceronem, Hortensium, saneque  
Crassum, Catonem, Sulpicium;  
moxque Brutum, Calidum, Coe-  
lium, Calvum, et proximum Ci-  
ceroni Caesarem; eorumque  
velut alumnos, Corvinum, ac  
Pollionem Asinium, aemulumque  
Thucydidis Sallustium." In ano-  
ther place, he mentions his steady-  
ness, and fidelity to Caesar's cause;  
"Asinius autem Pollio, firmus pro-  
positus, et Julianis partibus fidus."  
The same Historian mentions ano-  
ther instance of his integrity. There  
had been a great friendship between  
him and Anthony; but after the  
latter gave himself up to an infam-  
ous commerce with Cleopatra,  
Pollio would have no more concern  
with him; but when Augustus in-  
vited him to join with his forces in  
the fight at Actium, he refused to  
be engaged on either side; "Non  
praetereatur Asinii Pollionis fac-  
tum et dictum memorabile.  
Namque cum se post Brundu-  
sinam pacem continuisset in Ita-  
lia, neque aut vidisset unquam  
reginam, aut post enervatum a-  
more ejus Antonii animum, par-  
tibus ejus se miscuisset, rogante  
Caesare, ut secum ad bellum  
proficisceretur Actiacum: Mea,  
inquit, in Antonium majora me-  
rita sunt, illius in me beneficia  
notiora: itaque discrimini vestro  
me subtraham, et ero praeda  
victoris."

85. *Pierides vitulam, &c.*] Ser-  
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-  
aeus makes a farther 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 mention  
of a heifer and afterwards of a bull,  
refers to the time of his obtaining a  
triumph for the Dalmatian victory;  
these animals being sacrificed on such  
occasions, to Jupiter Capitolinus.  
That triumph being noted in the  
*Fasti*, to have happened on the  
eighth of the Kalends of Novem-  
ber, 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  
Damoetas 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

DAM. Qui te, Pollio, amat veniat; quo te quoque  
gaudet :

DAM. Let him, who loves  
thee, O Pollio, reach the same  
honours, which he rejoices to see  
thee attain ;

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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. Not is it easy to imagine, that it should be customary for Poets to sacrifice a bull, which was esteemed the greatest victim that could be offered to the Gods. Thus Pliny, "Hinc victimæ opimæ, et laudissima deorum præcatio." Nay our Poet himself has told us as much, in the second Georgick ;

"Hinc albi, Clitumne, greges, et  
"maxima Taurus  
"Victima, sæpe tuo perfusi flumine  
"sacro,  
"Romanos ad templâ deum duxere  
"triumphos."

There does indeed seem something like an allusion to a heifer being a reward for such as excel in Bucolic poetry, in the close of this Eclogue, where Palaemon tells the contending shepherds, that each of them deserves a heifer ; "et vitula tu dignus et hic." But perhaps the judicious reader will be of opinion, that this alludes only to the heifer, which the shepherds had agreed to

stake. I dare not venture to make an absolute decision in an affair so very doubtful ; and therefore shall leave it to be considered, whether this passage may not relate to the *Ambarvalia*, in which we have seen already, that a heifer was the usual offering for wealthy persons. According to this interpretation, 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 Ruæus, which is certainly very ingenious.

86. *Pollio et ipse facti, &c.* We have seen already, in the notes on the preceding couplet, that Pollio was an excellent Poet.

*Nova carmina.* Servius interprets *nova* by *magna, miranda* : Burman will have it to mean *Heroic and Epic* poems, because Acron says, *Alios* (which he interprets *Epicos*) *Poetas taurum immolasse*. 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

*let honey flow for him, and let the rough bramble bear spices.* Mella fluant illi, ferat et rubus asper amomum.

## NOTES.

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, &c.*] Damoetas, unwilling to fall short of his adversary, in the praises of Pollio, expresses the highest regard for him, and wishes that all, who love him, may reach the same honours. Menalcas, on the other side, expresses the strongest detestation of the detractors from that great man.

*Veniat quo te quoque gaudet.*] Here no doubt *venisse* must be understood, according to Servius, who adds, that the Poet alludes to the Consulship, which Pollio obtained, after having taken Salonae, a city of Dalmatia: though others affirm, that the victory over the Dalmatians was in the year after the Consulship. Burman differs from his predecessors, and says "he does not well understand what Servius, and the rest "after him mean, about the Con-

“fulship of Pollio, and *venisse* being understood, which he thinks “they can hardly prove. But, “says he, it appears from the following couplet, that Damoetas “here censures the arrogance of “Menalcas, who endeavoured in a “manner to make himself equal “with Pollio, by saying, *Pollio amat nostram, &c.* to which he “now answers, that Damoetas, “who loves Pollio, ought to be “endued with that poetical genius, “for which he hears Pollio to be “celebrated, and ought to have “honey flow, that is, be master of “a honey eloquence, and able to “treat of the most difficult subjects, with the greatest sweetness.”

Then he seems to think that we ought to read *veniat quo te quoque laudet*, taking *quo* to be used for *ut*, and interprets it, *may he come to sing your praises, and may he be furnished with all eloquence.* I must confess myself to be as much at a loss to understand this learned Critick, as he is to understand Servius and his followers. I do not see how it appears from the following couplet, that Damoetas here censures the arrogance of Menalcas; nor was it Menalcas, but Damoetas himself, that said *Pollio amat nostram, &c.* nor can I comprehend, how it can be an answer to that arrogance to say, “That Damoetas, “who loves Pollio, ought to be “endued with the same poetical “genius.” His words are, “Sed “ex sequenti Menalcae disticho ap-  
“paret

MEN. Qui Bavium non odit, amet tua carmina  
Maevi:

MEN. Let him, who does  
not hate Bavium, love thy  
verses, O Maevius:

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"paret Damoetam hic perstrinxisse  
"arrogantiam Menalcae, qui se  
"fere Pollioni aequare voluerat, di-  
"cendo, *Pollio amat nostram*, &c.  
"cui nunc respondet, Damoetam  
"illum, qui Pollionem amat, de-  
"bere etiam instructum esse facul-  
"tate illa poetica, qua Pollionem  
"celebrari audit, &c." It is to  
be hoped, that this learned Critick  
will explain this passage farther, in  
some future edition. His taking  
*quo* for *ut*, and inserting *laudet* for  
*gaudet* seems violent; for he does  
not say, that he is countenanced in  
this reading, by so much as one  
single manuscript. To conclude, I  
do not see it necessary, to suppose,  
that the passage before us alludes to  
the civil or military honours of Pol-  
lio: it may possibly aim at those  
only, which he had acquired as an  
author.

89. *Mella suant illi.*] Burman,  
as was observed in the preceding  
note, interprets this to mean Elo-  
quence. 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 durae quereus sudabunt ros-  
"cida mella."

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

*Ferat et rubus asper amomum.*] *Rubus*  
is without doubt the Bramble,  
or Blackberry-bush.

Servius says the *Amomum* is an  
Assyrian flower; to prove which,  
he quotes these words of Lucan;  
"Vicinae messis amomum." The  
Earl of Lauderdale translates this  
passage,

"Who loves thee, Pollio, all those  
"blessings share  
"Sweet Honey yields, or Myrtles  
"which thy hedges bear."

Dryden renders it *Myrrh*;

"Let *Myrrh* instead of Thorn his  
"fences fill."

Dr Trapp translates it *Spices*, and  
*Catrou des parfums*. Theophrastus  
tells us, that some say the *Amomum*  
is brought from Media, and others  
from India; Το δὲ καρδάμωμον καὶ  
ἀρωμακόν, οἱ μὲν ἐκ Μηδείας οἱ δ' ἐκ  
Ἰνδῶν. Dioscorides says "it is a  
"little shrub, with branches bend-  
"ing and turning, like a cluster of  
"grapes. It has a sort of flower,  
"small, and resembling a stock-  
"gilliflower. The leaves are like  
"those of bryony. That from  
"Armenia is accounted the best,  
"which is of a goldish colour, has  
"reddish stalks, and a very sweet,  
"smell;" Ἀρωμακόν ἔστι θαρμίσκος  
διοσκειβάτρως, ἐκ ξύλου ἀντιμπεπλήγ-  
μενος ἐαυτῷ· ἔχει δὲ τι καὶ αὐτὸς, μι-  
κρόν, ὡς λευκοῖον· φύλλα δὲ βρυονί-  
ομοια· κάλλιστον δὲ ἔστι τὸ ἀρμένιον,  
χαριστὸν τῇ χροίᾳ, ἔχον τι τὸ ξύλον  
ὑπόκιρρον,

and let him yoke foxes, and milk be goats, and Atque idem jungat vulpes, et mulgeat hircos.

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ὑπόκιστρον, ἐν ὧδες ἱκανῶς. The same author speaks of a worse sort from Media, and another from Pontus. Ruæus quotes this description of Dioscorides. But these words "In Assyria, Armenia, Ponto, et Media optimum" are not just; for Dioscorides does not mention Armenia, and says expressly that the *Amomum* from Media, which grows in moist and plain places, is less efficacious; Τὸ δὲ μινδικὸν διὰ τὸ ἐν πεδίοις καὶ ἐν ἱσθμοῖς τέτοις φέρεται αἰδοῦναι τὸν ῥόγον. 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 roots, 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 altitudinis; carpiturque cum radice, manipulatim leniter componitur, protinus fragile. Laudatur quam maxime. Pupici mali foliis simile, nec rugosus, colore rufus. . . . Nascitur et in Armenia parte, quæ vocatur Otenae, et in Media, et in Ponto." It has been a matter of great question among the modern writers, whether we are at present acquainted with the true *Amomum* of the Ancients. It is sufficient for our present purpose to know, that

there was such a spice or perfume, in high esteem among them, and that it came from the eastern parts of the world. Therefore, when Damoetas wishes that Pollio's friends may gather *Amomum* from brambles, he makes a second allusion to the happiness of the Golden Age. Thus, we find again in the next Eclogue;

"Assyrium vulgo nascetur  
"Amomum."

90. *Qui Bavius non odit, &c.* Menalcas changes the subject, from the admirers of Pollio to his detractors; and as Damoetas had wished all happiness to the former, so he expresses the greatest detestation of the latter. "We see plainly, says Catrou, what form of opposition there is between the two couplets of Damoetas 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 Maevius, a worse poet still. But, in short, what relation is there between Bavius and Pollio, between a hero and a bad poet? And if there is none, where are the laws of the Amœbean Eclogue? A passage of

DAM. Qui legis flores, et humi nascentia fraga,

DAM. Ye boys, that gather  
flowers, and strawberries, that  
grow on the ground,

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“ of Symmachus may perhaps clear  
“ up this dark place, which the in-  
“ terpreters have not explained:  
“ *Non idem honor*, says Symma-  
“ chus, in pronuntiandis fabulis,  
“ P. Pollioni, quam Bavius fuit,  
“ neque par Aesopo et Rossio fama  
“ processit. Here this author puts  
“ Pollio and Bavius in competition,  
“ and seems to give the preference  
“ to Bavius. They were both  
“ poets, and composed dramatic  
“ pieces. Each of them had his  
“ partisans; but Virgil was for Pol-  
“ lio, his benefactor. In this Ec-  
“ logue, 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 ab-  
“ surdities. I know, that in the  
“ last editions of Symmachus, the  
“ text has been altered, and that  
“ they read *Ambivivio* instead of  
“ *Bavio*. But what right had they  
“ to put *Ambivivus* with Pollio?  
“ was it not more natural to follow  
“ the old editions, and to join Pol-  
“ lio with Bavius, as Virgil has  
“ done?” But Burman shews plain-  
“ ly enough that the passage in Sym-  
“ machus, on which Catrou grounds  
“ his criticism, is either corrupted, or  
“ not to the purpose. The Pollio  
“ there mentioned is, even according  
“ 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 per-  
“ son as Publius Pollio in the whole  
“ Asinian family. It is more probable,

that *Pollioni* has slipped into the text of  
Symmachus by mistake, and that  
we ought to read *Publio* only; for  
there was, it seems, one Publius, a  
player, who is there opposed to Am-  
bivivus, another player, who is men-  
tioned in another epistle of Symma-  
chus. Cicero also mentions Am-  
bivivus Turpio, an actor, in his book  
*de Senectute*. In truth, all that is  
said about Bavius by the Commem-  
tators is doubtful: and I believe we  
know no more of him at present,  
than what Virgil has told us; that  
he was a very sorry poet; and that  
he died in the year of Rome 720,  
in Cappadocia, according to the  
chronicle of Eusebius; “ Olymp.  
“ CLXXXIX. 3. M. Bavius Po-  
“ eta, quem Virgilius Bucolicia  
“ notat, in Cappadocia moritur.”  
As for Maevius, 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 shipwreckt, and  
vows a sacrifice to the storms, if  
they will but destroy him;

“ Mala soluta navis exit alite,  
“ Ferens olentem Maevium  
“ Ut horridis utrumque verberes  
“ latus,  
“ Auster, memento fluctibus.  
— — — — —  
“ Opima quod si praeda curvolittore  
“ Porrecta mergos juveris;  
“ Libidinosus immolabitur caper,  
“ Et agna tempestatibus.”



*flie from hence, a cold snake lies* Frigidus, O pueri! fugite hinc, latet anguis in herba.  
*bid in the grass.*

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*That cursed ship, that sinking Maevius bore,*

*With an ill omen left the shore;  
 South-wind, besure you raise the  
 swelling tides,  
 And stoutly beat her feeble sides.*

*Then if I see thee spread a dainty dish  
 To hungry fowl, -and greedy fish,  
 A goat and lamb shall then my vows  
 perform,  
 And both shall die to thank the  
 storm.*

The works of these Poetafters 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  
 " the 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.

" 'Tis pleasant to see the Poet dash-  
 " ing two Dunces against one ano-  
 " ther, to make sport for himself and,  
 " his reader. We may be sure,  
 " they were not only dull, but en-  
 " vious and malicious scriblers; Vir-  
 " gil had certainly been abused by,  
 " them; otherwise he, who was  
 " the most candid, and best-natur'd  
 " man in the world, would not have  
 " been so severe upon them." Here

I cannot agree with this ingenious gentleman, that Virgil had certainly been abused by them, in which case, it would have been more suitable to his candour and humanity, to have taken no notice of them. The offence, which they had committed, was certainly against Pollio, who was Virgil's friend, and a man of the greatest merit. What Menalcas said would have been no answer at all to the former couplet, if these bad Poets had not been enemies to Pollio. Before we quit these ancient dunces, I would beg leave to consider, whether what Virgil has said of them is not capable of a better interpretation, than that which is generally received; " Let him, who does not hate Bavius, be punished with liking the poems of Maevius." Wherein does the punishment consist? It would indeed be a punishment to a person of good taste, to be obliged to read bad poetry; but surely it can be none to him that likes it. We know that both Bavius and Maevius were contemporary with Virgil: perhaps Bavius was the older of the two, and

MEN. Parcite oves nimium procedere: non bene  
ripae

MEN. It's enough, forbear to  
go farther, it is not safe to trust  
the banks

NOTES.

and his verses allowed without dispute to be ridiculously bad. Let us suppose, then, that Maevius was the adversary of Pollio: the satire in this case will be very plain, and strongly levelled against Maevius. The sense then will be, that none can bear the poetry of Maevius; 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 Maevius 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 Maevius, doom'd to love  
thy works and thee."

Where this famous translator discovered, that Maevius 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 Maevius, are capable of employing themselves in the grossest absurdities.

92. *Qui legitis flores, &c.* "In these and the following couplets, the shepherds seem to be grown friends: they do not sting one another, as before; but only oppose one sentence to another; in which they appear to me to be always equal. The allegories, which some have imagined, do not please me. Damoetas 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

the ram himself is even now  
driving his flock.

DAM. O Tityrus, keep the  
goats back from the river:

Creditur: ipse aries etiam nunc vellera fecat. 95  
DAM. Tityre, pascentes a flumine reice capellas:

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so many serpents. Vives interprets it, "You that study the liberal arts, avoid this venomous Poet." Catrou thinks it is a metaphor taken from the country; to shew the danger of those passions, which captivate the heart. He understands love to be the snake in the grass. If this passage must be understood allegorically, I should rather follow the interpretation of Vives, because it continues the subject of the preceding couplet. But I believe it would be better, with La Cerda, to understand these verses literally.

[*Humi nascentia fraga.*] This epithet *humi nascentia* is very proper; it expresses the manner in which strawberries grow; for the plants, which bear them trail upon the ground, and are therefore more likely to conceal serpents.

[94. *Parcite oves, &c.*] Servius interprets *parcite procedere* to mean *prohibete, servate ne procedant*. This Ruæus justly thinks to be harsh and without example. The other interpretation, he observes, is countenanced by this line of Catullus;

"Nil metuunt jurare, nihil promittere parcunt."

It is conformable also to a like expression of Theocritus, in the fifth Idyllium;

Ξηλ' ἀπὸ τᾶς κοτίῳ, τὰ μὴ κάρεις

ὥδε νέμεσθε,

ὡς τὸ κατὰ τὸ τοῦτο γέλωθον, ἃ  
τε μὴ κάρεις.

Servius also understands this couplet allegorically, and thinks it alludes to the story of Virgil's being in danger of his life from Arrius the centurion, if he had not thrown himself into the river. Vives tells us the whole story: "Arrius the centurion was placed in Virgil's lands, and when Virgil returned from the city with Caesar's edict, by which Arrius was commanded to quit his possession, the centurion assaulted Virgil with his drawn sword, and pursued him, till he threw himself into the Minæus, and swam to the farther bank." Dr Trapp is of opinion, that "to put the ram for the shepherd, however allegorical it may be, is not very natural: and there is little agreement, says he, between falling into a river accidentally, and leaping into it designedly." Catrou thinks the allusion to love is still carried on, and that the meaning of this couplet is, that love is a slippery shoar, from which we may easily fall headlong into the torrent, if we do not carefully avoid the brink. I believe we had better keep to the literal interpretation.

[*Non.*] Daniel Heinsius has *nam* instead of *non*, which surely must be a mistake.

95. *Etiam nunc.*] Burman finds *etiam sua* in one manuscript.

96. *Tityre pascentes, &c.*] These couplets continue the subject of taking care of the flocks.

Servius

Ipsæ, ubi tempus erit, omnes in fonte lavabo.

MAN. Cogite oves, parvi: si lac præceperit aestus,

MAN. Fold the sheep, my boys: if the heat should dry up the milk,

NOTES.

Servius thus allegorizes the passage before us; "O Mantua, refrain from the endeavour to recover thy lands: for when it shall be a proper time, I will wash them all, that is, I will purge them all before Caesar, when he shall return from the fight at Actium. He uses this expression in *fonte* with great propriety; for he himself was afraid to receive his land from Caesar's friends, as from some little streams; but now he tells the Mantuans, that he will obtain the benefit from the fountain-head, from Caesar 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 surprized by dangerous inclinations. Dryden translates this couplet thus;

"From rivers drive the kids, and  
"sling your hook:  
"Anon I'll wash 'em in the shal-  
"low brook."

What does he mean by *and sling your hook*?

Reice.] "Here is first a *Syncopa*, "reice into re-ice, then a con-  
"traction of two short vowels into  
"a long diphthong, re-ice into

"reice. Thus we have *ejicit* for  
"ejicit in Lucretius;

"Nec radicitus e vita se tollit et  
"ejicit." RUAEUS.

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

Αἴγες ἱμαὶ θαρσεῖτε κερούχιδες ἀν-  
"ρίη ὕμῃας  
Πᾶσας ἐγὼ λουσῶ Συβαρίτιδος ἑνὸς  
"κρήνας.

98. Si lac præceperit aestus.] "That is, *præcipuerit*, ante coe-  
"perit, ante verterit. Hence pre-  
"ceptors 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 *in-*  
"vaserit, after the manner of the  
"old Latin writers. Thus Pacu-  
"vius, in his *Medea*, has *Horror*  
"percipit; and Plautus, in his  
"Amphitryo, *Nam mihi, &c. mihi*  
"horror membra misero percipit dictis  
"tuis; and Lucretius, lib. 5.

"Aëra percipiat calidis fervoribus  
"ardor.

"But I think we ought not to  
"change the text." LA CERDA.  
Ruæus 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

we shall press their dogs in vain  
with our hands, as we did  
some time ago.

DAM. Most in how fat-  
tening a field is my bull lean!  
Love is the same destruction of  
the cattle, and of the master of  
the cattle.

MEN. These certainly do not  
suffer by love; their flesh scarce

Ut nuper, frustra pressabimus ubera palmis.

DAM. Eheu, quam pingui macer est mihi taurus  
in arvo!

Idem amor exitium pecori est, pecorisque magistro.

MEN. His certe neque amor causa est; vix ossibus  
haerent.

sticks to their bones.

## NOTES.

not remember to have seen else-  
where;

"Heat, as erst it did, the milk  
"foreflowe."

The Earl of Lauderdale translates it,

"Drive home the ewes, my lads,  
"left heat restrain

"Their milk, as late we press'd their  
"dugs in vain."

Dryden's translation is,

"To fold my flock; when milk  
"is dry'd with heat;

"In vain the milk-maid tugs an  
"empty teat."

And Dr Trapp's,

"Boys, fold your sheep: if sum-  
"mer dry the milk,

"As lately, we shall squeeze the  
"teat in vain."

He explains it in his note by *praeoc-  
cupaverit*, which, without doubt, is  
the true meaning. Catrou seems to  
think it meant *turdling* the milk;  
"Si la chaleur venoit a tourner leur  
"lait."

100. *Eheu quam pingui, &c.*  
Damoetas 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 fasci-  
nation.

[*Eheu.*] Some read *Heu, Heu*,  
which answers to the Greek ex-  
pression *Αἶ, αἶ*.

[*Macer est mihi taurus.*] Thus  
Theocritus, in his *Νομείς*;

Λειλὸς μὲν χω ταῦρος ὁ ἀρόριχος.

[*In arvo.*] Pierius and Burman  
find *in ervo* in several manuscripts,  
which reading they approve, because  
the *ervum*, a sort of vetch, is said  
by Aristotle, Columella, and Pliny,  
to fatten cattle. La Cerda quotes a  
passage from Plautus, in confirma-  
tion of this reading; *Ervum da-  
turin' estis, bubus quod feram*: but  
he says, he follows the most learned,  
who retain *in arvo*.

102. *His certe, &c.* Damoe-  
tas had ascribed the leanness of his  
bull to love; a passion by which  
himself was tormented; but Men-  
alcas tells him, that this cannot be  
the case of his young lambs, which  
are mere skeletons; and therefore  
some other cause ought to be assign-  
ed, which he thinks to be fascina-  
tion or witchcraft.

Nescio quis teneros oculus mihi fascinat agnos.

DAM. Dic quibus in terris, et eris mihi magnus

Apollo,

*I know not what eye bewitches  
the tender lambs.*

DAM. *Till me in what land,  
the space of heaven is extended  
three ells and no more;*

### NOTES.

*Vix offibus haerent.*] Thus Theocritus, in his *Noëmis*;

Τήνας μὲν δὲ τοὶ τὰς πόρτιος αὐτὰ  
λέλειπται

Τωστέα.

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.*] Damoetas, 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 Caelius of Mantua. This Caelius, it seems, was an extravagant fellow, that spent his estate in luxury and left himself no more land, than sufficed for his sepulchre. This solution makes the riddle to be a sorry pun upon the name of Caelius, *spatium caeli* being supposed to mean, not the *space of heaven*, but the *space of Caelius*. 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

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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 *caelum* are often used in the same sense, and infers from all this, that the three ells, mentioned by the Poet, allude to the three days, and that the *caelum* alludes to the trench or *Mundus*. This criticism he ascribes to Ciaconius, and adds, that he thinks it probable, that Virgil, who was well versed in what concerned the Romans, would choose to allude to the affairs of that people, of whom he takes frequent opportunities to celebrate the glories. Ruæus, besides the interpretations already mentioned, favours us with three others; 1. Pomponius refers it to one Caelus whose statue was but three cubits. 2. Alciatus understands it of an oven, the mouth of which was three ells wide. 3. Others of any well, from which any person being let down, sees no more of the sky than the breadth of the well. Out of all these various opinions, Ruæus leaves his reader to choose which he likes best. Dr Trapp thinks the story of Caelus and his monument a poor jest, and a very indifferent pun into the bargain; and declares himself either for the well or the oven. Catrou thinks the most simple interpretation the best,

because it is most within the reach of a shepherd's understanding, and therefore declares for the well. Burman relates two or three other interpretations, which are not very material, and at last leaves the difficulty as he found it. For my own part, I do not pretend to any skill in the solution of riddles; but I shall hope for the reader's excuse if I offer one interpretation more, which I have not met with among all the various opinions of the Commentators. Might not the shepherd mean a *celestial globe* or *sphere*? That the Ancients had the use of such instruments, is certain. Pliny, Lib. II. cap. 8. ascribes the invention of the sphere to Atlas; "Circulorum quoque caeli ratio in terrae mentione aptius dicitur, quando ad eam tota pertinet, Signiferi modo inventionibus non dilatis. Obliquitatem ejus intellexisse, hoc est, rerum fores aperuisse, Anaximander Milesius traditur primus olympiade quinquagesima octava. Signa deinde in eo Cleostratus, et prima Arctis ac Sagittarii. Sphaeram ipsam ante multo Atlas." In Lib. VIII. cap. 56. where he speaks of the inventors of things, he ascribes the invention of astronomy to Atlas, and that of the sphere to Anaximander; "Astrologiam Atlas, Libyæ filius; ut alii, Aegyptii; ut alii, Assyrii. Sphaeram in ea Milesius Anaximander." Diogenes Laërtius also ascribes the invention of the sphere to the same Anaxi-

MEN. Dic quibus in terris inscripti nomina regum. MEN. Tell. me in what land flowers grew.

## NOTES.

Anaximander; Ἀναξίμανδρος Πραξι-  
άδου, Μιλήσιος . . . . . ἀλλὰ καὶ  
Σφαῖραν κατεσκεύασε. 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 Criticks 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 passus  
“ 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 Cassian,  
who, in his seventh book *de Bello*  
*Gallico*, uses *patet* to express the ex-  
tension of a plain; “ Ante oppi-  
“ dum planities circiter millia pas-  
“ suum tria in longitudinem *patet*  
“ *bat*,” and these words are re-  
peated 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 caeli*  
*patet tres ulnas*, may justly be tran-  
slated the space of heaven extends  
three ells; or the sky is extended to the  
dimension of three ells, or three cu-  
bits, which agrees very well with a  
celestial globe. If the reader dis-  
likes this interpretation, I am not  
obstinate in defending it: he may  
take any of the others; which he  
likes best.

106. *Dic quibus in terris, &c.*  
Servius explains this riddle to mean  
the Hyacinth of the Poets, which  
has been largely considered, in the  
note on ver. 183. of the fourth  
Georgick. Servius however, is  
mistaken, when he says the Hy-  
acinth retains only the name of Hy-  
acinthus, and not of Ajax; for the  
reverse is true. A I, A I, 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 ques-  
tion;



inscribed with the name of Nascantur flores : et Phyllida solus habeto.  
 kings, and Phyllis shall be  
 your own.

## NOTES.

tion; but La Cerda has proposed another solution of the riddle, which is not unworthy of our consideration. He rejects the common interpretation, for being too obvious. But perhaps, when Virgil wrote this Eclogue, the story of the metamorphosis of the blood of Ajax into a Hyacinth might not be altogether so trite as it is among us, who have been accustomed to read it in Ovid at school. He proposes a new solution, with rather too much confidence, though it is very ingenious. He produces a coin, which has the image of Augustus on one side, with this inscription, CAESAR AVGUSTVS, and on the other flowers, with L. AQVILIUS FLORVS III. VIR. These he says are the flowers, to which Menalcas alludes, as if he had said, you ask where the heaven extends only three ells, meaning the Roman Forum: and I on the other side ask you, in what country flowers grow with the names of kings, meaning Augustus, whose name we strike on our coin among flowers. He adds a conjecture, that perhaps the name of Florens, a sort of money, was derived from these flowers. He then answers several objections, which he thinks may be made to his interpretation. I do not recite them, because the judicious and learned Ruæus, has made one, which overturns the whole solution. "This learned man, says he, did not remember, that the surname

of Augustus was not bestowed on Octavianus till the year of Rome 727, in the seventh Consulship of Octavius, and third of Agrippa, when Virgil was 43 years old. Now the Bucolicks were published when Virgil was 32." This chronological objection is, I believe, not to be answered. Ruæus therefore justly concludes, that we must have recourse to the more natural and pastoral interpretation of the Hyacinth. But the authority of Nannius, which he produces, to shew, that the name of Hyacinthus as well as that of Ajax is expressed by AI, can hardly be admitted. He reads *Hiacinthus* instead of *Hyacinthus*, and so by taking *ia* backwards finds part of the name to be *ai*. This is straining most extravagantly; and Ruæus acknowledges, that this reading of *Hiacinthus* is *contra communem Graeciae totius fidem*. Ruæus observes farther, that Ajax and Hyacinthus were not kings, but the sons of kings, and that Virgil calls them kings, in the same manner, as he calls Lavinia and Arjadne 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

PAL. Non nostrum inter vos tantas componere lites: Et vitula tu dignus, et hic: et quisquis amores Aut metuet dulces, aut experietur amaros. 110  
PAL. It is not in my power, to decide so great a controversy between you: you deserve the cow, and be also; and whoever shall be diffident in successful love, or have experience of unsuccessful.

NOTES.

gether 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:

“ STREPH. Say, shepherd, say, in  
 “ what glad foil appears,  
 “ A wond’rous tree that sacred  
 “ monarchs bears?  
 “ Tell me but this, and I’ll dis-  
 “ claim the prize,  
 “ And-give the conquest to thy Syl-  
 “ via’s eyes.  
 “ DAPH. Nay tell me first, in  
 “ what more happy fields  
 “ The thistle springs, to which the  
 “ lily yields?  
 “ And then a nobler prize I will  
 “ resign;  
 “ For Sylvia, charming Sylvia,  
 “ shall be thine.”

107. *Phyllida solus habeto.*] Phyllis was one, whom both the shepherds claimed; one saying *Phyllida mitte mihi*, and the other *Phyllida amo ante alias*. But now Menalcas seems so confident of his having puzzled Damoetas, that he offers to give him a sole right to her, if he can solve the riddle.

108. *Non nostrum inter vos, &c.*] Palaemon 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 Criticks. 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 Palaemon objects to, because the prize, for which they contend, is a cow. Hold, says he, you forget that you are contending for a cow, and now offer to stake your mistress. I, who am chosen judge, will not suffer you to depart from the original terms of your contention, but will decide the controversy myself. This interpretation might be admitted: but Ruæus and other good judges choose to understand the words in the most plain sense; that Palaemon declares himself unable to decide, which of them has performed best.

109. *Et vitula tu dignus, &c.*] Palaemon 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.

K

III. *Claudite*

*Now, my lads, stop the rills: Claudite jam rivos, pueri: sat prata biberunt.*  
*the meadows are sufficiently*  
*moistened.*

## NOTES.

III. *Claudite jam rivos, &c.*] Some understand, that Palaemon, 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 it's 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  
 "aestuatur herbis,

"Ecce supercilio clivosi tramitis  
 "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 aquae saliente sitim re-  
 "stinguere rivo."

Dr Trapp here produces a like metaphor from the Holy Scriptures; "My doctrine shall drop as the rain; my speech shall distil as the dew, as the small rain upon the tender herb, and as the showers upon the grass." Deut. xxxii. 2.

## ECLOGA QUARTA.

## POLLIO.

*The Sicilian Muses, let us sing  
 of something more grand.*

SICELIDES Musae paullo majora canamus.

## NOTES.

I. *Sicelides Musae, &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

Non omnes arbuta juvant, humilesque myricae.  
 Si canimus sylvas, sylvae sint consule dignae.  
 Ultima Cumaei venit jam carminis actas :

*The vineyards and humble tamariisks delight not all. If we sing of the woods, let the woods be worthy of a Consul.*

*Now comes the last age of the Cumaean song :*

## NOTES.

be restored. These prophecies the Poet applies to a child, that was born, or just ready to come into the world in the Consulship of his great friend Pollio. He therefore invokes the Muses to raise his verse above the common pitch of pastoral poetry.

He invokes the Sicilian Muses, because Theocritus, the father of pastoral poetry, was a Sicilian.

*Majora canamus.*] Whilst Virgil was writing his Eclogues and Georgicks, he seems to have had frequent impulses to write something above his present subject. Thus in the beginning of the third Georgick,

“ ——— Tentanda via est, qua me  
 “ quoque possim  
 “ Tollere humo, victorque virum  
 “ volitare per ora.”

And,

“ Mox tamen ardentem accingar  
 “ dicere pugnas  
 “ Caesaris, et nomen fama tot ferre  
 “ per annos,  
 “ Tithoni prima quot abest ab ori-  
 “ gine Caesar.”

2. *Non omnes arbuta juvant.*] The subjects of pastoral poetry, are of themselves too mean, to give delight to many readers.

*Arbuta.*] See the note on ver. 49. of the first Eclogue.

*Humilesque myricae.*] 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 genestae*, in the Medicean manuscript, according to Pierius.

3. *Si canimus sylvas, &c.*] The Poet is willing to raise his pastoral verse above the common stile, 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 Cumaei 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.

*Cumaei carminis.*] The general opinion is, that there were ten hea-  
 K 2 then

*the great order of ages begins again.* Magnus ab integro sæclorum nascitur ordo.

## NOTES.

then prophetesses, or Sibyls, the Delphian, Erythraean, Cumaean, Samian, Cuman, Hellepontic, Lybian, Phrygian, Persian, and Tiburtine. One of these, whether the Cumaean 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 she demanded a great price. When this proposal was rejected by the king, she withdrew, and burned three volumes, and coming again before the king, asked the same sum for the six. Being rejected again, she did as before, and returned with the remaining three volumes, insisting still upon the same price which she had demanded for the whole. The king imagining there was something extraordinary in them, from this unusual conduct of the Sibyl, bought them of her, and caused them to be laid up among the sacred archives of Rome. Two men were appointed to have the care of this treasure: their number was afterwards increased to ten, and at last to fifteen. When the Capitol was burnt a little before the Dictatorship of Sylla, these sacred volumes perished in the flames. The Senate, to remedy this loss, sent messengers all over Italy and Greece, to collect as many verses of the Sibyls, as could be procured. They found about a thousand, which were brought to Rome, and kept with the greatest care, till at last they were burnt by Stilico, in the

time of the Emperor Honorius. What these verses were, is not now certainly known; for those which are now extant under the name of the Sibylline Oracles, are not without reason generally thought to be spurious. This however we may conclude, from the Eclogue before us, that they foretold the birth of a child, to happen about that time; under whom the world should enjoy peace and happiness. This must certainly allude to our blessed Saviour, of whose birth the prophecies in Isaiah are so like many verses in this Eclogue, that we may reasonably conclude, that those truly inspired writings had been seen, by the Sibyls themselves, or at least by Virgil. In the Oration of the Emperor Constantine to the Clergy, as we find it in Eusebius, there is an Acrostick of the Erythraean Sibyl preserved in Greek verse, the initial letters of which, taken together, make ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ ΘΕΟΥ ΥΙΟΣ ΣΩΤΗΡ ΣΤΑΥΡΟΣ; that is, *Jesus Christ, the son of God, the Saviour, the cross*:

Ἰδρώσει γὰρ χθῶν κρίσεως σημεῖον ὅτ' ἔσται.

Ἦξει δ' οὐρανόθεν βασιλεὺς αἰῶσιν ὁ μέλλων,

Σάρκα παρὼν κρῖναι πᾶσαν καὶ κόσμον ἅπαντα.

Οὐροῖαι δὲ Θεὸν μέροπες πῖσι τοῖς καὶ ἅπσι τοῖς,

Ἐψίστον μετὰ τῶν αἰγίων ἐπὶ τέρμα χρόνου,

Σαρκοφόρον.

Jam redit et Virgo, redeunt Saturnia regna :

*Now the Virgin returns, the  
reign of Saturn returns :*

## NOTES.

Σαρκοφόρον· ψυχὰς δ' ἀνδρῶν ἐπὶ βή-  
ματι κρινεῖ.

Χέρσος ὅτ' ἂν ποῖε κόσμος ὅλος καὶ  
ἄκανθα γένηται,

Ῥιψασί τ' εἰδῶλα βροτοὶ καὶ πλοῦτον  
ἄπαντα,

Ἰχθυέων ῥήξη τέ πύλας εἰρκτῆς  
αἰῶνος.

Σάρξ τότε πᾶσα νεκρῶν ἐς ἐλευθέριον  
Φάος ἤξει.

Τοὺς ἀγίους, ἀνόμους τε τὸ πῦρ αἰῶ-  
σιν ἐλέγξει.

Ὅππῃσα τίς πράξας ἔλαθεν τότε  
πάντα λαλήσει

Στήθεα γὰρ ζοφόνειά θεὸς φωστήρσιν  
ἀνοίξει.

Θρηῖός τ' ἐκ πάντων ἴσται καὶ βρυγχὰς  
ὀδυνῶν.

Ἐκλείψει σέλας ἡελίου, ἄστρων τε  
χορεΐαι.

Οὐρανὸν εἰλίξει, μήνης δὲ τε φέγγος  
ὀλεῖται.

Ἵψώσει δὲ φάραγγας, ὀλεῖ δ' ὑψώ-  
ματα βουνῶν.

Ἵψος δ' οὐκέτι λυγρὸν ἐν ἀνθρώποισι  
φανεῖται.

Ἰσά τ' ὄρη πεδίοις ἔσται, καὶ πᾶσα θά-  
λασσα

Οὐκ εἰς πλοῦν ἤξει, γῆ γὰρ φρυχ-  
θεῖσα κηρανεῖ

Σὺν πηγαῖς ποταμοὶ κακλάζοντες  
λείψουσιν.

Σάλπιγγ' δ' οὐρανόθεν φωνὴν πολύ-  
θρηνον ἀφήσι.

Ἦρυσσα τὸ μέλλον καὶ δὴ πῆματα  
κόσμου.

Ταρταρόεν χάος δείξει ποτὲ γαῖα  
χανοῦσα.

Ἡξουσιν δ' ἐπὶ βῆμα Θεοῦ βασιλῆες  
ἄπαντες.

Ῥεύσει δ' οὐρανόθεν ποταμὸς πυρὸς,  
ἡ δ' ἔγε Θεοῦ.

Σῆμα δὲ τοι τότε πᾶσι βροτοῖς ἀριδεί-  
κετον, οἶον

Τὸ ξύλον ἐν πιστοῖς τὸ κέρας τὸ πο-  
τούμενον ἔσται.

Ἀνδρῶν εὐσεβέων ζωὴ, πρόσκομμά τε  
κόσμου,

Ἵθασι φωτίζος πιστοὺς ἐν δώδεκα  
πηγαῖς.

Ῥάβδος ποιμαίνουσα σιδηρεῖα γε κρα-  
τήσει.

Οὗτος ὁ νῦν προγράφεῖς ἐν ἀχροστίχοις  
θεὸς ἡμῶν

Σωτὴρ ἀθάνατος βασιλεὺς ὁ παθὼν  
ἐνεχ' ἡμῶν.

The pious Emperor acknowledges, that many looked upon these verses as a forgery of some over zealous Christian. But he says, they are certainly genuine, and were 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 *Quintiliani* in Cicero's time, which

*nova a novo progeny is sent down* Jam nova progenies caelo demittitur alto,  
*from high heaven.*

## NOTES.

were said to foretel a king, and were written in the manner of an Acrostick. 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 Republick. He argues, from their being Acrosticks, that they could not be genuine, because the care and exactness required in composing an Acrostick is inconsistent with the fury, which is said to have possessed the Sibyls, when they uttered their predictions: "Sibyllae versus ob-  
 "servamus, quos illa furens fudisse  
 "dicitur: quorum interpretis nuper  
 "falsa quaedam hominum fama  
 "dicturus in senatu putabatur,  
 "eum, quem re vera regem habebamus,  
 "appellandum quoque esse regem, si salvi esse vellemus. . .  
 "Non esse autem illud carmen furentis,  
 "quum ipsum poema declarat, est enim magis artis, et  
 "diligentiae, quam incitationis et  
 "motus, tum vero ea, quae  
 "apotheosis dicitur, quum deinceps  
 "ex primis versus litteris aliquid  
 "connectitur, ut in quibusdam Ennianis. Id certe magis est adtentiam animi, quam furentis. Atque in Sibyllinis ex primo versu  
 "cujusque sententiae primis litteris  
 "illius sententiae carmen omne

"praetexitur. Hoc scriptoris est,  
 "non furentis; adhibentis diligentiam, non insani. Quamobrem  
 "Sibyllam quidem sepositam, et  
 "conditam habeamus, ut, id quod  
 "proditum est a majoribus, injussu  
 "senatus ne legantur quidem libri,  
 "valeantque ad deponendas potius  
 "quam ad suscipiendas religiones:  
 "cum antistitibus agamus, ut quidvis  
 "potius ex illis libris, quam regem  
 "proferant; quem Romae  
 "posthaec nec dii nec homines esse  
 "patiantur." These arguments of Cicero are by no means a proof that the verses of the Sibyls were forged; and if they were, it is plain, that it was done long before there were any Christians to forge them. Several of the most primitive Fathers, in their disputes with the heathens, appealed to the verses of the Sibyls, in which they told them, they might see plainly, that the coming of Christ was foretold by their own Oracles. This argument would have been of no weight, if the learned men of those times had not known, that such verses were extant before the coming of Christ: and it is not easy to imagine, that they could have been so famous, over all Italy and Greece so early as the time of Justin Martyr, who lived about the middle of the second century, if they had been forged by the Christians. St Augustine, in his Exposition of the Epistle of St Paul to the Romans, says he should not easily have believed, that the Sibyl prophesied of Christ,

Tu modo nascenti puero, quo ferrea primum

*O chaste Lucina, favour the  
birth of this infant,*

## NOTES.

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 inveniuntur quae de Christo audita cecinerunt, sicut etiam de Sibylla dicitur: quod non facile crediderem, nisi quod poetarum quidam, in Romana lingua nobilissimus, antequam diceret ea de innovatione seculi, quae in Domini nostri Jesu Christi regnum satis concinere et convenire videntur, praeposuit versum, dicens,  
“ Ultima Cumaei jam venit carminis aetas.

“ Cumaeum autem carmen Sybillinum esse nemo dubitaverit.”

The same learned Father, in his eighteenth book *de Civitate Dei*, mentions the same Acrostick, 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 Acrostick, the initial letters of which were Ἰησοῦς Χριστὸς Θεοῦ υἱὸς σωτὴρ, *Jesus Christ, the Son of God, the Saviour*. He then sets down the Latin version, in which the Acrostick is far from being well preserved ;

Judicii signo tellus sudore madescet.  
E caelo rex adveniet per secula futurus :

Scilicet in carne praesens ut judicet orbem.

Unde Deum cernent incredulus atque fidelis

Celsum cum sanctis, aevi jam termino in ipso.

Sic animae cum carne aderunt, quas judicet ipse.

Cum jacet incultus densis in vepribus orbis.

Rejicient simulachra viri, cunctam quoque gazam :

Exuret terras ignis, pontumque populumque

Inquirens, tetri portas effringet Avernii,

Sanctorum sed enim cunctae lux libera carni

Tradetur, fontes aeternum flamma cremabit.

Occultos actus retegens, tunc quisque loquetur

Secreta, atque Deus referabit peccata luci.

Tunc erit et luctus, stridebunt dentibus omnes.

Eripitur solis jubar, et chorus interit astris.

Solvetur caelum, lunaris splendor obibit,

Dejiciet colles, valles extollet ab imo.

Non erit in rebus hominum sublimis, vel altum.

Jam aequantur campis montes, et caerula ponti.

Omnia cessabunt, tellus confracta peribit.



*in whom the iron age shall begin to fail, and the golden age shall rise over the whole world :*

Definet, ac toto furget gens aurea mundo,

### NOTES.

Sic pariter fontes torrentur, fluminaque igni.

Sed tuba tunc sonitum tristem dimittet ab alto

Orbe, gemens facinus miserum variosque labores :

Tartareumque chaos monstrabit terra dehiscens.

Et coram hic Domino reges sistentur ad unum.

Decidet e caelis ignisque et sulphuris amnis.

St Augustin observes, that in all the writings of this Sibyl, whether she was the Erythraean, as some think, or the Cuman, according to others, there is not the least mention of the gods of the heathen being to be worshipped ; but there are some things against them and their worshippers, so that she may seem to be one of those who belong to the city of God. He then throws together some scattered quotations of Lactantius from one of the Sibyls, which most evidently relate to Christ, and concludes, with informing us, that some place the 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 all together : thus the Poet uses the Cumæan for any Sibyl, she who prophesied at Cumæ being most famous in Italy.

5. *Magnus ab integro, &c.*] Hesiod mentions five ages of the world ; 1. The Golden Age, in the days of Saturn, when men lived like the gods, in security, without labour, without trouble, and not subject to the miseries of old age. Their death was like going to sleep ; they enjoyed all the conveniencies 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

Castra fave Lucina : tuus jam regnat Apollo. 10 *thy own Apollo now reigns.*

## NOTES.

last abode on earth in the country ;

“ — Extrema per illos

“ Justitia excedens terris vestigia  
“ fecit.”

Hesiod makes Δίκη, or Justice, to be the daughter of Jupiter and Themis ;

Δεύτερον ἡγάγετο λιπαρὴν Θέμιν ἣ  
τέκεν Ὀρας,  
Ἐυνομίην τε, Δίκην τε, καὶ Εἰρήνην  
τεθαλυῖαν.

But in his description of the ages, Αἰδῶς and Νέμεσις leave earth and go to heaven ;

Καὶ τότε δὴ πρὸς ὄλυμπον ἀπὸ χθονὸς  
εὐρυοδείης,  
Λευκοῖσιν Φαρέεσσι καλυψαμένῳ χροῶ  
κάalon,  
Ἀθανάτων μετὰ Φύλου ἴτον προλι-  
πόντ' ἀνθρώπους  
Αἰδῶς καὶ Νέμεσις.

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

— Δίκη δ' ἐν χερσὶ καὶ Αἰδῶς  
οὐκ ἔσται.

But in the Θεογονία he makes Νέμεσις to be the daughter of Night ;

Τίκτη δὲ καὶ Νέμεσιν πῆμα θνητοῖσιν  
βροτοῖσι  
Νύξ ὅλοή.

Here indeed he describes *Nemesis*, as the vengeance of the gods, as the word is commonly understood ; but it cannot have that meaning in the former passage, where he speaks of her leaving earth, because of the wickedness of men. It must there necessarily mean Justice, or else have slipped into the text erroneously, for some other word. Aratus speaking of the constellation *Virgo*, makes a question, whether she was the daughter of Astraeus, the father of the stars, or of some other, and calls her Δίκη or Justice ;

Ἀμφοτέροισι δὲ ποσσὶν ὑποσκέψαια  
βωώτου  
Παρθένον, ἥ ῥ' ἐν χερσὶ φέρει σιᾶχυν  
αἰγλήνῃα,  
Ἐἴτ' οὖν Ἀσπράϊου κείνη γένος, οὗ ῥά  
τέ Φασιν  
Ἀσίων ἀρχαίων πατέρ' ἐμμεναι, ἐς  
τέ τευ ἄλλου,  
Ἐυκηλὸς φορέοιτο. Λόγος γε μὲν ἐν-  
τρέχει ἄλλος  
Ἀνθρώποις, ὡς δὴθεν ἐπιχθονίῃ πάρος  
ἦεν  
Ἠρχετο δ' ἀνθρώπων κατεναντίη, οὐ-  
δέ ποτ' ἀνδρῶν,  
οὐδέ ποτ' ἀρχαίων ἠνῆαιό φῦλα γυν-  
ναικῶν

Ἀλλ'

And in thy consulship, in time, Teque adeo decus hoc ævi, te consule, inibit,  
O Pollio, shall this glory of the  
age commence;

NOTES.

Ἀλλ' ἀναμῆξ' ἐκάθπτω, καὶ ἀθανάτῃ  
περ' εἶυσα,  
καὶ ἐ Δάφνιν· καλεῖσθαι.

He tells us also, that after the copper  
age began, and men made war one  
with another, she hated them, and  
went up to heaven;

Ἄλλ' ὅτε δὴ καὶ κείνοι ἐτεθνασαν, οἱ δ'  
ἐγένοντο  
χαλκίῃ γενεῇ, προτέρων ὀλοώτεροι  
ἄνδρες,  
οἱ πρῶτοι κακὸν ἐργον ἐχαλκεύσαντο  
μάχαιραν  
Ἐννομένην, πρῶτοι δὲ βοῶν ἐπάσαντ'  
αἰροτέρων,  
καὶ τότε μισήσασα Δίκη κείνων γένος  
ἀνδρῶν,  
Ἐπ' αὖ ὑπουρανίῃ, ταύτην δ' ἄρα νάσ-  
σατο χώραν  
Ἥχι' περ' ἐννυχίῃ ἐτι φαίνεται ἀνδρώ-  
ποισι.

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

“ Victa jacet Pietas; et Virgo  
“ caede madentes  
“ Ultima caelestium terras Astraea  
“ reliquit.”

*Astraea, last of all the heavenly birth,  
Sightful, leaves the blood-defiled  
earth,* SANDYS.

I do not remember, that I have  
found the name *Astraea* in any au-  
thor, older than Ovid, and suspect,  
that we ought to interpret *Astraea*  
*virgo, the Astræan virgin*, from her  
father *Astræus*, and not the *virgin*  
*Astraea*. Thus Daphne is called  
*nympha Peneia, the Peneian nymph*,  
from her father *Peneus*, and not the  
*nymph Peneia*. If this suspicion is  
well grounded, it is a common er-  
ror, to call Justice *Astraea*.

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

Ὡς ὁμόθεν γεγάασι θεοὶ θνητοὶ τ'  
ἀνδρῶποι,  
Χρῦσεον μὲν πρῶτιστ' αἰ γένος μερόπων  
ἀνδρῶπων  
Ἀθάνατοι ποίησαν ὀλύμπια δώματ'  
ἔχοντες,  
οἱ μὲν ἐπὶ κρόνου ἦσαν, ὅτ' οὐρανῷ  
ἐμβασίλευν,

7. *Jam nova progenies, &c.*]  
The Emperor Constantine is of opi-  
nion, that this verse plainly alludes  
to our blessed Saviour; Τοῦτον Τιτί-  
ριος διεδέξατο κατ' οὐ χρόνον ἢ τοῦ Σω-  
τῆρος ἐξέλαμψε παρουσία, καὶ τὸ τῆς  
ἁγιοτάτης θρησκείας ἐπεκράτηση μυσ-  
τήριον, ἢ τε νέα τοῦ δήμου διαδοχὴ συ-  
νέστη, περὶ ἧς ὁμοίαι λέγειν τὸν ἐξοχώ-  
τατον τῶν κατὰ Ἰταλίαν ποιητῶν

Ἐνθεν ἔπειτα νέων πληθὺς ἀνδρῶν ἐφα-  
νέθη.

Pollio: et incipient magni procedere menses,

and the great months shall begin  
to proceed.

NOTES,

8. *Tu modo nascenti, &c.*] The Poet now invokes Lucina, and intreats her to favour the birth of the infant, of whom there were such great expectations at this time; and declares, that it was to be in the consulship of Pollio.

*Nascenti puero.*] The child, that was to be born in that age, when the world should be at peace, as was foretold by the Oracles, was without doubt our blessed Saviour. But the Poet, ignorant of the true sense of the prophecies, understands them to mean the peace, which was settled, 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 Ruæus, shews plainly, that this must be a mistake. He observes that Saloninus was not the son, but the grandson of Pollio, and that he could not be born about the time of writing this Eclogue, because he died a young man sixty

years afterwards, being designed the husband of Tiberius Caesar'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 Salo-  
" ninus, M. Agrippa et Pollione  
" Asinio avis, fratre Druso insignis,  
" Cæsarique progener destinatus." Here indeed Tacitus does not say expressly, that Asinius Saloninus was a young man, but it may be supposed, that he was many years under sixty, when he was proposed for a husband to the Emperor's grand-daughter. Ruæus farther observes, that the son of Pollio was named C. Asinius Gallus, and not Saloninus, which is certain. Besides, it may be considered, that Tacitus calls M. Agrippa, the grandfather 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 ma-  
" trimonium Vipsania M. Agrippæ  
" filia, quæ quondam Tiberii uxor  
" fuerat." Now Tiberius was born little above a year before the consulship of Pollio, that is, under Lepidus and Plancus, just after the battle of Philippi, as we are informed by Suetonius; "Natus est  
" Romæ in palatio, XVI. Cal.  
" Decemb. M. Aemilio Lepido  
" iterum, L. Munatio Planco Coss.  
" post bellum Philippense. Sic enim  
" in

*Under thy conduct, if any* Te duce, si qua manent sceleris vestigia nostri,  
*traces of our wickedness remain,*

## NOTES.

“ in fastos actaque publica relatum  
“ est.” Dio tells us, that after the death of Agrippa, who had married Julia, the daughter of Augustus, Tiberius was compelled to part with his first wife, the daughter of Agrippa, by a former marriage, who had one child by him already, and was big with another, and to take Julia; Ὡς γοῦν ὁ Ἀγρίππας . . . ἐτεθνήκει . . . τὸν Τιβέριον καὶ ἄκων προσεiletο . . . καὶ προαποσπάσας καὶ ἐκείνου τὴν γυναῖκα, καίτοι τοῦ τε Ἀγρίππου θυγατέρα ἐξ ἄλλης τινὸς γαμετῆς ὄυσαν, καὶ τέκνον τὸ μὲν ἤδη τρέφουσιν, τὸ δὲ ἐν γαστρὶ ἔχουσιν, τὴν τε Ιουλίαν οἱ ἐγγυῆσε. From these authorities considered together it appears, that Saloninus could not possibly be born till many years after his grandfather Pollio was consul. For before his mother Vipsania was married to his father Asinius Gallus, she had been wife to Tiberius, and had two children by him; and this very Tiberius could not be above two years old in the consulship of Pollio. This divorce also is placed by Dio in the consulship of M. Valerius Messala Barbatus, and P. Sulpicius Quirinius, which was twenty-eight years after that of Pollio. Therefore so far was this Saloninus from being born in his grandfather’s consulship, that, according to Dio, he could not possibly come into the world, till near thirty years after it. Ruæus also observes, that Pollio did not take Salonæ, till the year after

his consulship; so that he could not give that name to a son, who was born before he had obtained the victory. We may therefore conclude, with Ruæus, that this story of Saloninus, who, according to Servius, died almost as soon as born, is not to be credited. That learned Commentator seems to be of opinion, that the child, whose nativity the Poet celebrates, is Asinius Gallus, who might perhaps be born, when his father was consul. But other learned men are of opinion, that the glories prophesied of this child, are greater, than could with decency be supposed to belong to a son of Pollio; and therefore that the child intended is more probably some near relation of Augustus himself. The authors of the *Journal de Trevoux* suppose it was Drusus, the son of Livia Drusilla, who was with child of him by her former husband Tiberius Nero, when Augustus married her. Thus Suetonius, “ Liviam Drusillam matrimonio  
“ Tiberii Neronis, et quidem  
“ prægnantem abduxit, dilexitque,  
“ et probavit unice, ac perseve-  
“ 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 consulship of Lucius Marcus Censorinus and C. Calvisius Sabinus, who were consuls the year after Pollio; τῷ δ’ ἐπι-  
γιννομένῳ, ἐν ᾧ Λούκιός τε Μάρκιος  
καὶ Γάιος Σαβίνος ὑπάτευσαν . . . ἤδη

γὰρ

Irrita perpetua solvent formidine terras.

*they shall be frustrated, and deliver the world from perpetual fear.*

## NOTES.

γὰρ καὶ τῆς Λιουΐας ἔρῃ ἤρχετο, καὶ διὰ τοῦτο καὶ τὴν Σκριβωνίαν τεκοῦσάν οἱ θυγάτριον ἀπεπεμφάτο αὐθημερόν. According to the same accurate author, it was in the following year, when Appius Claudius Pulcher, and C. Norbanus Flaccus were Consuls, that Augustus married Livia, who was then six months gone with child, by Tiberius Nero; Ἐπὶ δ' Ἀππίου τε Κλαυδίου καὶ Γαίου Νόρβανου ὑπάτων. . . . Ταῦτά τε οὖν τότε ἐγένετο, καὶ ὁ Καῖσαρ τὴν Λιουΐαν ἔγημεν. ἦν δὲ θυγάτηρ μὲν Λιουτίου Δρούσου, ὃς ἐν τε τοῖς ἐκτεδεῖσιν ἐν τῷ λευκώματι ἐγεγόνει, καὶ ἑαυτὸν μετὰ τὴν ἐν Μακεδονίᾳ ἦτλαν κατεχρήσατο. γυνὴ δὲ τοῦ Νέρωνος, μεθ' οὗ συνδιέφυγεν, ὥσπερ εἰρηται. καὶ ἐκείνῃ γε ἐξ αὐτοῦ μῆνα ἔκτον. She was delivered of Claudius Drusus Nero, whom Augustus returned to his proper father; Συνοικοῦσα δὲ ἡ γυνὴ τῷ Καίσαρι, τίκτει Κλαυδίον Δρούσον Νέρωνα. καὶ αὐτὸν ὁ Καῖσαρ ἀνείλετο, καὶ τῷ πατρὶ ἐπεμφεν. It is true indeed, that Drusus was intended to succeed Augustus, but not till after the death of Marcellus, and we find, that when Augustus married Livia he was so far from looking upon the child as his own, that he sent him away to his father Tiberius. Besides the time of his birth will by no means agree with the time of writing this Eclogue, which was when Pollio was Consul; whereas Drusus was born under

Claudius and Norbanus, so that his mother could not even be with child of him during the consulship of C. Asinius Pollio. It is with much greater probability, that Catrou has asserted Marcellus, the son of Octavia to be the child in question. "In the year of Rome, says he, " 714, when Asinius Pollio and " Domitius Calvinus were Con- " suls, the people of Rome com- " pelled the Triumvirs 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 in- " terruption 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 re- " tained the name of his own fa- " ther Marcellus, and as long as " he lived, was the delight of his " uncle Octavian, and the hope of " the Roman people. It is he that " is the subject of this Eclogue. " Virgil addresses it to Pollio, who " was at that time Consul, and " thereby makes a compliment to " Caesar, Anthony, Octavia, and " Pollio, all at once. The Mar- " cellus,

*He shall enjoy the life of gods,  
and shall see heroes mixt with  
gods,*

Ille Deum vitam accipiet, Divisque videbit

# NOTES.

“ cellus whose birth is here cele-  
“ brated, is the same whose death  
“ is lamented by Virgil in the sixth  
“ Aeneid. The Poet borrows what  
“ was predicted by the Cumæan  
“ Sibyl, concerning Jesus Christ;  
“ and applies it to this child.” This  
learned Jesuit is so confident of the  
truth of his assertion, that he has  
made no scruple to alter the usual  
title of this Eclogue, and to call it  
*Marcellus*. Indeed the fitness of  
Marcellus, to be the subject of our  
Eclogue, and the authority of one  
so thoroughly versed in the Roman  
History as Catrou, would make one  
subscribe almost implicitly to this  
system. But before we give our en-  
tire assent to it, it may not be amiss  
to consider the weight of his argu-  
ments. 1. “ Dio relates, that  
“ Octavia, the mother of Mar-  
“ cellus, 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 hus-  
“ band, who was lately dead.”  
Dio does say expressly, that Octavia,  
the sister of Augustus, was at that  
time married to Anthony, being  
then big with child; καὶ τὴν Ὀκτα-  
οῦσαν τὴν τοῦ Καίσαρος ἀδελφὴν ἐπει-  
δὲν ὁ ἀνὴρ αὐτῆς ἐτετλευτήκει, καὶ  
κῦουσαν ἀρομνήστειυσάμενοι. 2. “ Ser-  
“ vius, on the sixth book of the  
“ Aeneid, says Marcellus was  
“ eighteen years old, when he  
“ died at Baia, *Periit decimo octa-*

“ *vo, in Baiano*. Now Dio places  
“ his death in the year of Rome  
“ 731, therefore reckoning back-  
“ wards from 731 to 714, we  
“ shall find the eighteen years af-  
“ signed by Servius. However, as  
“ Marcellus did not die till the lat-  
“ ter 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 va-*  
“ *letudinem; et periit decimo oc-*  
“ *tavo, in Baiano, cum aedilita-*  
“ *tem gereret.*” But, with that  
learned writer’s leave, if Marcellus  
was born in 714, he could but just  
have entered into his eighteenth  
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 twen-  
tieth year.

“ Occidit, et misero steterat vigesi-  
“ mus annus.”

Catrou endeavours to get rid of this  
difficulty, by saying, “ that, no-  
“ thing is more obscure, than the  
“ signification of this line of Pro-  
“ pertius. How can it be made  
“ out, that *steterat vigesimus annus*  
“ means that Marcellus had reached  
“ his twentieth year? On the con-  
“ trary, it is more natural to un-  
“ derstand thereby, that his twen-  
“ tieth year was stopt, and that he  
“ would never see it. This is the  
“ force

Permixtos heroas, et ipse videbitur illis :

and he himself shall be seen by  
them,

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“ force of the word *steterat*, and  
“ this expression agrees with a per-  
“ son, 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 cer-  
tainly strains it to a signification,  
that cannot be admitted. The  
word is not so obscure, as he would  
have us believe. *Sto* applied to time,  
signifies the appointed time, decreed  
by fate for our death. In this sense  
it is plainly used by Virgil, in the  
tenth *Æneid*;

“ *Stat sua cuique dies, breve et ir-*  
“ *reparabile tempus*  
“ *Omnibus est vitæ.*”

Therefore the words of Propertius  
evidently mean, that Marcellus died  
in his twentieth year; so that I do  
not see any other way of getting rid  
of this difficulty, than by supposing,  
that Propertius, as a Poet, did not  
think himself obliged to be exact to  
a year or two. Catrou mentions  
another objection against his system.  
“ Marcellus was Aedile, 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  
“ Tiberius. Otherwise Augustus  
“ must have preferred the younger  
“ before the elder.” To this ob-

jection Catrou gives the following  
answer; “ Marcellus was near nine-  
“ teen as well as Tiberius. Au-  
“ 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 surprized at  
“ this. For my part, I take the  
“ opinion of F. Labbe to be so far  
“ preferable to that of F. Salen,  
“ 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 Ti-  
berius to be of the same age; for  
Tiberius must have been two years  
older, than the hero of this Ec-  
logue. 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



and shall rule the appeased world  
with his father's virtues.

Pacatumque reget patriis virtutibus orbem.

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have leave to sue for any office five years before the usual time; whereupon the former was immediately made Aedile, and the latter Quaestor; τῷ τε Μαρκελλῷ βουλευεῖν τε ἐν τοῖς ἰσραηλῆγκοσι, καὶ τὴν ὑπατείαν δέκα θάττω ἔτεσιν ἥπερ ἐνενόμιστο, αἰτῆσαι· καὶ τῷ Τιβερίῳ, πέντε πρὸ ἑκάστης ἀρχῆς ἔτεσι τὸ αὐτὸ τοῦτο ποιῆσαι ἐδόθη· καὶ παραχρῆμα γε οὗτος μὲν, ταμίας, ἐκείνος δὲ, ἀγορανόμος, ἀπεδείχθησαν. But though Dio seems to say, that by this decree, Marcellus had liberty to sue for the Consulship only, before the usual time, we must certainly understand, that it extended to other offices; else it could have had no effect in procuring the Aedileship. It is not certainly agreed by the Critics, what was the legal age for obtaining these offices. Lipius says a Quaestor was to be twenty-five, and an Aedile twenty-seven or twenty-eight. The learned Dr Middleton, in his Treatise on the Roman Senate takes the *Quaestorian age, which was the same with the Senatorian, to have been thirty years compleat*. We have seen already, that Tiberius was born Nov. 16, 712. Therefore he could be no more than eighteen years compleat, when he was chosen Quaestor. But he was allowed to sue for that office five years before the legal time; therefore he was to have leave to do that at eighteen which others might do at twenty-three. This falls

short of the lowest Quaestorian age that has been supposed, by two years. To reconcile this difficulty, we must have recourse to another passage in Dio, where Maecenas advises Augustus to alter the laws relating to the age of magistrates, so as to reduce it to that which is assigned by Lipius; for he would have the Senatorian age to be twenty-five, and the Praetorian thirty; Ἐς δὲ τὸ συνέδριον πεντεκαεικοσιέτης . . . . ταμειεύσαντες τε, καὶ ἀγορανόμους, ἢ δημαρχήσαντες, στρατηγείτῳσαν, τριακοντούται γενόμενοι. 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 Quaestorian age; for otherwise Tiberius could not have been made Quaestor 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 Aediles and Quaestors. Thus it seems highly probable, that Augustus had first settled the age of a Quaestor to be twenty-three, and that of an Aedile to be twenty-six, about the year of Rome 725; for it was in that year that Maecenas gave the advice above-mentioned, and that afterwards, in the year 730;

At tibi prima, puer, nullo munuscula cultu,

*But to thee, O child, shall  
the earth pour forth her first  
gifts, without culture,*

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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 Aedileship 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. *Casta favo Lucina.*] Lucina is the goddess presiding over child-birth. Some will have her to be the same with Juno, because the women in labour used to call upon Juno Lucina for help. But Cicero, in his second book *de Natura 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 child-birth, because the time of pregnancy is counted by the revolutions of the Moon; and mentions a jest of Timaeus, 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: quae quidam Diana*  
" *omnivaga dicitur, non a venando,*  
" *sed quod in septem numeratur*  
" *tanquam vagantibus. Diana dicta,*  
" *quia noctu quasi diem efficeret;*  
" *Adhibetur autem ad partus, quod*  
" *ii maturescunt aut septem non-*  
" *nunquam, aut plerumque novem*  
" *lunae cursibus: qui quia mensa-*  
" *spatia perficiunt menses nomi-*  
" *nantur. Concipie quidem, ut*  
" *multa, Timaeus; qui tum in*  
" *historia dixisset, qua nocte natus*  
" *Alexander esset, eadem Dianae*  
" *Ephesiae templum deflagravisset;*  
" *adjunxit minime id esse miran-*  
" *dum, quod Diana, cum in partu*  
" *Olympiadis adesse voluisset, ab-*  
" *fuisset domo."* Catullus also, in his Ode to Diana, says expressly, that she is Juno Lucina, Trivia, and the Moon;

" *Tu Lucina dolentibus,*  
" *Juno dicta puerperis,*  
" *Tu potens Trivia, et notho es*  
" *Dicta lumine Luna.*  
" *Tu cursu dea menstruo*  
" *Metiens iter annum,*  
" *Rustica agricolae bonis*  
" *Tecta frugibus explens."*

Virgil uses the epithet *casta*, because Diana was a virgin. We may observe,

L

serve,

ivy spreading every where, Errantes hederas passim cum baccharę tellus,  
with bacchar,

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serve, by the invocation of Lucina here, that the child was not yet born.

*Tuus jam regnat Apollo.*] Apollo was the brother of Diana, which seems to be the cause why *tuus* is here used, *thy own Apollo*, that is, *thy brother Apollo*. Servius says, the Poet here alludes to the last age; which the Sibyl had said, should be under the Sun; and at the same time to Augustus, to whom a statue was erected, with all the distinctions of Apollo. He observes also, that Octavia, the sister of Augustus, was thought to be meant by Lucina. La Cerda mentions another opinion, that Apollo himself might be then said to reign, because his prophecies, by the mouth of the Sibyl were then fulfilled: but he himself seems to think that Augustus is meant. Ruæus thinks, that Apollo himself is intended, whose prophecies were now fulfilled. Catrou is fully persuaded, that Lucina and Apollo are Octavia and Augustus. "That illustrious lady, says he, had all the characters of the chaste goddess. The regularity of her conduct was always without reproach. She is invited to cast a favourable look on Marcellus in his birth, as the child will soon be invited to smile on his mother. The allegory of Lucina and Apollo, applied to Octavia and Caesar, has something noble and happy in it. It is easy to perceive Caesar under the figure of Apollo:

"the Triumvir was fond of being honoured under the name of this god. The preceding year he had erected a temple to him; and as Anthony had taken the name of Bacchus, Octavian took the name and the symbols of Apollo. It would have been an indiscretion in the Poet, to have made use of the word *regnat*, if he had applied it directly, and without a metaphor to Caesar. But he applies it immediately to Apollo, and it was a received term, in speaking of a planet or of a constellation." That Octavia was a lady of the strictest virtue is certain; but it does not seem to be a consequence of her virtue, that she was to be invoked under the name of Lucina, to favour her own delivery, which seems to be a very odd imagination. Nor will the child be invited to smile on his mother, but to know his mother by her smiling on him. See the note on ver. 60. As for the temple of Apollo, if we may believe Dio Cassius, it was after the sea fight at Actium, that Augustus made offerings to that deity, who was peculiarly worshipped at Actium, and builded a larger temple for him, which was not finished till twelve years after this Eclogue was written. As for Anthony the same author tells us, that it was after the peace made between Augustus and him, that he went into Greece, and took upon him the name of another Bacchus, in which the people were fond

of

Mixtaque ridenti colocasia fundet acantho.

20 and colocasia mixt with smiling  
acanthus.

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of humouring him, and the Athenians 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; "*Coena quoque ejus secretior 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 Attia affirmed positively, that she had conceived him by Apollo; that having slept in the temple of that god, she seemed to admit the embraces of a dragon, and that her reckoning went on duly from that time. But it seems not at all likely, that Virgil would have insinuated in this Eclogue, which is dedicated to Pollio, that Augustus then reigned. Pollio was the friend of Anthony, and had a large share in reconciling the two great Triumvirs. Now if Virgil would make his court to Pollio, he should at least have said they reigned jointly. In truth I believe the complement 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.

[*II. Te consule.*] Here the Poet plainly points out the time, when

*The goats of their own accord  
shall bring home their dugs dis-  
tended with milk :*

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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 Caesar, whereas their names were Quintilis and Sextilis before. But Ruæus justly observes, that this could not be true of August, which had not that name till after the death of Cleopatra, and the three triumphs of Augustus, nay not till the year of Rome 727. *Great* here signifies *illustrious*; such months, such a time, as has not yet been known.

13. *Te duce, &c.*] The Poet having mentioned the consulship of Pollio, immediately tells him, that under his conduct all the remains of the civil war shall be extinguished.

We see plainly, that Pollio is the person on whom Virgil depends, for putting a period to the civil wars, which he means by the wickedness of the Romans, *sceleris nostri*. In order to a full understanding of this passage, let us consider, as briefly as we can the state of the Roman affairs at that time. The civil war between Julius Caesar and Pompey began in the year of Rome 705, and notwithstanding the defeat of Pompey, at Pharsalia, in the next year, it was not ended till about the

latter part of 709. This cessation was but very short; for in less than half a year, Julius Caesar was murdered, in the Senate-house, when he was Consul the fifth time. Immediately the Capitol was seized by the murderers, the *Forum* filled with armed soldiers by Lepidus, and the whole city was in confusion. Lepidus, who then had the command of an army, intended, under pretence of avenging the death of Caesar, to set up himself. Mark Anthony, who was Caesar's colleague in the consulship, brought the mangled corpse into the *Forum*, shewed his wounds, and read his will to the people, in which he had made his nephew Octavius his heir in the first place, and Anthony and Decimus Brutus, and some others of the murderers, in the second, and had left his gardens by the river side to the people, and thirty drachmas to each of them. This raised a most violent tumult among the people, and an ardent desire to revenge the death of that great man. This gave an opportunity to Anthony of assuming an almost arbitrary power, who finding Lepidus to be a person capable of giving him much disturbance, made an alliance with him, bestowing his daughter in marriage on the son of Lepidus. Octavius was pursuing his studies at Apollonia, having been sent thither, with part of the army, to wait there for his uncle, who was preparing to make war against the Parthians.

But

Ubera: nec magnos metuent armenta leones. *and the birds shall not stand in fear of the great lions;*

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But being informed of Caesar'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 Caesar'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 government of the city committed to him. He was then adopted into the family 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 Caesar 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 conference with them; they agreed to divide the government between them, and by their joint interest, Lepidus was chosen Consul for the ensuing year 712. The union of these three powerful persons was called the Triumvirate. They returned separately to Rome, each with his own army, and there put in execution the horrid agreement made between them, of putting all to death, whom each of them looked upon as his enemy, and this without the least appearance of mercy. It would be long and disagreeable to relate the particulars of these shocking barbarities; how husbands were betrayed by their wives, fathers by their sons, and masters by their slaves, into the hands of their murderers. It was made a capital crime to conceal any of the proscribed persons, or even to shew any mark of sorrow for their death. In the mean time Brutus and Cassius had gathered a considerable army near Philippi, a city of Macedonia, on the confines of Thessaly. Caesar and Anthony marched against them: the battle was fought with fury on both sides: the victory inclined to the Triumvirs, and Cassius first, and then Brutus, slew them-

L 3

selves,

*Thy very cradle shall pour forth pleasing flowers,*  
*Ipsa tibi blandos fundent cunabula flores,*

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selves. Many others, who either had been concerned in the murder of Julius Caesar, or knew themselves to be in the number of the proscribed, or feared the hatred of the Triumvirs, fell upon their own swords. The two conquerors now divided the world between them, making little account of Lepidus; and Anthony undertook to keep all quiet in Asia, and Caesar to do the same in Italy, engaging at the same time to settle the soldiers in the Italian lands. This was performed in the year 713. when P. Servilius and Lucius, the brother of Mark Anthony, were chosen Consuls. This division of the lands drew a general hatred on Caesar; the soldiers being generally discontented with the portion that was given them, and the lawful owners being justly exasperated at the loss of their estates. This gave an opportunity to Fulvia, the wife of Mark Anthony, who had a quarrel with 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 endeavouring to oppress Caesar, who marched against them, and besieged them in Perugia, a city of Etruria. The town was strong, and held out a long time: but it was taken the next year, in the Consulship of Domitius and Pollio. Fulvia escaped to her husband, and endeavoured a reconciliation between him and Sextus Pompey; and Caesar soon reduced 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 Brundisium. Agrippa re-took Sipus; but Servilius Rullus, who was sent to relieve Brundisium, was suddenly attacked by Anthony, and routed, many of his soldiers being slain, and many also deserting. Rome was now under the greatest terror; the flames of civil war were now breaking out with fresh fury: nothing less than new battles, proscriptions, and murders, were to be apprehended. But it happened very luckily that Fulvia, who had a chief hand in blowing up the flame died; whereupon Pollio the Consul, who was a great friend of Anthony, and desirous to recal him from the luxurious life, which he had learned in Asia and Egypt, projected a reconciliation. Maecenas also, who had no less regard for Caesar, 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, Caesar's beloved sister, was married to Anthony. It was hoped, that this lady, who had all the ornaments as well as virtues of her sex, would be able to draw Anthony from his licentious way of living. She was then with child by her former husband, Marcellus, and it can hardly be doubted, but that it was this unborn child, that Virgil alluded to in this Eclogue. Caesar and Anthony entered

Occidet et serpens, et fallax herba veneni

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

NOTES.

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 Deam 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

"son of Pollio. As for Marcellus, says he, it is probable, that Caesar caused him to be brought up as his own son, from the very moment of his birth. He was his own nephew, and he had no son. We know that he adopted Marcellus; and as history has not pointed out the time of this adoption, we may believe, and Virgil insinuates it, in this Eclogue, that it was from the very time of his birth. In short, would he have given up the hope of his family to the education and discretion of Anthony? In this sense therefore Virgil says, that Marcellus was going to live amongst gods and heroes. He had 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 Eclogue. It is however not impossible, that Augustus should adopt him, even before his birth. We have seen already, that when he married Livia, he sent the child as soon as born, to his true father Tiberius. In the present case, Octavia had no former husband living, to whom she might return the child when born. It might therefore very probably be stipulated, that the infant should be returned to his nearest relation, who was his mother's brother, Augustus. Nor is it improbable, that Augustus should engage to make it his heir, if it proved a male, and he had no

L. 4 son



and *Affyrium amomum* shall Occidet: *Affyrium* vulgo nascetur *amomum*. 25)  
grows common.

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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 Aeneas, 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.

*Divisique 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 Wonderful,  
" Counsellour, the everlasting Fa-  
" ther, 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 soon becoming the ruler of the world, published under his patronage, would have exposed both poet and patron to danger, at a time when the Triumvirs were in full power.

18. *At tibi prima puer, &c.*] He foretels the blessings, which shall attend the birth of this infant.

There is a very great similitude between this passage and the following quotation from Isaiah;

" The wilderness and the solitary  
" place shall be glad for them: and  
" the desert shall rejoice, and blos-  
" som as the rose, chap. xxxv. ver.  
" 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 fatted  
" together, and a little child shall  
" lead

At simul heroum laudes, et facta parentis

But as soon as thou shalt be  
able to read the praises of heroes,  
and the actions of thy father,

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“ lead them. And the cow and  
“ the bear shall feed, their young  
“ ones shall lie down together : and  
“ the lion shall eat straw like the  
“ ox. And the sucking child shall  
“ play upon the hole of the asp,  
“ and the weaned child shall put  
“ his hand on the adder’s den, chap.  
“ xi. ver. 6, 7, 8.”

[*At tibi.*] “ In the Roman ma-  
“ nuscript, it is *ac tibi* ; and after-  
“ wards again *ac simul* instead of *at*  
“ *simul* : but in all the other ancient  
“ manuscripts, it is *at*.” PIERIUS.

[*Nullo cultu.*] The earth pro-  
ducing it’s fruits without culture is  
a mark of the golden age. Thus  
Ovid ;

“ Ipsa quoque immunis, rastrisque  
“ intacta, nec ullis  
“ Staucia vomeribus, per se dabat  
“ omnia tellus.”

The yet-free earth did of her own  
accord,  
Unterned with ploughs, all sorts of fruit  
afford. SANDYS.

19. *Errantes hederae.*] The epi-  
thet. *errantes* expresses the creeping  
quality of ivy, which shooting roots  
from every joint, spreads itself over  
every thing, that it can lay hold on.  
See the note on ver. 39. of the third  
Eclogue. Ivy was a plant used in  
the chaplets of poets, whence some  
think that Virgil prophesies, that  
this infant will become a great Poet.  
Thus in the seventh Eclogue ;

“ Pastores *hedera* crescentem ornate  
“ Poëtam  
“ Arcades, invidia rumpantur ut  
“ ilia Codro.  
“ Aut si ultra placitum laudarit,  
“ *baccare* frontem  
“ Gingite, ne vati noceat mala lin-  
“ gua 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 jussu  
“ Carmina coepta tuis, atque hanc  
“ sine tempora circum  
“ Inter victrices, *hederam* tibi ses-  
“ pere lauros.”

[*Baccare.*] That the *Baccar*, *Bac-*  
*charis*, or *Baccaris* was esteemed an  
herb good against enchantments, is  
plain from the passage just now  
quoted from the seventh Eclogue.  
According to Dioscorides, it is a  
sweet-smelling herb, that is used in  
garlands ; the leaves of it are rough,  
and of a middle size between those  
of violet and mullein : the stalk is  
angular, about a cubit in height,  
with some appendages : the flower  
is white, inclining to purple, and of  
a sweet smell : the roots resemble  
those of black hellebore, and smell  
very

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very like cinnamon: Βάκχαρις βο-  
τανή ποτὶ ἐνὸς καὶ δεσφαινομένη  
ἢ τὰ φύλλα τραχέα μέγιστος ἔχοντα  
μεταξὺ τοῦ καὶ φλόμου καυλὸς δὲ γο-  
νιώδης πῆχυνος τὸ ὕψος, ὑπὸ τραχέως  
ἔχον παραφυάδας ἀνθὴ δὲ ἐμπόρ-  
φαις, ὑπὸ λευκαῖς, ἐνὸς μέγιστοι δὲ  
ὅμοιαι ταῖς τοῦ μέλανος ἐλλεβορίου  
εἰκῆσαι τῇ ὁσμῇ κινναμόμῳ. Pliny  
has not described it; but he tells us,  
that the smell of it is very like cin-  
namon, and quotes the authority of  
Aristophanes, to prove that it is not  
a Barbarous name, but a Greek  
one; "Baccar quoque radices tan-  
tum odoratus est," a quibusdam  
bardum rusticum appellatum.  
"Unguenta ex ea radice fieri so-  
lita apud antiquos, Aristophanes  
priscæ comoediae poeta testis est.  
"Unde quidam errore falso barba-  
ricam eam appellabant. Odor  
est et cinnamomo proximus." Of  
the several plants which the Mo-  
derns 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 it's root is not like the  
black Hellebore, nor has it any  
smell of cinnamon. Others have  
proposed the Avena, or Herb Ben-  
net; but the flower of that is yel-  
low. Fox-glove is thought by some  
to be the plant; but neither the  
form of the root nor the smell seem  
to agree with the *baccar*. The Bo-  
tanists of Montpellier would have  
the plant, which we call Plowman's  
Spikenard to be the *baccar*, whence

that herb is commonly called *Bac-  
tharis Montpellieranum*: but it seems  
rather to be the *Conyza* of the An-  
cients, and is figured by Matthioli  
under the name of *Conyza major*.  
This last learned author confesses in-  
genuously, that he never was ac-  
quainted with the true *baccar*, till  
Andreas Lacuna sent him a dried  
specimen of it, which he had ga-  
thered about Rome. This plant,  
as Lacuna affirms in his letter to  
Matthioli, has every property as-  
cribed by the Ancients to the *bac-  
car*. Matthioli 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 represen-  
tation of his *Conyza major* or the  
*Baccharis Montpellieranum*. To me  
they appear very different; and the  
*Baccharis* of Matthioli seems ra-  
ther to represent some species either  
of *Verbascum* or *Blattaria*. I be-  
lieve it is the *Blattaria purpurea*  
C. B. the leaves of which resemble  
the *Conyza major* Matthioli. But  
whether this is the true *baccar* of  
the Ancients or not, I dare not  
positively affirm, and am afraid the  
root does not greatly resemble that  
of the black Hellebore.

20. *Colocasia*. } The *Colocasia* is,  
without doubt, an Egyptian plant.  
Dioscorides affirms, that it is the  
root of the Egyptian bean, which  
some call Pontick. It grows chiefly  
in Egypt, and is found in the lakes  
of Asia and Cilicia. It has leaves

Molli paullatim flavescet campus arista,

*the field shall gradually grow  
yellow with softer beams,*

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as large as an umbrello, a stalk a cubit long, and of the thickness of a finger, a roseaceous flower, twice as big as a poppy. When the flower goes off, it bears husks like little bags, in which a small bean appears beyond the lid, in form of a bottle, which is called Ciborion or Cibotion, a little ark, because the bean is sown on the moist earth, and so sinks into the water. The root is thicker than a reed; it is eaten both raw and boiled, and is called Collocasia. The bean is eaten green, and when it is dried it turns black, and is bigger than the Greek bean: 'Ο δὲ Ἀργυπίος Κύαμος ὃν ἐνιοὶ Ποιλικὸν καλοῦσι, πλεῖστος μὲν γίνεται ἐν Αἰγυπτῷ καὶ ἐν Ἀσίᾳ δὲ καὶ ἐν Κιλικίᾳ ἐν ταῖς λίμναις εὐρίσκειται· ἔχει δὲ φύλλον μέγα ὡς πέντασον, καυλὸν δὲ παχυσταῖον· περὶ δακτυλὸν τὸ πᾶχος· αὐτὸς δὲ ῥαβδόχαυρον διπλάσιον μήκους ὅπερ ἀπαρτῆσαν φέρει· φυσιχία παρὰ πλῆσια θυλακίσκοις, ἐν οἷς κύαμος μικρὸς ὑπεραίρων τὸ πῶμα ὡς πομφόλυξ· καλεῖται δὲ κιβώριον ἢ κιβώτιον διὰ τὸ τὴν φυτείαν τοῦ κυάμου γίνεσθαι αὐτοῦ ἐν ἡμετέρῳ ἀν' ἱεροβάλλῳ, ὅπου τε εἰς πρὸ ὕδατος ἐφ' ἑμμένου· ῥίζα δὲ ὑπερὶ παχύτερα καλάμου· βιβρωσχομένη ἐφ' ὅτ' ἑκαὶ ὀμή. Κολλοκάσια καλουμένη· ὃ δὲ κύαμος βιβρώσκεται μὲν καὶ χλωρὸς· ξηρανθεὶς δὲ γίνεται μέλας· καὶ μείζων τοῦ ἐλληνικοῦ. Theophrastus tells us, that the Egyptian bean grows in marshes and lakes; the stalks, at the longest, are four

cubits, and of the thickness of a finger, and resembling a reed, without joints; it has divisions on the inside, like a lily. It bears a head at the top, like a honey-comb; with one bean in each cell, appearing a little above it, in number about thirty. The flower is twice as big as that of a poppy, and of the colour of a rose: the head rises above the water. A great leaf grows by each bean. . . . The root is thicker than the largest reed, and has divisions like the stalk. It is eaten raw and boiled and roasted, by the inhabitants of the marshes. It grows spontaneously in great plenty. It is also sown in the mud, with plenty of chaff, that it may sink down, without corrupting; and thus they make their plantations of beans. . . . It grows also in Syria and Cilicia: 'Ο δὲ Κύαμος φύεται μὲν ἐν τοῖς ἔλεσι καὶ ταῖς λίμναις· καυλὸς δὲ αὐτοῦ μήκους μὲν ἂν μακρότατος εἰς τέτταρας πᾶχους· πᾶχος δὲ δακτυλίου· ὁμοίος δὲ καλάμῳ μαλακῷ [μακρῷ] ἀγρονάτω· διαφύσεις δὲ ὕδατος ἔχει· διόλου διεληγμένως ὁμοίως τοῖς κρίνεσι· ἐπὶ τούτῳ δὲ ἡ κωδία παρὰ φύσιν σφικτὴν περιφέρει· καὶ ἐν ἑκάστῳ τῶν κυττάρων κύαμος μικρὸν ὑπεραίρων αὐτῶν, πλεῖστος δὲ οἱ πλεῖστοι τριάντα· τὸ δὲ αὐτὸς διπλάσιον ἢ μήκους· χροῖμα δὲ ὅμοιον ῥόδῳ κατακορὲς· ἐπ' αὐτῷ δὲ τοῦ ὕδατος ἡ κωδία παρὰ φύσιν δὲ φύλλα μεγάλα παρ' ἑκάστον τῶν κυάμων. . . . Ἡ δὲ ῥίζα παχυτέρα τοῦ καλάμου τοῦ παχυτάτου, καὶ διαφύσεις

and the ~~hollow~~ <sup>hollow</sup> ~~shell~~ <sup>shell</sup> Incultisque rubens pendebit sentibus aua,  
hang on the uncultrivated stems;

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2 to 10  
σεῖς, ομοίως ἔχουσα τῷ καυλῷ ἐσθίουσι  
δ' αὐτὴν καὶ ὤμην, καὶ ἰφθὴν, καὶ  
ὀπλήν, καὶ οἱ περὶ τὰ ἔλη, τούτῳ σίτω  
χρωσθῆναι. Φυεῖται μὲν οὖν καὶ πολλὸς αὐ-  
τῆματος· οὐ μὲν ἀλλὰ, καταβάλλονσιν  
ἐκ τοῦ αὐτοῦ ἀχρυσόσαντες ἐξ μάλα πρὸς  
τὸ λατύνειν θηραὶ γέ καὶ μέναι καὶ ὅν  
διασφραττῆναι καὶ οὕτω κατασκευάζουσι  
τοὺς κυάμους. . . . Γίνεται δὲ οὗτος  
καὶ ἐν Συρίᾳ καὶ κατὰ Κιλικίαν. Here  
it may be observed, that Theo-  
phrastus does not give the least hint,  
that either the Egyptian Bean, or  
any part of the plant is called *Colo-*  
*casia*. But Pliny, as well as Dio-  
corides, affirms that they are the  
same plant. He mentions the stalk  
as the part that is eaten, says the  
Egyptians used the leaves to drink  
out of, and adds, that in his time  
it was planted in Italy; "In Ae-  
gypto nobilissima est Colocasia,  
quam Cyamon aliqui vocant.  
Hanc et Nile metunt, caule cum  
coccis est arantoso in mandendo.  
Thyrso autem, qui inter folia e-  
micat, spectabili, foliis latissi-  
mis, etiam si arboreis compa-  
rentur, ad similitudinem eorum  
quae personata in nostris omni-  
bus vocamus. Adeoque Nile  
et ceteris gaudent, ut implexis  
Colocasiae foliis in variam speciem  
valorum, potare gratissimum ha-  
beant. Seritur jam haec in Ita-  
lia." We find this plant men-  
tioned also by Herodotus, who does  
not call it either *cyamos* or *colocasia*,  
but *lily*, and speaks of it imme-

diately after the *Lotus*, which he  
calls a *lily* also. There grow in the  
Nile, says he, other Lilies also re-  
sembling *Roses*. The fruit of these  
grows upon different stalks, pro-  
ceeding from the same root, and re-  
sembles the combs of wasps. It  
has several seeds, of the bigness of  
the kernels of olives, sticking to-  
gether; which are eaten either green  
or dry; "Εστὶ δὲ καὶ ἄλλα κρίνεα φέ-  
δοισι ἐμπερέα, ἐν τῷ ποταμῷ γινώ-  
μενά καὶ ταῦτα· ἐξ ὧν ὁ καρπὸς ἐν  
ἄλλῃ κάλυκι παφουμένη ἐκ τῆς ρίζης,  
γίνεται κηρίῳ σφηκῶν ἰδὲν ὁμοιότατον·  
ἐν τούτῳ τραχὺτα ὅσον τε πυρὴν ἐλατὴς  
ἐγίνεται συχυὰ τρώγεται δὲ καὶ ἀ-  
παλὰ ταῦτα καὶ αὐα. Prosper Al-  
pinus, 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 *Co-*  
*locasia*. He says, no plant is bet-  
ter known, or in more use among  
them; the root of it being eaten  
as commonly as turneps among us.  
But he seems to question, whether  
it is the same with the Egyptian  
Bean of the Greek Authors, be-  
cause 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

Et duræ quercus sudabunt roscida mella.

35 and the hard oaks shall sweat  
the dewy honey.

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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 it's 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 Arabicum. See the note on ver. 119. of the second Georgick.

21. *Ipsæ.*] The Commentators observe, that *ipsæ*, in this place, is very expressive, and answers to *αὐτὰς* in Greek; so that *ipsæ capellæ* signifies as much as *αὐτοῦμαροι*, and *καὶ ἐαυτὰς*, that is, of their own accord.

*Distentæ.*] This epithet expresses the fullness of the dug, which makes it strut. Thus Lucretius,

“Hinc fessæ pecudes pingues per  
“pabula læta  
“Corpora deponunt, et candens  
“lacteus humor  
“Uteribus manat distentis:”

and Horace,

“Clausensque textis cratibus læ-  
“tum pecus,  
“Distenta siccet ubera.”

22. *Nec magnos mutuent armamenta*

*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 Salustius. Sannazarius has used it in it's proper sense;”

“Occidet et serpens, miseris quæ  
“prima parentes.”

“Elusit, portentificis imbuta venenis.”  
LA CERDA.

*Callæx herba veneni.*] “He does not mean the *cicuta*, with which every one is acquainted, but that Sardinian plant, which being like *apiastrum*, deceives people; or the *aconite*, as in the second Georgick;”

“Nec miseris fallunt aconites  
“legentes.” SERVUS.

*Apiastrum* is what we call Baum. See the note on ver. 63. of the fourth

*But there will still remain some  
footsteps of the ancient frauds,*

*Pauca tamen suberunt priscae vestigia fraudis,*

## NOTES.

fourth Georgick. Pliny says this herb is poisonous in Sardinia; "A-  
"pistrum Hyginus quidem meli-  
"sophyllon appellat. Sed in con-  
"fessâ damnatione est venenatum  
"in Sardinia." If the Poet did  
mean any particular herb, I should  
understand him of the *aconite*, which  
seems to be confirmed by the verse,  
that Servius has quoted. Ruacius is  
of opinion, that he means all vene-  
mous herbs in general.

23. *Affyrium vulga nascetur Amo-  
mum.*] "In the Lombard manu-  
"script, it is *Affyrium* et *vulgo*.  
"But the sentence is neat and ele-  
"gant, without the copulative  
"particle." PIERIUS.

Servius says the *Amomum* is a sweet-  
smelling plant, which grows only  
in Assyria. But so far is it from  
growing only in Assyria, that it is  
not said by any of the ancient writ-  
ters 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 on the first Eclogue, that  
the empire of the Parthians is ex-  
tended 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 de-  
scribe on this occasion. We read,  
in the second book of Kings, that  
Sennacherib, king of Assyria, sent  
this message to Hezekiah; "Let

"not thy God, in whom thou  
"trustest, deceive thee; saying,  
"Jerusalem shall not be delivered  
"into the hand of the king of As-  
"syria. Behold thou hast heard  
"what the kings of Assyria have  
"done to all lands, by destroying  
"them utterly; and shalt thou be  
"delivered? Have the gods of the  
"nations delivered them which my  
"fathers have destroyed, as Go-  
"zan, and Haran, and Rezeph;  
"and the children of Eden which  
"were in Thelasar? Where is the  
"king of Hamath; and the king  
"of Arpad, and the king of the  
"city of Sepharvaim, of Henah  
"and Ivah?" Gozan is situated on  
the Caspian sea, Haran was one of  
the royal seats of the kings of Meso-  
potamia, Rezeph was a city of Sy-  
ria, Thelasar was a city of Baby-  
lonia, 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 Cal-  
"no as Carchemish? is not Ha-  
"math 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 King which  
was a city and large region of Me-  
dia, and must therefore have been  
conquered before that time by the  
Assyrians. In ch. xxi. we find that  
Shalmaneser

Quae tentare Thetis ratibus, quae cingere muris (which shall tempt her to the sea in ships, to encompass towns with walls,

## NOTES.

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 "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 Diraites, Apharathchites, Tarpelites, Apharites, Archevites, Babylonians, Sufanchites, Dehavites, and Elamites, as the nations that had been transplanted to the cities of Samaria. The Apharathchites were a people, that inhabited the bottom of the mountains next to Assyria; the Archevites were on the east of Pasitigris, between Apamia and the Persian gulph: the Sufanchites 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 *Anomum* being confessedly a plant of Arme-

nia and Media, which were formerly subject to the Assyrian empire, is said by the Poet to be an Assyrian plant. It was in high esteem, as a rich perfume; and therefore it is one of the glories of this age, that so rare a plant would be made common.

26. *At simul heroum, &c.*] The Poet having declared the blessings that shall attend the birth of this expected child, describes those, which shall accompany his youth. Other signs of the Golden Age shall appear; but it shall not yet be perfectly restored. Navigation, Agriculture, and War shall not yet entirely cease.

*Heroum laudes, &c.*] Servius interprets the praises of herbes 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 *Belogus*, 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.



and to imprint furrows on the earth. Oppida, quae jubeant telluri infundere sulcos.

## NOTES.

28. *Molli . . . arista.*] Servius interprets *molli, fertili*. La Cerda renders it *matura et squata*, and says that we may use *uva mollis* and *pa-mum melle*, to express ripe grapes, and ripe apples, in imitation of Virgil. Ruacius also interprets it *maturis aristis*. Dr Trapp also translates it,

"Ripe yellow harvests on the fields  
"shall wave."

"So *molli*, says he, is interpreted by the Commentators; and though it may seem strange, since corn is harden'd not soften'd by being ripe; yet it must be consider'd that the word *flavescit* is in the same verse, and that corn is not yellow till it is ripe. I think *molli* therefore must relate to the taste; which is softer and mellower, as any fruit is riper."

But, on the most careful examination 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 signify ripeness. The only instance that can be pretended, is *castaneae molles* in the first Eclogue, ver. 82. But the word has been shewn to have another sense, in the note on that verse. It is applied to the softness of wool, in the eighth Eclogue;

"— *Molli* cinge haec altaria  
"vitta."

And in the second Georgick;

"— *Nemora Aethiopum molli*  
"canentia lana."

And in the third;

"— *Græges villis lege mollibus*  
"albos."

And in the fourth;

"— *Dum fufis mollia pensa*  
"Deyolvunt."

Hence this epithet is given to the sheep themselves, which are called *molle pecus* in the third Georgick,

"— *Glacies ne frigida laedat*  
"*Molle pecus*."

And in the ninth Aeneid;

"*Impastus ceu plena leo per ovilia*  
"turbans,  
"*Suadet enim vefana fames man-*  
"ditque trahitque  
"*Molle pecus*."

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

"— *Foliis lentas intexere mollibus*  
"hastas."

And in the fourth Aeneid;

"— *Mollique fluentem*  
"*Fronde premit crinem*."

In the eighth Aeneid, it signifies the softness of an embrace;

"— *Niveis*

Alter erit tum Tiphys, et altera quæ venat Argo. There shall then be another Tiphys, and another Argo,

NOTES.

"Niveis hinc atque hinc diva  
lacertis

"Cunctantem amplexu molli fovet.

In the tenth Aeneid it is used for the softness of the hoary hair of old age;

"Canentem molli pluma duxisse se;  
nectam."

In the second Georgick it signifies the softness of little images;

"Oscilla ex alta suspendunt mollia  
pinu."

In the third Georgick it is used for the softness of a bit, to be put in the mouths of young horses;

"Det mollibus ora capistris."

and for the softness of a sheep-cote, covered with straw;

"Stabulis edico in mollibus  
herbam  
Carpere oves."

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

"Mollibus a stratis, opera ad fa-  
brilia surgit"

and,

"Castæ ducebant sacra per  
urbem"

"Pileatis matres in mollibus."

Water is called soft in the tenth Aeneid;

"Mollibus extulit undis;"

and wine also in the first Georgick;

"Tunc agni pingues, et tunc mol-  
lissima vina;

"Tunc somni dulces."

It is an epithet frequently given to flowers, not to express their ripeness, but their delicacy; as in the second Eclogue;

"Mollia luteola pingit vaccinia  
caltha"

and in the fifth;

"Pro molli viola, pro purpureo Nar-  
cisso

"Carduus, et spinis surgit pali-  
urus acutis;

where it is plainly opposed to the sharpness of thorns:

and in the sixth;

"Ille latus niveum molli fultus hya-  
cintho"

also in the first Aeneid;

"Fotum gremio dea tollit in  
altos

"Idaliæ lucos, ubi mollis amaracus  
illum"

"Floribus et dulci aspirans com-  
plectitur umbra."

And in the seventh;

M — Molles

which shall carry chosen heroes;  
there shall also be other wars,

Delectos heroes; erunt etiam altera bella,

## NOTES.

“ — *Molles tibi sumere thyrsos;*”

and

“ *Mollibus intexens ornabat cornua  
“ fertis.”*

And in the eleventh;

“ *Qualem virgineo demessum pol-  
“ lice florem*

“ *Seu mollis violæ, seu languentis  
“ hyacinthi.”*

It signifies also the softness of grass;  
as in the third Eclogue;

“ — *In molli confedimus herba.*”

And in the seventh;

“ — *Somno mollior herba.*”

And of meadows; as in the tenth  
Eclogue;

“ *Hic gemini fontes, hic mollia  
“ prata:*”

and in the second Georgick;

“ *Mollibus in pratis.*”

It is used also for a soft and gentle  
flame, as in the second Aeneid;

“ — *Tractuque innoxia molli  
“ Lambere flamma comas:*”

and in the fourth;

“ — *Est mollis flamma medullas.*”

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

“ — *Mollesque sub arbore summi.*”  
and in the third;

“ — *Molles sub dio carpere som-  
“ nos.”*

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

“ — *Molli succedere saepius um-  
“ brae:*”

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

“ — *Breviorque dies et mollis  
“ aestas.*”

Hence it is applied to effeminate per-  
sons, as in the first Georgick;

“ *India mittit ebur, molles sua thura  
“ Sabaer;*”

and to the easy hours of access to  
any person, as in the fourth Aeneid;

“ *Sola viri molles aditus, et tempora  
“ noras:*”

and,

“ *Tentaturum aditus, et quae mol-  
“ lissima fandi*

“ *Tempora.*”

of

Atque iterum ad Trojam magnus mittetur Achilles. *and a great Achilles shall again be sent to Troy.*

NOTES.

of which sort are *mollia jussa*, in the third Georgick, and ninth Aeneid; and *mollia fatu*, in the twelfth. In the eleventh, we find the stings, and irritations of the mind twice expressed by *stimulis haud mollibus*. *Mollis* is also frequently applied to any thing, that is bending and pliable, as *Molle fiter* 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 Aeneid;

“ ——— Crates, et molle feretrum  
“ *Arbutis textunt virgis, et vimine querne.* ”

Thus the *acanthus* is called *mollis* in the third Eclogue, because of it's easy bending; and in the fourth Georgick we find

“ *Ille comam mollis jam tum torquabat acanthi;* ”

when he had said but a few lines before,

“ ——— Flexi tacuisssem vimen acanthi. ”

In the same sense it is used to express the flexibility or ductility of gold, when drawn into wire or thread; as in the tenth Aeneid;

“ ——— Fufos cervix cui lactea crines

“ *Accipit, et molli subnectit circulus auro.* ”

and,

“ ——— *Molli mater quam neverat auro.* ”

In the third Georgick it signifies the tender bending of the legs of a young colt;

“ ——— *Pecoris generosi passus in arvis*

“ *Altius ingreditur, et mollia curva reponit.* ”

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

“ *Belgica vel melius molli feret esse da collo;* ”

and in the eleventh Aeneid;

“ ——— Latini

“ *Clamorem tollunt, et mollia colla reflectunt.* ”

Thus also in the eighth Aeneid it is applied figuratively to the waters of a river, to express the subjection of the nations, that dwell on it's banks;

“ ——— *Euphrates ibat jam mollior undis.* ”

Lastly it is used for the easy descent of a hill, in the ninth Eclogue;

“ ——— *Mollique jugum demittore clivo.* ”

M 2

And

*But when full age shall have made thee a man,* Hinc, ubi jam firmata virum te fecerit aetas,

## NOTES.

And in the third Georgick ;

“ ——— *Molli devertitur orbita*  
“ *clivo.*”

These, I think, are all the places, where Virgil has used the adjective *mollis*, and there does not seem to be one, where it can be interpreted either *ripe* or *fertile*. We must therefore seek for some other interpretation of *molli arista*. It has been observed, in the note on ver. 219. of the first Georgick, that the *triticum* or wheat of the Ancients was bearded, and a passage from Cicero was there produced, wherein the beard of wheat is described as a prickly fence, to defend the ear from the injuries of birds. Therefore we may understand the meaning of the passage under consideration to be, that the corn shall no longer stand in need of this fortification, this pallisade, this *vallum aristarum*, as Cicero calls it, to defend it from injuries; but shall spring up spontaneously, and grow ripe with *soft*, and *tender* beards.

29. *Rubens*.] This epithet is used to express the ripening of the grapes, as *flavesceus* 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 *sentos* not to mean any particular species of plant; but to be a general word for all wild,

thorny plants. Thus Isaiah, chap. lv. 13. “ Instead of the thorn shall come up the fir-tree; and instead of the brier shall come up the myrtle-tree.”

*Uva*.] It has been observed, in the note on ver. 60. of the second Georgick, that *uva* does not signify a single grape, but the whole cluster :

30. *Et durae quercus*, &c.] Honey is said to have dropped from trees, in the golden age. See the note on ver. 131. of the first Georgick.

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 Elogue was written at the time of the reconciliation between Augustus and Anthony, and that it is to this reconciliation that the Poet ascribes all the blessings of peace, which were expected at that time. But the son of the great Pompey was still in some measure master of the sea, and an enemy to both the Triumvirs. Therefore the great work of peace was not wholly perfected; though the Poet hoped to see it soon established, by the authority and wisdom of the Consul; as he said a few lines above;

“ Te duce si qua manent sceleris  
“ vestigia nostri,

“ Irrita perpetua solvent formidine  
“ terras.”

*Priscæ*

Cedet et ipse mari vector : nec nautica pinus

the mariner himself shall withdraw from the sea : nor shall the naval pine

NOTES.

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

32. *Tentare Thetis ratibus.*] Thetis was said to be the daughter of Nereus and Doris. She was married to Peleus, the son of Aeacus, by whom she had Achilles. Thetis is certainly used here for the sea itself. I have taken the liberty to make use of a scripture expression, in translating these words, which I thought might be warranted in a Poem; allowed to contain so many allusions to sacred prophecies.

33. *Telluri insindere sulcos.*] “ In the Roman manuscript, it is *tel-lurem insindere sulco*: in the Ob-long Vatican, *sulcis*. The Lombard, Medicean, and some others follow the common reading.”

PIERIUS.

34. *Alter erit tum Tiphys.*] “ When Pelias had received an answer from Apollo, that he should be deprived of his kingdom and life, by one who came to sacrifice with one foot naked; it happened soon after, that as Jason was coming to sacrifice, he met Juno, in the form of an old woman, who pretended not to be able to get over the ford of a river, upon which he carried her, and lost one of his shoes in the mud. Pelias therefore apprehending him to be the dangerous person, sent him to Colchis, to fetch the golden fleece of the ram, that had transported Phrixus

and Helle. Jason, in obedience to this command, built the ship Argo, assembled the youth of Greece, to accompany him in his expedition, and had Tiphys for his pilot.” SERVIUS.

*Argo.*] The *Argo* was the first long ship, with sails, built by the Greeks. Before that time they had used only round vessels of burden, and always kept within sight of the shore; but now they were to launch farther, and to guide their ships by the stars. The etymologists are greatly divided about the derivation of the name of this ship. The more general opinion, and perhaps the best, is that it was so called from the master-builder of it, Argus, the son of Danaus. This Danaus was the brother of Aegyptus, who was probably the same with Sefac or Sesostris, king of Egypt, and fled from that country, in a long ship, after 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 *ἄργος* swift; but that word signifies also, and perhaps more properly, *slow*; whence that joke of Martial on slow sailors;

“ At vos tam placidas vagi per undas,

“ Tuta luditis otium carina,

“ Non nautas puto vos, sed Argonautas.”

exchange merchandises: every Mutabit mercos: omnis feret omnia tellus.  
land shall bear every thing.

## NOTES.

A fourth opinion is, that it had it's name from Argus, the son of Phryxus. Others again derive it from the Hebrew word ארג *areg*, 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 inflexae texta  
carinae."

Several other authorities might easily be produced, to prove that *texo*, and it's derivatives, are applied to the building of ships. Lastly Bochart, having spoken of the *gauli*, a sort of round vessels, says he is of opinion, that the Phoenicians opposed to those round ships the כפינ ארכא *naves arca* or *arco*, as the Syrians pronounce it, that is, *ships of length*, or, which is the same thing, *long ships*. Hence the first long ship built by the Greeks was called *Argo*, by changing *c* into *g*: thus they change *Caius* to Γαῖος, and *Cnaeus* to Γναῖος. 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 דבר signifies both *to speak* and *to govern*. Hence דוברת *dobera*, when used as a participle,

signifies *speaking*; but when a noun, a *ship*, which is *governed*. From this homonymy, says he, the fable arose, that the ship itself, or some timber in it was vocal, by which *timber* we are to understand the *rudder*, which does not *speak*, but *governs* the ship.

35. *Delectos heroes.*] These chosen heroes are the Argonauts, so called because they sailed in the ship *Argo*. They accompanied Jason, in his expedition to Colchis, to fetch the golden fleece: they were the flower of all Greece, and were fifty-two in number. Pindar calls them *the flower of sailors*, and Theocritus *the flower of heroes*: hence Virgil calls them *chosen heroes*. Sir Isaac Newton proves, by many good arguments, that this expedition was about forty-three years after the death of Solomon, three hundred years later than the time settled by the Greek Chronologers.

*Erunt etiam altera-bella.*] "No-  
" thing is more just, than the pro-  
" phesy of Virgil. A bloody war  
" at last reduced Sextus Pompey to  
" quit Sicily, and to meet his death  
" in Asia by Anthony. The con-  
" juncture of affairs, the prepara-  
" tions made by Octavian; and  
" above all, the disposition of men's  
" minds gave room for the pre-  
" diction of the Poet." CATROV.

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  
silence

Non rastroſos patietur humuſ, non vinea ſalcem : 40 *The ground ſhall not endure the harrow, nor the vineyard the pruning-book :*

NOTES.

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 *πολίπορος* 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 *πολίπορος*, 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 *πολίπορος*, and points out eight places, two in the Iliads and ſix in the Odyſſeys: but at the ſame time he refers us to three places in the Iliads, 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;

Αἰετομένη τμησαί Αχιλλῆα πολίπορον.

The ſame words are repeated near the beginning of the fifteenth Iliad, when Jupiter relates to Juno the interceſſion of Thetiſ for her ſon. The third place is in the twenty-fourth Iliad, where Jupiter tells Thetiſ, that the gods had diſputed nine days about Achilles and the body of Hector;

Ἐνῆμαρ δὲ νεικὸς ἐν ἀδρανάτοισι ὄρωρεν  
Ἐκτοροſ ἀμφὶ νεικῷ καὶ Ἀχιλλεὶ πολίπορον.

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 marinere 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 fullneſs of bleſſings, that ſhall attend the completion of the golden age, when he ſhall have attained to the full ſtate of manhood.

Lucretiuſ has an expreſſion like this, in his third book;

“Inde ubi robuſtiſ adolevit viribuſ  
“aetas.”

38. *Cedet et ipſe mari veſtor.* Serviuſ tells uſ, that *veſtor* ſignifies

M 4

him



and the strong plowman shall take off the yokes from his bullocks.

## NOTES

him that is carried, as well as him that carries; the merchant as well as the mariner: though according to Burman, this note is wanting in several copies of Servius, so that we may question whether it was the genuine opinion of that ancient Grammarian. Ruacius however has adopted it. *Tam active dicitur pro eo qui vehit, quam pro eo qui vehitur.* Dr Trapp seems to be surprized at this, and says *Vector* is a very particular word: it signifies both actively and passively; *vehens* and *vehitus* as if *vehitor* should signify both the conqueror and the conquered. I do not remember any parallel instance in 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 mercas.*] The ancient way of traffick 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. *Nim rastro;* &c.] In this new age the earth is to produce every thing spontaneously: the earth will have no occasion to be torn with harrows, or the vine to be wounded with pruning-hooks.

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

*"Nec robustus erat curvi moderator aratri"*

*Quisquam, nec scibat ferro moliri arva."*

and again in his sixth book;

*"Praeterea*

Nec varios discet mentiri lana colores :  
Ipse sed in pratis aries jam suave rubenti  
shall have his fleece tinged, sometimes with the fine red of the purple,

Nor shall the wool learn to counterfeits various colours. But the ram himself, in the meadows,

NOTES.

"Præterea jam pastor, et armen-  
"tarius omnis.  
"Et robustus, item curvi moderator  
"aratri  
"Langebant,"

42. *Nec varios discet, &c.*] He calls the colours, which are given to wool by art, false or fictitious. Thus we read in the second Georgick,

"Alba neque Assyrio fuscatur lana  
"veneno."

43. *Ipse sed in pratis, &c.*] Instead of this false tincture, he says the sheep shall be clothed with wool of the finest colours. Servius tells us, that, in the books of the Tuscans, it was delivered, that when a ram should be seen stained with an unusual colour, the greatest felicity should attend the chief ruler. Many passages may be collected from the writers of the lives of the Emperors, where such extraordinary omens are said to have attended their births. Nor are authors wanting, who tell us of such fine sheep being to be seen in distant countries. [*Suave rubenti murice.*] *Murex* signifies all hard and sharp bodies; as we find it used in the fifth Aeneid for the sharp points of a rock;

"Concussae cautes, et acuto in mu-  
"rice remi

"Obnixi crepuere, illisæque prora  
"pependit."

Valerius Maximus uses it for the tribulus, or caltrop, a spiked instrument used in war, to obstruct the approach of an enemy; "Aviti  
"spiritus egregius successor Scipio,  
"Aemilianus, cum urbem præ-  
"validam obsideret, suadentibus  
"quibusdam, ut circa moenia ejus  
"ferreos murices spargeret, omnia-  
"que vada tabulis plumbatis con-  
"sterneret, habentibus clavorum,  
"cacumina, ne subita eruptione  
"hostes in præsidia nostra impetum  
"facere possent: respondit, non  
"esse ejusdem, et capere aliquos  
"vellè, et timere." Thus it is used also by the Natural Historians, to express a sort of shell-fish, which is set about with spikes. Of this kind was that celebrated fish, from which the Tyrian colour, was obtained. It is called *purpura* and *murex*: but it is much to be doubted, whether it was the same colour with that, which we now call purple; it seems rather to have been either scarlet or crimson. We find in this passage, that it was a beautiful red, *suave rubenti murice*. In the fourth Aeneid, it is represented, as a glowing, or very bright colour;

"—Tyrioque ardebat murice læna  
"Demissa ex humeris."

and in the ninth Aeneid it is said to be a bright colour;

"—Picta croco, et fulgenti mu-  
"rice vestis."

44. *Crocò*

and sometimes with the yellow  
of saffron: and vermilion shall  
cloath the lambs of it's own ac-  
cords

Murice, jam croceo mutabit vellera luto:  
Sponte sua sandyx pascentes vestiet agnos,

## NOTES.

44. *Croceo luto.*] Some take *cro-*  
*cto luto* to be put here for *croco luteo*,  
yellow saffron. Saffron itself is of a  
fiery or deep orange colour, ap-  
proaching to red: but the tincture  
of it is a deep yellow, like the yelk  
of an egg, or a marygold 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 Vi-  
truvius, which was used to give a  
green tincture to blue, and must  
therefore necessarily afford a yellow  
tincture itself; for nothing but yel-  
low can change blue into green;  
“Item, says Vitruvius, qui non  
“possunt chryfocolla propter cari-  
“tatem uti, herba quae luteum  
“appellatur coeruleum inficiunt,  
“ut utuntur viridissimo colore.”  
Pliny calls the herb *lutea*, in the  
fifth chapter of his thirty-third  
book, where he is speaking of *chry-*  
*focolla*; “Nativa duritia maxime  
“diffat, luteam vocant. Et ta-  
“men illa quoque herba, quam  
“luteam appellant, tingitur.” And  
again, “Paraetonium quoniam est  
“natura pinguißimum, et propter  
“laevorem tenacissimum, atra-  
“mento aspergitur, ne paraetonii  
“candor pallorem chryfocollae af-  
“ferat. Luteam putant a lutea  
“herba dictam, quam ipsam cae-  
“ruleo subtritant, pro chryfocolla  
“inducunt, vilissimum genere at-  
“que fallacissimum.” I believe the  
*lutum* 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  
it's being that herb, which our En-  
glish writers of Botany, describe un-  
der the name of *luteola*, wild wood,  
and Dier's weed. The Diers 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 Diers. 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 resem-  
blance of the name, *woold*, and the  
frequent use of it in dying, has oc-  
casioned some to confound it with  
*wood*, from which it is very differ-  
ent. Besides the *wood* is called *isa-*  
*tis*, and *glastum*, and affords a blue  
tincture; though it is also used for a  
foundation of other colours. The  
*wood* also is bruised in a mill, dried,  
powdered, and goes through several  
preparations, before it is fit for the  
use of the Dier, whereas the *woold*  
or *lutum* is used entire, in it's full  
perfection of ripeness.

45. *Sponte sua sandyx, &c.*] *San-*  
*dix* is spoken of by Pliny, as a cheap  
material

Talia saecula suis dixerunt, currite, sulis

The Parcae, agreeing in the first order of fate,

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material for painting; "Praeterea  
"e vilioribus, ochra, cerussa usta,  
"sandaracha, sandix, syricum, a-  
"tramentum." I believe this cheap  
sort of *sandix* was made of the  
fæctitious *sandaracha*, which was a  
preparation of white lead; for the  
true *sandaracha*, which seems to be  
our native red arsenick, was said to  
come from an island of the Red Sea.  
Pliny has led many of the Commen-  
tators into an error, by imagining,  
that Virgil spake of it in this place  
as an herb; "Sandaracham et o-  
"chram Juba tradit in insula ru-  
"bri maris Topazo nasci: sed inde  
"non perveniuntur ad nos. Sanda-  
"racha quomodo fieret diximus.  
"Fit adulterina et ex cerussa non  
"in fornace cocta. Colos esse de-  
"bet flammeus. Pretium in libras  
"asses quini. Haec si torrea-  
"tur, aqua parte rubrica admixta,  
"sandycem facit. Quamquam a-  
"nimadverto Virgilium existimasse  
"herbam id esse, illo versu,

"Sponte sua sandyx pascentes ves-  
"tiet agnos."

Here Pliny seems to censure Virgil,  
as being mistaken, in representing  
*sandix* as an herb, on which the  
lambs feed, and thereby changed the  
colour of their wool to scarlet. But  
if he had read Virgil with due at-  
tention, he would have perceived  
that the Poet does not represent the  
*sandix* as an herb, any more than  
he did the *murex* in the preceding  
verse. Servius also affirms roundly

that *sandix* is an herb; "Sandyx  
"herba est, de qua *sandyceus tin-*  
"guntur color." La Ceida, falling  
into the same error, says *sandix* is  
both an herb, and a colour; and  
adds, as his own opinion, that un-  
less *sandix* be understood to mean an  
herb, the epithet *pascentes* is super-  
fluous. But surely this learned Com-  
mentator 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. *Pas-*  
*centes* is no more superfluous than *in*  
*pratibus*, 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 *sandix* 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 ar-  
tificial 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 pur-  
ple-fish, the wood, and the *sandix*;  
but that they shall have fleeces as  
beautiful, as if they had been stain-  
ed by those materials. I have ren-  
dered *sandix* *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

have said to their spindles, pronounced ye ages after this manner. Concordes stabili fatorum numine Parcae.

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express it: The colour meant in this place was certainly red, and might probably come near to our red orpiment.

46. *Talia saecula suis dixerunt currite.*] In the Medicean manuscript it is *dixerunt currere*, as if *dixerunt* was put for *edixerunt*, or *affirmaverunt*: by the same figure, by which *donat habere* is used in another place. But Servius acknowledges the imperative *currite*. Nor must it be omitted, that in our time chiefly they began to write *saeculum* without a diphthong: some Grammarians assign for a reason of this, that the word is derived *a sequendo*. But the ancient marbles have *saeculum* with an *ae* diphthong, as we read in the Roman manuscript. In many ancient coins also, *ae* diphthong is to be observed, as *saecularia* in one of P. Septimius Geta; and *saeculi felicitas* in one of Faustina, and so in most of the rest: though in a silver one of Otho there is *saecul*, with a single *e*." PIERIUS.

47. *Parcae.*] The *Parcae*, according 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;

Νύξ ὃ ἔτεκε σπυγερὸν τε Μύρον, καὶ  
Κῆρα μελαιναν,  
καὶ Θάλαον.

καὶ Μοίρας καὶ Κῆρας ἐγένετο νυκτο-  
ποιούς,  
κλωθώ τε, λάχεςίν τε, καὶ ἄτροπον·  
αἶτε βροτοῖσι  
Γεινομένοισι διδοῦσιν ἔχειν ἀγαθόν τε  
κακὸν τε,  
Ἄλτ' ἀνδρῶν τε θεῶν τε παραισασίας  
ἐφέπουσαι  
Οὐδέποτε λήγουσι θεαὶ δεινοῖο χάλοι,  
πρὶν γ' ἀπὸ τῷ δώσῃ κακὴν ὅπιν, ὅστις  
ἁμαρτή.

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

Δεύτερον ἠγάγετο λιπαρὴν Θέμιν, ἣ  
τέκεν Ὠρας,  
Εὐνομίην τε, Δίκην τε, καὶ Εἰρήνην τε-  
θαλυῖαν·  
Ἄλτ' ἔργ' ὠραῖονσαι καλὰ θνητοῖσι βρο-  
τοῖσι·  
Μοίρας θ', ἧς πλείστην τιμὴν πόρε  
μητίετα Ζεὺς;  
κλωθώ τε, λάχεςίν τε, καὶ ἄτροπον·  
αἶτε διδοῦσι  
Θνητοῖς ἀνδρώποισιν ἔχειν ἀγαθόν τε  
κακὸν τε.

These three sisters are intrusted 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.

Aggredere, O magnos, aderit jam tempus, honores, *Attempt the greatest honours,*  
 Cara Deum soboles, magnum Jovis incrementum! *for the time shall now come, O*  
 Aspice convexo nutantem pondere mundum, *beloved offspring of the gods, O*  
 50 *great increase of Jupiter!*  
*Behold the world tottering with it's globe's weight,*

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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 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 Caesars. But did there come

"into the world at that time any other children of the family of Caesar? They alone descended from Jupiter by Aeneas, who was the son of Venus. But did there at that time come into the world any child of the family of Caesar, except young Marcellus? Tiberius was not yet entered into the house of Octavian by his mother, and Drusus was not yet born. Certainly, the more we think, the more we discover Marcellus to be the person." CATROU.

It has been already observed, that Octavia, the half sister of Augustus, and mother of Marcellus, was not descended from the Caesars. We must therefore have recourse to the adoption of Marcellus by Augustus.

50. *Aspice convexo, &c.*] Servius interprets this, "the world bends with it's present evils, and rejoices in it's 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

*both the earth, and the expanse  
of seas, and the high heaven.*

Terrasque, tractusque maris, coelumque profundum;

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" bends from the destruction, into  
" which it was sunk, towards a  
" golden state; behold and contem-  
" plate how all things are now more  
" joyful? Thus the sense will be,  
" that the world bends from the  
" iron age to the golden, and not  
" the contrary. This explica-  
" tion is favoured by Servius and  
" Germanus, who here acknow-  
" ledge an *ἀνατάξις*, 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? Be-  
" sides, after the childhood and  
" youth of Saloninus, in which al-  
" most all things were golden, why  
" should the world run again to  
" destruction? The sense therefore  
" is properly this: In your infancy  
" 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 plow-  
" ing, no sowing, the earth shall  
" afford every thing spontaneously;  
" purple shall grow upon the rams,  
" and these times shall be very  
" happy, with the consent of the  
" Fates. Surely, at this point of  
" time, it would be impertinent to  
" say, that the world bends to evil:  
" it would square better with this  
" felicity to say, *See how the world*

" moves and changes itself to every  
" sort of felicity, which shall happen,  
" when you are a man." Ruæus  
assents to this opinion, and inter-  
prets it *the world moving itself for*  
*joy*; "*Gestientem, et præ lætitiâ*  
*commoventem se.*" Catrou pa-  
raphrases this passage, according to  
the interpretation of Servius:  
" Voyez, d'une part, le monde  
" chancelant sous le poids de sa  
" grandeur! La mer, la terre et  
" les cieus, tout s'ébranle. Voyez,  
" de l'autre, l'allégresse revenir à  
" l'Univers, aux approches d'un  
" siècle heureux." But his learned  
countryman De Marolles had ren-  
dered it in the other sense; "*Re-*  
*garde le monde balancé sur son*  
*propre poids. Voy les terres, les*  
*seins de mer, et les cieus élevez,*  
*avec tout le reste des creatures*  
*qui se rejouissent pour le retour*  
*d'un siècle si heureux.*" Our old  
translator, W. L. seems to be of  
La Cerda's opinion;

" Come see the world, decrepit  
" now, and seere,  
" E'ne nodding ripe, with it's own  
" pondrous heape;  
" The seas, and earth, and highest  
" heavens view;  
" How all things in them all doon  
" even leape  
" For joy of this same age now to  
" ensue."

The Earl of Lauderdale follows  
Servius;

" And

Aspice, venturo latentur ut omnia sacclo!

Behold how all things rejoice at  
the approaching age!

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" And now behold the unfix'd tot-  
" t'ring world,  
" Seas, earth, and heav'n into con-  
" fusion hurl'd:  
" Nature again puts on a smiling  
" face,  
" And all with joy th' approaching  
" age embrace."

and Dryden also,

" See, lab'ring nature calls thee to  
" sustain  
" The nodding frame of heav'n and  
" earth and main;  
" See to their base restor'd, earth,  
" seas, and air,  
" And joyful ages from behind, in  
" crowding ranks appear."

And Dr Trapp;

" — See the globous weight  
" Of earth, of heav'n, of ocean,  
" nod, and shake!  
" See how all things enjoy the fu-  
" ture age."

" *Convexo pondere*, says this learned  
" Gentleman, is here the same with  
" *convexi ponderis*, or *molis*; not  
" govern'd of *nutantem*, as most  
" imagine: it being impossible that  
" the globe should bend, or reel,  
" with it's own weight. But what  
" then is the meaning of *nutantem*?  
" With, or under what, does it  
" nod or stagger? With it's guilt,  
" and misery, say some; and so  
" wants to be succour'd by this  
" new-born hero. But that to

" others seems not to agree with  
" the happiness which is ascribed  
" even to the first division, to the  
" beginning of this happy age.  
" And therefore they say it, either  
" nods, i. e. moves and shakes it-  
" self, with joy and exultation;  
" which is pretty harsh to my ap-  
" prehension: or, which is not  
" much better, inclines and tends  
" to another, i. e. a yet more hap-  
" py state; *vergentem*, say they,  
" *nutantemque in meliorem statum*.  
" After all, I like the first inter-  
" pretation best; for as to that rea-  
" son alledged against it, the change  
" of the world from bad to good,  
" from miserable to happy, could  
" not be instantaneous. 'Twould  
" be idle for Virgil to say, that  
" while he wrote this, the world  
" was actually in so good and hap-  
" py a state, when all the world  
" knew the contrary. His mean-  
" ing therefore must be, that the  
" child being now born, the age  
" is as good as come; it will com-  
" mence very speedily; even in  
" his infancy. 'Twas excellent  
" sense therefore to say, the world  
" at present labours with it's guilt  
" and misery; but yet rejoices at  
" the very near prospect of the  
" happy change, which is in a man-  
" ner begun already. So that *As-  
" pice mundum nutantem*, i. e. *malis  
" suis praesentibus*, is perfectly re-  
" conciliable with the next words,  
" *aspice venturo latentur ut omnia  
" sacclo*." The solution of this  
" difficulty seems principally to depend

OR



*O may I but enjoy the best part of so long a life,* O mihi tam longae maneat pars ultima vitae,

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on a right understanding of *nutantem*. The verb *nuto* is used by Virgil, only in two other places. In the ninth Aeneid, 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 laeva, pro  
"turribus astant,

"Armati ferro, et *tristis* capita alia  
"corusci.

"Quales aëriæ liquentia flumina  
"circum,

"Sive Padi ripis, Athesin seu prop-  
"ter amœnum,

"Confurgunt geminae quercus, in-  
"tonsaque caelo

"Attollunt capita, et *sublimi ver-*  
"tice *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 Aeneid, it is evidently used to express the nodding, or tottering of a tree, to it's destruction;

"Ac veluti summis antiquam in  
"montibus ornum

"Cum ferro accisam, crebrisque  
"bipennibus instant

"Eruere agricolae certatim; illa  
"usque minatur,

"Et tremefacta comam concusso  
"vertice *nutat* :

"Vulneribus donec paulatim evicta;  
"supremum

"Congemuit, *traxitque jugis avulsa*  
"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 *nuto* being used to signify the nodding, or bending of any thing, from a worse state to a better: we may therefore venture to conclude, that in the passage before us, it signifies, that the world is nodding or tottering towards it's fall, or at least, that it is bending, shaking, and in danger of ruin. La Cerda is mistaken, when he imagines, that the Poet uses this expression at that point of time, when his hero is upon the verge of manhood. It would indeed then have been impertinent to have said the world was at that time in danger of ruin. But it is evident, that Virgil now speaks in his own person, at the time of writing the Eclogue: for otherwise he would not have said *venturo saeclo*; 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 it's 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

Spiritus, et quantum sat erit tua dicere facta!  
 Non me carminibus vincet nec Thracius Orpheus, 55  
 Nec Linus: huic mater quamvis; atque huic pater  
 adfit:

and spirit sufficient to declare  
 thy actions! Even Thracian  
 Orpheus shall not surpass me in  
 poetry, nor Linus; though one  
 should be favoured by his mother,  
 and the other by his father:

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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. *Laetentur.*] It is *laetantur* in the Roman manuscript, according to Pierius. Heinsius, according to Burman, found *laetentur* in all his manuscripts.

53. *Tam longae.*] “In the Lombard and Medicean manuscripts, it is *tam longe*. But *tam longae vitae* is the true reading, which is acknowledged also by Servius.”  
 PIERIUS.

55. *Thracius 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 Thamyras, Hercules, and Orpheus, whom he instructed in musick and poetry. Diogenes Laërtius says, he was a Theban, and the son of Mercury by the Muse Urania. The same author tells us, that he wrote concerning the generation of the world, the courses of the sun and moon, and the generations of animals and fruits, in heroick verse: that he was killed with an arrow by Apollo, in Euboea, where his epitaph was

to be seen, expressing, that he was a Theban, and the son of the Muse Urania. Ἴδου γοῦν παρὰ μὲν Ἀθηναίοις γέγονε Μουσάιος, παρὰ δὲ Θηβαίοις Λίνος. . . . Τὸν δὲ Λίνον ποιῆσαι ἔρμῃ καὶ μουσῇ Οὐρανίας ποιῆσαι δὲ κοσμογονίας, ἡλίου καὶ σελήνης πορείαν, καὶ ζώων καὶ καρπῶν γενέσεις. Τούτῳ ἀρχὴ τῶν ποιημάτων ἦδε,

Ἦν ποτὲ τοι χρόνος οὗτος ἐν ᾧ ἅμα πάντ' ἐπεφύκει.

. . . . Τὸν δὲ Λίνον τελευτῆσαι ἐν Εὐβοίᾳ τοξευθέντα ὑπὸ Ἀπόλλωνος καὶ αὐτῷ ἐπιγεγράφθαι,

Ὡδὲ Λίνον Θηβαίου εἰδὼτο γαῖα θανόντα,

Μούσης Οὐρανίης υἱὸν εὐσεφάνου.

It is plain however, that Virgil takes him to be the son of Apollo; as does Martial also, in an epigram on the death of Severus the son of Silius, where he observes, that the gods themselves could not avert the death of their sons: Apollo had lost Linus, Calliope Orpheus, Jupiter Sarpedon, and the emperor Domitian his son Domitian;

“Festinata sui gemeret cum fata  
 “Severi

“Silius, Aufonio non semel ore  
 “potens:

N

“Cum

*Orpheus by Calliopea, and Linus by beautiful Apollo. Nay, should Pan contend with me, and Arcadia should be judge, even Pan himself, though Arcadia were judge, should own himself to be overcome.*

Orphei Calliopea, Lino formosus Apollo.  
Pan etiam, Arcadia mecum si iudice certet,  
Pan etiam Arcadia dicat se iudice victum.

Incipe, parve puer, risu cognoscere matrem; 60

*Begin, O little boy, to know thy mother by her smile:*

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“ Cum grege Pierio moestus Phoeboque querebar,

“ Ipse meum flevi, dixit Apollo,  
“ Linum.

“ Respexitque suam, quae stabat  
“ proxima fratri,

“ Calliopem, et ait: tu quoque  
“ vulnus habes.

“ Aspice Tarpeium, Pallatinumque Tonantem:

“ Ausa nefas Lachesis laesit utrumque Jovem.

“ Numina cum videas duris obnoxia fati,

“ Invidia possis exonerare deos.”

57. *Calliopea.*] She was one of the nine Muses, and esteemed to preside over Heroic poetry.

*Apollo.*] The god of verse. These ancient poets are fabled to be the children of Apollo and the Muses, because they excelled in Poetry and Musick.

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 sollicitude 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;

“ Torquatus, volo, parvulus

“ Matris e gremio suo,

“ Porrigens teneras manus,

“ Dulce rideat ad patrem,

“ Semihibante labello.”

This passage of Catullus is indeed very pretty and natural: but it does not

Matri longa decem tulerunt fastidia menses,

thy mother has born the long  
sickness of ten months.

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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 it's smiling on the father, but of it's putting out the hand to him, an action, of which no child is capable, till it is several months old. The same may be said of the other authorities, which La Cerda produces, to support his opinion. Catrou ascribes the smile to the child, as do also all our English Translators. But the learned Ruæus thinks it better to understand this passage of the smiling of the mother, in which he follows Erythraeus, and Bembus. 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 abjicit ad vagitus statim et ploratum, nullumque tot animalium aliud ad lacrymas, et has protinus vitae principio. At hercule risus, praecox ille et celerrimus, ante quadragesimum diem nulli datur.*" The same author mentions Zoroaster, as the only person, that ever laughed on the day of his birth; but he does not mention it as an omen, either good or bad: for his future wisdom was predicted by the palpitation of his brain; "*Risus eodem die quo genitus esset, unum hominem accepimus Zoroastrem. Eidem cerebrum ita palpitasse, ut impositam repelleret*

"manum, futurae praefagio scientiae." Herodotus mentions also a smile of Cypselus, the son of Etion, which saved his life. The murderers took him from his mother, as soon as born; but the child happening to smile on the man, into whose hands his mother delivered him, so softened his mind, that he spared the child's life. But this early smile of Cypselus is not mentioned as any omen of his future felicity, but as the accidental means of his preservation. To this however, we may oppose the history of Moses, whose infant tears had the same effect, in prevailing on the daughter of Pharaoh to preserve him. Solomon also, who excelled all other monarchs, in power, wealth, and wisdom, tells us, that he cried as soon as born, which he mentions as a thing common to all men; "When I was born, I drew in the common air, and fell upon the earth which is of like nature, and the first voice which I uttered, was crying, as all others do." Indeed it does not appear, that the Ancients had any opinion, that the smiling of a new born infant was an omen of future greatness; nor could such an accident be easily drawn into example; since we do not find any more recorded, than Zoroaster and Cypselus. But it is very natural and usual, for the mother to smile on the child; her delivery seeming to her a sufficient recompence for her former sickness and pain, as we find

*Begin, O little boy; for he, on whom his parents have not smiled,* Incipe, parve puer: cui non risere parentes;

## NOTES.

is expressed in St. John's Gospel; "A woman when she is in travail hath sorrow, because her hour is come; but as soon as she is delivered of the child, she remembereth no more the anguish, for joy that a man is born into the world." Besides it is plain, from the following lines of this Eclogue, that the good omen was supposed to be the smiles of the parents on the child. Therefore it seems to be a perverting of the meaning of the Poet, to make him say, "Smile on thy mother, that she may smile on thee." To conclude, I think we may very well, with Erythraeus, Bembus, and Ruæus, understand the smiles to be those of the mother.

[*Cognoscere.*] Those, who understand this passage of the smiling of the child, strain the verb *cognoscere* to signify, that the child should acknowledge of his mother, by smiling on her: but I do not find any instance of it's having been used in that sense.

61. *Matrī longa decem, &c.*] Servius says, the Poet uses the expression of *decem menses*, because males are born in the tenth month, and females in the ninth, which is 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 zodiack 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 compleat lunar month to consist of thirty days, twelve of which months make a year; for the old year was 360 days: "Proxima ergo cardini, ideoque minimo ambitu, vicenis diebus septenisque et tertia diei parte peragit spatia eadem, quæ Saturni sidus altissimum triginta, ut

Nec deus hunc mensa, dea nec dignata cubili est.

has neither had his table honoured by a god, nor his bed by a goddess.

NOTES.

“ ut dictum est, annis. Deinde  
 “ morata in coitu solis, bīduo, cum  
 “ tardissime, a tricesima luce rur-  
 “ sus ad eandem vices exit: haud  
 “ scio an omnium quae in caelo  
 “ pernosci potuerunt, magistra. In  
 “ duodecim mensium spatia opor-  
 “ tere dividi annum: quando ipsa  
 “ toties solem, 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: “ Caeteris 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 it's 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 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 *Fasts*, speaking of the old year of ten months, thinks that number was chosen, either in respect to the number of the fingers; or else because a woman brings forth in the *tenth month*;

“ Annus erat decimum cum luna  
 “ repleverat orbem,

“ Hic nostris magno tunc in ho-  
 “ nore fuit:

“ Seu quia tot digiti, per quos nu-  
 “ merare solent;

“ Seu quia his quinq. foemina mense  
 “ parit.”

And Hannes, a celebrated poet and physician, in his Ode to the famous Sydenham, has mentioned the tenth month, as the stated time of delivery;

N 3

“ O qui

“ O qui capatē nobilis artifex  
 “ Eludis Orcum; quo tamen ibi-  
 “ mus  
 “ Cuncti, quot humanæ parentes,  
 “ Et decimæ tulit ordo lunæ.”

Thus we have no reason to believe, that Virgil designed any thing extraordinary in this passage; nor indeed does it appear, that the Ancients had any notion, that the birth of a child after the usual time denoted any future happiness or grandeur. Pliny mentions a Roman lady, who, by three husbands, had four children, two of which were born in the seventh month, one in the eighth, and one in the eleventh. Corbulo, who was born in the seventh, and Suillius Ruffus, who was born in the eleventh, had equal fortune, for they were both Consuls; and Caesonia, who was born in the eighth, came to be an Empress, being the wife of Caligula: “ Vestilia C. Herdicii, ac postea Pomponii atque Orati claustrissimorum civium conjunx, ex his quatuor partus enixa, Sempronium septimo mense genuit, Suillum Ruffum undecimo, Corbulonem septimo, utrumque Consulē; postea Caesoniam, Cæii principis conjugem, octavo.”

*Tulerunt.*] Servius says, that some read *absulerint*, making the sense to be, “ Si riseris, absulerint decem menses inter, tuæ longa fastidia,” which La Cerda justly thinks ridiculous. This last Critick observes, that all the Commentators, that he had seen, agree in explaining *fero* in this place for *aufero*, which is not Latin, in elegant, and without example. Certainly *ferre alius* sig-

nifies 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 *misceuerunt* for *steterunt* and *misceuerunt*: so that there is no occasion to read *tulerint*, as some have done, without any good authority.

62. *Cui.*] Some read *qui*, on the authority of Quintilian, who speaks in the following manner: “ Est figura et in numero: vel cum singulari plurælis subjungitur, gladio pugnacissima gens Romani, gens enim ex multis. Vel e diverso,

“ — Qui non risere parentes,  
 “ Nec deus hunc mensa, dea nec dignata cubili est.”

“ Ex illis enim qui non risere hunc non dignatus deus, nec dea dignata.” The same author tells us, that when he was a boy, the Romans used to write *qui* 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 *quai* in the dative case. It is *cui* in the folio editions printed at Milan in 1481, Venice 1562 and Paris 1600; and in the octavo editions at Milan in 1539, Antwerp 1543, 1588, Venice 1576, and in the old edition at London by Pyn-

son.

son. Heinſius alſo, both father and ſon, Ruæus, Catrou, and moſt other editors read *cui*. It is *cui* alſo in the Paris edition in 1540 in quarto, by Suſſannaæus, and in that of 1541: but in both theſe editions *qui* is put in the margin. Robert Stephens reads *qui*. Guellius declares himſelf for *qui*, on the authority of Quintilian, and takes *parentes* to be the vocative caſe; “*Quamvis multi codices cui legant, tamen ab ea ſententia me poſſet Quintiliani lib. 9. auctoritas qui qui accipit: ut talis ſit ſententia et hujus verſus ordo, O parentes, hunc, ex illis qui non riſere, nec deus eſt dignatus menſa, nec dea eſt dignata cubili.*” Vives alſo reads *qui*, and taking the child here ſpoken of, to be that ſon of Pollio, who died ſoon after his birth, ſuſpects that theſe lines were added by Virgil after the death of the child. Pulman adds a note in the margin, which ſeems to differ from the general opinion; for he ſays, the ſon of Pollio ſmiled as ſoon as he was born, which is a bad omen, and therefore he ſoon died. Cuningam reads *qui*, and Burman *cui*. It ſeems to me more probable, that Quintilian read this paſſage negligently, than that all the ancient manuſcripts ſhould be corrupt, which, with one conſent, read *cui* or *quoi* in the dative caſe. We find another inſtance of the dative caſe being uſed after *rideo*, to ſignify *the ſmiling on any one*, in the fifth *Æneid*;

OLD

“—— *Riſit pater optimus olli.*”

“63. *Nec deus hunc menſa, &c.*”

OLD

“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 celeftial banquet. 2. Politian explains it of the Genius and Juno, which will not be propitious to the child. For it is manifeſt, from Seneca’s epiſtles, and Pliny, that the Ancients aſcribed to every man, as ſoon as born, a Genius and Juno. But all the learned are agreed, that the Genius was aſcribed only to the males, and Juno only to the females; and therefore both a Genius and Juno to one and the ſame ſon of Pollio are more than could be allotted. But what Philargyrius here advances, can by no means be admitted, that at the birth of children of high rank, a bed uſed to be made for Juno Lucina, and a table ſpread for Hercules, or according to others for the Geniſs. Politianus indeed produces two paſſages of Varro; in one of which we are informed, that boys uſed to be initiated to Education, Potina; and Cuba; the gods of eating, drinking, and ſleep-

N 4

ing;



ing; in the other, that when noble children were born, a bed was made for the conjugal gods, Pilemnus 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 Virgil 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 understand the education and nourishment of the child, over which the Genius is acknowledged by all to preside: by the *bed* I understand his marriage, over which Juno is known to preside. Thus the sense will be, *The Genius 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 fellowship of the gods, which I have already promised you.* Now this life of the gods, or apotheosis, consisted chiefly of two particulars; the sitting at the table of Jupiter, and the marriage of some goddesses. Thus Horace describes the divinity of Hercules by *Jovis interest optatis epulis impiger Hercules.* He had also Hebe, the goddess of youth, given him for a wife. Thus Virgil also expresses the immortality, which he promises to Augustus,

*Tæque sibi generum Tethys emat  
omnibus 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.* RUAEUS.

## ECLOGA QUINTA.

### DAPHNIS.

MENALCAS, MOPSUS.

MEN. Since you are met together Mopsus, and have each of us our excellence,

MEN. CUR non, Mopse, boni quoniam convenimus ambo,

### NOTES.

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

Tu calamos inflare leves, ego dicere versus,  
Hic corylis mixtas inter. confidimus ulmos?

MOP. Tu major: tibi me est aequum parere, Menalca:

*you in playing on the slender reeds, and I in singing verses, why should we not sit down here, among the elms interwoven with hazles?*

*Mor. You are the oldest, it is my duty to obey you, Menalcas.*

## NOTES.

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 hazles; 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 Aemilius 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 Critick 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 Aemilius Macer, or Alexander, or any particular person. Menalcas and Mopsus may both be supposed fictitious names of shepherds, introduced to form this dialogue: though it may be said, that if Virgil ever intends to represent himself in any of his Eclogues, it is most probably under the feigned name of Menalcas. Philips has imitated this Eclogue, in his third Pastoral, called Albino, written on the death of the Duke of Gloucester, son of Queen Anne.

*Boni dicere and inflare* is a Grecism.

2. *Tu calamos inflare, &c.*] Theocritus, in his eighth Idyllium, represents two shepherds, as equally skilled in piping and singing;

\* *Ἀμφὶ σπιρίδων δαδανέω, ἀμφὶ αἰσίδων.*

*Leves.*] Servius seems to make a doubt, whether *leves* agrees with *calamos* or with *versus*; but he justly decides in favour of *calamos*.

3. *Confidimus.*] So Heinsius reads it, on the authority of several manuscripts. The common reading is *confedimus*.

4. *Tu major.*] Servius says, this may mean, either that Menalcas is older than Mopsus, or that his merit is greater; *id est, vel natu vel merito*. Ruæus, without any hesitation, renders it *tu natu major*; and observes, that though Menalcas is here said to be the elder, yet they were both young; for Mopsus says to Menalcas, *sed tu desine plura puer*; and in another place Menalcas says to Mopsus, *fortunate puer, tu nunc*. Catrou, in order to support his opinion, that Mopsus is Alexander, translates it, *you are the master*: which he thinks, serves to express, that Alexander was Virgil's slave; and therefore he adds, that it was his duty to obey him.

5. *Sive*

whether we sit under the shade  
made doubtful by the waving  
zephyrs, or rather go into your  
dark cave: do but see how the  
wild vine hangs over the cave with scattered clusters.

Sive sub incertis Zephyris motantibus umbras,  
Sive antro potius succedimus: aspice ut antrum  
Sylvestris raris sparlit labrusca racemis.

5

## NOTES.

5. *Sive sub incertis, &c.*] Mop-  
sus expresses himself with great  
modesty and deference to Menalcas.  
He assents to his proposal of sitting  
under the trees, but hints an ob-  
jection to the uncertainty of the  
shade, as they were moved about  
by the wind; and expresses a de-  
sire of going rather into a cave, the  
conveniences of which he beauti-  
fully describes.

7. *Labrusca.*] The *Labrusca* or  
wild vine of the Ancients probably  
did not differ specifically from that  
which was cultivated. Pliny in-  
forms us, that the grapes of the  
*labrusca* were gathered before the  
flowers were gone off, dried in the  
shade, upon linnen 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 me-  
dical uses; that some preferred that  
which grew in Cyprus; that the  
African sort was used only in medi-  
cine, and was called *massuris*; and  
that the white was better than the  
black; and that it was called *oenan-  
the*; "Eodem et *Oenanthe* pertinet.  
Est autem *vitis labruscae uva*.  
"Colligitur cum flore, cum optime  
olet. Siccatur in umbra, sub-  
strato linteo, atque in cados con-  
ditur. Præcipua ex Parapota-  
mia, secunda ab Antiochia, at-  
que Laodicea Syriae, tertia ex

"Montibus Medicis. Haec utilior  
"medicinae. Quidam omnibus iis  
"præferunt eam, quæ in Cypro  
"insula nascitur. Nam quæ in  
"Africa fit, ad medicos tantum  
"pertinet, vocaturque *massaris*.  
"Omnis autem ex alba *labrusca*  
"præstantior quam e nigra." In  
another place the same author tells  
us, that the *labrusca* is called by the  
Greeks *ampelos agria*; that it has  
thick and whitish leaves, is jointed,  
has a chapt bark, and bears red  
berries; "*Labrusca quoque oenan-*  
"then fert, satis dictam, quæ a  
"Graecis *ampelos agria* appellatur,  
"spissis et candicantibus foliis, ge-  
"miculata, rimoso cortice; fert  
"uvæ rubentes cocci modo." In  
another place he tells us expressly,  
that the *labrusca* is a wild vine;  
"Fit e *labrusca*, hoc est, *vitis syl-*  
"vestri, quod vocatur *oenanthi-*  
"num." In another place, he says  
the *oenanthe* is the product of the  
wild vine, without any mention of  
the word *labrusca*; "*Omphacis*  
"cohaeret *oenanthe*, quam *vites syl-*  
"vestres ferunt." We have seen  
already, that the *labrusca* of the  
Romans is called *ampelos agria*, or  
wild vine by the Greeks, and that  
the clusters, gathered before the  
flowers go off, are called *oenanthe*.  
Dioscorides, in his fourth book,  
speaks of a wild vine, which cannot  
possibly be the *labrusca*; for he  
says it has the leaves like those of  
garden

MEN, *Montibus in nostris solus tibi cœtet Amyntas.**MEN: In our mountains Amyntas alone can contend with you.*

## NOTES.

garden nightshade; *Φύλλα δὲ ὅμοια σίρυχνω κηπαίῳ*. Probably this chapter may be spurious; and if it is genuine, it is no easy matter to affirm what plant he there intended to describe. But in the second chapter of the fifth book, the same title is repeated, and he there informs us, that the wild vine is of two sorts, in one of which he tells us, that the grapes do not ripen, but that in it's flowering state it bears what is called *oenanthe*; that the other bears small, black, astringent fruits; and that the leaves, stalks, and tendrils have the same virtues with the cultivated vine; *Ἀμπελος ἀγρία διτλή· ἡ μὲν γὰρ αὐτῆς οὐ περικάζει τὴν σιαφυλήν· ἄχρι δ' ἀνθησεως ἄγει τὴν λεγομένην Ὀινάνθη· ἡ δὲ τις τελεσφορεῖ μικρόρραξ οὔσα· καὶ μέλαινα καὶ στυπτική. Δύναμιν δὲ ἔχει ταύτης τὰ φύλλα καὶ αἱ ἔλικες καὶ οἱ καυλοὶ, ὁμοίως τῇ ἡμέρῳ*. A little afterwards, in the chapter of *Oenanthe*, he says it is the fruit of the wild vine, whilst it is in flower; it is gathered upon a linnen cloth, dried in the shade, and laid up in earthen vessels; the best comes from Syria, Cilicia, and Phœnicia: *Ὀινάνθη καλεῖται ὁ τῆς ἀγρίας ἀμπέλου καρπός· ὁπότε ἀνθεῖ· ἀποτίθασθαι δὲ δεῖ εἰς ἀκάμιντον ἀγγεῖον ὁσ-τράκιον συλλεγούτως καὶ ξηραίνοντας ἐπὶ ὕδατος, ἐν σκιά· καλλίστη δὲ γίγνεται ἐν Συρίᾳ, καὶ Κιλικίᾳ, καὶ Φοι-*

*νίᾳ*. From these authorities we may venture to affirm, that the *labrusca* is a real vine, running wild, without any culture. The propriety therefore of preferring the cave before the elms consists in this; the trees were subject to be moved about by every gentle blast, and therefore the shade which they afforded was uncertain: but the cave was overspread by a wild vine, which, for want of culture, was luxuriant in branches and leaves. This the Poet expresses, by saying the clusters were scattered, that is, few in number. Now the want of pruning will spoil the bearing of a vine, and at the same time suffer it to run to wood, as the Gardeners express it. This luxuriant vine therefore made a thick and certain shade about the entrance of the cave.

8. *Montibus in nostris, &c.*] Menalcas 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 contend with him but Amyntas; and Mopsus is offended at the comparison.

*Tibi cœtet.*] It is a Grecism, for *tecum cœtet*.

*Amyntas.*] Catrou will have it again, that Cebes, the other imaginary slave and scholar of Virgil, and rival of Alexander is here meant.

9. *Phœbum*

*Mor. What if the sword  
pend also to excel Apollo in  
singing?*

*MEN. Begin first, my Mop-  
sus, whether you will sing the  
flames of Phyllis, or the praises  
of Alcon, or the quarrels of  
Codrus.*

*MOP. Quid si idem certet Phœbum superare ca-  
nendo?*

*MEN. Incipe, Mopse, prior, si quos aut Phyllidis  
ignes,*

*Aut Alconis habes laudes, aut jurgia Codri.*

10

## N O T E S.

*Phœbum superare.]* Catrou imagines, that Virgil himself is here meant under the name of Phœbus, an arrogance very inconsistent with the modest character of our Poet. He observes, that “the character of Amyntas was drawn in the second Eclogue. He insolently pretended to equal his master. He was envious of the flute, which was bequeathed to him, *invidit stultus Amyntas*. Here he carries his confidence to such a length as to defy Phœbus himself, that is, Virgil.” The Poet might mean the same person under the name of Amyntas, in both Eclogues; but it does not thence appear, that he meant Cebes, or indeed, that such a person existed.

10. *Incipe, Mopse, prior, &c.]* Menalcas, perceiving that he had offended Mopsus, by comparing him with Amyntas, drops the discourse, and desires him to sing first, proposing at the same time some subjects for his poetry. Mopsus chooses rather to sing some verses, which he had lately made, and tells Menalcas, that when he heard them, he might judge, whether there was any comparison between him and Amyntas. Menalcas endeavours to pacify his anger, and declares, that in his opinion Amyntas is far inferior to him.

Catrou understands this speech of Menalcas to signify, that he would have Mopsus begin, that he may be able to judge between him and Amyntas; and paraphrases *Incipe Mopse prior* thus; “A fin que je puisse juger de vous et de lui, chantez-moy de vos vers, et commencez le premier.” But this cannot be the sense, because when Mopsus, in the next sentence, repeats his displeasure at being compared with Amyntas, Menalcas immediately replies, that, in his judgment, Amyntas is far inferior to Mopsus.

*Phyllidis ignes.]* Phyllis was the daughter of Lycurgus, king of Thrace, and fell in love with Demophoon, the son of Theseus, by Phædra, having given him entertainment, as he was returning from the Trojan war. Demophoon being obliged to go to Athens, to settle his affairs there, promised to return soon and marry her. But when he was unexpectedly detained beyond the appointed time, Phyllis in despair hanged herself. See the Epistle of Phyllis to Demophoon in Ovid;

11. *Alconis laudes.]* “He was a Cretan archer, and one of the companions of Hercules. He was so skillful, as never to miss his aim. He could shoot through a ring placed on a man’s head;”

“split

Incipe : pascentes servabit Tityrus hoedos.

Begin, and Tityrus shall tend  
the feeding kids.

NOTES.

“ split a hair with the point of his  
“ dart ; and stick an arrow with-  
“ out a head on the point of a sword  
“ or spear. When his son was as-  
“ faulted by a dragon, he shot an  
“ arrow at him so dextrously, as  
“ to wound the serpent, without  
“ hurting his son.” [SERVIUS.]  
[*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 fore-  
told, that the victory should fall to  
that people, whose king should be  
slain ; the enemy gave strict com-  
mand to their whole army, that  
every one should abstain from hurt-  
ing 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 Vel-  
leius Paterculus and Valerius Maxi-  
mus, 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  
Dorians. Paterculus expressly men-  
tions the quarrel ; “ Deposita veste  
“ regia, pastorem cultum induit,  
“ immixtusque castris hostium de  
“ industria, imprudenter, rixam  
“ ciens, interemptus est.” Valerius  
Maximus says he wounded one of  
the foragers, and thereby provoked  
him to kill him ; “ Depositis in-  
“ signibus imperii, familiarem cul-

“ tum induit, ac pabulantium hos-  
“ tium globo sese objecit, unum-  
“ que ex illis falce percussit, in  
“ caedem suam compulsit.” Thus,  
though this author does not men-  
tion 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. Ci-  
cero, 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 interfectus esset, victrices  
“ Athenas fore.” The same au-  
thor, in his Consolation, informs  
us farther, that Codrus was desired  
by the Athenians, for his piety to  
his country ; “ Quid vero illae,  
“ omnis plane doctrinae omnisque  
“ sapientiae parentes, Athenae?  
“ nonne Codrum regem suum, ob  
“ pietatem in patriam, meritaque  
“ illa, quibus excelluit, magno  
“ consensu in deos retulerunt ?”  
Codrus is celebrated also by Horace ;  
“ Codrus pro patria non timidus  
“ mori.”

Some Criticks however will have  
Phyllis, Alcon, and Codrus, to be  
only pastoral names, to which opi-  
nion

MOR. Nay, I would rather  
try those verses, which I lately  
wrote on the green bark of a  
beech, and sung and play'd al-  
ternately : and then bid Amyn-  
tas contend with me.

MOR. Immo hæc, in viridi nuper quæ cortice  
fagi,  
Carmina descripsi, et modulans alterna notavi,  
Experiar : tu deinde jubeto certet Amyntas. 15

## NOTES.

nion Ruæus also seems to incline.  
There was also, according to Ser-  
vius, a famous Poet named Co-  
drus, contemporary with Virgil.  
He is mentioned with applause, in  
the seventh Eclogue,

“ Nymphæ, noster amor, Libe-  
“ thrides : aut mihi carmen  
“ Quale meo Códro, concedite ;  
“ proxima Phœbi  
“ Versibus ille facit.”

But it seems much more probable,  
that the Poet alluded to the several  
stories above-mentioned.

12. *Pascentes servavit Tityrus  
boedós.*] Thus Theocritus, in the  
first Idyllium ;

—Τὰς δ' αἶγας ἐγὼν ἐν τῷδε νο-  
μεύω.

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 intel-  
ligences to Generals. He also  
speaks of some religious uses of the  
bark of beech-trees : “ Cortex et  
“ fagis, tiliaæ, abieti, piceæ, in  
“ magno usu agrestium. Vasa,  
“ corbesque, ac patentiora quæ-  
“ dam messibus convehendis vin-

“ demisque faciunt, atque præ-  
“ texta tuguriorum. Scribit in re-  
“ centi ad duces explorator, inci-  
“ dens literas a succo. Necnon in  
“ quodam usu sacrorum religiosus  
“ est fagi cortex. Sed non durat  
“ arbor ipsa.”

14. *Modulans alterna notavi.*] I  
have translated this, according to  
the interpretation of La Cerda ;  
“ Cum ea modulatus sum, notavi  
“ alterna, id est, alternatim, vi-  
“ delicet, insans jam fistulam, jam  
“ canens carmen. Itaque alter-  
“ natio hic refertur jam ad statum  
“ calami, jam ad sonitum ovium.”

15. *Tu deinde jubeto certet Amyn-  
tas.*] 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  
*jubeo* is not always used for com-  
manding like a master, as may be  
proved from many instances taken  
from Virgil. I shall only select a  
few, where Catrou himself renders  
it otherwise. In the fourth Eclogue,  
we read,

“ Quæ tentare Thetis ratibus,  
“ quæ cingere muris  
“ Oppida, quæ jubeant telluri in-  
“ findere sulco.”

Here

MEN. *Lenta salix quantum pallenti cedit olivæ,*

MEN. *As much as the bending willow is inferior to the pale olive,*

NOTES.

Here *jubeant* signifies no more than *to cause*, as Catrou has justly translated it; "Elle nous *portera* encore à courir les mers, et à cultiver la terre." In the second *Aeneid*, Capys, and some other wise men are said to *advise*, that the horse should be thrown into the sea, for it is plain it was not in their power to *command* it;

"At Capys, et quorum melior sententia menti,  
"Aut pelago Danaum insidias, suspectaque dona  
"Præcipitare jubent."

Thus also Catrou translates it; "Capys de son côté, et avec lui toutes les meilleurs têtes du pays étoient d'avis, ou qu'il falloit jeter à la mer le trompeur et dangereux présent d'une nation artificieuse." Thus also, in the third *Aeneid*, when the companions of Aeneas are terrified by the Harpies, and are in no condition to assume a power of commanding, *jubent* is used, which there signifies no more than *to endeavour*;

"At foris subita gelidus formidine sanguis  
"Dirigit: cecidere animi: nec jam amplius armis,  
"Sed votis precibusque jubent ex-  
"poscere pacem."

Accordingly Catrou renders it thus; "Mes compagnons, à ces mots,

"furent transis d'effroy. Ce n'est plus avec les armes qu'ils songent à combattre les Harpies, c'est par des prières qu'ils s'efforcent de les fléchir." In the fifth *Aeneid* the Trojans cannot be thought to assume a power of commanding Aeneas, when it is said of them,

"— Cuncti simul ore fremebant  
"Dardanidae, reddique viro pro-  
"missa jubebant."

Here Catrou understands *jubebant* to mean no more than *they said*; "Les Troyens en murmuroient déjà, et disoient qu'il falloit lui adjuger le taureau." In the same book, can it be imagined, that Palinurus could be commanded to be ignorant?

"Mene salis placidi vultum fluctusque quietos  
"Ignorare jubes?"

Catrou there understands *jubes* to mean no more than *do you think*; "Croyez vous que j'ignore le peu de confiance qu'on doit avoir au calme passager d'un mer trompeuse?" In the twelfth *Aeneid* indeed the populace might be said to command;

"Exoritur trepidos inter discordia cives:  
"Urbum illi referare jubent, -et pandere portas  
"Dardanidis,



as much as the humble saluunca Puniceis humilis quantum saluunca rosetis :  
 as the scarlet roses,

## NOTES.

"Dardanidis, ipsumque trahunt in  
 "moenia regem."

and yet even here Catrou thinks *jubent* means no more than *they propose or desire*; "La crainte excita  
 "la discorde parmi les citoyens, et  
 "les partagea en divers sentimens.  
 "Les uns veulent qu'on livre les  
 "portes aux Troyens, qu'on les  
 "reçoive dans la ville, et qu'on  
 "traîne le Roi, malgré lui, sur les  
 "remparts." Thus we see that,  
 even in the opinion of this learned  
 Critick himself, *jubeo* does not al-  
 ways signify *to command as a master*.  
 Therefore his system is not con-  
 firmed by this expression; nor is it  
 proved, that Amyntas much less  
 that Mopsus was the slave of Me-  
 nalcas. Thus the words in question  
 probably mean no more than *bid*  
*Amyntas contend with me*, or *let A-*  
*myntas contend with me*, neither of  
 which expressions signifies any power  
 in Menalcas of commanding Amyn-  
 tas. This is agreeable also to the  
 apology, which Menalcas immedi-  
 ately 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 *Αἴτης*  
 of Theocritus;

"Ὅσσον ἔαρ χειμῶνος, ὅσσον μῆλον βρα-  
 βύλοιο

"Ἠδῖαν, ὅσσον αἴς σφετέρης λασσιωτέρῃ  
 ἀρνός,

"Ὅσσον παρθευικὴν προφέρει τριγάμοισι  
 γυναῖκας

"Ὅσσον ἐλαφροτέρῃ μόσχου νεβρός,  
 ὅσσον ἀγῶν

Συμπάντων λιγύφωνος αἰδοτάτῃ πε-  
 τεηνῶν.

Τόσσον ἔμ' εὐφρηνας σὺ φανείς.

"As much as spring excels the frost  
 "and snow,

"As much as plums are sweeter  
 "than a fleece,

"As much as ewes are thicker  
 "fleece'd than lambs,

"As much as maids excel thrice  
 "marry'd dames,

"As much as colts are nimbler  
 "than a steer,

"As much as thrushes please the  
 "lark's ear

"More than the meaner song-  
 "sters of the air;

"So much thy presence cheers."

CREECH.

The most remarkable property of  
 the willow is it's flexibility, whence  
 it is called *lenta*: the epithet *pellenti*  
 is no less proper to the olive; for it's  
 leaves are of a yellowish green co-  
 lour. The 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 saluunca.* The *Sal-  
 uunca* 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

Judicio nostro tantum tibi cedit Amyntas.

so much, in my judgment, is  
Amyntas inferior to you.

## NOTES.

others affirm, that the *Saliunca* of Pliny cannot be the same with the *Nardus Celtica*, because he speaks of them as different plants; and others again think, that the *Saliunca* of Pliny is not the same with that here spoken of. Those, who think the *Nardus Celtica* and the *Saliunca* are the same, ground their opinion on a passage in the seventh chapter of the first book of Dioscorides, where we are told, that the *Nardus Celtica* is called *Aliungia* about Genoa. "The *Nardus Celtica*, says "this ancient author, grows on "the mountains of Liguria, where "they call it *Aliungia*. It grows "also in Istria. It is a small, "bushy plant, and is made up in "bunches, with the roots. It has "longish leaves, of a yellowish "colour, and a yellow flower."

"Ἡ δὲ Κελτική Νάρδος γεννᾶται μὲν ἐν τοῖς κατὰ Λιγυρίαν ἄλπεσιν, ἐπιχωρίως ὀνομασμένη Ἀλιούγγια· γεννᾶται δὲ ἐν τῇ Ἰσθρίᾳ· ἔστι δὲ θαμνίσκος μικρὸς, σὺν ταῖς ῥίζαις εἰς δέσμας ἀναλαμβανόμενος χειροπληθεὺς ἔχει δὲ φύλλα ὑπομήκη, ὑπόξανθα, ἀνθος μύλινον. There seems such a similitude between the words ἀλιούγγια 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 ἀλιούγκα, or σαλιούγκα. But this is only a conjectural emenda-

tion, not supported by the authority of any manuscript. We must therefore depend no farther on this argument, than the similitude between *aliungia* and *saliunca*. Let us see now, what Pliny has said of his *Saliunca*. In the seventh chapter of the twenty-first book, he tells us, it has a most noble smell; but is not fit to be used in garlands; "Illa "quoque non omittenda differentia, "odoramentorum multa nihil pertinere ad coronamenta; ut irin "atque *saliuncam*, quanquam nobilissimi odoris utramque." He gives us a few lines afterwards the reason, why it is not fit for garlands; it seems it is too short to admit of being woven, is more properly an herb than a flower, has a bushy root, and grows in Pannonia, or Hungary, and the open places of the Norican Alps, or mountains which border upon Germany; "Saliunca foliosa quidem est, sed "brevis, et quae necesse non possit. "Radici numerosae cohaeret, herba "verius quam flos, densa veluti "manu pressa, breviterque caespes "sui generis. Pannonia hanc gignit, et Norici Alpiumque aprica." In the twentieth chapter, he says it is good to stop vomitings, and to strengthen the stomach, which is a virtue ascribed also to the *Nardus Celtica*, by Dioscorides. "Saliuncae radix, in vino decocta, "sistit vomitiones, corroborat stomachum." As for what Pliny has said about the *Nardus Gallica*, it is by no means sufficient to prove,

Q

that

MOP. *But forbear saying* MOP. Sed tu define plura, puer: *successimus antra.*  
*any more, my lad, we are come* Extinctum Nymphae crudeli funere Daphnim. 20  
*to the cave.*  
*The Nymphs bewailed Daphnis, who fell by a cruel death.*

## NOTES.

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 Genoa, near Savona. It is a very low plant, and has a very fragrant smell: hence as the Poet had opposed the willow to the Olive, which it something resembles, though it is far inferior to it, so he opposes the *Saliunca* or French Spikenard, a low plant, of a sweet smell, to the Rose, a flower not only excelling in odour, but also in beauty. We are told by some authors, that the inhabitants of the Tirol Alps call the *Nardus Celtica* in their own language *Seliunck*. If this may be depended on, we need not wonder, how the same plant came to be called *saliunca*, by Virgil and Pliny, and *αλιούγγια* by Dioscorides.

18. *Judicio nostra; &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 it's 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 it's beauty and fragrance.

19. *Sed tu define, &c.*] Mop-

pus 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 Nymphae*. But it seems much more natural, to put these words in the mouth of Mopsus, to desire his friend, not to launch out any farther in his praises.

*Puer.*] This word is a contradiction to Catrou's system. Surely it would not become a scholar, much less a slave, to call his master *my lad*.

*Successimus.*] In some copies it is *succedimus*.

20. *Daphnim.*] "Many are of opinion, that one Daphnis a shepherd is here lamented. He was the son of Mercury, and exposed by his mother; but he was found by the shepherds among some bay-trees, whence they gave him the name of Daphnis. He became so excellent, both in hunting and music, that a Nymph fell in love with him, and bound him by an oath to keep faithful to her. As he was following his cows, he happened to come near the palace, where the king's daughter, admiring his beauty, lay with him. When the Nymph came to know this, she deprived him of his sight: but his father Mercury,

Flebant : vos coryli testes et flumina nymphis :

*The hazels, ye rivers, bear witness to the nymphs,*

NOTES.

“ cory, 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 *thias*, the sa-  
“ crifices which he made, as *Pon-*  
“ *tifex maximus* ; by the *beautiful*  
“ *flock*, the Roman people ; but  
“ *crudeli funere* may be applied to  
“ any one. Others understand  
“ Quintilius Varus, a kinsman of  
“ Virgil, of whom also Horace  
“ speaks ; *Ergo Quintilium perpe-*  
“ *tuis 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-  
“ loninus ; 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 musick, yet he did not live  
“ long.” PHILARGYRIUS.

“ The death of Daphnis, which  
“ was caused by love, is described  
“ at large by Theocritus, in his  
“ Thyrsis. But, that Quintilius  
“ is here understood under the  
“ name of Daphnis, seems to ap-  
“ pear from that expression of Ho-  
“ race, *Nulli flebilior quam tibi Vir-*  
“ *gili*. . . . . This was Quintilius  
“ of Cremona, who is mentioned  
“ by Eusebius, in his Chronicle ;  
“ Quintilius Cremonensis, Virgilii  
“ et Horatii familiaris moritur.”  
PIERIUS.

Ludovicus Vives, with more  
piety than judgment, as Ruætus  
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 endeavours  
to confirm this opinion by an  
old distich of an uncertain Poet ;

“ Tristia fata tui dum fles in Daph-  
“ nide Flacci,  
“ Docte Maro, fratrem diis im-  
“ mortalibus aequas.”

when the mother, embracing the  
miserable body of her son,

Cum, complexa fui corpus miserabile nati,

## NOTES.

But Joseph Scaliger is of opinion, that Julius Caesar was the Daphnis of our Poet. To this opinion Ruæus subscribes, and thinks this Eclogue was written, when some plays or sacrifices were celebrated in honour of Julius Caesar. This learned Critick observes, that it could not be Saloninus, the pretended son of Pollio, who is said to have died young, and therefore could not *yoak tigers to his chariot, and institute dances to Bacchus*: nor Quintilius Cremonensis, who did not die till the year 730, long after all the Eclogues were finished. As for the notion of Flaccus, he thinks it improbable, that a Poet, so remarkable for his modesty, should celebrate his own brother, an obscure person, in so sublime a manner. Catrou allows, that several passages in this Eclogue agree perfectly well with Julius 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 apprehends 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: "Amisit . . . Flaccum jam adultum, cujus exitum sub nomine Daphnidis deflet." 2. This tradition was spread so far, that

we find in the old Commentators the two verses quoted above, which confirms this opinion. This learned Jesuit professes so great a regard for old traditions, that he is determined to interpret the present Eclogue according to this authority. But perhaps some readers may not be so fond of old traditions, as to depend on the authority either of that distich, or of the life of Virgil ascribed to Donatus. I shall add one observation, that Daphnis could not be that Quintilius Varus, to whom the sixth Eclogue is generally supposed to be addressed; for he was slain by the Germans, several years after the death of Virgil. Upon the whole it seems most probable, that Virgil designed to celebrate, either merely the Sicilian shepherd Daphnis, whose death Theocritus laments, in his first Idyllium; or else Julius Caesar, which last I think is the general opinion. *Cru- deli 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 coryli testes et flumina.*] This apostrophe to the inanimated beings is very poetical and beautiful. The same figure is used also by the orators: thus Cicero, in his oration for Milo; "Vos enim Albani tumuli, atque luci, vos, inquam, imploro atque obtestor, vosque Albanorum obrutæ aræ, sacrorum populi Romani sociæ,"

"et

Atque Deos atque astra vocat crudelia mater.

*called both the gods and the constellations cruel.*

## NOTES.

“ et aequales.” Thus Philips ;

“ The pious mother comes, with  
“ grief oppress’d ;

“ Ye conscious trees and fountains,  
“ can attest,

“ With what sad accents and what  
“ moving cries

“ She fill’d the grove, and impor-  
“ tun’d the skies,

“ And ev’ry star upbraided with his  
“ death,

“ When in her widow’d arms, de-  
“ void of breath,

“ She clasp’d her son.”

23. *Mater.*] Ruæus is of opinion that Rome is here meant ; the Poet calling that city the mother of Julius 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.” CATROU.

But, with this learned Critick’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

“ Aeneae genitrix ; vidit quoque  
“ triste parari

“ Pontifici letum ; et conjurata ar-  
“ ma moveri ;

“ Palluit : et cunctis, ut cuique  
“ erat obvia, divis ;

O 3

“ Aspicere

*O Daphnia, during those days, Non ulli pastos illis egere diebus,*

## NOTES.

" Aspice, dicebat, quanta mihi  
" mole parentur.

" Insidiae, quantaque caput cum  
" fraude petatur,

" Quod de Dardanio solum mihi  
" restat Iulo.

— — — — —  
" — In me acui sceleratos cer-  
" nitis enses,

" Quos prohibete, precor, facinus-  
" que repellite; neve

" Caede sacerdotis flammam extin-  
" guite Vestae.

" Talia nequicquam toto Venus  
" anxia caelo

" Verba jacit, superosque movet.

— — — — —  
" Tum vero Cytherea manu per-  
" cussit utraque

" Pectus; et Aeneaden molitur  
" condere nube,

" Quo prius infesto Paris est ereptus  
" Atridae,

" Et Diomedeos Aeneas fugerat  
" enses.

— — — — —  
" Vix ea fatus erat; media cum  
" sede Senatus

" Constitit alma Venus nulli cer-  
" nenda; suique

" Caesaris eripuit membris, nec in  
" aëra solvi

" Passa recentem animam, caelesti-  
" bus intulit astris,

" Dumque tulit, lumen capere,  
" atque ignescere sensit:

" Emisitque sinu. Luna volat al-  
" tius illa:

" Flammi ferumque trahens spa-  
" tioso limite crimem

" Stella micat."

24. *Non ulli pastos, &c.*] Mos-  
chus, in his Epitaph on Bion, in-  
troduces the herds mourning for his  
death, and refusing to feed;

— καὶ αἱ βόες αἱ ποτὶ ταύροις  
Ἠλαζόμεναι γοαούσιν, καὶ οὐκ ἐθέλοντι  
νέμεσθαι.

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  
" Caesar, it can be understood on-  
" ly 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  
Rubicon, and had fed at large ever  
since, were observed to abstain from  
their food; " Proximis diebus e-  
" quorum greges, quos in trajici-  
" endo Rubicone flumine conse-  
" craret, ac vagos et sine custode  
" dimiserat, comperit pertinacissime  
" pabulo

Frigida, Daphni, boves ad flumina : nulla neque  
 amnem  
 Libavit quadrupes, nec graminis attigit herbam.

*no one drove the well fed kine to  
 the cool streams : nor did any  
 25 horse taste of the river, or touch  
 a blade of grass.*

## NOTES.

“ pabulo abstinere, ubertimque  
 “ flere.” This is a strong argu-  
 ment in favour of their opinion,  
 who think Julius Caesar was in-  
 tended under the name of Daphnis.

25. *Nulla.*] La Cerda observes,  
 that the using of two negatives in  
 this place, *nulla neque* is a Gre-  
 cism; because in Greek two ne-  
 gatives make the negation stronger,  
 whereas in Latin they make an af-  
 firmative. Some would read *ulla*  
 here instead of *nulla*. But the best  
 Criticks approve of *nulla*, and al-  
 low it, with La Cerda, to be a  
 Grecism. We find *nulla* used in  
 like manner by Propertius, in the  
 nineteenth Elegy of his second Book;

“ Nullus erit castis juvenum cor-  
 ruptor in agris,

“ Qui te blanditiis non sinat esse  
 “ probam

“ *Nulla neque* ante tuas orietur rixa  
 “ fenestras,

“ Nec tibi clamatae somnus a-  
 “ marus erit.”

Tibullus indeed makes use of *ulla*  
*nec*, in the first Elegy of his fourth  
 Book;

“ *Ulla nec* aëreas volucris perlabitur  
 “ auras,

“ Nec quadrupes densas depascitur  
 “ aspera sylvas.”

26. *Quadrupes.*] I have fol-  
 lowed Ruæus in rendering it a *horse*,

which is the most generous and use-  
 ful 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 Aeneid;

“ Quatuor hic, primum omen, equos  
 “ in gramine vidi

“ Tondentes campum late, candore  
 “ nivali :

“ Et pater Anchises : bellum, O  
 “ terra hospita portas :

“ Bello armantur equi : bellum haec  
 “ armenta minantur :

“ Sed tamen iidem olim curru suc-  
 “ cedere sueti

“ *Quadrupedes* ; et fraena jugo  
 “ concordia ferre.”

And in the eighth ;

“ — It clamor, et agmine facto  
 “ *Quadrupedante* putrem sonitu  
 “ quatit ungula campum.”

And in the tenth ;

“ — Jam tandem erumpit, et  
 “ inter

“ Bellatoris equi cava tempora con-  
 “ jicit hastam.

“ Tollit se arrectum *quadrupes*, et  
 “ calcibus auras

“ Verberat, effusumque equitem  
 “ super ipse secutus

“ Implicat, ejectoque incumbit cer-  
 “ nuus armo.”



*O Daphni, the desert mountains* Daphni, tuum Poenos etiam ingemuisse leones  
*and woods declare,*

## NOTES.

And in the eleventh ;

- “ Continuo adversis Tyrrenus et  
 “ acer Aconteus  
 “ Connixi incurrunt hastis, primi-  
 “ que ruinam  
 “ Dant sonitu ingenti, perfractaque  
 “ *quadrupedantum*  
 “ Pectora pectoribus rumpunt.”

And again,

- “ At juvenis, vicisse dolo ratus,  
 “ avolat ipse,  
 “ Haud mora, conversisque fugax  
 “ aufertur habenis,  
 “ *Quadrupedemque* citum ferrata  
 “ calce fatigat.”

And again,

- “ *Quadrupedumque* putrem cursu  
 “ quatit ungula campum.”

The only place, where *quadrupes* is used for any other animal is in the seventh Aeneid ; and there indeed it signifies a stag ;

- “ Saucius at *quadrupes* nota inter  
 “ tecta refugit.”

27. *Poenos leones.* Carthage was a famous city of Africa. He therefore says Carthaginian lions, for African. Africa abounds with lions and other wild beasts. Theocritus represents the lions lamenting Daphnis in the woods ; and joins other wild beasts with them,

Τῆνον μὲν θῶες, τῆνον λύκοι ὠρύ-  
 σαντο,

Τῆνον χά κ δρυμοῖο λέων ἄν ἐκλαυσε  
 θανόντα.

- “ For him the wolves, the pards,  
 “ and tygers moan’d ;  
 “ For him with frightful grief the  
 “ lions groan’d.” CREECH.

Ruaeus seems to think, that this mention of the African lions alludes to the victories obtained by Julius Caesar, 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 surprizing, says he, that “ the death of a country-man “ 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 Maecenas and Octa- “ vian 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

Interitum montesque feri sylvaeque loquuntur.  
Daphnis et Armenias curru subjungere tigres.

that even the Libyan lions lamented thy death. Daphnis taught men to yoke tigers to a chariot :

## NOTES.

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 Lilybaeum, 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 ; "Εστὶ δὲ καὶ ἀπὸ Λιλυθαίου τοῦλαχιστον διάστημα ἐπὶ Λιβύην χίλιοι καὶ πεντακίσιοι περὶ Καρχηδόνα· καὶ ὃ δὴ λέγεται τις τῶν ὀξυδορκούντων ἀπὸ τίνος σκοπῆς ἀπαγγέλλειν τὸν ἀριθμὸν τῶν ἀγομένων ἐκ Καρχηδόνης σκαφῶν τοῖς ἐν Λιλυθαίῳ. The roaring of the Carthaginian lions therefore must have been heard above 170 of our measured miles. But we will be as favourable as we can to this system, and take for Carthage the nearest land of Africa, which is the promontory of Mercury, the distance of which from Lilybaeum 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 *Liber pater* to Rome." *SERVIVS.*

Ruaeus 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 *Liberalia*, on which day Pompey is said to have gone out to war four years before. These difficulties have given room to Catrou, to triumph over those, who will have Julius Caesar to be intended under the name of Daphnis. " The

" desire, says he, of finding Julius Caesar in this place, has made

" Servius

*Daphnis taught them to lead up dances to Bacchus,* Instituit : Daphnis Thiasos inducere Baccho, 30

## NOTES.

“ Servius invent a fact which never  
 “ existed. This Commentator pre-  
 “ tends, that Caesar first instituted  
 “ at Rome the feasts of Bacchus.  
 “ He is greatly mistaken, for we  
 “ find mention of them in almost  
 “ all the Latin authors, and parti-  
 “ cularly 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-  
 “ ducere Baccha.* 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 coun-  
 “ try solemnity; that the peasants  
 “ celebrated it with sports, and that  
 “ they composed rustic songs in ho-  
 “ nour of this god. Certainly we may  
 “ form conjectures on the circum-  
 “ stances, when the foundation is  
 “ grounded upon proof.” But Ca-  
 “ trou 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 abo-  
 “ minable 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 per-  
 “ son 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 sig-  
 “ nal 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 Plu-  
 “ tarch’s words, τῇ τῶν Διονυσίων ἑορτῇ,  
 “ which the Romans called *Liberalia*;  
 “ for thus Hirtius speaks of the very  
 “ same battle; “ *Ipsis Liberalibus*  
 “ fusi

Et foliis lentas intextere molibus hastas.

and to cover bending spears with  
tender foliage.

NOTES.

"fusi fugatique non superfuissent, nisi in eum locum confugissent, ex quo erant egressi." Now the *Dionysia* or *Liberalia* could not be the same festival with the *Bacchanalia*, which we read of in Livy; for the Historian tells us, they were at first celebrated three times in the year, and afterwards five times in a month; but we know that the *Liberalia* was an annual festival, observed on the seventeenth of March. The country solemnity, of which Catrou speaks, was in autumn, in the time of vintage, a very different season from that of the *Liberalia*. But since many confound the several feasts of Bacchus together, as if they were but one, I shall beg leave to make a few observations, whereby it will appear, that the battle of Munda could not have been on any other festival of Bacchus, than that which was celebrated in March. Dio Cassius says expressly, that Caesar was obliged to march against Pompey's sons in winter; Μετὰ δὲ ταῦτα αὐτὸς τε ἀναρρῶσθεις, καὶ τὰ στρατεύματα ἐπακολουθήσαντά οἱ προσλαβὼν, ἠναγκάσθη καὶ ἐν τῷ χειμῶνι πολεμῆσαι; and that the news of the victory at Munda was brought to Rome the evening before the *Parilia*; and that sacrifices were therefore offered on that festival; Τὰ τε γὰρ Παρίλια ἀπαδρόμια ἀθροαίων, οὕτοιγε καὶ διὰ τὴν πόλιν, ὅτι ἐν αὐταῖς ἐκτίσθη ἀλλὰ διὰ τὴν τοῦ Καίσαρος νίκην, ὅτι ἡ ἀγγελία αὐτῆς τῇ προτεραίᾳ πρὸς

ἰστίαν ἀφίκετο, ἐτιμῶν. 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 exesum locum ut speluncam Pompeius se occultare coepit, ut a nostris non facile inveniretur, nisi captivorum indicio. Ita ibi interficitur. Quum Caesar gradiebatur 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 thyrses, and other insignia of Bacchus, he might do it in imitation of his great master Caesar.

*Armenias tiges.*] They used to yoke tygers, to draw the chariot of Bacchus. Julius Caesar obtained a great victory over Pharnaces, king of Pontus,

*As the vine is an ornament to trees, as clusters to the vines, as bulls to the herds, as corn to the fruitful fields; so wast thou the whole glory of thy friends: after the fates took thee away, even Pales, and Apollo themselves forsook the fields.*

Vitis ut arboribus decori est, ut vitibus uvae,  
Ut gregibus Tauri, segetes ut pinguibus arvis;  
Tu decus omne tuis: postquam te fata tulerunt,  
Ipse Pales agros, atque ipse reliquit Apollo.

35

## NOTES.

Pontus, a country bordering on Armenia.

*Curru.*] For *curru*.

30. *Thiasos.*] *Thiasos* is a solemn singing and dancing, used at festivals.

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

31. *Et foliis lentas, &c.*] This is what they called a *thyrsos*: it was a spear twisted round with branches of Vine and Ivy; which those, who assisted at the solemnities of Bacchus, used to carry in their hands, leaping and singing at the same time.

32. *Vitis ut arboribus, &c.*] This beautiful passage is truly pastoral, and far exceeds one of the same kind in the eighth Idyllium of Theocritus;

τῶ δρυὶ καὶ βάλανοι κόσμος, τὰ μα-  
λίδι μᾶλα·

τῶ βοὶ δ' ἄ μόνυχος, τῷ βοκόλῳ αἰ-  
βόες αὐταί.

“Acorns the oaks, and grass com-  
“ mends the plain;

“Fat calves do grace the cows, and  
“ cows the swain.”

CREECH.

By the vine being an ornament to the trees, is meant it's adorning the

elms by which it is supported. Thus Philps;

“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 furrows sow the  
“ choice of wheat,

“And over empty sheaves in har-  
“ vest sweat:

“A thin increase our woolly sub-  
“ stance yield,

“And thorns and thistles overspread  
“ the field.”

35. *Ipse Pales, &c.*] These two deities are mentioned together also at the beginning of the third Georgick;

“Te quoque, magna Pales, et te,  
“ memorande, canemus

“*Pastor ab Amphryso.*”

See the note on that passage.

This desertion of the fields by the goddess of shepherds and the god of musick 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

Grandia saepe quibus mandavimus hordea fulcis,  
Infelix lolium, et steriles dominantur avenae.  
Pro molli viola, pro purpureo Narcisso,  
Carduus et spinis surgit paliurus acutis.

*Often in those furrows, in which we have sown plump barley, the unhappy darnel and the wild oats prevail. For the soft violet, for the purple daffodil, the thistle arises, and the paliurus with pointed thorns.*

## NOTES.

not spirits to sing, in which their chief diversion consisted.

36. *Quibus.*] Pierius found *quidem* in some ancient manuscripts.

37. *Infelix lolium, &c.*] This line occurs again in the first Georgick, ver. 154. See the note. But Pierius observes, that *dominantur* is to be found only in the printed copies of this Eclogue, it being *nascuntur* in all the ancient manuscripts that he had seen. He observes, that it is *dominantur* indeed in the Georgicks, where the verses are more numerous, than in the Bucolicks.

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

*Pro purpureo narciss.*] There is a species of white daffodil, with a purple cup. See the note on ver. 122. of the fourth Georgick. *Purpureus* is also frequently used for any bright or beautiful colour; though very different from what we now call purple.

39. *Spinis surgit paliurus acutis.*] There has been some controversy among the modern writers, concerning the *paliurus* of the Ancients. Theophrastus, lib. 1. c. 5. tells us it is a shrub; *Φρύγανον* (it ought to be *θάμνος*) δὲ τὸ ἀπὸ ρίζης καὶ πολυστέλεχες, καὶ πολύκλαδον, οἷον βάτος, Παλίουρος. In cap. 8. he says it is

prickly, and joins it with the bramble; ὁ δὲ βάτος καὶ ὁ Παλίουρος ἀκανθώδης. In lib. 3. c. 4. he says it grows in the plains; τὰ δὲ καὶ ἐν τοῖς πεδίοις, μυρική, πτελέα, λεύκη, ἰτιά, αἰγείρος, κρανεῖα, θηλυκρανεῖα, κλήθρα, δρῦς, λακάθη, ἀχραῖς, μηλιά, ὄστράα, κύλαστρον, μελία, Παλίουρος, ὀξυάκανθα, ἀκανθος. 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; Ὅτε Παλίουρος ἔχει διαφορὰς, ἅπαντα δὲ ταῦτα καρποφόρα· καὶ ὅγε Παλίουρος ἐν λοβῷ τίνι τὸν καρπὸν ἔχει, καὶ ὑπὲρ τῶν φύλλων, ἐν ᾧ τρία ἢ τέτταρα γίνεταί· χρωῖναι δὲ αὐτοῖς πρὸς τοὺς βήχας οἱ ἱατροὶ κόπτοντες· ἔχει γὰρ τίνα γλισκρότητα καὶ λίπος, ὥσπερ τὸ τοῦ λίνου σπέρμα· φύεσθαι δὲ καὶ ἐπὶ τοῖς ἐφύδροις, καὶ ἐν τοῖς ξηροῖς, ὥσπερ ὁ βάτος, οὐχ' ἥτιον δὲ ἐστὶ τὸ δένδρον πᾶρυστρον· Φυλλοτόλον δὲ καὶ οὐχ' ὥσπερ ἡ ράμνος αἰεφυλλον. Dioscorides and Pliny say little more of the *Paliurus*, than that it is a well known, prickly shrub. Columella, when he gives directions about making a quick hedge, recommends the strongest thorns, such as the bramble, *Paliurus*, and white thorn; “Ea sint vastissimarum spinarum,”

Spread the ground with leaves, Spargite humum foliis, inducite fontibus umbras, 40  
 ye shepherds, and form a shade Pastores: mandat fieri fibi talia Daphnis.  
 over the fountains: Daphnis  
 commands such things to be done for him.

## NOTES.

“narum, maximeque rubi, et pa-  
 “liuri, et ejus, quam Græci  
 “κυνόβατον, nos sentem canis ap-  
 “pellamus.” If we consider these  
 quotations well, we can hardly  
 doubt, that the *Paliurus* of the An-  
 cients is the *Rhamnus folio subrotundo*,  
*fractu compresso* C. B. which is cul-  
 tivated in our gardens under the  
 name of *Christ's thorn*; and is sup-  
 posed 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 uncult-  
 ivated places, and is very common  
 in the hedges, for the strength of it's  
 thorns makes a very good fence. It  
 usually bears about three seeds, which  
 are inclosed in as many cells, and  
 covered with a fungous husk. Thus  
 it agrees with all that is said of it  
 by the ancient writers; there being  
 no exception to be made, except  
 that the seeds do not grow in a pod.  
 But Theophrastus does not call it  
 absolutely a pod, but a sort of a  
 pod, ἐν λωεῶ τινι; and indeed λωεὸς  
 is used by the Greek writers in many  
 other senses, though it does most  
 properly and generally signify what  
 we call a pod.

40. *Spargite humum foliis.*] It  
 was a custom among the Ancients,  
 to scatter leaves and flowers on the  
 ground in honour of eminent per-  
 sons; and some traces of this cus-  
 tom 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*. “Be-  
 “fides, says he, that the words,  
 “which I have preferred, are to  
 “be found in the ancient manu-  
 “scripts, they form a more true  
 “image with respect to a dead per-  
 “son. 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 cy-  
 “press, and the branches were in-  
 “terwoven with blue ribbands;

“ — Stant Manibus arae,  
 “Caeruleis moestae vittis, utraque  
 “cupressō.”

But this learned Critick might have  
 read in Varro's fifth book *de Lingua*  
*Latina*, that the Romans had a Festi-  
 val called *Fontinalia*, on which they  
 crowned the fountains with gar-  
 lands; “Fontinalia a fonte, quod  
 “is dies feriae ejus. Ab eo autem  
 “tum, et in fontes coronas jaciunt,  
 “et puteos coronant.” He might  
 have read also in the ninth Eclogue,

“ — Quis humum florentibus  
 “herbis  
 “Spargeret? aut viridi fontes in-  
 “duceret umbra.”

Pope

Et tumulum facite, et tumulo superaddite carmen.  
Daphnis ego in sylvis hinc usque ad sidera notus:  
Formosi pecoris custos formosior ipse.

Raise also a monument, and add  
a verse to the monument: I  
Daphnis am celebrated from  
these woods even to the stars:  
the shepherd of a beautiful  
flock; but more beautiful myself.

MEN. Tale tuum carmen nobis, divine poeta; 43

MEN. Your song, O divine Poet, is no less delightful to me,

NOTES.

Pope has imitated this passage, in his fourth Pastoral;

- " Ye weeping loves, the stream  
" with myrtles hide,
- " And break your bows, as when  
" Adonis dy'd;
- " And with your golden darts, now  
" useless grown,
- " Inscribe a verse on this relenting  
" stone;
- " Let nature change, let heav'n  
" and earth deplore,
- " Fair Daphne's dead, and love is  
" now no more."

42. *Tumulum.*] A heap of earth for a monument.

*Carmen.*] An Epigram or Inscription, which is thought to be best, when contained in two lines.

43. *Daphnis ego, &c.*] This distich far exceeds that, which it seems to imitate, in the first Idyllium of Theocritus;

Δάφνις ἐγὼν ὅδε τῆνος ὁ τὰς βόας ὥδε νομεύων,

Δάφνις ὁ τὼς ταύρας καὶ πόρτιας ὥδε ποτίσων.

- " That Daphnis I, that here my  
" oxen feed,
- " That here my bulls and cows to  
" water led." CREECH.

The Greek Poet mentions only the

rural employments of the shepherd Daphnis; but Virgil represents his Daphnis, as a person, whose fame had reached up to heaven.

44. *Formosi pecoris custos, &c.*] Catrou is of opinion, that this mention of the beauty of Daphnis agrees very well with Virgil's brother, who was a young shepherd. But he thinks it a cold compliment to Caesar, 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



*than sleeping on the grass to the weary; no less than quenching one's thirst in summer, with a living stream of sweet water.* Quale sopor fessis in gramine, quale per aestum Dulcis aquae saliente sitim restinguere rivo. Nec calamis solum aequiparas, sed voce magistrum. *You equal your master, not only in playing, but in singing too.*

## NOTE S.

in the eighth Idyllium of Theocritus;

Ἄδ' ἄν τι τὸ σίμα τοι, καὶ εὐήμερος, ὦ  
Δάφνι, φωνά.  
Κρέσσον μελοποιέω τευ ἀκούμεν ἢ  
μέλι λείχειν.

" Sweet is thy voice, and sweet the  
" tunes you play'd,  
" Fair Daphnis, thro' my ears thy  
" songs have pass'd,  
" Sweet to the mind, as honey to  
" the taste." CREECH.

But how far the copy exceeds the original, is very obvious. Theocritus compares the sweetness of the poetry of Daphnis to the taste of honey; but Virgil is more copious. He compares the song of Mopsus to the resting of wearied limbs on the grass, and to the quenching of thirst in summer with a living spring of sweet water. The Greek Poet barely mentions honey; but Virgil is not contented with the bare mention of sleep: it is the sleep of a weary person; and that upon the fresh grass. Thus also he does not only speak of quenching thirst with water; but this thirst is augmented by it's 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, that move  
" In drowsie murmurs o'er the  
" waving grove;  
" Nor dropping waters, that in  
" grotts distil,  
" And with a tinkling sound their  
" caverns fill."

48. *Nec calamis solum, &c.*] Servius thinks this alludes to Theocritus and Virgil. But he is certainly mistaken; for it is Mopsus that is said to equal his master: now Virgil is not Mopsus, but Menalcas. Ruæus thinks, that Daphnis is the master of Mopsus. But, if we agree with this learned Commentator, that Daphnis is Julius 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 represent himself as equal to Julius Caesar, which is absurd. Catroux thinks this line is a full confirmation of his system. " If there has  
" hitherto, says he, been any question, whether this Eclogue treats  
" of a master and scholar, there  
" cannot now be any longer doubt.  
" Virgil is charmed with the fine  
" verses of his scholar. He retracts what he had said at the  
" beginning of the conversation,  
" He

Fortunate puer, tu nunc eris alter ab illo :  
 Nos tamen haec quocunque modo tibi nostra vi-  
 cissim,  
 Dicemus, Daphninque 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.*

## NOTES.

“ He had given Alexander the honour only of the pipe, and had taken to himself that of singing verses ;

“ *Tu calamos inflare leves, ego dicere versus.*

“ But now he confesses himself to be equalled in both by his disciple.” This argument is not weak ; for Menalcas does indeed at the beginning challenge to himself the superiority in singing, and allow Mopsus to excel in piping ; and in this place he confesses that Mopsus equals his master not only in the latter but in the former too. Therefore, by comparing the second line with the forty-eighth, we might conclude that Menalcas was the master, and Mopsus the disciple. But, however this argument may be in Catrou’s favour, there are others which make no less against him. The fear which Menalcas discovers of disobliging Mopsus, his perpetual complaisance to him, and the modesty with which he introduces his own verses, by no means agree with the superiority of a master. Nor does the freedom, which Mopsus uses to Menalcas suit with the character of a disciple. Menalcas always speaks like a modest person, such as Virgil himself is represented to have been. It cannot therefore be imagined, that he would

take so much upon him, as to applaud Mopsus, and call him a divine Poet, for being equal to himself. It seems most probable, that Theocritus was the master intended, whom Virgil professedly imitates in his Eclogues.

49. *Tu nunc eris alter ab illo.*] Servius interprets this *Tu solus post illum bucolicum carmen scribis.* La Cerda paraphrases it, *Nam post illum eris, jam nunc alter magister opinione mortalium.* Both these Commentators therefore seem to understand these words to mean, that Mopsus is worthy to succeed Theocritus, and to be esteemed his equal. But Catrou understands it in a quite different manner. “ The equality that Virgil has made between Alexander and himself is always accompanied with subordination. You shall be the first after your master, says he. It was always a great matter for Alexander to be preferred before Cebes.”

50. *Nos tamen haec 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. *Daphninque tuum tollemus ad astra.*] By your Daphnis seems to be meant your patron, or your favorite. By *tollemus ad astra* is meant the apotheosis of Daphnis.

P

52. *Amavit*

*I will raise Daphnis to the stars; for Daphnis loved me also.*

*MOP. Is it possible to lay a greater obligation upon me? Not only the youth himself was worthy to be celebrated;*

*Daphnin ad astra feremus: amavit nos quoque Daphnis.*

*MOP. An quicquam nobis tali sit munere majus? Et puer ipse fuit cantari dignus: et ista*

### NOTES.

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 life-time of this Dictator. There is, in this verse alone, a difficulty insurmountable to those, who acknowledge 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. Ruæus 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 favourer of letters, we shall think it not absurd, to suppose, that a genius like that of Virgil was not unknown to him. It is allowed that the Eclogue, which is commonly placed first, was written within three years after Caesar was murdered. The subject of it is, the Poet's grateful acknowledgment of the preservation of his farm by Augustus. This could not be the first of his works; since he tells us him-

self, in the ninth Eclogue, that he saved his lands by his verses; -

"Omnia carminibus vestrum servasse Menalcam."

Thus it is plain, that he had written something considerable enough, to obtain the favour of Augustus, within three years after the murder of Julius Caesar. Perhaps it might be this very Eclogue, wherein he laments the death of that great man, and celebrates his admission among the gods, that gained him this favour. But whether that lucky Poem was the present Eclogue, or any other composition, it seems not very difficult to suppose, that a Poet, who was capable of preserving his estate by his verses, might three years before recommend himself to the notice of the Dictator by his poetry. We may therefore conclude, from the words before us, that our Poet had been favoured by Julius Caesar, notwithstanding the silence of the authors of his life, in this particular.

53. *An quicquam, &c.*] Mopius 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

Jampridem Stimicon laudavit carmina nobis.

55 but Stimicon also commended  
those verses to me a great while  
ago.

MEN. Candidus infuetum miratur limen Olympi,

MEN. The shining Daphnis admires the entrance of heaven,

NOTES.

was murdered. Ruæus thinks, that the Poet uses this word by choice, because Cæsar was received among the celestial Deities, to whom a perpetual juvenile vigour is ascribed. Perhaps Virgil might make use of this expression, to disguise in some measure his intent of celebrating the late Dictator, before it was quite safe to declare himself openly on 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.* J. "Servius affirms, that under the name of Stimicon, the Poet meant Mæcænas. I readily agree with Servius; for Alexander had a relation to Mæcænas; he was his slave: As for Virgil, Mæcænas 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 Mæcænas, and others say that Stimicon was the father of Theocritus. Besides, these words of Servius are of doubtful authority, being wanting in some copies. Probably Stimicon is only a fictitious name of a shepherd, as well as Menalcas and Mopsus.

56. *Candidus infuetum.* &c. J. Mopsus having lamented the death of Daphnis in five and twenty verses,

Menalcas now celebrates his *apothecosis* in an equal number.

This *apothecosis* 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 Planctus 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 birth-day 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 birth-day to be celebrated the day before that festival; because it was forbidden by the Sibylline Oracles, to make that day sacred to any other god than Apollo. They ordered also, that none of Cæsar's relations should have his statues carried at their funerals, because he was really a god:

and sees the clouds and stars beneath his feet. Sub pedibusque videt nubes et sidera Daphnis.

## NOTES.

his chapel also was made a sanctuary, where no person, who had fled thither from punishment, could be seized upon; a privilege which had not been granted to any deity, since the time of Romulus. Now, as this was the only deification that happened about the time that these Eclogues were written; it seems most probable, that it was the subject of that now under consideration. Catrou hardly knows how to reconcile the passage before us to his system, and seems a little inclinable to make some concessions to his antagonists. "Here, says he, Virgil soars so high; that it is hard to perceive, that he is speaking of his own brother. He places him in heaven, and puts the stars and clouds under his feet. This has made people imagine, that Julius Caesar 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 Caesar 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 the poets to make gods. It is to poetic fictions that antiquity for-

merly owed all it's 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 cigni."*

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 Critick. There are no disagreements between the opinion that Julius Caesar was intended, and the other parts of this Eclogue: on the contrary, what was obscure, or doubtful in the song of Mopsus, seems now to be made plain and clear by the verses of Menalcas. Mopsus gave room to suspect, that Caesar was intended; but Menalcas puts it past all doubt, by celebrating his apotheosis; since Julius Caesar 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

Ergo alacris sylvas, et caetera rura voluptas,

Therefore joy and pleasure possess  
the woods, and all the country,

## NOTES.

of the Roman empire, and adopted son and heir of their new deity Julius Caesar. 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 vi-  
"cina Cremonæ

"Cantantes sublimè ferent ad fidèra  
"cycni."

Thy name, O Varus (if the kinder  
pow'rs.

Preserve our plains, and shield the  
Mantuan tow'rs,

Obnoxious by Cremona's neighb'ring  
crime)

The wings of swans, and stronger  
pinion'd rhyme,

Shall raise aloft, and soaring bear  
above

Th' immortal gift of gratitude to Jove.  
DRYDEN.

Here is not the least hint of any deification of Varus; but only a promise of endeavouring to make his name immortal.

[*Insuetum limen.*] This expression signifies, that Daphnis is newly admitted among the gods, which a-

grees exactly with the condition of Julius Caesar at that time.

Some read *lumen* instead of *limen*.

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 shin-

"ing scene,

"Fields ever fresh, and groves for

"ever green!

"There while you rest in amaran-

"thine bow'rs,

"Or from those meads select un-

"fading flow'rs,

"Behold us kindly who your name

"implore,

"Daphne, our goddess, and our

"grief no more!"

[*Olympi.*] 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 *alacres*, making it agree with *sylvas*.

This cheerfulness of the country seems to be opposed to that passage of Mopsus; *Non ulli pastos, &c.*

Philips has thus imitated the passage before us;

*Pan, and the shepherds, and the Dryad nymphs. No longer does the wolf lie in wait for the sheep, nor do the nets spread any snare for the fags: the good Daphnis is a lover of peace.*

Panaque, pastoresque tenet, Dryadesque puellas.  
Nec lupus infidias pecori, nec retia cervis  
Ulla dolum meditantur: amat bonus otia Daphnis.

60

## NOTE S.

“ 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 Mopius 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 infidias pecori.*] In the *Ἡρακλίσκος* 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;

Τοῖος αἰὴρ ὕδ' ἐμέλλει ἐς οὐρανὸν ἀστῆρα  
φέρειν.

Ἀμφαίνειν πρὸς υἱὸς — — —  
Ἔσται δὲ τοῦτ' ἄμαρ ὀπαῖν καὶ νεβρὸν ἐν  
εὐνῇ.

Καρχαρόδον σίνεσθαι ἰδὼν λύκος, οὐκ  
ἐθέλσει.

61. *Amat bonus otia Daphnis.*] Catrou uses this passage for an argument to prove, that Daphnis is not Julius Caesar. “ It is difficult,” *says he*, “ to make this love of peace fall upon a warrior and a conqueror. This is not praising Caesar by a circumstance that distinguishes him.” It must be acknowledged, that Julius Caesar 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 standing monument of his capacity as a Historian. Cicero, in his book *de Claris Oratoribus*, mentions him as one of the best Orators, and commends his Commentaries as a pattern of good writing: “ Caesar autem rationem adhibens, consuetudinem vitiosam et corruptam, pura et incorrupta consuetudine emendat. Itaque cum ad hanc elegantiam verborum Latinorum, quae etiam si orator non sis, et sis ingenuus civis Romanus, tamen necessaria est, adjungit illa oratoria ornamenta dicendi: tum videtur tanquam tabulas bene pictas collocare in bono lumine. Hanc cum habeat praecipuam laudem in communibus

Ipſi lætitiæ voces ad ſidera jactant  
Intonſi montes: ipſæ jam carmina rupes,

*Even the uncultivated moun-  
tains lift up: be ſound to heav'n  
with joy: the very rocks return  
the ſongs:*

## NOTES.

“munibus, non video cui debeat  
“cedere ſplendidam quandam mi-  
“nimeque veteratoriam rationem  
“dicendi tenet, voce, motu, for-  
“ma etiam magnifica, et generoſa  
“quodammodo. Tum Brutus.  
“Orationes quidem ejus mihi ve-  
“hementer probantur, complures  
“autem legi. Atque etiam com-  
“mentarios quosdam ſcripſit rerum  
“ſuatum; valde quidam, inquam,  
“probandos. Nudi enim ſunt,  
“recti, et venuſti, omni ornatu  
“orationis, tanquam veſte de-  
“tracta. Sed dum voluit alios  
“habere parata, unde ſumerent,  
“qui vellent ſcribere hiftoriam, in-  
“eptis gratum fortaffe fecit, qui  
“volunt illa calamitſtris inurere:  
“ſanos quidem homines a ſcribendo  
“detruxit. Nihil enim eſt in  
“hiftoria, pura et illuſtri brevitate  
“ductus.” The ſame great Ora-  
tor, in his defence of Q. Ligarius,  
though he himſelf had joined with  
Pompey, acknowledges however,  
that Cæſar fought in his own de-  
fence, that his army contended only  
for their own rights and their ge-  
neral's dignity; that, when he had  
gained a compleat victory, he ſhew-  
ed 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 tu  
“quid aliud arma voluerint, niſi a  
“te contumeliam propulſare? Quid

“egit tuus ille invictus exercitus,  
“niſi ut ſuum jus tueretur, 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-  
“niſſe: ſpero etiam te, qui oblivifci  
“nihil ſoles, niſi injurias, &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 Cæſaris.” It would  
be endless, to quote authorities to  
the ſame purpoſe. Theſe few,  
which have been taken from the  
writings of one, who was of a 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 ſeigned 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 hiftorian, this merciful con-  
queror, this forgetter of injuries, this  
grave, juſt and wiſe man, as a lover  
of peace; *Amat bonus omnia Daphnis.*  
62. *Laetitia.*] Heinfius, accord-  
ing to Burman, found *laetitiæ* in  
one manuſcript.

63. *Intonſi montes.*] Servius in-  
terprets this *ſylvæſi, incaedui*; and



even the vineyard's resound, be Ipfa sonant arbuta : Deus, deus ille, Menalca.  
is a god, be is a god, O Menalca.

## NOTES.

La Cerda *incaedui*, *syloosi*, *non re-  
fecti*. Ruæus renders it *inculti*. It  
is certain that the literal meaning of  
*tondeo* is to *shave a beard* or to *shear a  
sheep*, or goat. Thus in the first Ec-  
logue we have,

“ ——— *Tondenti* barba cadebat.”

And in the ninth Æneid,

“ Ora puer prima signans *intonfa*  
“ *juventa*”

in the first sense : and many passages  
in the latter ; as in the third Geor-  
gick ;

“ Nec minus interea barbas inca-  
“ *naque menta*  
“ *Cinyphii tondent* hirci, *setasque*  
“ *comantes*.”

and

“ ——— Vel cum *tonfis* illotus ad-  
“ *hæsit*  
“ *Sudor*.”

and

“ Aut *tonsum* tristi contingunt cor-  
“ *pūs amurca*.”

and

“ Nec *tondere* quidem morbo illu-  
“ *vieque peresa*  
“ *Vellera*, nec *telas* possunt attin-  
“ *gere putres*.”

and in the fourth Georgick, and  
first Æneid ;

“ ——— *Tonsisque* ferunt mantilia  
“ *villis*.”

and in the twelfth Æneid ;

“ ——— Puraque in veste sacerdos  
“ *Setigeræ foetum suis, intonfam-*  
“ *que bidentem*  
“ *Attulit, admovitque pecus fla-*  
“ *grantibus aris*.”

It is used also for shearing, clipping,  
or cutting the young shoots or bran-  
ches of herbs and trees. Thus in  
the fourth Georgick we read

“ Ille comam mollis jam tum *ton-*  
“ *debat acanthi*.”

and in the second Georgick,

“ *Tondentur* cytisi.”

Garlands are said, in this sense to be  
*tonfæ* ; as in the third Georgick :

“ Ipse caput *tonfæ* foliis ornatus  
“ *olivæ*.”

and in the fifth Æneid ;

“ Ipse caput *tonfæ* foliis evinctus  
“ *olivæ*.”

and

“ ——— *Tonfa* coma pressa corona.”

A tree, which has not been topped,  
is said to be *intonfa*, as in the ninth  
Æneid ;

“ *Confurgunt*

Sis bonus, O felixque tuis! en quatuor aras:

65 Ob be thou good and favourable  
to thy people! behold four altars:

NOTES.

“ Confurgunt geminae quercus, in-  
“ *tonsaque* caelo  
“ Attollunt capita.”

Hence oars seem to have been called  
*tonsaæ*, because they are cut from  
trees; as in the seventh Aeneid;

“ — In lento luctantur marmore  
“ *tonsaæ* ;”

and in the tenth,

“ — Socii confurgere *tonsis*,  
“ Spumantesque rates arvis inferre  
“ Latinis.”

Not so much as one of these pas-  
sages confirms the interpretation  
which Servius and La Cerda give of  
*intonfi montes*. A plant divested of  
it's 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 *intonfi 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 nivei *tondent dumeta*  
“ *juvenci* :”

and in the third Aeneid;

“ — Equos in gramine vidi  
“ *Tondentes campum late*.”

In the first Georgick it signifies the  
mowing of a meadow;

“ Nocte leves stipulae melius, nocte  
“ *arida prata*  
“ *Tondentur*.”

In the same Georgick, Servius him-  
self interprets *tonsas novales*, *agros*  
*messos*, or corn fields that have been  
reaped;

“ Alternis idem *tonsas* cessare m-  
“ *vales*  
“ Et segnem patiēre situ, durescere  
“ *campum*.”

In the fourth Georgick, the Poet,  
speaking of the *Amellus*, says,

“ *Tonsis in vallibus* illum  
“ Pastores, et curva legunt prope  
“ *flumina Mellae*.”

Here Servius interprets *tonsis*, *non*  
*sylvosis*; and compares it with the  
*intonfi montes* now under considera-  
tion. This indeed is the only pas-  
sage, that can strengthen the inter-  
pretation of Servius. But, as *tonsis*  
*in vallibus* may very easily be under-  
stood to mean *in vallies where cattle*  
*have grazed*; this single passage, of  
doubtful interpretation, is not suf-  
ficient to confirm the opinion of  
Servius and La Cerda with regard to  
*intonfi montes*. Nay La Cerda him-  
self renders *tonsis in vallibus*, *vallies*  
that have been *shorn*. See the notes  
on ver. 71. of the first, and ver.  
277. of the fourth Georgick.

64. Deus,

*Is two for thee, O Daphnis, and Ecce duas tibi, Daphni, duoque altaria Phoebo.*  
*two altars for Phoebus.*

## NOTES.

64. *Deus, deus ille, Menalca.*] Menalcas in a kind of rapture, hears the mountains, rocks, and woods re-echo to him, that Daphnis is really a god. It has been observed already, that Virgil had probably read the prophecies of Isaiah. The lines now before us have a great resemblance to the twenty-third verse of the forty-fourth chapter of that sublime Prophet; "Break forth into singing, ye mountains, O forest, and every tree therein; for the Lord hath redeemed Jacob." Pope has imitated the passage under consideration, in his Messiah;

"A God, a God! the vocal hills  
 " reply,  
 " The rocks proclaim th' approach-  
 " ing 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 surprized at these *apotheoses* of shepherds. We find examples of them in all the Poets, who have written Bucolic verses." The learned Critick 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.

65. *Sis bonus, O felixque tuus.*] He invokes the new god to be propitious to his worshippers. Thus Theocritus, in the Συρακούσιαι;

Ἰλαθι νῦν, φίλ' Ἀδωνι, ὃς ἐς νῦν  
 εὐθυμήσας.

Thus also our Poet, in the first Aeneid;

"Sis felix, nostrumque leves quae  
 " cunquelaborem;"

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

Pocula bina novo spumantia lacte quotannis,

To thee wilt I offer yearly revs  
vessels frothing with new milk,

## NOTES.

“ are *altaria*. For we know, that  
“ *arae* 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.” SERVIUS.

La Cerda is of opinion, that the Poet speaks here without any distinction of *ara* and *altare*, because at first he comprehends all the four under *aras*. But Servius was aware of this: he allows that they are all called *arae*. 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 Aeneid, he calls the very same individual altar both *ara* and *altare*;

“ Aedibus in mediis, nudoque sub  
“ aetheris axe  
“ Ingens *ara* fuit, juxtaque veter-  
“ rima laurus  
“ Incumbens *arae*, atque umbra  
“ complexa Penates.  
“ Hic Hecuba, et natas nequic-  
“ quam *altaria* circum,  
“ Praecipites atra ceu tempestate  
“ columbae,

“ Condensae, et divum amplexae  
“ simulacra tenebant.”

And a little afterwards, speaking of the very same altar;

“ — *Altaria* ad ipsa tramentem  
“ Traxit.”

In the fourth Aeneid, an altar, consecrated to the *infernal deities* is called both *ara* and *altare*;

“ Stant *aras* circum, et crines ef-  
“ fusa sacerdos  
“ Tercentum tonat ore deos, Ere-  
“ bumque, Chaosque  
“ Tergeminamque Hecaten, tria  
“ virginis ora Dianae  
— — — — —  
“ Ipsa mola, manibusque pio *al-*  
“ *taria* 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, Meli-  
“ boee, quotannis  
“ Bis fenos cui nostra dies *altaria*  
“ fumant.”

If the altars erected to Augustus, who, from his adoption by Julius Caesar, was named *Divi filius*, were called *altaria*; much more might these be so called, which were raised in honour of the father, who was supposed to be already in heaven.

66. Duoque

## NOTES.

66. *Duoque altaria Phoebo.*] This equal worship of Daphnis and Apollo seems to allude to Caesar's being born on the day of the *ludi Apollinaries*; 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. *Pocula bina novo spumantia lacte.*] Theocritus speaks of milk and oil being offered to the Nymphs, in his fifth Idyllium.

Στασὼ δὲ κρητῆρα μέγαν λευκοῦ γάλακτος

Ταῖς Νύμφαις, στασὼ δὲ καὶ αἰθέρος ἄλλον ἐλαίῳ.

“One bowl of milk I to the  
“Nymphs will crown,  
“And one of oil, if that will draw  
“thee on.” CREECH.

Also of milk and honey being offered to Pan;

Στασὼ δ' ὀκτὼ μὲν γαυλῶς τῷ Πανὶ γάλακτος

Ὀκτὼ δὲ σκαφίδας μέλιτος πλεῖα κρητὶ ἐχούσας.

“Eight bowls of milk to Pan I'll  
“freely crown,  
“Of honey eight, if that will  
“draw thee on.” CREECH.

Our Poet also speaks of milk, honey, and wine being offered to Ceres at the *Ambarvalia*, in the first Georgick;

“Cuncta tibi Cererem pubes a-  
“grestis adoret:  
“Cui tu lacte favens, et miti dilue  
“Baccho.”

Ovid, in the fourth book of his *Fastii*, mentions the offering of warm milk to Pales;

“Sylvicolam tepido lacte precare  
“Palen.”

And

“Tum licet, apposita veluti cra-  
“tere camella,  
“Lac niveum potes, purpuream-  
“que sapam.”

As does Tibullus also, in his first Elegy;

“His ego pastoremque meum luf-  
“trare quotannis,  
“Et placidam soleo spargere  
“lacte Palen.”

In the third *Aeneid* warm milk is offered, in the funeral obsequies for Polydorus;

“Inferimus tepido spumantia cym-  
“bia lacte.”

In the fifth *Aeneid*, a libation is made of two cups of wine, two of new milk, and two of sacred blood to the *Manes* of Anchises;

“Hic duobus rite mero libans carche-  
“fia Baccho  
“Fundit humi, duo lacte novo, duo  
“sanguine sacro.”

Νοῦα

Et multo imprimis hilarans convivia Baccho, and enlivening the feast chiefly with plenty of wine,

## NOTES.

*Novo lacte.*] See the note on ver. 22. of the second Eclogue.

68. *Crateras.*] “Crater, a Greek word, κρατήρ, from κεράν-  
“*νυμι miscer*, and that from κέρασ  
“a horn: because the Ancients  
“made use of horns, or cups in  
“the shape of horns, and mixed  
“wine and water in them.”

RUAEUS.

*Duos.*] Heinsius reads *duo*, as it is found in some of the ancient manuscripts.

69. *Et multo imprimis, &c.*] This is plainly an imitation of a passage, in the seventh Idyllium of Theocritus;

Κῆρ' ὦ τῆνο κατ' ἄμαρ' ἀνήθινον ἢ ρο-  
δέντα·

Ἥ καὶ λευκοῖον σίφανον περὶ κρατὶ φν-  
λάσων,

Τὸν Πτελεαίικον οἶνον ἀπὸ κρητῆρος  
ἀφυσῶ,

Παρ' πυρὶ κακλινμένος: κύαμον δὲ τίς  
ἐν πυρὶ φρυξεί.

Χ' ἀσπίδας ἐσσεύεται πεπυκασμέναι  
ἔσ' ἐπὶ πᾶσιν

Κνύσα τ', ἀσφοδελῶ τε, πάλυνάμπ-  
τω τε σελίνῳ

Καὶ πίομαι μάλα κῶς, μεμναμένος  
Ἀγέανῃκος,

Αὐταῖσιν κυλίεσσι καὶ ἐς τρύγα χέλος  
εἰρίδων.

Ἀλλ' ἡσέυντι δὲ μοι δύο ποιμένες: εἰς  
μὲν Ἀχαρνεύς,

Εἰς δὲ Λυκάπιδας, ὃ δὲ Τίτυρος ἐγ-  
γύθει ἄτει,

Ὡς πῶκα τὰς Ξένιας ἡράσσατο Δαφνίς  
ὃ βώτας.

“ — Then shall my head be  
“ crown'd  
“ With dill, or wall-flow'rs, or  
“ with roses bound  
“ Whilst in full bowls the cheer-  
“ ful wine goes round  
“ Before the hearth: there one shall  
“ parch my beans:  
“ Whilst on a couch of flow'rs my  
“ elbow leans:  
“ Sunk in a bed of fragrant herbs  
“ I'll rowl,  
“ And suck the very dregs of the  
“ capacious bowl.  
“ Acharnes and Lycopites shall  
“ play,  
“ And Tityrus shall sing the tender  
“ lay,  
“ How Daphnis, by a stranger's  
“ beauty fir'd,  
“ Like the fair snow in summer  
“ heat expir'd.”

Thus also Philips;

“ Myself will lavish all my little  
“ store,  
“ And deal about the goblet, flow-  
“ ing o'er,  
“ Old Moulin there shall harp,  
“ young Mico sing,  
“ And Cuddy dance the round a-  
“ midst the ring,  
“ And Hobbinol his antick gam-  
“ bols play.  
“ To thee these honours yearly  
“ will we pay,  
“ When we our shearing feast and  
“ harvest keep,  
“ To speed the plough, and bless  
“ our thriving sheep.”

70. *Ante*

before the harvest if it shall be  
in winter, in the shade if in  
harvest; I will pour forth in  
cups *Arvian* wines, a new nectar.

Ante focum, si frigus erit; si messis, in umbra, 70  
Vina novum fundam calathis *Ariusia* nectar.

## NOTES.

70. *Ante focum, &c.*] It is plain, that Virgil alludes to two different sacrifices; one in winter and the other in summer. Hence many have thought, that he means the *Compitalitia*, which were sacrifices offered to the Manes, in two different seasons of the year. It appears however, from ver. 75. that the Poet meant a sacrifice to the Nymphs in winter, and the *Ambarvalia*, a solemn sacrifice to Ceres in summer. He promises to commemorate Daphnis twice in every year, that is, at each of the solemnities.

71. *Calathis.*] Calathus is most commonly used for a Basket. See the note on ver. 46. of the second Eclogue. In this place it certainly signifies a drinking vessel. The *calathus* seems to have been narrower at the bottom, and broader at the top. Martial uses *calathus* for a drinking cup, in the sixtieth Epigram of the ninth book;

“Expendit veteres *calathos*, et si  
“qua fuerunt  
“*Pocula Mentorea* nobilitata  
“*manu.*”

It is used in the same sense, in the 107th Epigram of the fourteenth Book, intituled *Calathi*;

“Nos Satyri, nos Bacchus amat,  
“nos ebria tigris,  
“Perfusus domini lambere docta  
“pedes.”

*Ariusia.*] So Pierius found it in the most ancient manuscripts. This word is variously written, *Arvisia*, *Arusia*, *Areusia*, *Arethusia*, &c. But the printed copies generally have either *Ariusia* or *Arvisia*. It is *Arvisia* in the old London edition by Pynson, in the Milan edition 1481 fol. Venice, 1561 fol. Paris 1600 fol. 1540 and 1541 4to. and in the Antwerp edit. 1543, 8vo. Robert Stephens, Guellius, La Cerda, and Ruæus, have *Arvisia* also; and yet Guellius, in his note on this word quotes a passage from Plutarch, in which he reads οἶνον ἀριούσιον. Aldus, Pulman, both Daniel and Nicholas Heinsius, Masvicius, Cuningam, and Burman, read *Ariusia*. This *Arianian* wine was brought from the island Chios, now Scio, and was esteemed the best of all the Greek wines; Εἶδος ἡ Ἀριουσία χώρα, τραχεῖα καὶ ἀλόμενος σταδίῳ ὅσον τριακασίων, οἶνον ἀριστον φέρονσα τῶν Ἑλληνικῶν. Pliny also speaks of this wine, as being in high esteem; “In summa gloria post Homericam illa, de quibus supra diximus, fuere Thasium, Chiumque: ex “Chio quod *Ariusum* vocant.” Vibius Sequester says this wine comes from *Arvis*, a mountain of Scio; “*Arvis* in insula Chio, unde “*vinum Arvisum.*” I believe Vibius is mistaken in calling it a mountain; for Strabo seems to speak of it as a region or province. He says indeed,

Cantabant mihi Damoetas et Lyctius Aegon;  
Saltantes satyros imitabitur Alphefiboeus.

*Damoetas, and Lyctian Aegon  
shall sing to me: Alphefiboeus  
shall imitate the dancing satyrs.*

## NOTES.

indeed, that the Ariusian region is craggy and rough, and void of ports; but then the whole island is known to be mountainous and rugged. He would hardly have called it a craggy and rough country, if it had been one single mountain, as Vibius represents it. Besides, according to Strabo, the Ariusian coast makes a third part of the circumference of the whole island; being three hundred *stadia*, whereas the whole is nine hundred. "Ἡ δὲ Χίος τὸν μὲν περίπλου ἑστὶ σταδίων ἑννακκοσίων παρὰ γῆν φερομένη. . . Ἀριουσία χώρα . . . σταδίων ὅσον τριακκοσίων. The island is to this day famous for wine, of which great quantities are exported to the neighbouring islands: and the vineyards even now most in esteem are those of Meſta, the chief town of the ancient Ariusia. They dry their grapes in the sun for seven or eight days before they press them. There are medals of Scio, with bunches of grapes impressed on them.

*Neſtar.*] This word is commonly used for the drink of the gods, and for any thing that is remarkably sweet and pleasant. The Ariusian wine was particularly so called; and we are informed by the famous Tournefort, that the present inhabitants of Scio give the name of *Neſtar* to a particular sort of wine, which is made in the ancient Ariusia.

72. *Cantabant mihi, &c.*] Sing-

ing and dancing were parts of religious worship among the Ancients.

*Lyctius.*] Lyctus was a city of Crete, whence Idomeneus is also called Lyctius, in the third *Aeneid*;

"Et Salentinus obfedit milite cam-  
pos

"Lyctius Idomeneus."

73. *Saltantes satyros imitabitur.*] The Satyrs were a sort of demigods, that attended upon Bacchus. They are represented as having horns on their heads, crooked hands, shaggy bodies, long tails, and the legs and feet of goats. They were imagined to dance in all sorts of uncouth and lascivious postures; which were imitated in the satyirical 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. 7. 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 subſolanis Indorum montibus, Cartadulorum dicitur regio, perniciosissimum animal: tum quadrupedes, tum recte currentes humana effigie, propter velocitatem



*These bonuses shall be always given thee, both when we pay our accustomed vows* Haec tibi semper erunt, et cum sollennia vota

## NOTES.

“ *velocitatem nisi senes aut, aegri, non capiuntur.*” In Lib. 8. cap. 54. he plainly ranges them amongst the species of Monkeys and Apes, and says they are more mild and tractable than other sorts; “ *Simiarum quoque genera hominis figurae proxima, caudis inter se distinguuntur. . . . . Effratior Cynocephalis natura, sicut mitissima Satyris et Sphingibus.*” In Lib. 11. cap. 72. he speaks of their having bags in their jaws, in which they lay up their food, and take it out again with their hands to eat, which is known to be true of monkies; “ *Condit in thesauros maxillarum cibum Sphingiorum et Satyrorum genus: mox inde sensim ad mandandum manibus expromit.*” Strabo, speaking of the country between the rivers Hydaspes and Acesines, which was under the dominion of Porus, whom Alexander the Great overcame, relates a remarkable story concerning the monkies of those parts. These animals being naturally fond of imitation, had learned, it seems, to mimick the discipline of the armies in their neighbourhood. A great multitude of them stood upon an open hill in order of battle: and the Macedonians, taking them for an army of enemies, drew up in order to attack them; but being informed by Taxilus, who happened to be with Alexander, what sort of an enemy it was, that they were going to engage with, they desisted

from their enterprize and returned into the camp; *Ἐν δὲ τῇ λεχθεύσῃ ὕλῃ, καὶ τὸ τῶν κερκοπιθήκων διηγούνται πλεῖστος ὑπερβάλλον, καὶ τὸ μέγεθος ὁμοίως ὥς τε τοὺς Μακεδόνας πολεῖ ἰσοῦσας ἐν τίσιν ἀκρολοφίαις ψιλαῖς ἐστῶτας ἐν τάξει κατὰ μέτωπον πολλοὺς, καὶ γὰρ ἀνθρωπονοῦσθαι οἶμαι τὸ ζῶον, οὐχ ἥτιον τῶν ἐλεφάντων, στρατοπέδου λάβειν φαντασίαν, καὶ ὀρμησάι μὲν ἐπ’ αὐτοὺς ὡς πολεμίους μαθόντας δὲ παρὰ Ταξίλου, συνόλης τότε τῷ βασιλεῖ, τὴν ἀληθεύσαν, παύσασθαι.* Several authors of credit make mention of Satyrs having been seen in various places; but we may venture to affirm, that these Satyrs, if really seen, were only great monkies.

Dancing was much used in religious solemnities, not only by the idolatrous nations, but by the Jews also. We read, in Exodus, that after the passage of the Israelites through the Red Sea, “ *Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her, with timbrels and with dances.* And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea.” In the second book of Samuel we find, that, David “ *danced before the Lord.*” The Royal Psalmist calls upon the people to *praise the Lord* in

Reddemus Nymphis, et cum lustrabimus agros. 75 *to the nymphs, and when we make a lustration of the fields.*  
 Dum juga montis aper, fluvios dum piscis amabit, *So long as the boar shall love the woods, so long as the fish shall love the streams.*

NOTES.

in the dance, and to praise him with the timbrel and dance. These solemn dances were perverted by the heathen, and made use of to excite impure thoughts; for which reason they were justly laid aside by the Christians.

74. *Haec tibi semper erunt.*] These sacrifices to Daphnis were not to be temporary, but perpetual. We find here plainly expressed, what two sacrifices they were, in which Daphnis was to be annually commemorated; in that to the Nymphs, and in the Ambarvalia.

75. *Nymphis.*] It does not appear, 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 Athenaeus, which Guellius has given us. That author tells us, that, according to Timaeus, 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 inani-

mated deities; Τίμαιος δ' ἐν τῇ δευτέρῃ καὶ εἰκοστῇ τῶν ἰστοριῶν Δημοκλέα Φησὶ τοῦ Διονυσίου τοῦ νεωτέρου τὸν κόλακα, ἔθους οὗτος κατὰ Σικελίαν θυσίας ποιεῖσθαι κατὰ τὰς οἰκίας ταῖς Νύμφαις, καὶ περὶ τὰ ἀγάλματα πανυχίζειν μεθυσκομένους ὀρχεῖσθαι τε περὶ τὰς θεάς, ὁ Δημοκλῆς ἐάσας τὰς Νύμφας, καὶ εἰπὼν οὐ δεῖν προσέχειν αὐτοῖς θεοῖς, ὀρχεῖτο πρὸς τὸν Διονύσιον. It is plain from this passage, that it was a custom in Sicily, to worship the Nymphs within doors, and to dance round their images. Therefore, as Daphnis is supposed to be a Sicilian shepherd, we must understand the Poet to allude to this Sicilian sacrifice.

*Cum lustrabimus agros.*] This plainly alludes to the Ambarvalia, a sacrifice to Ceres, which he describes in the first Georgick, ver. 338. In this solemnity, he tells us himself, that they sung, and danced satyrical dances.

“ Det motus in compositos et car-  
 “ mina dicat.”

76. *Dum juga montis aper, &c.*] There is a similar passage in the first Aeneid, where Aeneas professes his gratitude to Dido in almost the same words;

“ In freta dum fluvii current, dum  
 “ montibus umbrae

Q “ Lustrabunt

*so long as the bees shall feed on the thyme, so long as the cicadae shall feed on the dew, thy honour, and thy name, and praises shall endure for ever.*

Dumque thymo pascuntur apes, dum rore cicadae,  
Semper honos, nomenque tuum, laudesque manebunt.

## NOTES.

“Lustrabunt convexa, polus dum  
“sidera pascet,  
“Semper honos, nomenque tuum,  
“laudesque manebunt.”

It is easy to observe, with what propriety the Poet expresses the same sentiment under different characters. Aeneas, 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 cicadae the dew. These expressions are all within the compass of a shepherd's knowledge: this is truly pastoral simplicity.

Aristotle says the wild boars live in bushy, craggy, narrow, shady places; *Αἱ δὲ βὲς αἱ ἀγροὶ τοῦ χειμῶνος ἀρχομένου ὀχεύουσιν, τίκτουσι δὲ τοῦ ἔαρος ἀποχωροῦσαι εἰς τοὺς δυσκατωτάτους τόπους, καὶ ἀποκρήνους καλίστα, καὶ φαραγγώδεις, καὶ συσκιούς.* Homer, in the twelfth Iliad, represents the mountains as habitations for wild boars;

*Ἐν δὲ τῷ αἰθέρι, πύλων πρόσθε  
μακίσθην,*

Ἀγροτέροισι σύεσσι εὐκότες, τῷ τ'  
ἐν ὄρεσσιν  
Ἀνδρῶν ἢ δὲ κυνῶν δεχάλοι κολοσυρτὸν  
ἰόνται.

Philips has imitated this passage;

“While mallow kids, and endive  
“lamb pursue;  
“While bees love thyme, and lo-  
“custs sip the dew;  
“While birds delight in woods their  
“notes to strain,  
“Thy name and sweet memorial  
“shall remain.”

77 *Dumque thymo pascuntur apes.*] Thyme has always been esteemed, as the best food for bees. See the note on ver. 112. of the fourth Georgick.

*Rore cicadae.*] Aristotle says, that the cicada has no mouth, but thrusts out a trunk like a tongue, whereby it sucks in the dew; *Ὁ δὲ τέττιξ μόνον τῶν τοιούτων, καὶ τῶν ἄλλων δὲ ζῶων σίγμα οὐκ ἔχει, ἀλλ' ὅσον τοῖς ἐμπροσθοκέντροις τὸ γλωττοειδές, μακρὸν καὶ συμφυγές, καὶ ἀδι-ἀσχιστόν, δι' οὗ τῇ δραστί τρέφεται μόνον.* Thus also Theocritus, in the fourth Idyllium;

Μὴ πρῶτα στήθεται, ὥσπερ ὁ  
τέττιξ;

“Does she, like insects, feed upon  
“the dew?” CREECH.

Ut Baccho Cererique, tibi sic vota quotannis  
Agricolae facient: damnabis tu quoque votis. 80

To thee shall the husbandmen  
offer annual vows, as to Bac-  
chus and Ceres: thou also shalt  
judge them by their vows.

## NOTES.

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 account 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 beginning of the Georgicks, he prays Augustus, a new deity, to preside over husbandry;

“Ignarosque visæ mecum miseratus  
“agrestes

“Ingredere et votis jam nunc assu-  
“ecce 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 passages from Livy, one in the fifth book, “Furere civitatem, quae *“damnata voti*,” another in the tenth, “Bis ejusdem *voti damnata*

“republica in religionem venit;” the third in the twenty-seventh; “*Damnarenturque votorum*, quae *“pro ipsis suscepissent.*” But however, he thinks the common reading may be defended by a passage in the fourth book of Sisenna; “*Quo “voto damnati, foetum omnem “dicuntur ejus anni statim conse- “crasse.*” Heinsius, according to Burman, says he was once of opinion, 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 *voto damnati* in Sisenna, and “*Omnium mortalium opera “mortalitate damnata sunt*” in Seneca. Ruæus gives a good explanation of the sense of this passage: “He who makes a vow, desires something from God, and promises something to him at the same time. If God grants his request, then he, who makes the vow, is in a manner judged, and obliged to perform his promise. Thus God is said *damnare votis* or *voti*, when he grants the request, and so obliges the person to perform what he had promised.” He also quotes a passage from the third Decad of Livy, which is full to this purpose; “*Deos, Deasque precabantur, ut “illis faustum iter felixque pugna “esset: et damnarentur ipsi voto- “rum*, quae pro iis suscepissent.” He refers also to ver. 237. of the

MOP. *What can I give you,  
what presents, in return for  
such a song?*

MOP. Quae tibi, quae tali reddam pro carmine  
dona?

## NOTES.

fifth Aeneid, where *voti reus* is used in the same sense. Erythraeus justly censures Nonius and Agretius, for interpreting *damnabis, liberabis*; and affirms, that, on the contrary, it signifies *obligabis*. He observes, that this expression plainly declares Daphnis to be really a god; for he will not only have vows made to him by the husbandmen, but he will shew himself to be a god, by granting their petitions, and thereby holding them to the performance of their vows. De Marolles translates it, *Thou shalt oblige them by benefits to serve thee*; “Et par les biens faits tu les obligeras à te servir.” Catrou translates it, *You shall have a right to exact the accomplishment of their vows*; “Vous ferez en droit d’en exiger l’accomplissement.” This learned Critick finds something even here, to confirm his system. He says that *tu quoque* signifies *even you*; and that these words express a surprize, that even a shepherd should receive the vows of mortals. But surely this is straining very hard for a confirmation. For does not *tu quoque*, in this place, signify the very same with *Te quoque magna Pales* at the beginning of the third Georgick? Could any one in his senses imagine, that the Poet means, in that place, any surprize that Pales should be celebrated, when he calls her *magna* at the same time. The learned Father himself has no such imagination, when he translates that

Georgick. W. L. translates it,  
“Yea thou their vows shalt binde  
“them to defray.”

Lord Lauderdale does not seem to have taken the right sense of the words in question;

“So may’st thou awe us with thy  
“power divine,  
“And make oblations on thy altars shine.”

Dryden translates it literally;

“Such annual honours shall be  
“giv’n, and thou  
“Shalt hear, and shalt condemn thy  
“suppliants 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 invoc’d, and  
“hear our pray’rs.”

“*Damnabis, says he, for obligabis.*  
“You shall oblige your votaries by  
“their vows, *i. e.* to the performance of their vows, *i. e.* you shall  
“hear their prayers.”

81. *Quae tibi, &c.* Menalcas had extolled the sweetness of Mopsus’s song, comparing it to the delight which rest gives to the weary, and fresh water to the thirsty. Now Mopsus returns the compliment, and compares the verses of Menalcas to the gentle southern breezes, the  
murmuring

Nam neque me tantum venientis sibilus Austri,  
Nec percussa juvant fluctu tam litora nec quae  
Saxos inter decurrunt flumina valles.

MEN. Hac te nos fragili donabimus ante cicuta. 85

Haec nos : Formosum Corydon ardebat Alexim :

for neither do the whispers of  
the rising South, nor the gentle  
dashing of the waves delight  
so much, nor rivers running  
among the rocky vallies..

MEN. But first I will  
make you a present of this weed.

This taught me to sing Formosum Corydon ardebat Alexim ;

## NOTES.

murmuring of the waves against the shoar, 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 gales, when it is beginning to rise.

83. *Nec percussa juvant, &c.*] In like manner we must understand these words to mean the gentle dashing and murmuring of the waves against the shoar, and not the roaring of the billows in a storm.

84. *Saxos inter, &c.*] Theocritus, in his first Idyllium, compares the sweetness of a song to waters falling down from a high rock ;

“ Ἀδίων, ὦ ποιμᾶν, τὸ τεὸν μέλος, ἢ  
τὸ καλαχὲς

τὴν ἀπὸ τᾶς πέτρας καταλείβεται  
ὑψόθεν ὕδωρ.

“ And sweeter notes thy pipe, dear

“ shepherd fill,

“ Than murmuring springs that

“ rowl from yonder hill.”

CREECH.

85. *Hac te nos fragili, &c.*] In the preceding paragraph, Mopsus declares himself at a loss for a present worthy of his friend's acceptance : but Menalcas prevents him, and desires his acceptance of the

pipe, to which he had sung the second and third Eclogue.

*Donabimus.*] Some read *donavimus*, which is not countenanced by any manuscript of note.

86. *Haec nos, &c.*] Virgil seems pretty plainly to intimate, that he means himself under the name of Menalcas, by representing that shepherd as the author of the Alexis and the Palaemon. It is evident, from this passage that those two Eclogues were written before the present ; because they are here expressly mentioned. And, as the Poet does not give the least hint here of his having composed any other, it seems probable, that these were the three first Eclogues which our author composed. Many Critics are of opinion that the Tityrus was not really the first, notwithstanding the place which is given it in all the editions. We may therefore venture to say that these three were written before it. The Tityrus was certainly written in the year of Rome 713, when the lands were divided among the soldiers : and the Pollio was composed in 714, when Pollio was Consul. We must therefore endeavour to fix some time before 713, for the writing of the other three Eclogues. It seems probable, that the Daphnis was written in 712, when divine honours were

Q 3

given

*this also taught me* Cujum pec- Haec eadem docuit, Cujum pecus, an Meliboei.  
cus, an Meliboei.

## NOTES.

given to Julius Caesar; and before the battle of Philippi, which was fought at the latter end of that year. For the Roman affairs being 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, Panfa 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 publick transaction. It seems to have been written before the Palaemon, by it's being placed first, in the passage under consideration. Perhaps it was published before the death

MOR. At tu fume pedum, quod me, cum facpe  
rogaret,

Non tulit Antigenes, et erat tum dignus amari,  
Formosum paribus nodis atque aere, Mnenalca.

MOR. But you must accept,  
my Mnenalca, of this crook;  
remarkable for it's even joints,  
and adorned with brass: An-  
tigenes often desired to have it,  
but could not obtain it, though  
he was then worthy to be beloved.

## NOTES.

death of Julius Caesar, and ap-  
proved by him; for the Poet has  
hinted already, in this Eclogue,  
that he was favoured by Caesar,  
*amavit nos quoque Daphnis.*

88. *At tu fume pedum, &c.*]  
Mopsus at last insists upon his friend's  
acceptance of a shepherd's crook,  
the value of which he sets forth,  
by telling him, that another had  
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 it's joints, and in it's being  
adorned with brazen rings. In like  
manner the goat-herd makes a pre-  
sent of a crook, in the *Θαλύσια*  
of Theocritus;

— ὁ δ' αἰπόλος ἀδὺ γέλασσε,  
Τάν τοι, ἔφα' ἠορῶναι δαήσομαι οὐκ  
κεν ἐστὶ  
Πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ  
Διὸς ἔρως.

## ECLOGA SEXTA.

## SILENUS.

PRIMA Syracosio dignata est ludere versu

*My muse first of all stooped  
to the Sicilian strain,*

## NOTES.

1. *Prima Syracosio, &c.*] “The  
“ young shepherds, Chromis and  
“ Mnasyllus, having been often  
“ promised a song by Silenus, chance  
“ to catch him asleep in this Ec-  
“ logue; where they bind him  
“ hand and foot, and then claim  
“ his promise. Silenus finding they  
“ would be put off no longer, be-

gins his song; in which he de-  
scribes the formation of the uni-  
verse, and the original of ani-  
mals, according to the Epicurean  
Philosophy; and then runs  
through the most surprizing trans-  
formations which have happened  
in Nature since her birth. This  
Eclogue was designed as a com-



nor was she ashamed to dwell in the woods. Nostra, nec erubuit sylvas habitare, Thalia,

## NOTES.

“plement to Syro the Epicurean,  
“who instructed Virgil and Varus  
“in the principles of that Philoso-  
“phy. Silenus acts as tutor,  
“Chromis and Mnasyllus 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 *Faunorum, 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 reprov'd him, and advised him to tend his sheep.

*Prima.*] It is here used adverbially for *primo*. See the note on ver. 12. of the first Georgick.

Some understand by this word *prima*, that this was the first Eclogue that Virgil composed; but, as Ruæus justly observes, these very words, *Prima Syracosio dignata est ludere versu*, prove that this was not the first Eclogue: for, as he here tells us, that he was the first who imitated Theocritus, it is plain that he had imitated him before the writing of this Eclogue.

“It is not from this verse, that I  
“conjecture, that this Eclogue  
“ought to precede that of Tity-  
“rus. It is for another reason,  
“that I am going to produce. It  
“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 patulae cecini sub teg-  
“mine fagi.

“He adds besides, that the Poet  
“spent three years in composing his  
“Bucolicks, *Bucolica triennio per-*  
“*fecit*. That is, if one can be-  
“lieve it, that Virgil began his  
“first Eclogue about the year of  
“Rome 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-  
“posed the Tityrus. In so mani-  
“fest a contradiction, I incline to  
“the side of the story of Cytheris,  
“which is attested also by Servius.  
“As for the conjecture formed by  
“the writer of Virgil's life, that  
“the Tityrus was his first Eclogue,  
“it is grounded upon a very fri-  
“volous argument. The quota-  
“tion from the fourth Georgick,  
“which is the only support of it,  
“proves only, that Virgil, in the  
“edition of his Bucolicks, had  
“placed

Cum canerem reges et praelia, Cynthus aurem  
Vellit, et admonuit: Pastorem, Tityre, pingues  
Pascere oportet oves, deductum dicere carmen. 5  
Nunc ego, namque super tibi erunt qui dicere laudes,

*When I sung of kings and wars,  
Apollo plucked me by the ear  
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,*

## NOTES.

“ 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 *perfecit*, that is, he  
“ perfected them, he made them  
“ fit to appear. Thus this Eclogue  
“ might have been prior to the Ti-  
“ tyrus, and Cytheris might have  
“ recited it in the presence of Ci-  
“ cero.” CATROU.

That the Tityrus was not the first of our author's Eclogues, seems highly probable: but at the same time, it is no less probable, that the Silenus was not written before it. In the ninth Eclogue the Poet promises to exalt Varus to the skies, which he has not performed any where but in this Eclogue. The ninth Eclogue was written after the Tityrus; and therefore the Silenus was posterior to them both.

*Syracosa.*] Theocritus was of Syracuse, a famous city of Sicily. Virgil therefore, writing Bucolics, 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 versu.*] Thus in the first Eclogue;

“ *Ludere quae vellem calamo per-*  
“ *misi agresti;*”

and in the fourth Georgick,

“ *Carmina qui lusi pastorum.*”

2. *Thalia.*] Thalia was one of the nine Muses. Her name seems to be put here for Muse in general.

3. *Cum canerem reges, &c.*] It is said that Virgil once attempted to describe the actions of the Alban kings; but that, being deterred by the harshness of their names, he desisted, and applied himself to the writing of Bucolics.

*Cynthus.*] Cynthus is the name of a mountain of Delos, where Apollo and Diana were born; whence they are called Cynthus and Cynthia.

4. *Pingues pascere.*] Servius says, these words are put figuratively, for *pascere ut pinguescant*.

5. *Deductum dicere carmen.*] A metaphor taken from wool, which is spun thinner.

6. *Nunc ego, &c.*] In the following verses, the Poet makes a dedication of this Eclogue to Varus.

Servius tells us, that the Varus here intended had overcome the Germans, and thereby gained much glory and wealth. He adds, that some are of opinion, that it was the Varus, who was slain in Germany with

for you will have many to celebrate your praises, Varæ, tuas cupiant, et tristia condere bella,

## NOTES.

with three legions, and lost the standards, which were afterwards recovered by Germanicus the son of Drusus: that others will have it, that, when Asinius Pollio was overthrown, Alfenus Varus was made lieutenant-general in his room by Augustus, that he presided over the province beyond the Po, and took care, that Virgil's lands, which had been restored to him, should not be taken away again by the soldiers. As for the Varus, who gained so much glory and wealth by overcoming the Germans, there seems to be a profound silence concerning him among the historians. Caesar indeed, in his eighth book *de bello Gallico*, mentions one Quintus Atius Varus, who was prefect of the horse under Caius Fabius in Caesar's army, and did good service against Dumnacus. Caesar gives him the character of a man of singular courage and conduct. It seems to be the same Varus, that Caesar 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 Caesar in his expedition into Germany; but whatsoever glory he might gain there, it is certain, that neither Caesar, nor any

of his officers gained any wealth in that country. This German story of Servius must therefore be a mistake; for there had been no other expedition against the Germans, when Virgil wrote the Eclogue under consideration. As for the Varus, who was slain in Germany, he is well known in history by that misfortune. His name was Publius Quintilius Varus. He was Consul in the year of Rome 741, together with Tiberius; and perished, with his army, in Germany, in 762. Dio tells us, that after he had been governour of Syria, he was sent, in the same quality, into Germany, where he attempted to rule, as over a conquered nation, and to fleece the people of their money, which they were resolved not to bear. But finding, that the Romans were strong about the Rhine, they contrived to circumvent Varus, and draw him farther 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

Agrestem tenui meditabor arundine Musam.

and to record your dreadful wars.

NOTES.

ened 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, in-chambered 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 him. 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, intangled 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 born down, with fatigue and wounds. In this distressed condition, Varus, and other principal officers, fearing they should be either slain or taken prisoners, chose to fall upon their own swords. When Augustus heard the news, he is said to have rent his garments, and used other expressions of the highest grief. Suetonius also

mentions this misfortune of Varus, and says, that three legions, with the general, lieutenant-generals, and all the auxiliaries were lost: that when the news came, Augustus appointed a guard, to watch all night in the city, for fear of tumults; that he vowed great sports to Jupiter, if he would restore the decaying state of the commonwealth; that he let his hair and beard grow for several months, in the mean time frequently knocking his head against the doors, and crying out, Restore the legions, Varus: "Quintili Vare, legiones redde." Vel-leius 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 Quintilius Varus, who fought against Caesar at Philippi, and when the battle

*I do not sing without being commanded: but if any one shall read,* Non injussa cano: si quis tamen haec quoque, si quis

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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 Criticks 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 thirtieth year, when the lands were divided. Now, if he was of the same age with Virgil, he must have been near eighty, when he killed himself in Germany; an age too great for the command of a newly conquered province, where the people were known to be very robust, and inclinable to rebel. Besides, the histo-

rians 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 unactive 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 taylor, as we find in Horace;

“ — Alfenus vaser, omni

“ Abjecto instrumento artis, clau-

“ saque 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

Captus amore leget, te nostrae, Vare, myricae, 10 *if any one shall be pleased with these verses; that, O Varus, our tamarisks,*

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tary 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 Critick;

"Quintilio si quid recitares; Cor-  
"rige, fodes;

"Hoc, aiebat, et hoc: melius te  
"posse negares

"Bis terque expertum frustra; de-  
"lere jubebat,

"Et male tornatos incudi reddere  
"versus.

"Si defendere delictum, quam ver-  
"tere, malles;

"Nullum ultra verbum, aut ope-  
"ram infumebat inanem,

"Quin sine rivali teque et tua solus  
"amaret."

*Quintilius, if his advice were  
ask'd,*

*Would freely tell you what you should  
correct,*

*Or, if you could not, bid you blot it  
out,*

*And with more care supply the va-  
cancy;*

*But if he found you fond, and ob-  
stinate,*

*And apter to defend than mend your  
faults,*

*With silence leave you to admire your-  
self,*

*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 perpetuus  
"sopor

"Urget? Cui pudor, et justitiae  
"soror

"Incorrupta fides, nudaque veritas,  
"Quando ullum inveniet parem?

"Multis ille bonis flebilis occidit:  
"Nulli flebilior, quam tibi, Virgili.

"Tu frustra plus, heu, non ita  
"creditum

"Poscis Quintilium deos."

— Ruæus

*the every grove shall sing : nor  
is any page more pleasing to  
Phœbus, than that which bears  
the name of Varus in it's front.*

*Proceed, ye Muses : The young Chromis and Mnasilus*

Te nemus omne canet : nec Phœbo gratior ulla est,  
Quam sibi quæ Vari præscriptit pagina nomen.  
Pergite, Pierides, Chromis et Mnasilus in antro

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Ruæus affirms, that the adding of the surname of Varus to this Quintilius Cremonensis, is a mere fiction of the Grammarians, and not countenanced 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 inquired 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 Attius Varus, mentioned before, who served under Julius Cæsar, with such reputation, in the Gallic war, and adhered to him in the civil war ; unless any one will shew, that he died before the time of writing this Eclogue, a fact, which I have not been able to discover.

7. *Et tristia condere bella.*] Some Commentators have fancied that this epithet *tristia* alludes to the fatal war in which Quintilius Varus perished. But, as has been already observed, it was not any war at all ; for he vainly attempted to govern the Germans by laws, and not by arms : and as for the action in which he fell, it did not deserve the name of a battle, being a mere slaughter. Besides this action, such as it was, happened several years after the death of Virgil.

8. *Agrestem tenui, &c.*] See the notes on ver. 2. of the second Eclogue.

9. *Si quis tamen, &c.*] “ Though Apollo has deterred me from describing your actions in heroic verse : yet if any one shall read these Bucolicks, he shall find your name scattered in the woods, or pastoral writings : and it is thus scattered every where, because I know, that no writings are more pleasing to Phœbus, than those which have your name prefixed. And indeed the ninth Eclogue makes frequent mention of Varus.” 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 Epicurean 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 Chromis and Mnasilus, 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 Donatus,

Silenus pueri somno videre jacentem,

*Syro Silenus lying asleep in a cave,*

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natus, it is said that he and Varus were disciples of this Syro; "Audiuit a Syronie praecepta Epicuri, cujus doctrinae focium habuit Varum." Catrou endeavours to confirm this story by a quotation from the *Catalecta*, ascribed to Virgil. This little piece is intitled *Ad villam Scironis*, and runs thus;

"Villula, quae Scironis eras, et  
"pauper agelle,

"Verum illi domino tu quoque  
"divitiae:

"Me tibi, et hos una mecum, quos  
"semper amavi,

"Si quid de patria tristius au-  
"diero,

"Commendo, in primisque pa-  
"trem: tu nunc eris illi,

"Mantua quod fuerat, quodque  
"Cremona prius."

"Virgil, *says Catrou*, when he was afraid his family would be turned out of their estate at Andes, endeavoured to find a retreat 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 Epicurean philosopher of that name, in Virgil's time, is certain: Cicero, in an Epistle to Trebianus, mentions him with respect, as his friend;

"Haec praedicatio tua mihi valde grata est, eaque te uti facile patiar, cum apud alios, tum me hercule apud Syronem nostrum amicum. Quae 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 Polydemonem, cum optimos viros, tum doctissimos homines." I will not therefore attempt to contradict 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 Caesar. 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



*having his veins distended, as usual, with the wine of the preceding day.*

Inflatum hesterno venas, ut semper, Iaccho. 15

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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 Criticks deny; it seems rather to prove, that Silenus is not intended to represent Syro. The philosopher is there represented as having lived in a small house; with a poor bit of land, not sufficient to tempt the avarice of the soldiers; and yet to have thought himself rich in the possession of it. This does not agree with the character of a man, who indulged himself in daily riots and debaucheries. It is abundantly more probable, that Virgil did not intend to represent any person whatsoever under the character of Silenus: but that he rather alluded to an old fable, which Servius has related from Theopompus: "This story of Silenus is not feigned by Virgil; but taken from Theopompus. He relates, that Silenus being dead drunk was seized by some shepherds of king Midas and bound; that afterwards, his bands slipping off spontaneously, he answered several questions of Midas concerning Natural Philosophy and Antiquity." Aelian also, in the eighteenth chapter of the third book, quotes this conference of Midas with Silenus from Theopompus. Ovid, in the eleventh book of the Metamorphoses, mentions Bacchus having lost his tutor Silenus, who was taken drunk by

some Phrygian husbandmen, bound with garlands, and carried to their king Midas, but restored by him to Bacchus, with great joy;

- " Nec satis hoc Baccho est. Ipsos  
 " quoque deferit agros:  
 " Cumque choro meliore, sui vineta  
 " Timoli,  
 " Pactolonque petit: quamvis non  
 " aureus illo  
 " Tempore, nec caris erat invidi-  
 " osus arenis.  
 " Hunc affluta cohors, Satyri,  
 " Bacchaeque frequentant:  
 " At Silenus abest, Titubantem  
 " annisque meroque  
 " Ruricolae cepere Phryges: vine-  
 " tumque coronis  
 " Ad regem traxere Midan: cui  
 " Thracius Orpheus  
 " Orgia tradiderat cum Cecropio  
 " Eumolpo.  
 " Qui simul agnovit socium comi-  
 " temque sacrorum,  
 " Hospitis adventu festum geniali-  
 " ter egit  
 " Per bis quinque dies, et junctas  
 " ordine noctes.  
 " Et jam stellarum sublime coege-  
 " rat agmen  
 " Lucifer undecimus, Lydus cum  
 " laetus in agros  
 " Rex venit; et juveni Silenum  
 " reddit alumno."

Thus we see, there was a current story, that Silenus was found drunk, and bound with garlands, after which he revealed to men the secrets of

Serta procul tantum capiti delapsa jacebant :

*His garland being fallen from  
his head, lay just by,*

NOTES.

of nature, and traditions of the Ancients. We need not therefore look farther for any other meaning in this Eclogue, than that the Poet, having a mind to treat of these subjects, puts them in the mouth of Silenus, whom he feigns to be treated by two young persons, in the same manner as he was in Phrygia.

*Chromis et Mnasyllus . . . pueri.*] These are generally thought to have been Satyrs. Servius seems to think the word *pueri* to be used in this place, because the *Sileni*, before they grow old, are Satyrs. I rather believe they were shepherds; because we find in the old story, quoted from Theopompus, that they were country people, who bound Silenus, and carried him to Midas.

[14. *Silenum.*] Aelian tells us, that Silenus was the son of a nymph: and that he was of a nature inferior to the gods; but superior to mortals: Νύμφης δὲ παῖς ὁ Σιληνὸς οὗτος, θεοῦ μὲν ἀφανίστερος τὴν φύσιν, ἀνθρώπου δὲ κρείττων καὶ θανάτῃ ἦν. 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;

“ Quique senex ferula titubantes  
“ ebrius artus  
“ Sustinet, et pando non fortiter  
“ haeret asello.”

The same Poet, in the third book of his *Fasts*, describes this old deity in a ridiculous situation. Bacchus, it seems, after his conquest of India, passed through Thrace, where his attendants, making a great clang with their brazen arms, drew vast numbers of bees after them, which Bacchus confined in a hollow tree, and so discovered the use of honey. Silenus and the Satyrs, having tasted of this new delicacy, sought all over the woods for more. The old deity, hearing the buzzing of bees in a hollow elm, said nothing to his companions, having a mind to keep the honey to himself. He jogged his ass slowly on to the tree, and leaning against it, began to plunder the hive; when the bees rushed out upon him, and stung his mouth, and his bald pate. In this condition poor old Silenus tumbled down, and his ass kicked him; which made him call aloud for help. The Satyrs ran to his assistance, and could not help laughing, to see him limp about, with his swollen lips. Bacchus also laughed heartily, and cured his old tutor's face, by daubing it over with mud:

“ — Tu bijugum pictis insignia  
“ fraenis  
“ Colla premis lyncum: Bacchae  
“ Satyrique sequuntur;

“ Jamque erat ad Rhodopen, Pan-  
“ gaeaque florida ventum:  
“ Aeriferae comitum concre-  
“ puere manus.

R

“ Ecce

and his heavy flaggon hung by Et gravis attrita pendebat cantharus ansa.  
it's battered ear.

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- “ Ecce novae coeunt volucres tin-  
“ nitibus actae :  
“ Quaque movent sonitus aera,  
“ sequuntur apes.  
“ Colligit errantes, et in arbore  
“ claudit inani,  
“ Liber : et inventi praemia mel-  
“ lis habet.  
“ Ut Satyri laevisque senex tetigere  
“ saporem ;  
“ Quarebant flavos per nemus  
“ omne favos.  
“ Audit in exesa fridorem exami-  
“ nis ulmo :  
“ Adspicit et ceras diffimulatque  
“ senex.  
“ Utque piger pandi tergo reside-  
“ bat afelli ;  
“ Applicat hunc ulmo, cortici-  
“ busque cavis.  
“ Constitit ipse super ramosa stipite  
“ nixus :  
“ Atque avide trunco condita  
“ mella petit.  
“ Millia crabronum coeunt, et ver-  
“ tice nudo  
“ Spicula defigunt, oraque summa  
“ notant.  
“ Ille cadit praeceps, et calce feri-  
“ tur afelli :  
“ Inclamatque suos, auxilium-  
“ que rogat.  
“ Concurrent Satyri, turgentiaque  
“ ora parentis  
“ Rident : percusso claudicat ille  
“ genu.  
“ Ridet et ipse deus ; limumque in-  
“ ducere monstrat.  
“ His paret monitis, et linit ora  
“ luto.

- “ Melle pater fruitur : liboque in-  
“ fusa calenti  
“ Jure repertori candida mella  
“ damus.”

15. *Ut semper.*] These words express the perpetual drunkenness of Silenus.

*Iaccho.*] One of the names of Bacchus. It is here put for wine.

16. *Procul tantum.*] Servius interprets it *just by*, and quotes a passage from the tenth Aeneid, where he thinks *procul* signifies *near* : “ *Modo prope*, id est, *juxta*. Nam ideo intulit *tantum* capiti delapsa, ut ostenderet non longius provolutam coronam, ut est X. Aen. 836. *procul aerea 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 ; “ *Cipiam mihi coronam in capite, assimilabo me esse ebrium ;*” and “ *Cum corona me derideto ebrius ;*” and “ *Quid video ego, cum corona ebrium Pseudolum tuum ?*” and “ *Quae isthaec audacia est, te sis interdiu cum corolla ebrium incedere ?*” But it was a still greater mark of drunkenness, to have the garland fallen from the head. For this he quotes Ovid ;

“ Ergo

Aggressi, nam sœpe senex spe carminis ambo

*They rush upon him, and bind  
him with bands made of his  
own garlands,*

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“ Ergo amor, et modicum circum  
“ mea tempora vinum  
“ Mecum est, et madidis lapsa  
“ corona comis:”

and Statius;

“ — Effusi passim per tecta, per  
“ agros,  
“ Serta inter, vacuosque mero cra-  
“ teras, anhelum  
“ Proflabant sub luce deum.”

Hence La Cerda concludes, that Virgil's meaning was, that Silenus had all the marks of drunkenness about him, only there was no garland on his head, for that lay at a distance. Thus he thinks Virgil intended a jest upon Silenus; for by seeming to excuse him as wanting one mark of drunkenness, he thereby represents him more strongly in that condition; “ Sed vide argutiam Virgilii. Ponit notam quae deerat ad communem ebrietatem, ut exaggeret ipsam ebrietatem. Perinde ac si dicat; haberet notas omnes ebrietatis, si esset corona in capite: sed hanc esse lapsam major erat ebrietas.” This jest will perhaps be thought too low and trifling for Virgil. Ruæus, after Turnebus, thinks the meaning of this passage to be, that the garlands lay at a distance, only fallen from his head, not broken or trampled on. “ Sic explicat Turnebus hanc vocem, *tantum*: ferta procul jacebant: tantum delapsa e capite,

“ non rupta, non calcata.” Marrolles renders it *a good way off*; “ Le chapeau de fleurs qu'il portoit d'ordinaire, estoit tombé de sa teste, assez loin de lui.” Catrou translates *un peu loin*. Dryden's translation is,

“ His rose wreath was dropt *not*  
“ long before,  
“ Born by the tide of wine, and  
“ floating on the floor.”

Dr Trapp translates it,

“ — From his head, *at distance*  
“ fall'n  
“ His garland lay.”

These words *procul* and *tantum* are not to be found together, any where in Virgil, except in the passage before us. That *procul* does signify *at a distance* can hardly be questioned; or that it sometimes signifies *at a great distance*, or *far off*. In this sense, it is plainly used in the third Georgick;

“ Atque ideo tauros *procul*, atque  
“ in sola relegant  
“ Pascua:”

and in the third Aeneid;

“ Principio Italiam, quam tu jam  
“ rere propinquam  
“ Vicinosque ignare paras invadere  
“ portus  
“ Longa *procul* longis via dividit in-  
“ via terris.”

R 2

And

for the old deity had often deceived them both with the hope of a song.

Luserat, injiciunt ipsi ex vincula fertis.

## NOTES.

And in the sixth ;

“ ——— *Procul* O *procul* este profani  
“ Conclamat vates, totoque ab-  
“ sistite luco.”

And in many other places. But the most general meaning of *procul* seems to be, at a small distance, of which we have frequent examples in our Poet. Thus in the third *Aeneid*, 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 patriae lacrymans,  
“ portusque relinquo,  
“ Et campos ubi Troja fuit : feror  
“ exul in altum,  
“ Cum fociis, natoque, Penatibus,  
“ et magnis diis.  
“ Terra *procul* vastis colitur Ma-  
“ vortia campis,  
“ Thraces arant.”

Here indeed some will have *procul* to belong to *vastis campis* ; and not to the distance between Troy and Thrace, but to the extent of Thrace, rendering it *longe lateque colitur*. In the same book, he speaks of seeing Camarina, Gela, and Agragas *procul*, which cannot well be understood to mean *as far off* or at a great distance. Aeneas is here represented, as sailing along the southern coast of Sicily, on which these cities were situated : and, as it is well known,

that the ancient navigators kept as close to the shore as they could, these places must have been pretty near ;

“ Hinc altas cautes, projectaque  
“ saxa Pachyni  
“ Radimus, et fatis nunquam con-  
“ cessa moveri  
“ Apparet Camarina *procul*, campi-  
“ que Geloi,  
“ Immanisque Gela, fluvii cog-  
“ nomine dicta.  
“ Arduus inde Agragas ostentat  
“ maxima longe  
“ Moenia, magnanimum quondam  
“ generator equorum.  
“ Teque datis linquo ventis, pa-  
“ mola Selinus :  
“ Et vada dura lego saxis Lilybeia  
“ caecis.”

In the tenth *Aeneid* *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 iussa superba  
“ Miratus, stupet in Turno : cor-  
“ pusque per ingens  
“ Lumina volvit, obitque truci *pro-*  
“ cul omnia visu.”

In the same book is the passage, which Servius produces, to confirm the opinion that *procul* signifies near. Mezentius is there represented leaning against the trunk of a tree, with his helmet hanging on the branches, which is said to be *procul* ;

“ Interea

Addit se sociam, timidisque supervenit Aegle: 20 *Aegle made herself their companion, and encouraged them not to fear:*

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- “ Interea genitor Tyberini ad flumina undam  
 “ Vulnera siccat lymphis, corpusque levabat  
 “ Arboris acclinis trunco: *procul*  
 “ aerea ramis  
 “ Dependet galea, et prato gravia  
 “ arma quiescunt.”

Here the branches cannot be supposed to be at any great distance from the trunk: and therefore *procul* in this place must signify no more than a small distance. Ruæus himself, who opposes the opinion of Servius, in his note on this passage, cannot help acknowledging, that *procul* does not always express a great distance; but he affirms that it constantly signifies some distance at least; “ Servius alique hinc probant, *procul* significare juxta: itemque ex illo Ecl. 6. 16. *Serta procul tantum capiti delapsa jacebant.* Ego in eam opinionem adduci non possum: et puto, *procul*, non quidem longam semper distantiam; sed aliquam saltem significare.” I believe, we may agree with Ruæus, that *procul* always signifies at some distance, how little soever: but at the same time, I must say, that on a careful consideration of all the numerous passages, where Virgil has used this word, it may generally be understood to mean at a very small distance, within reach, or within sight, so that they, who derive *procul* from *parro ob oculis*, or

*pro oculis*, do not seem greatly to err. With regard to *procul tantum*, I am verily persuaded, that it may be rendered *near*, or *just by*: for as *tantum* non signifies *nearly*, or *almost*, that is, *barely not*; so *tantum procul* may be well understood to signify, *barely at a distance*, or *hardly at any distance at all*, that is, *near*, or *just by*.

*Capiti.*] For *capite*. The Ancients often made the ablative to end in *i* instead of *e*.

17. *Et gravis attrita, &c.*] The *Cantharus* was a sort of drinking vessel, with ears or handles, sacred to Bacchus, and therefore properly made use of by his tutor. Marius is accused by Pliny of insolence, for having presumed to drink out of these vessels, after his victory over the Cimbri; “ C. Marius post victoriam Cimbricam cantharis potasse Liberi patris exemplo traditur, ille arator Arpinas, et magnipularis imperator.” Valerius Maximus also mentions this action of Marius, as the highest arrogance; because, by constantly drinking out of a *cantharus*, he endeavoured to represent his own actions as equal with the great victories of Bacchus: “ Jam C. Marii pene insolens factum; nam post Jugurthinum, Cimbricumque, et Teutonicum triumphum, cantharo semper potavit: quod Liber pater inclytum ex Asia ducens triumphum, hoc usus poculi genere ferebatur: ut inter ipsum haustum vini  
 R 3 “ victoria

*Aegle the most beautiful of the Naiads*: Aegle Naiadum pulcherrima: Jamque videnti

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“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 it's 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;

“His empty can, with ears half  
“worn away,

“Was hung on high, to boast the  
“triumph of the day.”

18. *Ambo*.] The Ancients frequently wrote *ambo* for *ambos*. Servius acknowledges *ambo* in this place. Pierius found the same reading in all the ancient manuscripts. He tells us also, that Carisius affirmed, that it was so written by Virgil himself.

19. *Injiciunt ipsis ex vincula fertis*.] 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 surprised by Numa. These deities were accustomed to drink of a particular fountain. Numa sacrificed a sheep near it, and left a flaggon full of good wine near it, hiding himself and his companions in a cave. The deities drank plentifully of the wine, and fell asleep; when Numa took his advantage of them, bound them, and having asked pardon for the liberty he had taken with their persons, obtained an answer to what he desired to know;

“Lucus Aventino suberat niger illi-  
“cis umbra;

“Quo posses viso dicere, Numen  
“inest.

“In medio gramen, muscoque a-  
“doperta virenti

“Manabat saxo vena perennis  
“aquae.

“Inde fere foli Faunus Picusque bi-  
“bebant,

“Huc venit, et Fonti rex Numa  
“maestrat ovem:

“Plenaque odorati Diis ponit po-  
“cula Bacchi;

“Cumque suis antro conditus  
“ipse latet.

“Ad solitos veniunt sylvestria nu-  
“mina fontes:

“Et relevant multo pectora sicca  
“mero.

“Vina

Sanguineis frontem moris et tempora pingit.  
Ille dolum ridens: Quo vincula necitis? inquit.

and just as he began to open his eyes, painted his forehead and temples with blood red mulberries.

He, smiling at the deceit, says; To what purpose are these bonds?

NOTES.

- "Vina quies sequitur: gelido Numa  
"prodit ab antro,  
"Vinclaque sopitas addit in arcta  
"manus.  
"Somnus ut abscessit, tentando vin-  
"cula pugnant  
"Rumpere, pugnantes fortius  
"illa tenent.  
"Tum Numa, dii nemorum, fac-  
"tis ignoscite nostris,  
"Si scelus ingenio scitis abesse  
"meo.  
"Quoque modo possit fulmen mon-  
"strare piari,  
"Sic Numa, sic quatiens cornua  
"Faunus ait:  
"Magna petis, &c."

20. *Timidis.*] These youngsters were afraid by themselves, to attack Silenus, and therefore a Naiad assists them. It seems by this, that Chromis and Mnasilus were rather young shepherds than Satyrs: for if they had been Satyrs, they would not have been so much afraid of Silenus; nor would they have wanted the assistance of a Nymph.

21. *Aegle Naiadum pulcherrima.*] Aegle is said to have been the daughter of the Sun and Neaera. The Naiads were the Nymphs, that presided over running water. Here Virgil makes four syllables of *Naiadum*: in the tenth Eclogue, he makes but three syllables of *Naiades*;

- "Naiades indigno cum Gallus a-  
"more periret."

*Jamque videnti.*] That is, just when he began to open his eyes: when he was beginning to recover from the effects of his drunkenness.

22. *Sanguineis frontem moris, &c.*] Servius says, many are of opinion, that this alludes to the red colour being sacred to the gods. Guellius thinks this painting of the face of Silenus with mulberries was to make a jest of him, *fucum faciens, illudens, et os seni, ut Comicus inquit, sublinens.* But La Cerda proves, that the opinion mentioned by Servius is right, and plainly shews, that the ancient Romans did really paint the images of their gods red. Hence he concludes, that Aegle did not paint his face to make a jest of him; but to render him more propitious. Pan is represented, as stained with the same colour, in the tenth Eclogue;

- "Pan deus Arcadiae venit, quem  
"vidimus ipsi  
"Sanguineis ebuli baccis, minio-  
"que rubentem."

Servius, and other Commentators, tell us, that the Poet here alludes to the well known story of Pyramus and Thisbe, in which the mulberries are said to have been white at first; but that they became red by being stained with the blood of those lovers. But we have seen, in the passage just quoted, that the epithet *sanguineis* or *blood-red* is given to the dwarf-elder.

23. *Ille dolum ridens, &c.*] Silenus, waking, and finding himself

R 4 bound,



Unbind me, my boys: it is enough, that I have been made visible. Harken to the song you desire: you shall have the song; and as for her, she shall be rewarded another way: with that be begins. Then might you see the Fauns and wild beasts dance to his measure, and the stubborn oaks bend their heads. Neither does Parnassus so much delight in Apollo, nor do Rhodope and Ismarus so much admire Orpheus. For he sung, bow the heads of ears,

Solvite me, pueri: fatis est potuisse videri.  
Carmina, quae vultis, cognoscite: carmina vobis; 25  
Huic aliud mercedis erit: simul incipit ipse.  
Tum vero in numerum Faunosque ferasque videres  
Ludere, tum frigidas motare cacumina quercus.  
Nec tantum Phoebo gaudet Parnassia rupes,  
Nec tantum Rhodope mirantur et Ismarus Orpheus.  
Namque canebar uti magnum per inane coacta 31  
For he sung, bow the heads of ears,

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bound, laughs at the trick, and gives them such a song as draws the deities of the woods about him, and makes the very woods bend their heads to hear.

24. *Satis est potuisse videri.*] According to Servius, the demi-gods were visible only when they thought fit. If this be the case, Chromis and Mnasyllus must have been shepherds; for surely Silenus was always visible to the Satyrs.

27. *In numerum.*] That is, to the measure of his song: they kept time with the music.

*Faunos.*] The Fauns are rural deities; as we read in the first Georgick;

“ — Agrestum praesentia numina  
“ Fauni.”

They are called Fauns *a fando*, because they speak personally to men. See the note on ver. 10. of the first Georgick.

29. *Parnassia rupes.*] See the note on ver. 291. of the third Georgick.

30. *Rhodope.*] A mountain of Thrace, the country of Orpheus. This mountain is represented as re- founding the lamentations of the

Dryads for the death of that Poet's wife Eurydice, in the fourth Georgick;

“ At chorus aequalis Dryadum cla-  
“ more supremos . . .”

“ Implerunt montes: aherunt Rho-  
“ dopeiae arces.”

*Mirantur.*] So Pierius found it in the Roman, and Oblong manu- scripts. This reading is admitted also by Heinsius. Burman also finds *mirantur* in several 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.

*Orpheus.*] See the notes on ver. 46. of the third Eclogue, and ver. 454. of the fourth Georgick.

31. *Namque canebar, &c.*] Si- lenus begins his song, with describ- ing the creation of the world, ac- cording to the Epicurean Philosophy.

According to the doctrine of Epi- curus, there were two principles of all things; *Body* and *Void*; that is, *Matter*, and *Space*. The particles or smallest parts of matter are solid, and indivisible; but by accidentally uniting, they form compound bo- dies,

Semina, terrarumque, animaeque, marisque fuissent, and air, and water, and pure fire were collected through the immense void.

NOTES.

dies. These particles or atoms, of which all visible bodies are compounded our Poet calls *seeds*. By the *immense void* is meant the *Space*, in which these bodies are moved about, and find opportunities of uniting.

Thus Lucretius;

- " Omnis, ut est, igitur, per se,
- " Natura, duabus
- " Consistit rebus; nam Corpora
- " sunt, et Inane,
- " Haec in quo sita sunt, et qua di-
- " versa moventur :
- " Corpus enim per se communis de-
- " liquat esse
- " Sensus; quo nisi prima fides fun-
- " data valebit,
- " Haud erit occultis de rebus quo
- " referentes
- " Confirmare animi quicquam ra-
- " tione queamus.
- " Tum porro Locus, ac Spatium,
- " quod Inane vocamus,
- " Si nullum foret, haud usquam sita
- " corpora possent
- " Esse, neque omnino quaquam di-
- " versa meare."

*This all consists of Body and of Space :  
That moves, and This affords the mo-  
tion 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 deduc-  
tions try*

*In greater secrets of philosophy ?*

*Suppose no Void, as former reasons  
prove,*

*No Body could enjoy a place, or move ;  
Besides these two, there is no third  
degree*

*Distinct from both : nought that has  
pow'r to be.*

*For if 'tis tangible, and has a  
place,*

*'Tis Body ; if intangible, 'tis Space.*

32. *Semina.*] In like manner  
Lucretius often calls the Atoms  
*seeds* of things ;

" Invenies intus multarum semina  
" rerum

" Corpora celare, et varias cohi-  
" bere figuras."

*Animae.*] *Anima* seems also to  
have been used for Air, by Lucre-  
tius, 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 [agriculturae] prin-  
cipia sunt eadem quae mundi esse  
" Ennius scribit : aqua, terra, ani-  
" ma, et sol." Thus also Cicero,  
in his second book *de Natura deo-  
rum*, calls the Air an animable and  
spirable nature : " Principio enim  
" terra, ita in media parte mundi,  
" circumfusa undique est hac ani-  
" mabili et spirabili natura, cui no-  
" men est aër."

*Marisque.]*

how from these principles all the elements, and the tender orb of the world united. Then how the earth began to consolidate, and to drive the waters into the sea, and by degrees to take the forms of things.

Et liquidi simul ignis : ut hinc exordia primis  
Omnia, et ipse tener mundi concreverit orbis.  
Tum durare solum, et discludere Nerea ponto  
Cooperit, et rerum paullatim sumere formas.

35

## NOTES.

*Marisque.*] Heinſius, Maſvicius, Burman, and others read *marisue*: but the ſenſe ſeems to require *marisque*, as Aldus, La Cerda, Ruæus, and many other Editors have it.

The Poet uſes the *ſea* for *water* in general.

33. *Liquidi ſimul ignis.*] “ Pure, that is, *æthereal*, which Cicero calls *ignatum 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. I. 924.

“ *Avia Pieridum peragro loca, nullius ante*

“ *Trita ſolo.*

“ Hence the covering of that part of the foot is called *ſolea*. Hence alſo the Earth is commonly called *ſolum*, according to Varro, *lib. 4. 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, *Aen. V. 198.*

“ — *Vaſtis tremit ſcibis aerea puppis,*

“ *Subtrahiturque ſolum.*

“ Alſo for Heaven, *Ovid. Met. I. 73.*

“ *Aſtra tenent cæleſte 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 ſimo pingui pudeat ſola.*” RUÆUS.

*Discludere Nerea ponto.*] The meaning of this paſſage is, that the Earth, by growing compact and ſolid, forced the waters to retire from it, and to form the ſeas. That is, by this means the ſea was ſeparated or diſtinguiſhed, which is the proper meaning of *discludere*. Thus Lucretius, ſpeaking of the formation of the world, by the ſeparation of the atoms into different places, and then combining together, according to their ſimilar natures, uſes the word *discludere* in much the ſame ſenſe with Virgil;

“ *Diffugere inde loci partes coepere, pareſque*

“ *Cum paribus jungi res, et discludere mundum,*

“ *Membraque dividere, et magnas diſponere partes*

“ *Omnigenis e principis.*” Nereus,

Jamque novum ut terrae stupeant lucefcere solem,  
Altius atque cadant submotis nubibus imbres :  
Incipiant sylvae cum primum surgere, cumque  
Rara per ignotos errant animalia montes.

And then how the earth was  
astonished at the shining of the  
new sun, and at the falling of  
showers from the high amplified  
clouds : when the woods first  
began to rise, and a few ani-  
mals to wander over the un-  
known mountains.

Hinc lapides Pyrrhae jactos, Saturnia regna,  
Caucaſeasque refert volucres, furtumque Promethei,  
His adjungit, Hylan nautae quo fonte relictum

Saturn, and the birds of Caucasus, and the theft of Prometheus. To these he adds, at what fountain  
Hylas was lost, when the mariners called for him :

NOTES.

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 every night, and be renewed the next morning. He only means the first appearance of the sun in the new formed world.

38. *Atque.*] *Pierius* found *utque* in the Roman manuscript.

40. *Per ignotos.*] *Pierius* found *per ignaros* in the Roman manuscript, and quotes the authority of *Aulus Gellius*, for *ignarus* being sometimes used for *ignoratus* or *ignotus*. But surely the common reading in this place is the best.

41. *Hinc lapides, &c.*] *Silenus* having sung of the first formation of the world, proceeds to mention the renovation of it by *Pyrrha*, *Saturn*, and *Prometheus*; and then adds some other ancient fables, wherein he shews the evil consequences, that follow perturbations of the mind, the impure passion of *Hercules* for *Hylas*, the unnatural lust of *Pasiphaë*, the vanity of the daughters

of *Proetus*, the avarice of *Atalanta*, and the ambition of *Phaëton*. Thus, as *Catrou* has justly observed, it is without reason, that some have blamed *Virgil* for connecting these stories with an account of the formation of the world. These fables are not introduced at random; for they set forth the moral doctrine of *Epicurus*, that we ought to avoid all perturbations of the mind.

*Lapides Pyrrhae jactos.*] See the note on ver. 62. of the first *Georgick*.

*Saturnia regna.*] By the reign of *Saturn*, is meant what the Poets called the golden age. See the fourth *Eclogue*.

42. *Caucaſeasque refert volucres, &c.*] *Prometheus*, the son of *Iapetus*, having formed a man out of clay, animated him with the fire which he had stolen, by applying a *ferula* to the chariot-wheels of the sun. *Jupiter*, offended at his audaciousness, ordered *Mercury* to chain him to a rock on the mountain *Caucasus*, where an eagle or vulture is continually gnawing his liver.

*Caucasus* is a mountain between the *Euxine* and *Caspian* seas.

43. *Hylan.*] *Hylas* was a young lad, who accompanied *Hercules*, in the

keep all the storm resounded Hylas, Hylas; he also condotes with Pasiphaë, in her love of the snowy bull, happy if birds had never been. *Ab, unhappy girl, what madness hath possessed thee! The daughters of Proetus filled the plains with false lowings, but yet not one of them sought such shameful embraces of cattle; though she was afraid of being yoked to the plough, and often felt for horns on her smooth forehead. Ab, unhappy girl, thou dost now wander in the mountains! he resting his snowy side on the tender hyacinth,*

Clamassent: ut littus, Hyla, Hyla, omne sonaret; Et fortunatam, si nunquam armenta fuissent, 45 Pasiphaën nivei solatur amore juvenci.

Ah, virgo infelix, quae te dementia cepit!

Proetides implerunt falsis mugitibus agros:

At non tam turpes pecudum tamen ulla secuta est

Concubitus: quamvis collo timuisset aratrum, 50

Et saepe in laevi quaesisset cornua fronte.

Ah, virgo infelix, tu nunc in montibus erras!

Ille latus niveum molli fultus hyacintho,

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the Argonautic expedition. He was lost in a fountain, where he went to draw water; whence he is said to have been carried away by a Naiad. The Argonauts called for him a long time in vain; whence it is said, that an annual custom was established, of calling aloud for Hylas. The thirteenth Idyllium of Theocritus is on the subject of Hercules and Hylas.

The Greek Poet thus represents the hero calling on his beloved;

Ταῖς μὲν Ἴλαν εὖσεν ὅσον βαδὺς  
ἤρυγε λοιμός  
Τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν αἶραια  
δ' ἦν ἐλο φωνά  
Ἐξ ὕδατος παρὲν δὲ μάλα σχεδόν,  
εἶδετο πόρρω.

“Thrice did he Hylas call, and

“thrice he mourn’d:

“Thrice Hylas heard the voice, and

“thrice return’d:

“But small the sound, which thro’

“the waves did rise,

“Tho’ near, he distant seem’d, so

“weak the cries.” CREECH.

*Nautae.*] The Argonauts.

*Quo fonte.*] It was not certainly known, in what particular fountain he was lost.

46. *Pasiphaën.*] Pasiphaë was the daughter of the Sun, and wife of Minos king of Crete. She is said to have fallen in love with a bull.

47. *Virga.*] See the note on ver. 263. of the third Georgick.

48. *Proetides.*] 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 passion as her’s for a bull.

*Falsis mugitibus.*] Their lowings are called *false*, because they were not real cows, but only fancied themselves to be such; and therefore endeavoured to imitate the voice of those animals.

53. *Fultus hyacintho.*] “Among the Ancients every one was said to be *fultus* by whatsoever he rested

Hic sub nigra pallentes ruminat herbas :

Aut aliquam in magno sequitur grege. Claudite

Nymphæ,

Dictææ Nymphæ, nemorum jam claudite saltus :

Si qua forte ferant oculis sese obvia nostris

Errabunda bovis vestigia. Forſitan illum,

Aut herbae captum viridi, aut armenta ſecutum,

Perducant aliquæ ſtabula ad Gortynia vaccae. 60

*ruminate the pale herbs under a shadyholm-oak : or follows one of the great herd. Surround, ye Nymphs, ye Dictæan Nymphs, surround the lawns of the forests, and search if the wandering footsteps of the bull may happen to meet our eyes. Perhaps some cows may bring him to the stables of Gortyna, either captivated with the green grass, or following the herds.*

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“ rested upon. Thus we read *pul-vino fultus* in Lucilius. We find  
“ also in the seventh Aeneid,

“ *Atque harum effultus tergo stratif-que jacebat*  
“ *Velleribus.*”

SERVIUS.

54. *Pallentes ruminat herbas.*]

The *rumen* or paunch, is the first of the four stomachs of those animals, which are said to ruminate, or chew the cud. They at first swallow their food hastily, and afterwards return it into their mouths, to be chewed over again. The food so returned, in order to be chewed a second time, is called the *cud*; whence they are said to *chew the cud*. The grass, by being swallowed the first time by a bull, or other ruminating animal, loses it's verdure in some measure, and becomes yellowish; whence Virgil calls the *cud pallentes herbas*.

56. *Dictææ.*] Dictæ is the name of a mountain of Crete. It seems to be put here for Crete itself.

*Saltus.*] See the note on ver. 47.1. of the second Georgick.

58. *Forſitan illum.*] Servius understands the Poet's meaning to be, a fear least the bull should go to Gnoſſus, the regal seat of Minos,

the husband of Pasiphaë, and a desire that he should rather go to Gortyna. Ruæus understands him to mean the very contrary; that, if the nymphs do not carefully guard the lawns, the bull may perhaps follow the cows to Gortyna. The Earl of Roscommon understands this passage in the same sense;

“ Perhaps, while thus in search of  
“ him I come,  
“ My happier rivals have intic'd  
“ him home.”

But Vives takes it in a quite different sense; that Pasiphaë repents of her unnatural passion, and desires that the bull may be driven away from her, least his presence should serve to renew her desires.

60. *Stabula ad Gortynia.*] Gortyna was a famous city of Crete, near which the famous labyrinth is still to be seen. It is now a heap of ruins, among which are visible many columns of marble, granite, and red and white jasper. The Turks, who are now in possession of the country, have carried away the finest, and in some places set them up as gates to sorry gardens. The herds of the Sun are said to have been kept near this city.

61. *Hesperidum*

When he sings the maid, who admired the apples of the Hesperides; then he surrounds the sisters of Phaëton with the mists of a bitter bark, and raises the tall alders from the ground.

Tum canit Hesperidum miratam mala puellam :  
Tum Phaëthontiadæ musco circumdat amarae  
Corticis, atque solo proceras erigit alnos.

NOTES.

61. *Hesperidum miratam mala puellam.*] Virgil here alludes to the fable of Atalanta, the daughter of Schoeneus, king of Scyros, an island in the Aegean 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 sollicitation of many lovers. Being endued with great swiftness, she made this proposal to them; that whosoever could out-run 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 surprized Atalanta with its splendor, that she turned aside to take it up. This being done a second and a third time, gave Hip-

pomenes an opportunity of getting before her, and thereby obtaining his beauteous prize. Hippomenes neglected to render due thanks to Venus for his success, which so exasperated the goddess against him, that she caused them to pollute a temple of Cybele, who punished them by turning them into lions, and yoking them to her chariot. See the tenth book of Ovid's Metamorphoses.

62. *Tum Phaëthontiadæ, &c.*] Phaëtuſa, Lampetie, and Lampetusa were the sisters of Phaëton, who being reproached by Epaphus king of Egypt, as having falsely pretended to be the son of Sol, begged of his father to permit him to drive his chariot for one day, that he might prove himself to be his son. This being granted, he guided the horses so unskilfully, that the earth began to burn, and would have been consumed, if Jupiter had not killed him instantly with a thunderbolt; and thrown him into the river Eridanus. His sisters having sought for him a long time, at last found his body on the banks of that river, where they consumed themselves with weeping, and were turned into trees. Virgil calls these trees alders here; but in the tenth Aeneid, he seems to make them poplars;

“ Namque ferunt luctu Cyenum  
“ Phaëtonis amati,  
“ Populeas

Tum canit errantem Permeffi ad flumina Gallum

*Then he sings, how one of the  
Muses led Gallus into the Mo-  
nian mountains,*

## NOTES.

“ *Populeas inter frondes, umbram-  
“ que fororum*  
“ *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 Gallus, who was a good Poet. He represents him to be introduced by one of the Muses to the presence of Apollo, where the whole assembly rises up to do him honour, and Linus presents him with the pipe, which formerly belonged to Hesiod.

The person here spoken of is Cornelius Gallus, a native of Frioul, contemporary with Virgil, being about three or four years younger. He obtained the favour of Augustus, and was raised by him from a low condition to great honours, as we are informed by Suetonius; “ *Ne-  
“ que enim temere, ex omni nu-  
“ mero, in amicitia ejus afflictis re-  
“ perientur, præter Salvidienum  
“ Rufum, quem ad consulatum us-  
“ que, et Cornelium Gallum quem  
“ ad præfecturam Aegypti, ex in-  
“ fima utrumque fortuna, provex-  
“ erat.*” At the time of writing this Eclogue, Gallus, in all probability, was wholly engaged in his studies. He seems to have been

with Augustus in the fight at Actium; for, according to Dio, we find him the very next year, 724, at the head of an army, marching against Mark Anthony, and taking Paraetonium, 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 governour. 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



## NOTES.

erect statues for himself in most parts of Egypt, and inscribe his own actions on the pyramids. He was accused of these crimes before the senate, where several of his own creatures appeared against him : and the facts were proved so plainly against him, that the senate condemned him unanimously, to be banished, and to forfeit all his goods to Augustus. Gallus, not being able to endure this sentence, killed himself, in the year of Rome 727, according to Eusebius, 728, according to Dio. Suetonius tells us, that Augustus lamented his death, and complained, that he alone had not the liberty, to be angry with his friends just so far as he had a mind. Ovid, in his second book *de Tristibus*, says the crime of Gallus was his too great licentiousness in his cups ;

“ Non fuit opprobrio celebrasse Ly-  
“ corida Gallo,  
“ Sed linguam nimio non tenu-  
“ isse mero.”

Eusebius tells us, it was in the fortieth year of his age, that he killed himself ; “ Olymp. CLXXXVIII.  
“ 2. Cornelius Gallus, Foro-Julien-  
“ sis poeta, a quo primum Aegyptum rectam supra diximus, quadragesimo aetatis suae anno propria 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

“ provocamus ; cuius mihi tersus  
“ atque elegans maxime videtur.  
“ autor Tibullus. Sunt qui Propertium malint. Ovidius utroque lascivior ; sicut durior Gallus.”

It is easy to observe, from what has been said, that some writers have been guilty of a very gross error, in confounding this Cornelius Gallus with Asinius Gallus, the son of the famous Pollio. Asinius Pollio died in the year of Rome 757, in the eightieth year of his age ; so that he must have been under twenty, when Cornelius Gallus was born. The *Asinii* was one of the best families in Rome ; and therefore it could not be Asinius Gallus, that was raised from a low condition, according to Suetonius. Ovid says the crime of Gallus the Poet was the too great licentiousness of his tongue. This agrees with what Dio has said, concerning the cause of the disgrace of Cornelius Gallus : but it does not agree with the character of Asinius Gallus, who was cruelly put to death by Tiberius, without being convicted of any crime whatsoever. Besides Eusebius expressly calls Cornelius Gallus a poet, a character which we do not find ascribed to Asinius Gallus, though his father Pollio is said to have excelled in that art. It is evident therefore, that Cornelius and Asinius Gallus were very different persons ; and that the poet, whom Virgil celebrates in this and in the tenth Eclogue, was no other than that Cornelius Gallus, who killed himself in Egypt.

Permessus

Utque viro Phoebi chorus assurrexerit omnis :  
Ut Linus haec illi divino carmine pastor,

and how the whole choir of  
Phoebus rose up in respect to the  
man : and how the shepherd  
Linus,

## NOTES.

Permessus is a river of Boeotia, rising in the mountain Helicon, and sacred to the Muses. Hesiod, in the introduction to his *Θεογονία* speaks of the Muses inhabiting the mountain Helicon, and bathing themselves in Permessus ;

Μουσᾶων Ἑλικωνιάδων ἀρχώμεθ' αἰεί-  
δειν,

Ἄιδ' Ἑλικῶνος ἔχουσιν ὄρος μέγα τε  
ζᾷδ' αἰεὶ τε,

Καὶ τε πρὸ κρήνην ἰοειδέα ποσσ' ἀπο-  
λοῖσιν

Ὀρχοῦνται καὶ βώμων ἐρισθενέος Κρο-  
νίωτος.

Καὶ τε λοισσάμεναι τέρενα χροά Περ-  
μεσσοῖο,

Ἡ ἵππου κρήνης, ἥ Ὀλμειοῦ ζᾷδεοιο,

Ἀκροτάτῳ Ἑλικῶνι χοροὺς ἐνεποιή-  
σαντο

Καλοὺς, ἡμεροεντάς.

Thus also Propertius ;

"Nondum etiam Ascræos norunt  
" mea carmina fontes,

" Sed modo *Permessi* flumine lavit  
" amor."

65. *Λονας in montes.*] See the note on ver. 11. of the third Georgick.

*Una sororum.*] One of the nine Muses, to whom the mountain Helicon was feigned by the Poets to be sacred.

66. *Utque viro, &c.*] It was a custom among the Ancients, to rise

from their seats, at the entrance of any person, whom they intended to honour. There could not be a greater compliment imagined to be paid to Gallus, as a Poet, than for the Muses to rise up, on his being introduced into their company. This respect was paid to Virgil, by the people of Rome, who rose up, when his verses were recited in the theatre, and shewed the same reverence to his person, as they did to that of Augustus himself ; as we read in the dialogue *de Oratoribus*, ascribed to Tacitus ; " Malo se-  
" cūrum et secretum Virgillii se-  
" cessum, in quo tamen neque apud  
" divum Augustum gratia caruit,  
" neque apud populum Romanum  
" notitia. Testes Augusti episto-  
" lae, testis ipse populus, qui auditis  
" in theatro versibus Virgillii, *sur-*  
" *rexit* universus, et forte praesen-  
" tem spectantemque Virgilium ve-  
" neratus 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 Bucolicks, Thus also Hesiod represents himself, as feeding his lambs under the mountain Helicon ;

Ἄ νύ ποθ' Ἡσίοδον καλὴν εἰδίδαξαν  
αἰοιδῆν,

Ἄρνας ποιμαίνονθ' Ἑλικῶνος ὑπὸ ζᾷ-  
δεοιο.

S

68. *Aprio.*]

having his hair adorned with  
flowers, and bitter smalle,  
spoke thus to him in heavenly  
verse: Accept this pipe, the  
present of the Muses, which  
they formerly gave to the old As-  
cræan, with which he used to

Floribus atque apio crines ornatus amaro,  
Dixerit: Host tibi dant calamos, en accipe, Musæ;  
Ascræo quos ante feni: quibus ille solebat  
Cantando rigidas deducere montibus ornos.

70

bring down the stubborn ash-trees from the mountains as he sung.

## NOTES.

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;

"Ὡς ἔφασκεν κοῦραι μεγάλου Διὸς ἀρ-  
τιπέπαι

Καὶ μοι σκῆπτρον ἔδον, δάφνης ἐριθη-  
λέος ὄζον,

Δρεπασσάει, θνητὸν ἐνέπνευσαν δὲ  
μοι αὐδῆν

Θεῖην· ἵνα κλείομαι τὰ τ' ἐσσόμενα,  
πρὸ τ' ἰούλα.

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 *Ἐπὶ τῶν σοφῶν συμπόσιον*, gives an account of the death of Hesiod. A Milesian, who-together with Hesiod lodged at the house of a Locrian, debauched his landlord's daughter. Hesiod, though entirely innocent, was suspected of being privy to the fact. The brothers of the girl fell upon him in a wood, and murdered him, together with a

follower of his, whose name was Troilus. Their bodies were thrown into the sea; and that of Troilus was carried up the river Daphnus, and left upon a rocky island not far from the sea; whence the rock obtained afterwards the name of Troilus. But the body of Hesiod was immediately taken up by some dolphins, and carried to Rium and Molycria. It happened, that the Locrians were celebrating some great solemnities at Rium, when wondering at the great appearance of dolphins they ran down to the shoar, 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. *Ascræo feni.*] Hesiod. See the note on *et quis fuit alter*, ver. 40. of the third Eclogue.

72. *Grynæi*

His tibi Grynæi nemoris dicatur origo:

*With this shalt thou relate the  
origin of the Grynæan forest;*

NOTES.

72, *Grynæi nemoris.*] " It is a  
" grove in the borders of Ionia,  
" dedicated to Apollo by his daugh-  
" ter Gryo: or it may have it's  
" name from Grynea, a city of  
" Moesia, where is a place, at all  
" times of the year cloathed with  
" trees, rushes, grass, and various  
" flowers; abounding also with  
" fountains. This city had it's  
" name from Grynus, the son of  
" Eurypylus, king of Moesia, who  
" brought assistance to the Greeks  
" against the Trojans. Eurypylus  
" was the son of Telephus, the  
" son of Hercules and Auge, by  
" Astioche the daughter of Laomedon.  
" Grynus, when he came to  
" enjoy his father's kingdom, and  
" was invaded by his neighbours,  
" sent for aid to Pergamus, the son  
" of Neoptolemus and Andromache,  
" by whose assistance he be-  
" came victorious, and founded  
" two cities: one he called Perga-  
" mus, after the name of his ally;  
" and the other Grynium, as he  
" was directed by an Oracle of Ap-  
"ollo. As Calchas was planting  
" vines in this grove, a certain au-  
"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 choaked 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 Grynæan Apollo. It is  
" said also, that Calchas and Mop-  
"sus had a contention in this grove  
" concerning their skill in divina-  
" tion: and when they disputed  
" about the number of apples on a  
" certain tree, the victory fell to  
" Mopsus, at which Calchas grieved  
" himself to death. This is con-  
" tained in the verses of Eupho-  
"rion, which Gallus translated in-  
" to Latin; whence Gallus says,  
" at the end of the tenth Eclogue;

" *Ibo, et Chalcidico quæ sunt mihi  
" condita versu*

" *Carmina:*

" for Chalcis is a city of Euboea,  
" the country of Euphorion.  
SERVIUS.

I believe the reader will be of  
opinion, that Gallus had need  
enough of the assistance of the  
Muses, to make these idle stories  
shine in verse. The works both of  
Euphorion, and Gallus are now  
lost; so that we can form no judg-  
ment of the merit either of the  
Author or Translator. The verses,

that there may not be any grove, Ne quis sit lucus, quo se plus jactet Apollo.  
 in which Apollo may glory more. Quid loquar? ut Scyllam Nisi, autquam fama secuta est,  
 Why should I say how he speaks either of Scylla the daughter of Nisus, or of her,

## N O T E S.

which Servius quotes from the tenth Eclogue, seem rather to prove, that Gallus wrote in imitation of Theocritus; for the second line of that quotation runs thus;

“ Carmina, pastoris Siculi modulabor  
 “ avena.”

We may therefore suppose, that by *Chalcidico versu*, is meant, that Gallus took his subject from Euphorion; but wrote in the style of Theocritus; as in this Eclogue Virgil seems to intimate, that he wrote after the manner of Hesiod. As for Euphorion, Suidas tells us, that he was the son of Polymnetus, of Chalcis in Euboea; that he learned philosophy of Lacys 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 Apamea; or, according to others, at Antioch: that he wrote, in heroic verse, a book entitled *Hesiodos*, and another called *Mopsopia*, or a Miscellany; because it contained various stories: that he called his work *Mopsopia*, because Attica was formerly so called, from Mopsopia the daughter of Oceanus, and his poem extends to Attica a thousand years: that he collected the Ora-

cles of a thousand years, which have been verified by the event: which he digested into five books called *ἡ πέντη χιλιάς*, or the *five thousand*. Hence we may observe, that, as Euphorion called one of his books after the name of Hesiod, it is probable, that he wrote in imitation of that ancient Poet, who is said to have written Georgicks, which are now lost: and indeed Euphorion is mentioned, as a writer of Agriculture by Varro. We may therefore venture to conclude, that Euphorion had spoken of this Grynean grove, in some poem wherein he imitated Hesiod; and that Gallus had about this time translated it, or perhaps imitated it; for in the next line, Virgil seems to intimate, that this grove is so adorned by the pen of his friend Gallus, that Apollo will prefer it before all the groves, that have been dedicated to him.

Strabo places Grynium in Aeolia, and speaks of an ancient oracle of Apollo there, and a sumptuous temple built of white stone; *Μυρίνα ἐν ἐξήκοντα σταδίοις Ἀιολίᾳ πόλιν ἔχουσα λιμένα ἔτ' Ἀχαιῶν λιμένα, ὅπου οἱ βῆμοι τῶν δώδεκα θεῶν: εἴτα πολίχνην Μυρίναϊον, Γρύνιον, καὶ ἱερὸν Ἀπόλλωνος, καὶ μαντιεῖον ἀρχαῖον, καὶ νεῶς πολυτελὲς λιθου λευκοῦ.*

74. *Quid loquar, &c.]* The poet just mentions the fables of Scylla and Tereus, with which he concludes the song of Silenus.

Ut

Candida succinctam latrantibus inguina monst'ris, 75 subo is reported to have her white body surrounded with barking monsters,

NOTES.

*Ut Scyllam Nisi aut quam.*] There is a great controversy among the Critics, about the reading of this passage. In most editions we find *aut Scyllam Nisi quam*; according to which reading, Virgil speaks here but of one Scylla, the daughter of Nisus, and ascribes to her what is said of another Scylla, the daughter of Phorcus. Pierius found *ut Scyllam* in the Roman manuscript; and *an Scyllam Nisi aut quam fama secuta est* in another ancient manuscript? We have therefore the authority of one manuscript for reading *ut* before Scyllam, and inserting *aut* between *Nisi* and *quam*, which last is countenanced also by Servius. In the Lyons edition, in folio, 1517, it is *aut Scyllam Nisi aut quam*. The same reading is admitted also by Daniel Heinsius and Pulman. Catrou, and Cuningam read *ut Scyllam Nisi aut quam*. Marolles also interprets the passage before us according to this reading; "Que diray-je de ce qu'il raconta de Scille fille de Nise? ou bien de celle qui à ce que l'on dit, fut entourée, &c." Thus also the learned Earl of Roscommon;

"Why should I speak of the Me-  
"garian maid,  
"For love perfidious, and by love  
"betray'd?  
"And her, who round with bark-  
"ing monsters arm'd  
"The wand'ring Greeks (ah fright-  
"ed 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. under-stands the Poet to speak only of the daughter of Nisus;

"What should I speak of Scylla,  
"Nisus chyl'd?  
"Who in the gulf the Grecian  
"ships turmoyl'd;"

and the Earl of Lauderdale;

"Why should I sing of Scylla, since  
"the same  
"Of her white rocks, and foaming  
"seas gain her a name;"

and Dr Trapp;

"Why should I tell how Scylla,  
"Nisus born,  
"With barking monsters, round  
"her waist inclos'd,  
"Vex'd the Dulichian ships."

La Cerda is strongly of the same opi-nion, 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 under-takes to justify him, even according to the common reading; "The Poet, says he, did neither con-found two stories together, nor

S 3 falsify

to have troubled the ships of Dulichias vexasse rates, et gurgite in alto,  
Ulyssa,

## NOTES.

" 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 pro-  
" duce three testimonies, of Strabo,  
" Ovid, and Lucretius. The first  
" says, in his eighth book, that  
" *Scyllæum, which is in Hermione,*  
" *is said to have taken it's name from*  
" *Scylla the daughter of Nisus ;*  
" *for she, being in love with Minos,*  
" *betrayed Nisæa to him, and was*  
" *therefore thrown into the sea, and*  
" *being tossed about a long time by the*  
" *waves, at last obtained a sepulchre*  
" *at this place. Or as it is better*  
" *expressed in the Greek ;* Σκύλλαίου  
" *ἐκμαρτυρεῖται φασὶν ἀπὸ Σκύλλης τῆς*  
" *Νίσου Σκυλαρπός.* The second in  
" his *Amores ;*

" *Per uis Scylla patri canes furata*  
" *capillos,*  
" *Pube premis rabidos, inguinibus-*  
" *que canes.*

" The last, in his fifth book ;

" *Auf rapidis canibus succinctas sa-*  
" *mmarinas*  
" *Concoribus Scyllas.*"

Ruæus adds another quotation from

the fourth book of Propertius,  
where the two Scyllas are plainly  
spoken of as one ;

" Quid mirum in patrios Scyllam  
" *sævisse capillos ?*  
" Candidaque in sævos inguina  
" *verfa canes ?*"

These passages are all fairly quoted,  
and sufficiently prove, that if Vir-  
gil did confound the two fables to-  
gether, 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 manu-  
scripts for a better and more exact  
reading, which I have therefore ad-  
mitted into the text. Nor is Ru-  
æus averse from this reading, which  
he allows to be amended, not with-  
out the authority of manuscripts ;  
" *Idemque non male verum emen-*  
" *dant 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 Geor-  
gick : whence I conclude that he  
could not so openly contradict him-  
self, as to tell of her being turned  
into a monster, in this Eclogue.

For Scylla, the daughter of Ni-  
sus, see ver. 404. of the first Geor-  
gick, 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 as-  
sistance.

Ah timidus nautas canibus lacerasse marinis ?

and to have torn the fearful  
mariners, alas! with sea-dogs,  
in the deep gulph?

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sistance. But Circe, being in love with Glaucus, resolved to get rid of Scylla. She poisoned the water where Scylla used to bathe; so that as soon as she went in up to the middle, she found her lower parts surrounded with barking monsters. Scylla being affrighted, ran away; not imagining these monsters to be part of herself, and was turned into a dangerous rock, in the strait between Sicily, and the continent of Italy. See ver. 420. of the third Aeneid, and the latter end of the thirteenth, and beginning of the fourteenth books of Ovid's Metamorphoses.

76. *Dulichias vexasse rates, &c.*]  
The Poet here alludes to a passage in the twelfth Odyssey;

Τόφρα δὲ μοι Σκύλλη γλαφυρῆς ἐκ  
νῆος ἑταίρους

Ἐξ ἑλθ', οἱ χερσὶν τε βινφί τε φέρ-  
τεροι ἦσαν.

Σκεψάμενος δ' ἐς κῆρα θοὴν ἄμα καὶ  
μεθ' ἑταίρους

Ἦδη τῶν ἐνόησα πόδας καὶ χεῖρας  
ὑπερθεῖν

Ἵψος ἀειρομένων, ἐμέ δὲ φέγγοντο  
καλεῦντες

Ἐξομακλήσῃν, τότε γ' ὕψιστον ἄχ-  
νύμενοι κῆρ.

Ὡς δ' ὅτ' ἐπὶ ἀροβόλῳ ὀλιεὺς περι-  
μήκει ράβδῳ

Ἰχθυοὶ τοῖς ὀλίγοις ὀλίγα κατὰ εἴ-  
δατα βάλλων,

Ἐς πόντον προήσθη βυθὸς κίρας ἀγρὰυ-  
λοιο,

Ἀσπαίροντα δ' ἔπειτα λαβῶν ἔρριψε  
θύραζε·

Ὡς οἱ γ' ἀσπαίροντες αἶεροντο πῶτι  
πύτρας.

Αὐτοῦ δ' εἰνὶ θύρῃσι κατήσθιε κεκ-  
λούγοντας,

Χεῖρας ἔμοι ὀρέγοντας ἢ αἰνῇ διότητι  
Ὀικταστον δὲ καί μ' ἔμοις ἴσον ἀφθαλ-  
μοῖσιν

Πάντων ὅσ' ἐμόγησα, πόρους ἄλλος  
ἐξερεῖνών.

"When lo! fierce Scylla stoop'd to  
"seize her prey,

"Stretch'd her dire jaws, and swept  
"six men away;

"Chiefs of renown! loud echoing  
"shrieks arise;

"I turn, and view them quivering  
"in the skies;

"They call, and aid with out-  
"stretch'd arms implore;

"In vain they call! those arms are  
"stretch'd no more.

"As from some rock that over-  
"hangs the flood,

"The silent fisher casts th' insidious  
"food,

"With fraudulent care he waits the  
"fanny prize,

"And sudden lifts it quivering to  
"the skies:

"So the foul monster lifts her prey  
"on high,

"So pant the wretches, struggling  
"in the sky;

"In the wide dungeon she devours  
"her food,

"And the flesh trembles while she  
"churns the blood;

S 4 "Worn



or how be related the torn limbs  
of Tereus? what a banquet,  
what presents Philomela pre-  
pared for him? with what  
course be sought the deserts;

Aut ut mutatos Terei narraverit artus?  
Quas illi Philomela dapes, quae dona pararit?  
Quo cursu deserta petiverit, et quibus ante

80

## NOTES.

"Worn as I am with griefs, with  
"care decay'd;  
"Never, I never, scene so dire  
"survey'd!  
"My shiv'ring blood congeal'd for-  
"got to flow,  
"Aghast I stood, a monument of  
"woe!"

POPE.

*Dulichias.*] 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 comments on Virgil, found fault with this word, as being ill chosen and mean. They thought it applicable only to trifling uneasinesses; and not strong enough to express so great a misery, as the being devoured by a horrid monster. But that learned Critick affirms it to be a very strong word; and thinks it was derived from *vehere* to carry, which expresses force; because a man is not in his own power, when he is carried. A man who is taken up, and carried away by violence, is properly said to be *vexatus*. For as *taxare* is a much stronger word than *tangere*, from which it is derived; *jactare* than *jacere*; and *quassare* than *quaterere*; so is *vexare* also more forcible than its primitive *vehere*. And

though in common speech, one who is incommoded by smog, wind, or dust, is said to be *vexatus*; yet we are not to relinquish the original and proper sense of the word, as it was used by the Ancients. He confirms this by a quotation from an oration of Cato, where speaking of the greatest calamity that ever Italy endured, he makes use of the verb *vexa*; "Quumque Hannibal terram Italianam laceraret atque *vexaret*;" and another from the fourth oration of Cicero against Verres; "Quae ab isto sic spoliata atque direpta est, ut non ab hoste aliquo, qui tamen in bello religionem et consuetudinis iura retineret, sed ut a barbaris *praedonibus vexata* esse videatur."

78. *Aut ut mutatos Terei, &c.*] See the note on ver. 15. of the fourth Georgick.

80. *Quo cursu deserta, &c.*] The Earl of Roscommon understands this passage to mean, that Philomela flew into the wood, and Procne continued hovering about the house;

"Or tell the Thracian tyrant's alter'd shape  
"And dire revenge of Philomela's rape,  
"Who to those woods directs her mournful course,  
"Where she had suffer'd by incestuous force,

"While

Infelix sua tecta supervolitataverit alis?

Omnia quae, Phoebus quondam meditante, beatus

Audiit Eurotas, iussitque ediscere lauros.

*Eurotas heard, and commanded his boy-trees to learn, when Phoebus sung of old*

*and with what wings the unhappy wretch flew above; before his own house.*

*He sings all that the happy*

## NOTES.

81. 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 transformation of Tereus, Philomela, and Progne;

“Then ravish’d Philomel the song

“express’d;

“The crime reveal’d; the sisters

“cruel, fast, and true.”

“And how in fields the lapwing

“Tereus reigns;

“The warbling, nightingale, in

“woods complains,

“While Progne 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’ metamor-

“phos’d form

“He sung; for him what present,

“what a feast

“By vengeful Philomela was pre-

“par’d.

“With what a fight he fought the

“desart woods,

“On the same wings, with which

“ (ill-fated change!)

“He flutter’d round the palace once

“his own.”

82. Omnia quae Phoebus, &c.]

The Poet concludes this fine Eclogue with telling us, that Silenus related all the stories also, which Apollo himself sung on the banks of the Eurotas, when he courted his darling Hyacinthus.

83. Eurotas.] This river, according to Strabo, has it’s 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 it’s course through the Pisatis, and the Eurotas through Laconia, running by Sparta, passing through a small valley at Helos, falls into the sea between Gythium, which is the maritime town of Sparta, and Acrææ. Ρεῖ δ’ [ὁ Ἀλφειὸς] ἐκ τῶν αὐτῶν τόπων, ἐξ ὧν καὶ ὁ Εὐρώτας καλεῖται δὲ Ἀσέα κώμη τῆς Μεγαλοπολίτιδος, πλησίον ἀλλήλων ἔχουσα δύω πηγὰς, ἐξ ὧν ρέουσιν οἱ λεχθεῖνες ποταμοί· δύντες δ’ ὑπὸ γῆν ἐπὶ συχνοὺς φασίδους, ἀνατέλλουσι πάλιν, εἰς δ’ ὁ μὲν εἰς τὴν Λακωνικὴν, ὁ δ’ εἰς τὴν Πισατὴν κατέγεται. Ὁ μὲν οὖν Εὐρώτας . . . παρ’ αὐτὴν τὴν Σπάρτην ρυεῖς, καὶ διεξὼν αὐλήν τινα μικρὴν κατὰ τὸ ἔλος, . . . ἐκδίδωσι μεταξὺ Γυθίου τοῦ τῆς Σπάρτης ἐπὶ νείου, καὶ Ἀκραιῶν. Apollo is said by Ovid to have forsaken Delphi

for

*the walties oaks his song to the  
skies; till such time as Vesper  
commanded the sheep to be ga-  
thered into the folds, and made  
his appearance in the unspilling beacons.*

Ille canit : pulsæ referunt ad sidera valles ;  
Cogere donec oves stabulis, numerumque referre 85  
Jussit, et invito processit Vesper Olympo.

## NOTES.

for the banks of the Eurotas, when  
he was in love with Hyacinthus ;

“ — — — — — Orbis

“ In medio positi caruerunt carmine  
“ Delphi,

“ Dum deus Eurotan, immuni-  
“ tamque frequentat

“ Sparten.”

The Eurotas seems to have been a  
favourite river of both Apollo and  
Diana; for we read in the first  
Æneid,

“ Qualis in Eurotæ ripis, aut per  
“ juga Cynthi,

“ Exerdet Diana choros.”

*Jussitque ediscere lauros.]* The  
banks of the Eurotas are said to  
abound with bay-trees. Hence per-  
haps Apollo was fancied by the An-  
cients to be more particularly fond  
of this river, than of any other.  
Pope has imitated this verse, in his  
fourth Pastoral ;

“ Thames heard the numbers, as  
“ he flow’d along,

“ And bade his willows learn the  
“ moving song.”

85. *Cogere donec oves, &c.]* At  
the end of the first Eclogue, the  
evening was described by the smok-  
ing 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 ga-  
thering 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 Ci-  
cero, in his second book *de Natura  
deorum* ; “ Infima est quinque er-  
“ rantium, terræque proxima stella  
“ Veneris, quæ *Phosphorus* Græce,  
“ Lucifer Latine dicitur, cum ante-  
“ greditur solem : cum subsequitur  
“ autem, *Hesperus*.”

*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. Mil-  
ton has a thought something like  
this, in his seventh book ; where  
Adam tells the angel, that the sun  
will gladly stay to hear his discourse ;

“ And the great light of day yet  
“ wants to run”

“ Much of his race though steep,  
“ suspense in heav’n”

“ Held by thy voice, thy potent  
“ voice he hears,

“ And longer will delay to hear thee  
“ tell

“ His generation, and the rising  
“ birth

“ Of nature from the unapparent  
“ deep.”

## ECLOGA

## ECLOGA SEPTIMA.

## MELIBŒUS.

MELIBŒUS, CORYDON, THYRSIS.

MEL. **F**ORTE sub arguta confederat ilice Mat. Daphnis happened to sit under a whispering holly-oak,  
Daphnis,

## NOTES.

1. *Fortē sub arguta, &c.*] In this Eclogue is represented an amebian contention between two shepherds, Corydon and Thyrsis. They are described sitting under a tree, in company with Daphnis, who seems to have been appointed to judge between them. Melibœus, happening to pass that way, in quest of a goat that had strayed, is spied by Daphnis, who calls him, and insists on his staying to hear the dispute. The whole affair is related by Melibœus.

The Commentators, according to custom, are divided concerning the persons, whom Virgil is here supposed to represent under the feigned names of Daphnis, Melibœus, Corydon, and Thyrsis. Servius says, that Daphnis is the Sicilian shepherd, spoken of in the fifth Eclogue, whom he now calls a Diviner, which he thinks is confirmed, by his telling Melibœus, in the way of Divination, that his goats are safe; *Caper tibi saluus et boedi.* Vives takes the whole Eclogue to represent a famous contention at Rome between two poets, at which Virgil was

present: he therefore supposes Daphnis to be one of Cæsar's learned friends, Melibœus to be Virgil, and Corydon to be one of Virgil's friends; either Gallus, Varus, or Pollio. Some will have Corydon to be Virgil, and Thyrsis one of his contemporary poets and rivals. La Cerda is positive, that the Poet feigns a contention between himself and Theocritus, whom he represents under the character of Thyrsis. Ruæus is of opinion, that Corydon may be either Gallus, or Pollio; Thyrsis one of his rivals; Daphnis a common friend; and Melibœus Virgil himself. Catrou will have it, that the two contending shepherds are Cebes and Alexander, Melibœus is either Mæcenas or Pollio; and Daphnis Virgil himself. Thus, according to these various opinions, Daphnis may be either the ancient shepherd of Sicily, or one of Cæsar's learned friends, or a friend of Gallus and Pollio, or Virgil himself; Melibœus may be either Virgil, Pollio, or Mæcenas; and Corydon may be either Gallus, or Varus, or Pollio, or Virgil himself, or one of his

and Corydon and Thyrsis had driven their flocks together : Compulerantque greges Corydon et Thyrsis in unum :

NOTES

his scholars. Here we may observe that Virgil is supposed to be represented under any of the four characters, except that of Thyrsis. It might with equal reason have been supposed, that Virgil intended to represent a contention between himself, and either Pollio, Gallus, or Varus; that he meant himself by Thyrsis, and therefore, out of complaisance, gave the victory to his patron. But in truth, I believe he did not intend to describe any particular person in this Eclogue; but only to imitate Theocritus: for there is not any passage in the whole poem, that seems to allude to any private character. The subject is wholly pastoral; and the verses of the two contending shepherds relate entirely to their own rural affairs, to their own friendships, and to their own amours.

[*Arguta*.] Servius interprets it *canora, stridula*. Nothing is more frequent with the poets, than to speak of the whispering or murmuring of trees. Thus Theocritus begins his first Idyllium;

Ἄρ' ἴ τοι ψιθυρίσματα κ' αὖ σιγῆς αἶψ' ὁ γαῖαν ἰναυγάζει  
Ἄφ' ὅρα κ' αἶψ' ἀκούει μελίσσων αἶσαν

Ruæus thinks this epithet may be applied to trees, either on account of the birds singing on their branches, or of the wind whistling among their leaves.

[*Confederat*.] In some copies it is *confederat*.

[*Uice*.] Castelvetrius, as he is quoted by Burman, affirms that neither holm-oaks, pines, junipers, nor chestnuts grow in the Mantuan. It is hardly to be imagined, that Virgil could be ignorant of the trees that grew in his own neighbourhood. Our learned Ray, whose authority in this case is worth that of a hundred grammarians, affirms, that the holm-oak is common in most of the provinces of Italy; "In Hetruria aliisque Italiae provinciis, praesertim ad mare inferum, inque Gallia Narbonensi, et Hispania, in sylvis, collibus, et campestribus maritimis passim et copiose provenit." The same author observed the pine in great plenty in several parts of Italy; particularly near Ravenna, where there is an entire large wood of these trees, extending itself to the sea-side. He tells us also, that chestnuts abound in Italy. He does not indeed particularly mention the juniper as an Italian plant; but he seems to speak of it as growing in all parts of Europe. However, if we will believe Matthiolum, a learned Italian Botanist, the juniper is very common in his country; "Major et minor juniperi species in pluribus Italiae locis reperitur. Tusciam urbanas affurgunt; visunturque haec frequentes in agro nostro Senensi; quarum fructus sylvestribus et crassior et dulcior habetur."

2. *Compulerantque greges, &c.* This is an imitation of the beginning

Thyrſis oves, Corydon diſſentas lacte capellas.  
Ambo florentes aetatibus, Arcades ambo :

*Thyrſis the ſheep, and Corydon  
the goats diſſented with milk.  
Both were in the flower of their  
age, both Arcadians :*

NOTES.

ning of the ſixth Idyllium of Theocritus ;

Δαμοίτας ἢ Δάφνις ὁ βοσκίλος εἰς  
ἓνα χῶρον

Τὰν ἀγέλαν ποικ', Ἀρατε, συνάγαγον  
ἧς δ' ὁ μὲν αὐτῶν

Πυρρὸς, ὁ δ' ἡμιγένειος.

“ Damoetas, and the herds-man  
“ Daphnis drove

“ Their flocks to feed, and took  
“ one ſhady grove ;

“ The one was bearded, of a  
“ charming grace,

“ The other young, down cloath'd  
“ his lovely face.” CREECH.

Thus alſo we read, at the beginning  
of the eighth Idyllium ;

Ἀμφω τὰ γ' ἦτην πυρρὸς τρήχῳ, ἄμφω  
ἀνάεω,

Ἀμφω συρίσδεν δεδαημένῳ, ἄμφω  
αἰίδεν.

“ Both yellow locks adorn'd, and  
“ both were young ;

“ Both rarely pip'd, and both di-  
“ vinely ſung.” CREECH.

*In unum.]* Underſtand *locum* ;  
for this is a literal tranſlation of the  
εἰς ἓνα χῶρον of Theocritus.

4. *Arcades ambo.]* Servius ſays,  
they were not really Arcadians, be-  
cauſe the ſcene is laid near Mantua ;  
but ſo ſkilful in ſinging, that they  
might be taken for Arcadians. La

Cerda thinks they are called Arca-  
dians to ſignify, that they were  
ſtrong luſty young fellows ; becauſe  
the Arcadians were famous for be-  
ing robuſt and hardy. Ruæus thinks  
they were either really Arcadians,  
or rather like Arcadians in the art  
of ſinging ; becauſe the ſcene is not  
laid in Arcadia ; but in the Cifa-  
pine Gaul, on the banks of the  
Mincius, not far from Mantua. Ca-  
trou is of opinion, that, as Cebes  
and Alexander were ſlaves brought  
from a foreign country, Virgil took  
the liberty of feigning them to be  
Arcadians ; becauſe they were equal  
in ſinging to the Arcadians, a peo-  
ple ſo much celebrated by the Poets.  
Arcadia is well known to be an in-  
land country of Peloponneſus. It  
was famous for it's excellent paſtu-  
rage, vaſt numbers of herds and  
flocks, and it's extraordinary wor-  
ſhip of the god Pan, to whom a fa-  
mous temple was erected in Tegea.  
This deity was ſaid to have invented  
the ſhepherd's pipe ; and the Arca-  
dians were famous for their ſkill in  
muſick. They are ſaid to have been  
taught by Arcas, the ſon of Calisto  
by Jupiter, to build cottages, to  
cloath themſelves with the ſkins of  
beaſts, and to live on acorns, beech-  
maſt, 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.

*both equal in singing, and ready  
to answer. Hither my goat, the  
very father of my flock had  
wandered, whilst I was defending my tender myrtles from the cold:*

Et cantare pares, et respondere parati. 5  
Huc mihi, dum teneras defendo a frigore myrtos,

## NOTES.

6. *Huc.*] So Pierius found it in the Medicean manuscript: though he prefers *hic*. Heinsius also and Burman found *buc* in several manuscripts. In the Milan edition 1481, and that of Lyons, 1517, in folio, and in the Paris editions in 4to, 1540 and 1541, and in the London edition by Pynson it is *hic*, which reading also is admitted by Pulman, Heinsius, Masvicius, Ruæus, Cuningam, and Catrou. But Aldus, Robert Stephens, Guellius, La Cerda, and Burman read *buc*; 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 settling the time of year, in which this Eclogue is said to be written. Servius says, some understand this passage in the plain and obvious sense of the words: others, who affirm it was in summer, understand *dum defendo a frigore* to mean, *I am covering them against the future cold*: others understand it to signify *dum mihi defensaculum præparo myrtos a frigore*, that is, *quæ sunt sine frigoribus*. Surely this last interpretation is as harsh as can be imagined. La Cerda prefers that of covering them against the future cold; because the greenness of the banks, the growing of the reeds, the buzzing of the bees, and the shade of

the holm-oak sufficiently declare the season to be the Spring. Catrou thinks the epoch of this Eclogue is March or April, when the weather is cool enough to require a shelter for the more tender trees. Burman, observing how various the opinions of the Commentators are on this subject, and finding *teneros* in one manuscript, and *myrtus* in another, is willing to think the text may have been corrupted, and that we ought to read,

*Hic ego dum teneros defendo a frigore  
foetus;*

as we read *Ovium teneros depellere foetus*, in the first Eclogue. For my own part, I do not see any reason to suppose the text to have been corrupted, or any difficulty in understanding this passage according to the plain meaning of the words. It is well known, that the *Myrtus communis Italica C. B.* or common *Myrtle*, grows plentifully in Italy, especially on the coast of the Tyrrhene sea; but even in Italy it does not love cold, especially when planted in gardens; "Myrti montes non amant quin et frigidos odere tractus" says Matthiæus. These myrtles of Melibœus were young and tender, and therefore stood in need of shelter: and it is plain, that a cool season is intended, by the words *a frigore*. The argument drawn from the shade of the holm-

Vir gregis ipse caper deerraverat: atque ego Daphnim  
 Aspicio: ille ubi me contra videt; Ocius, inquit,  
 Huc ades, O Meliboeus; caper tibi salvus et hoedi;  
 Et, si quid cessare potes, requiesce sub umbra. 10  
 Huc ipsi potum venient per prata juvenci:  
 Hic viridis tenera praetexit arundine ripas  
 Mincius, eque sacra resonant examina quercu.  
 Quid facerem? neque ego Alcippen, nec Phyllida  
 habebam;

Depulsos a laete domi quae clauderet agnos: 15  
 Et certamen erat, Corydon cum Thyrside magnum.

I see Daphnis: and as soon as  
 he sees me, he calls out; Come  
 hither, O Meliboeus; your  
 goat is safe and your kids; and  
 if you can stay, rest under the  
 shade. Your bullocks will come  
 hither through the meadows to  
 drink of their own accord: here  
 the verdant Mincius has  
 covered the banks with tender  
 leaves; and the swarms buzz  
 from the sacred oak. What  
 could I do? I had neither Al-  
 cippen nor Phyllis, to shut up the  
 weaned lambs at home: and it  
 was a great contention, Corydon and Thyrsis.

## NOTES.

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 sea-  
 son which Catrou has rightly assigned.

7. *Vir gregis.*] This expression  
 is used also by Theocritus, in the  
 eighth Idyllium;

\*Ω τράγε, τῶν λευκῶν αἰγῶν ἀνερ.

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 errat

"Mincius, et tenera praetexit arun-  
 "dine ripas."

13. *Sacra . . . . quercu.*] The  
 oak was accounted sacred, not only  
 by the Greeks and Romans; but  
 also by the Britons and Gauls.

*Resonant examina.*] Thus Theo-  
 critus, in the first Idyllium;

" ——— Τηνεὶ δρύες, ὅδε κύπειρος.

" Ὅδε καλὸν βομβεῦντι ποτὶ σμά-  
 " νοςσι μέλισσαι."

14. *Alcippen nec Phyllida.*] Ser-  
 vius is of opinion, that these were  
 mistresses of the fingers; and there-  
 fore that the meaning of these words  
 is; I neither had Alcippe, like one,  
 nor Phyllis like the other. La Cerda  
 agrees with Servius: but Ruæus  
 thinks they were the servants of  
 Meliboeus. Catrou embraces this  
 last opinion: and indeed the former  
 would have quite destroyed his sys-  
 tem: 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 how-  
 ever, 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 ge-  
 "nitive, *Corydonis.*" SERVIVS.

La



However I made my own business give way to their sport. They began therefore to contend with alternate verses: the Muses would have them sing alternately. Corydon began, and Thyrsis answered in his turn.

COR. O ye Libethrian Nymphs, my delight, either inspire me with such poems,

Posthabui tamen illorum mea seria ludo.  
Alternis igitur contendere versibus ambo  
Coepere: alternos Musae meminisse volebant.  
Hos Corydon, illos referebat in ordine Thyrsis. 20  
COR. Nymphae, noster amor, Libethrides: aut  
mihi carmen,

## NOTES.

La Cerda understands it to be a figurative expression; *certain* 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; "Unum-  
" *que certamen erat relictum, sententia Volcatii.*"

18. *Alternis igitur, &c.*] In like manner we read in the third Eclogue;

"Alternis dicetis: amant alterna  
" *Camenae.*"

21. *Nymphae, noster amor, &c.*]

"This first amebean contains a prayer for poetry. Corydon intreats 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." RUAeus.

Thyrsis answers by calling on the Arcadian shepherds, to crown some rising genius with ivy, to break the heart of Codrus; or to crown him with *baccar*, to defend him from the influence of a malicious tongue.

*Nymphae . . . 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 Ἑλικῶν οὐ πολὺ διεσθληκῶς τοῦ Παρνασσοῦ ἐνάμιλλός ἐστιν ἐκείνῳ, κατὰ τε ὕψος καὶ περιμεῖρον, ἄμφω γὰρ χοινοβόλα τὰ ὄρη, καὶ πετρῶδῃ περιγράφεται δ' οὐ πολλῇ χώρῃ. Ἐνταῦθα δ' ἐστὶ τὸ τε τῶν Μουσῶν ἱερὸν, καὶ ἡ Ἰπποκρήνη, καὶ τὸ τῶν Λειβηθρίδων Νυμφῶν ἄντρον ἐξ οὗ τεκμηρίοιτ' ἂν τις, Θράκας εἶναι τοὺς τὸν Ἑλικῶνα ταῖς Μούσαις καθιερώσαντας· οἱ καὶ τὴν Πιερίαν, καὶ τὸ Λεῖβεθρον, καὶ τὴν Πίμπλειαν ταῖς αὐταῖς θεαῖς ἀνεδείξαν· ἐκαλοῦντο δὲ Πίρες· ἐκλεπόλων δ' ἐκείνων, Μακεδόνες νῦν ἔχουσι τὰ χωρία ταῦτα. In the tenth book also, he tells us, that Libethrum anciently belonged to the Thracians, who inhabited Boeotia; and dedicated the mountain Helicon, and the cave of the Libethrian Nymphs to the Muses; Πιερία γὰρ, καὶ Ὀλυμπος, καὶ Πίμπλα, καὶ Λεῖβεθρον τὸ παλαιὸν ἦν Θράκια χωρία καὶ ὄρη νῦν δὲ ἔχουσι Μακεδόνες· τὸν τε Ἑλικῶνα καθιερώσαν ταῖς Μούσαις Θράκες οἱ τὴν βοιωτιάν ἐποιήσαντες, οἵπερ καὶ τὸ τῶν Λεῖβεθριάδων Νυμφῶν ἄντρον καθιέρωσαν. Pliny speaks of Libethra, a fountain in Magnesia;

Quale meo Codro, concedite : proxima Phoebi

as you have inspired my Codrus : be makes such as are next to the verses of Phœbus

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nesia ; “ Thessaliam annexa Magnesia est, cujus fons Libethra.” Pomponius Mela seems also to speak of Libethra as a fountain ; “ Tetraræ interiores claris locorum nominibus insignes, pene nihil ignobile ferunt. Hinc non longe est Olympus, hic Pelion, hic Ossa, montes gigantum fabula belloque memorati : his Musarum parens domusque Pieria : hic novissime calcatum Graio Herculisolum, saltus Oeteus : hic sacro nemore nobilia Tempe : hic Libethra, carminumque fontes jacet.” Solinus also mentions Libethrus, a fountain of Magnesia ; “ Sed ne transeamus præsidium poetarum, fons Libethrus et ipse Magnesiæ 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. Vibius Sequester mentions Libethros a fountain of Boeotia, and Libethris a mountain of Aetolia. 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 : Κορονείας δὲ σταδίου ὡς τεσσσεράκοντα ὄρος ἀπέχει το Λιβηθρίον, ἀγάλματά, δὲ ἐν αὐτῷ Μουσῶν τε καὶ Νυμφῶν ἐπικλησὶν ἐστὶ Λιβηθρίων. Ruæus seems to think it a fountain, on the authority of Solinus, and renders *Nymphæ* 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 consecrated.” 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 Aetolia. In this great variety 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

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places the fountain Libethra in Magnesia; but he does not say a word of it's 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.

22. *Meo Codro.*] We have the authority of some copies of Servius, to prove, that Valgius, in his Elegies, mentioned Codrus, as contemporary with Virgil; "Codrus poëta ejusdem temporis fuit, ut Valgius in suis Elegis refert." But the verses, not only of Codrus, but of Valgius also, are now lost: and even this note of Servius is doubtful; for according to Burman, it is wanting in several manuscripts. We may conclude however, that this Codrus was contemporary with Virgil, from his being here mentioned; that he was his friend,

from his calling him *my Codrus*; and that Virgil thought him a good poet; because he says, he makes verses next to those of Apollo. All these expressions are put into the mouth of Corydon, to whom he assigns the victory at last; and therefore we may believe, that what he says is conformable to the opinion of Virgil himself. Juvenal speaks of one Codrus, as a sorry poet, at the beginning of his first Satire;

"Semper ego auditor tantum?"

"nunquamne reponam,"

"Vexatus toties rauci Theseide

"Codri?"

"Impune ergo mihi recitaverit ille

"togatas,"

"Hic elegos? impune diem con-

"sumpserit ingens

"Telephus? aut summi plena jam

"f. margine libri

"Scriptus, et in tergo, nec dum

"finitus Orestes?"

Shall I but hear still? never pay that score?

Vex'd with hoarse Codrus' Theseis o're and o're?

Shall he, unpunish'd, read me tedious plays?

He elegies? huge Telephus whole dayes

Unpunish'd spend me? or Orestes, writ

Margent and outside, but not finish'd yet.

STAPYLTON.

He also ridicules the poverty of that poet, in his third Satire;

"Lectus

Hic arguta sacra pendebit fistula pinu.

my shrill pipe shall hang upon  
the sacred pine.

NOTES.

" Lectus erat Codrus Procula mi-  
" nor, urceoli sex,  
" Ornamentum abaci: nec non et  
" parvultis infra  
" Cantharus, et recubans sub e-  
" dem marmore Chiron,  
" Jamque vetus Graecos servabat  
" cista libellos,  
" Et divina Opici rodebant car-  
" mina mures.  
" Nil habuit Codrus, quis enim  
" negat? et tamen illud  
" Perdidit infelix totum nil: ulti-  
" mus autem  
" Aetumnae culmiulus, quod nu-  
" dum, et frustra rogantem  
" Nemo cibo, nemo hospitio, tec-  
" toque juvabit."

" Plus credit nemo, quam tota  
" Codrus in urbe.  
" Cum sit tam pauper, quomodo?  
" caecus 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*.  
23. *Facit.*] *Facit carmina* is used  
also in the third Eclogue;

" Pollio et ipse facit nova carmina."

*Aut si non possumus omnes; &c.*]

This passage seems to be very ob-  
scure; and the Commentators give  
us very little light into it. Servius  
only refers us to a like expression in  
the eighth Eclogue; and thinks he  
ought to have said *aut si ego non pos-  
sum*. The sense of the passage in  
the eighth Eclogue is this; The  
Poet having related the verses of  
Damon, calls upon the Muses to  
relate those of Alphesiboeus, because  
we cannot all do all things; *non  
omnia possumus omnes*. It seems  
therefore to be a proverbial expres-  
sion, of our not being able to do  
every thing of ourselves, without  
the assistance of a Deity. It is a-  
greed by general consent, that, by  
hanging his pipe on a pine, is meant  
that he will relinquish his art. But  
then, why should he for ever give  
over singing, if he cannot equal his  
friend Codrus, whom he allows to  
be second to Apollo? La Cerda in-

T 2

terprets

Shorter than's dwarfse-wife Codrus  
had a bed,  
Item, six little jugs on's cupboard's  
head;  
Item, beneath it stood a two ear'd  
pot  
By Chiron's herbal: lastly he had got  
A chest with some Greek authors,  
where the fierce  
Barbarous mice gnaw'd never dying  
verse.  
Who knows not Codrus nothing had?  
yet crost  
By fire, poor wretch, he all that no-  
thing lost:  
And to accumulate the beggar's grief  
None gave him house-room, or a meal's  
relief.

STAPYLTON.

His poverty is mentioned also by  
Martial, in the fifteenth Epigram,  
of the third book;

THYR. O ye Arcadian  
shepherds, adorn with in some  
rising poet,

THYR. Pastores hedera crescentem ornate, pos-  
tam

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interprets *si non possumus 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? Ruæus passes it over without any remark; and only renders it *si non omnes possumus id assequi*: that is, *if we cannot all obtain it*: but who are these *all*? Marolles translates it “ou si tous tant que nous sommes, ne pouvons 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’accordez a personne:” but then how does *omnes* signify *any one*? W. L. translates it,

“Or if wee cannot all, so happy  
“bee.”

The Earl of Lauderdale,

“But since that all men cannot  
“reach the bays.”

Dryden,

“Or if my wishes have presum’d  
“too high,  
“And stretch’d their bounds be-  
“yond mortality.”

Dr Trapp follows Dryden, in sup-  
posing *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 possumus omnes*, as the same pro-  
verbial expression with *non omnia  
possumus omnes*, that is, *we cannot  
do every thing without the assistance  
of a Deity, or by our own strength*.  
According to this construction the  
sense will be this: “O ye Muses  
“inspire me to write such verses  
“as Codrus; or else, if, as we  
“commonly say, *we cannot all do  
“every thing*, that is, if you re-  
“fuse 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 pini.*  
It was a custom amongst 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 paries habebit.”

Thus also Propertius;

“Pendebatque vagi pastoris in ar-  
“bore votum.”

“Garrula sylvestri fistula sacra  
“deo.”

The pine was sacred to Cybele, who  
turned her beloved Atys or Attis into  
that tree; as we read in the tenth  
book of Ovid’s *Metamorphoses*;

“Et

Arcades; Invidia rumpantur ut ilia Codro.

that the heart of Codrus may  
burst with envy.

NOTES.

"Et succincta comas, hirsutaque

"vernice pinus;

"Grata deum matri. Siquidem

"Cybeleis Artis

"Exiit hac hominem truncoque

"induruit illo."

"Me doctarum hederae praemia

"frontium.

"Diis miscent superis."

Thus also our Poet himself, in the eighth Eclogue;

"—— Accipe iussu

"Carmina coepta tuis; atque hanc

"fine tempora circum

"Inter victrices *hederae* tibi ser-

"pere lauros."

25. *Pastores hedera, &c.*] It is the general opinion of the Commentators, that Thyrsis speaks here in contempt of Codrus, whom Corydon had extolled. But I rather think, that Virgil intended a complement to that poet, in these lines of Thyrsis, as well as in those of his Antagonist. The complement is more direct in the former; and more oblique in the latter. Corydon declares his poetry to be next to that of Apollo, and invokes the Muses to assist him in writing after the same manner. Thyrsis does not in the least dispute the goodness of his poetry; but calls on the Arcadian shepherds, to instruct some young poet to write in such a manner, as to become the envy of Codrus. Thus, though Thyrsis, in opposition to his antagonist who had mentioned Codrus as his friend, wishes some future poet may equal, or perhaps exceed him; yet he thereby tacitly confesses, that he is superior to all present poets. Hence it is plain, that Virgil contrives, with great elegance, to make the friend and enemy of Codrus concur in his praise.

*Hedera.*] The Ivy was frequently used by the Ancients in crowning poets. Thus Horace;

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 Bacchanians; or perhaps because ivy is ever green, as good poetry deserves eternity. A late witty writer has said, that ivy is a just emblem of a Court-poet; because it is *creeping*, *dirty*, and *dangling*.

*Crescentem ornate poëtam.*] Pierius found *nascentem* in the Roman and Medicean manuscripts: but he looks upon *crescentem* as the genuine reading. Heinsius also and Burman find *nascentem* in some manuscripts, and *crescentem* in others.

Servius seems to understand this *growing poet* to be spoken by Thyrsis of himself. La Cerda doubts; "incertum an se alium quemvis intelligat."

Or if he shall praise him contrary to his opinion, bind his brow with baccar,  
 Aut si ultra placitum laudarit, baccare frontem

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27. *Aut si ultra placitum, &c.]*

Servius interprets *ultra placitum*, *mimice, irrisorie*; *ultra quam placeo et mereor*; Guellius says, that *ultra placitum laudare* is the same with that expression of Plutarch, in his treatise περὶ τοῦ ἰαυτὸν ἐπαυεῖν ἀνεπαρκῶς; Ἀναγκάζομεθα συνεφάπτεσθαι παρὰ γνώμην τῶν ἐπαίνων, καὶ συνεπιμαρτυρεῖν πρᾶγμα κολακεία μᾶλλον ἀνελευτέρῳ προσήχον ἢ τιμῇ, τὸ ἐπαυεῖν παρόντας, ὑπέρμενους. La Cerda also thinks this passage of Plutarch much to the purpose. The Philosopher is speaking of the pleasure it gives a man to be praised by others; and of the offence it gives to others to hear a man praise himself. "In the first place, says he, it is a breach of modesty, for a man to praise himself: because he ought rather to be out of countenance, when another praises him. Secondly it is unjust; because he assumes to himself, what he ought to receive from another. In the third place, it obliges us either by our silence, to seem uneasy and to envy him; or else to join in praising him contrary to our opinion, and to testify our approbation; and consequently to be guilty of a dishonourable flattery, by praising a man to his face." This praising a man contrary to our opinion does indeed seem to be the meaning of *ultra placitum laudare*: but the poet seems to have had some farther 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 Phny, where he speaks of a tradition, that there were some families in Africa, whose praises had the power of destroying cattle, withering trees, and killing children: "In eadem Africa familias quosdam effascinatium, Ilgonus et Nymphodorus tradunt: quarum laudatione intereant probata, arecant 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 *fine fascino*, thereby declaring, that they praised sincerely, without any ill intention. He confirms this by a quotation from the Setina of Titinius, where one says, *Paula mea, amabo*, to which another adds, *Pol tu ad laudem addito præfiscini, ne puella fascinetur.* He adds another quotation from the fifth scene of the second act of the *Rudens* of Plautus; where Sceledrus 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 *præfiscine*, for fear he should hurt himself, by praising his action too much;

"Pro Di immortales in aqua  
 nunquam credidi."

"Voluptatem

Cingite, ne vati noceat mala lingua futuro.

that an evil tongue may not  
hurt the future poet.

COR. Setosi caput hoc apri tibi, Delia, parvus

COR. O Delia, the little

Mycon shall bring you this head of a bristled boar,

NOTES.

“ Voluptatem inesse tantam! ut  
“ hanc traxi lubens!

“ Nimio minus altus puteus visulst  
“ quam prius,

“ Ut sine labore hanc extraxi!  
“ *praesciscine!*”

Rnaeus also refers us to a like passage in the fourth scene of the second act of the *Alsiaria*;

“ *Praesciscine* hoc nunc dixerim!  
“ nemo etiam me accusavit

“ Merito meo, neque me Athenis  
“ alter est hodie quisquam,

“ Cui credi recte aequae putent.”

We may therefore conclude, that the sense of the passage under consideration is this; Thyrsis wishes, that the rising poet may break the heart of Codrus with envy; and for fear he should bestow any sinister praises on him, which by their fascinating quality might injure him, he would have his head crowned with *baccar*, a plant endued with a faculty of resisting witchcraft. It is certain, that the Ancients were very credulous with regard to fascination, or witchcraft; and as the ignorant country people are usually most addicted to superstition; Virgil, with great propriety, puts such expressions as these in the mouths of his shepherds.

*Baccare.*] See the note on ver. 19. of the fourth Eclogue.

[28. *Mala lingua.*] Our country

people, even at this day, impute many disorders of themselves and their cattle to an *evil tongue*; and superstitiously believe that some cross old women, by muttering some fascinating words, are really the cause of those disorders.

It is, I think, universally agreed, that Corydon has the victory, in this first part of the contention.

29. *Setosi caput, &c.*] Corydon promises to Diana the head of a boar, and the branches of a stag; and if she will make him successful in hunting; to erect a marble statue of her. Thyrsis addresses himself to Priapus; and tells him, that though from his poverty he may expect only an offering of milk and cakes; yet, if he will cause his flock to increase, instead of a marble statue he will make him a golden one.

La Cerda says, that Guellius proves from Eustathius, that the head of the wild boar, when killed, used to be offered to Diana. But Guellius does not say this: he quotes Eustathius, to prove, that the head of the boar used to be given to the person, who had given him the first wound; and confirms this by the story of Meleager and Atalanta in Ovid. His words are these; “ Hom. Il. i.

“ Ἀμφὶ σὺνὸς κεφαλῇ, καὶ δέρματι  
“ καὶ χυμέντι.”

T 4

“ ubi



## NOTES.

“ ubi docet Eustathius, lege venationis præmium caput ferae antiquitus reddi rite solitum primum ex coetu feram jaculato, his verbis ; σημείωσαι ὅτι μέχρι καὶ νῦν πολλαχοῦ, καὶ μάλιστᾳ περὶ λυκίαν, γέρας κυνηγέτη πρῶτῳ βαλόντι ἔλαφον, ἢ αἶγαν, ἢ σὺν, ἢ κεφαλῇ, καὶ ἂν ἀχρεῖον εἴη τό τῆς βολῆς : qui et idem prius paulo docuit, Meleagrum capite et tergo apri Calydonii amasiam Atalantam demeruisse. Tu autem lector, an fabulam illam pastor hic, an venationis morem respexerit videris.” But what La Cerda quotes from the Scholiast on the Plutus of Aristophanes is full to the purpose. He says, it was the custom of the hunters to nail up part of the prey, as the head or the foot, against a tree in the wood, in honour of Diana ; Ἐξ ὧς ἦν τοὺς θηροῦντάς τινα ἄγραν μέρος τι τοῦ θηρομένου, κεφαλὴν, ἢ πόδα προσηλόντων πασσάλλω ἐπὶ τινος δένδρου, εἰς αὐτὴν τὴν ὕλην πρὸς τιμὴν τῆς Ἀρτεμίδος. Thus Nisus, in the ninth Æneid, calls the Moon, or Diana herself to witness, how often he has hung up against her temple part of what he has taken in hunting ;

“ Suspiciens altam Lunam, sic voce  
“ precatur ;  
“ Tu dea, tu præfens nostro suc-  
“ curre labori,  
“ Astrorum decus, et nemorum La-  
“ tonia custos.

“ Si qua tuis unquam pro me pater  
“ Hyrtacus aris  
“ Dona tulit ; si qua ipse meis ve-  
“ natibus auxi,  
“ Suspendive tholo, aut sacra ad fasti-  
“ gia fixi.”

*Delia.*] Diana or the Moon was the daughter of Latona, and goddess of hunting. She was called Delia, as her brother Apollo was also called Delius from the island Delos, which rose out of the sea on purpose to afford a place, for Latona to be delivered of them.

*Parvus . . . . . Mycon.*] Servius interprets *parvus*, *vel humilis*, *vel pauper*, *vel minor ætate* ; and says Mycon is either his son or his patron. Ruæus takes Mycon to be Corydon's friend.

“ Corydon is represented as full  
“ of respect for the chaste goddess,  
“ whom he invokes. He dares not  
“ offer her a present with his own  
“ hands : but borrows those of a  
“ young shepherd.” CATROU.

*30. Ramosa.*] Thus Pliny, speaking of the horns of animals, says ;  
“ Nec alibi major naturæ lascivia :  
“ luit animalium armis : sparsit  
“ hæc in ramos, ut cervorum.”  
Thus also our Poet again, in the first Æneid ;

“ Ductoresque ipsos primum capita  
“ alta ferentes,  
“ Cornibus arboreis, sternit.”

*Vivacis.*] Stags are usually said to live to a great age. The Earl of Lauderdale

Si proprium hoc fuerit, laevi de marmore tota  
Puniceo stabis suras evincta cothurno.

THYR. Sinum lactis, et haec te liba, Priape, quo-  
tannis

If this may prove perpetual,  
you shall be made entirely of  
polished marble; and your legs  
shall be covered with scarlet  
buskins.

THYR. O Priapus, it is  
sufficient for you to expect a jug of milk,

NOTES.

Lauderdale erroneously translates *vi-  
vacts*, as yet scarce dead.

31. *Si proprium hoc fuerit.*]   
“That is, if you shall make it as  
“it were my own, and perpetual.  
“Thus *Aen.* I. 26.

“*Connubio jungam stabili, pro-*  
“*priamque dicabo.*

“and *Aen.* III. 85.

“Da propriam Thymbræe do-  
“num:

“also *Aen.* VI. 871.

“— Propria haec si dona fuissent.

“But what is that *hoc*? That I  
“should make such verses as Co-  
“drus, says Servius; but errone-  
“ously: 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.”

RUAEUS.

*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. *Puniceo stabis, &c.*] In the  
first *Aeneid*, Virgil represents Ve-  
nus in the disguise of a Tyrian hua-

tres, with purple buskins on her  
legs;

“*Virginibus Tyriis mos est gestare*  
“*pharetram,*  
“*Purpureoque alte suras vincire*  
“*cothurno.*”

Ruaeus 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 statue de marbre, et*  
“*j’ordonneray au sculpteur de luy*  
“*faire un brodequin de porphyre.*”

*Suras.*] The calves of the legs.  
*Cothurno.*] A sort of boot made  
use of by hunters.

33. *Sinum.*] The *sinum* seems  
to have been a large vessel, with a  
big belly, like what we call a *jug*,  
and in the East parts of England a  
*gogh*. 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-  
serves, that the first syllable of *sinum*  
is long, whereas that of *sinus*, a  
*bosom*, is short. Hence Vossius is of  
opinion, that it is not thence de-  
rived, as Varro imagined. He ra-  
ther thinks Turnebus in the right,  
who derives it from *sinos*, *vortex*, it  
being

and these cakes every year. Expectare sat est: custos es pauperis horti.

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being usual to change *d* into *s*. 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 *diēsa*, *versa*, *gyro*; because the milk is turned about in it. This he strengthens by the authority of S. Isidore, who says "Sinum vas, in quo butyrum conficitur." It is plain, that both S. Isidore and Vossius take *sinum* to be what we call a churn. But it is plain from Varro, that it was a vessel made use of for wine as well as milk: besides it does not appear to me, that the art of churning milk to make butter is so ancient.

*Lactis . . . liba.*] The inferior deities did not use to have victims offered them; but milk, cakes, and fruits. In an Epigram of Catullus, Priapus is represented speaking of these offerings, and desiring also to have a goat sacrificed to him, but in secret;

"Florido mihi ponitur picta vere  
corolla

"Primitu, et tenera virens spica  
mollis arista:

"Luteae violae mihi, luteumque  
papaver,

"Pallentesque cucurbitae, et frave  
olentia mala,

"Uva pampinea rubens educta  
sub umbra,

"Sanguine hanc etiam mihi, sed  
tacebitis aram

"Barbatus limit hirculus, cornipes  
que capella,

"Pro quibus omnia honoribus haec  
necesse Priapo

"Praestare, et domini hortulum,  
vineamque tueri."

"*Libum* was a kind of cake, made of flour, honey, and oil. It was so called, because part of it was thrown by the sacrificers into the fire, and offered to the gods: for *libare* often signifies to sacrifice; though it is properly used only for pouring out liquors; being derived from *λεῖω*, *fillo*."

RUAEUUS.

*Priape.*] This deity was fabled to be the son of Bacchus and Venus, according to Diodorus Siculus, who thinks this story arose from the observation, that wine provokes to venery; *Μυθαλογοῦσιν οὖν οἱ παλαιοὶ τὸν Πριάπον υἱὸν εἶναι Διονύσου καὶ Ἀφροδίτης, παρὰ τὴν γένεσιν ταύτην ἐξηγουμένοι· τοὺς γὰρ σαρκώδεις φυσικῶς ἐντεταμένους πρὸς τὰς ἀφροδισιακὰς ἡδονὰς· τινὲς δὲ φασὶ τὸ αἰδοῖσθαι τῶν ἀνδρῶν τὸς παλαιὸς μυθῶδους βουλομένους ὀνομάζειν, πριάπον πρᾶσαγορεύσαι· εἶναι δὲ λέγουσι τὸ γεννητικὸν ῥόδιον, αἴτιον ὑπάρχον τῆς γενέσεως τῶν ἀνδρῶν καὶ διαμονῆς εἰς ἀπαντα τοῦ αἵματος, τυχαίνεσθαι τῆς ἀθανάτου τιμῆς.* The same author relates also a strange fable of the Egyptians, concerning this deity, which the curious reader may find in the fourth book. He adds, that Priapus was worshipped, not only in temples, in cities, but also

Nunc te marmoreum protensore secimus, at tu, 35 *We have now made you a marble statue for the present.*

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also in fields and villages; where he is the guardian of vineyards and gardens: that he is honoured in all the sacrifices to Bacchus, with great mirth and jesting; Τὰς δὲ τιμαὶς οὐ μόνον κατὰ πόλιν ἀπονέμουσιν αὐτῷ ἐν τοῖς ἱεροῖς, ἀλλὰ καὶ κατὰ τὰς ἀγροίας, ὁπωροφύλακα τῶν ἀμπελόων ἐποδεικνύντες· καὶ τῶν κηπῶν ἐπὶ δὲ πρὸς τοὺς βασιλικαίνας τι τῶν καλῶν, τοῦτ' αὖ καλαστὴν παρεστά· γοῖν· ἐν γὰρ ταῖς τελεταῖς οὐ μόνον Διονυσιακαῖς, ἀλλὰ καὶ ταῖς ἄλλαις ἀπάσαις αὗτος ὁ θεὸς τυγχάνει τιμῆς, μετὰ γέλωτος καὶ παιδιᾶς, παρεργαζόμενος ἡ τῆς θυσίας. This deity was represented to be of a very deformed and most obscene figure, with a scythe in his hand, to affright thieves and birds, and served for the same purpose as our scare-crows. He was often cut out of any rough block of wood, as Horace describes him, in the eighth Satire of the first book. This poet adds, that his head was crowned with reeds, to terrify the birds;

“Olim truncus eram ficulnus, inutile lignum;  
“Cum faber incertus, scamnum, faceretne Priapum,  
“Maluit esse deum: Deus inde ego, furum aviumque  
“Maxima formido. Nam fures dextra coercet,  
“Obscenoque ruber porrectus ab inguine palus.

“Aft importunas volucres in vertice arundo

“Teyret, fixa; votatque novis con-  
“fidere in hortis.”

Our Poet represents him with a scythe made of willow, and alludes to his being peculiarly worshipped at Lampsacum, a city on the Hellespont, in the fourth Georgick;

“Et custos furum atque avium;  
“cum falce saligna,

“Hellepontiaci fervet tutela Priapi.”

Propertius also speaks of his terrifying the birds with his scythe;

“Pomosisque ruber custos ponatur  
“in hortis,  
“Terreat ut saeva falce Priapus  
“aves.”

Martial, in the sixteenth Epigram of the sixth book, desires Priapus not to suffer any to enter into his garden, but such as are agreeable to him;

“Tu, qui falce viros terras, et pene cinaedos,  
“Jugera sepositi pauca tuere loci,  
“Sic tua non intrent vetuli pomaria fures;  
“Sed puer, aut longis pulchra puella comis.”

In the forty-ninth Epigram of the sixth book, he introduces Priapus, speaking of himself, as being made, not

but if fruitfulness shall supply  
the flock, you shall be of gold.

Silpatura gregem suppleverit, aureus esto.  
COR. O daughter of Nereus, COR. Nerine Galatea, thymo mihi dulcior Hyblae,  
Galatea, more sweet to me than the thyme of Hybla,

## N O T E S.

not of any common wood, but of  
cypress; because it is incorruptible;

“ Non sum de fragili dolatus ulmo,  
“ Nec quae stat rigida supina vena,  
“ De ligno mihi quolibet columna  
“ est,  
“ Sed viva generata de cupresso:  
“ Quae nec saecula centies peracta,  
“ Nec longae cariem timet senec-  
“ tae.”

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.

“ Non horti, neque palmitis beati,  
“ Sed rari nemoris, Priape, custos,  
“ Ex quo natus es, et potes renasci,  
“ Furaces, moneo, manus repellas,  
“ Et sylvam domini focis reserves.  
“ Si defecerit 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. *Marmareum.*] This seems to  
be an extravagant boast of Thyrsis,  
that he had made a statue of marble  
for this deity: for it does not appear,  
that his images were ever made of  
any thing but wood, in the country.

Here again the victory is univer-  
sally given to Corydon, who ad-  
dresses himself with due reverence  
to Diana; and sends his presents to  
her by the hands of an uncorrupted  
youth, not presuming to carry them  
himself to so chaste a goddess.  
Thyrsis opposes the obscene Priapus,  
to the pure Diana, and vainly boasts  
of making a statue of that deity,  
not only of marble, but even of  
gold.

37. *Nerine Galatea.*] Here, as  
in the third Eclogue, the shepherds  
pass immediately from the invocation  
of their deities to the mention of  
their loves. Corydon addresses him-  
self to Galatea; and with the most  
tender expression, and in the softest  
numbers, invites her to come to him  
in the evening. The passion of  
Thyrsis is more violent and rough:  
he uses several execrations, and pro-  
tests, 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 Poly-  
phemus; and her beauty is much  
celebrated by the Poets. Thus the  
Cyclops addresses her in the eleventh  
Idyllium of Theocritus;

“ ὦ λευκὰ Γαλάτεια, τὶ τὸν Φιλέουτ'  
ἀποβάλλης;  
Λευκότερα πάντας πόσιν, ἀπαλω-  
τέρα δ' ἄνθος

Μέσχω

Candidior cyncis, hedera formosior alba :

more fair than swans, more  
beautiful than white ivy :

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Μόσχῳ γαυροτέρα, Φιερῶτερα ἄμ-  
φακος ὤμας.

More wisht then winters sun, or sum-  
mers aire ;

“ Fair maid, and why dost thou thy  
“ love despise ?

More sweet then grapes ; then apples  
far more rare ;

“ More white than curds, and plea-  
“ sing to my eyes ;

Clearer then ice ; more seemly then  
tall planes ;

“ More soft than lambs, more wan-  
“ ton than a steer ;

Softer then tender curds, or downe of  
swans ;

“ But to the sense, like grapes un-  
“ ripe, severe.” CREECH.

More faire, if fast, then gardens by  
the fall

Of springs in hac’t. SANDYS.

Thus also, in the thirteenth book of  
Ovid’s *Metamorphoses* ;

Ruæus is of opinion, that Corydon  
here celebrates a Galatea, that was  
his own rural mistress, under the  
character of the famous Galatea.  
But I believe the Poet rather intend-  
ed to praise the sea nymph, in imi-  
tation of Theocritus : for we have  
a fragment also, in the ninth Et-  
logue, where Galatea is spoken to  
in the following beautiful manner ;

“ Candidior nivei folio, Galatea,  
“ ligustri ;

“ Floridior pratis ; longa procerior  
“ alno ;

“ Splendidior vitro ; tenero lasci-  
“ vior hædo ;

“ Lævior assiduo detritis æquore  
“ conchis ;

“ Solibus hibernis æstiva gratior  
“ umbra ;

“ Nobilior pomis ; platano com-  
“ spectior alta ;

“ Lucidior glacie : matura dulcior  
“ uva ;

“ Mollior et cygni plumis, et lacte  
“ coacto ;

“ Et, si non fugias, riguo formo-  
“ sior horto.”

“ Huc ades, O Galatea : quis est  
“ nam ludus in undis ?

“ Hic ver purpureum, varios hic  
“ flumina circum

“ Fundit humus flores : hic candida  
“ populus antro

“ Imminet, et lentæ texunt um-  
“ bracula vites.

“ Huc ades : insani feriant sine lit-  
“ tora fluctus.”

O Galatea, more than lilly, white ;  
More fresh then flowrie meads ; than

Come, Galatea, come, the seas forsake ;  
What pleasures can the tides, with  
their hoarse murmurs make ?

glasse more bright ;  
Higher then alder-trees ; then kids

See, on the shore inhabits purple  
spring ;

more blithe ;  
Smoother then shells whereon the surges

Where nightingales their love-sick ditty  
sing ;

drive ;

See

as soon as ever the well fed  
herds return to the stall, come,  
if you have any regard for your  
Corydon.

THYR. May I seem to you  
more bitter than Sardinian herbs,

Cum primum pasci repetent praecipia tauri,  
Si qua tui Corydonis habet te cura, venito. 40  
THYR. Immo ego Sardois videar tibi amarior her-  
bis,

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See meads with purling streams, with  
flowers the ground,  
The grottoes cool, with shady poplars  
crown'd,  
And creeping vines on arbours  
weav'd around.  
Come then, and leave the waves tu-  
multuous roar,  
Let the wild surges vainly beat the  
shore. DRYDEN.

[Thymo.] See the note on ver.  
312. of the fourth Georgick.

[Hybla.] Strabo tells us, that this  
was the ancient name of the city,  
but that it afterwards was called  
Megara, by a colony of Dorians,  
who went to Sicily, under the con-  
duct 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 Hyblaean  
honey; Τὸς δὲ Δωριεὺς Μέγαρα,  
τὴν Ἑβλάν πρότερον καλουμένην. Αἱ  
μὲν οὖν πόλεις οὐκ ἐστὶ τὸ δὲ τῆς  
Ἑβλῆς ὄνομα συμμένει διὰ τὴν ἀρετὴν  
τοῦ Ἑβλαίου μέλιτος. La Cerda ob-  
serves, that the modern name of  
this town is Avola, quasi Apola, vel  
Ariola, ab aribus. Hence we may  
observe the delicacy of this 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 ac-  
counted the most beautiful. Virgil  
does not seem to have mentioned  
this species, in any other place:  
for where he uses the epithet *pallens*,  
it is most probable, that he means  
that sort with yellow berries, which  
was used in the garlands, with  
which poets used to be crowned.  
Of this species farther notice will  
be taken, in the note on ver. 13.  
of the eighth Eclogue.

39. *Cum primum pasci.*] This  
description of the evening, by the  
cattle coming home to their stalls,  
is entirely pastoral.

41. *Sardois videar tibi amarior  
herbis.*] Dioscorides says expressly  
that the poisonous herb of Sardinia  
is a species of βατράχιον, ranuncu-  
lus, or crowfoot. For, in his chap-  
ter, 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;  
Ἔστι δὲ καὶ ἕτερον εἶδος χροωδέστερον,  
καὶ μακροκαυλότερον, ἐντομας, ἐχὼν  
πλείους τῶν φύλλων. πλείστον ἐν Σαρ-  
δωνία γενώμενον, δριμύτατον. ὃ δὲ  
καὶ σέλινον ἀγριὸν καλοῦσι. In the  
sixth book, the same author has a  
chapter

Horridior rufeo, projecta vilior alga ; more horrid than butchers-broom,  
more contemptible than rejected  
sea-wrack,

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chapter concerning the *Sardinian herb*, in which he tells us, that the herb called *Sardenius* 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 Σαρδόνιος λεγόμενη πῶς βατράχου εἶδος οὖσα, ποδεῖσα ἢ βρωδεῖσα, παραφθορὰν διανοίας επιφέρει, καὶ σπασμάτα μετὰ συνόλης χειλέων, ὥς τε γέλωτος φαντασίαν παρέχειν ὑφ' ἧς διαδέσεως καὶ ὁ σαρδόνιος γέλως οὐκ ευφήμως ἐν τῷ βίῳ καθυμνίηται. He recommends as a cure for this disorder first a vomit, then large draughts of water and honey and milk ; frequent embrocations and anointings of the body with warm medicines ; bathing in water and oil, with much friction ; and such medicines as are used in convulsions. The *βατράχιον* of Dioscorides seems to be the *Ranunculus palustris apii folio-lacvis* C. B. or *Round-leaved water crow-foot*, 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 *crow-*

foot are. There is another sort of *ranunculus*, which C. Bauhinus calls *Ranunculus palustris, apii folio, lanuginosus*, and says it differs from the other, in being hairy, and having the leaves more divided. This agrees very well with the description, which Dioscorides gives of the *Sardinian crowfoot*, and is probably the very herb in question. As for the effect of it on the human body, I do not remember any account of it's having been taken inwardly : but it is well known, that most sorts of *crowfoot*, being applied outwardly exulcerate the skin, and have much the same effect with blisters. Hence it is not improbable, that they might occasion convulsions, and distortions of the countenance, if taken inwardly. One sort of *crowfoot*, which is commonly known under the name of *Thora*, and *Thora Valdensium* is abundantly known to be poisonous. The inhabitants of the Alps are said to squeeze out the juice of it in the spring, and to keep it in the hoofs and horns of bullocks : and to dip their weapons in it, by which means they are almost sure of killing any beast that they wound. This is confirmed by the noble historian, Thuanus ; who, in his relation of the cruel persecution of the Vaudois, by the Duke of Savoy, at the instigation of the Pope, informs us, that these miserable people, being provoked by repeated injuries, took up arms in their own defence ;



*if this day is not longer to me than a whole year.* Si mihi non hæc lux toto jam longior anno est.

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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 impunity, being only rendered more tender; "Ad exaggerandum rei miraculum addunt qui eas res scripserunt, nullos fere ex iis, qui a Valdensibus sauciati sunt, mortem evasisse: Cujus rei causam indaganti præter miraculum, quod semper obtendi minime ferendum est, mihi a fide dignis narratum est, apud Convallenses in usu esse, ut gladiorum acies, spicula, venabula, sagittas, glandes plumbeas, ac cætera missilia *Forae* vulgo apud eos dictæ seu potius *Phthoræ* succo, quæ illis locis frequens nascitur et vulgari toxicum nomine appellatur, inficiant, quod præsentissimum venenum esse sciunt medici. Ejus et longe alium in re dispari usum inter Alpinos, quem minime reticendum putavi, mirabitur lector. Gallinas ac pullos et hujusmodi volucreis, quarum carnes edules in diversoriis apponuntur, cultris eo succo illitis sub alas figunt, quo icti mox emissio sanguine exanimantur, nullo vitio inde contracto; tantum carnes ex eo re-

neriores redduntur, et statim hostibus comedendæ apponuntur: quod rerum naturalium vestigia coribus amplius discutiendum relinquo." But, to return to our Sardinian herb, it seems to have the epithet *bitter* in this place, to express the severe effects of it: or it may be literally called *bitter*; for Dioscorides says the *crowfoot* has that taste.

42. *Rusco*.] This is a prickly plant, which grows in the woods. It is called Butchers-broom and Knee-holly. See the note on ver. 413. of the second Georgick.

*Projeta vilior alga*.] We have several species of submarine plants, which are commonly called *Alga*, *Fucus*, or *Sea-wrack*. But that, which the Ancients peculiarly called so, grew about the island of *Crete*, and afforded a purple colour. *Ray*, in his *Synopsis Stirpium Britannicarum*, says, when he was in *Northumberland*, the fishermen told him of a sort of sea-wrack, which grew on that coast; and was not only purple itself, but even stained the fishes with the same colour. *J. Baubinus* 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 tasteless; whence Virgil may well speak of it, when

Itē domum passi, si quis pudor, itē juveni.

COR. Muscoli fontes, et somno mollior herba, 45

Go home, ye well-fed buffets,  
if you have any home.

COR. O mossy fountains, and  
grass softer than sleep,

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when cast away in that manner, as a very contemptible weed, projecta villar-alga;

43. *Lux.*] Light is here used for day.

44. *Itē domum, &c.*] Thyrsis seems to speak to the cattle to go home, as if he was out of all temper and patience. Indeed this whole tetralich has such an air of roughness, that it is no wonder to find the Commentators give the preference to the tender and delicate expressions of Corydon.

45. *Muscoli fontes, &c.*] Corydon now celebrates the benefit of coolness and shade to the cattle, which are abroad in the heat of summer; Thyrsis extols the convenience of warmth and a good fire within doors, in winter.

*Muscoli.*] This epithet is very expressive of coolness: because moss will seldom grow where there is any considerable degree of heat. It grows most easily on banks, that face the North; and it may be generally observed, that the side of a tree, which is exposed to the North, is more covered with moss, than that which receives the Southern sun. Thus it may be concluded, that a mossy fountain is cool at the same time.

*Somno mollior herba.*] Ruæus interprets this *soft, and inviting to sleep*. In this he is followed by Catrou, who translates it, "Gazons si propres à nous faire goûter

"un sommeil paisible." And Dryden;

"Ye mossy springs, inviting easy  
"sleep."

But Marolles translates it literally; "Fontaines qui coulez sur la mousse, tapis d'herbe plus doux que le sommeil," as does also our old English Translator, W. L.

"Yee mossy fountaines and yee  
"heards which bee  
"Softer than sleepe."

and the Earl of Lauderdale;

"Ye mossy fountains, grafs more  
"soft than sleepe."

and Dr Trapp;

"Ye mossy founts, and grafs more  
"soft than sleepe."

"Some, says this learned gentleman, interpret *mollior* by *mollis*; and *somno* by *ad somnum* [invitantum]. That is very harsh. And Theocritus uses this very expression ἵππου μαλακώτερος: which can bear no construction but the literal: Besides other authorities, which de La Cerda produces. Grass softer than sleep may indeed sound strangely to a mere English reader: but the Ancients were our masters; and

U "were

and the green arbutus, that covers you with a thin shade, defend the cattle from the solstitial heat: the scorching summer is just at hand: the buds begin to swell on the joyful vine.

THYR. Here is a hearth, and fat torches: here is always a good fire,

Et quae vos rara viridis tegit arbutus umbra,  
Solstitium pecori defendite: jam venio aestas  
Torrida: jam laeto turgent in palmit gemmae.  
THYR. Hic focus, et taedae pingues: hic plurimus  
ignis

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"were at least as good judges of  
"sense and expression, as we are."  
The passage of Theocritus, to  
which Dr Trapp alludes, is in the  
fifth Idyllium;

"Ἡ μὲν ἀρνεικίδας πρὸς εἶρα τρῶδε  
καίπασαι,  
Αἰκ' ἐνδης, ὕπνω μαλακιώτερα·"

which is thus translated by Creech;

"No, rather go with me, and ev'ry  
"step

"Shall tread on lambs' skins' wool,  
"more soft than sleep."

The same expression is repeated in the  
Συρανοῦσαι;

Περφύρεοι δὲ τὰ πτερες ἄνω μαλακίω-  
τέροι ὕπνω.

"See purple tap'ry, softer far than  
"sleep." CREECH.

Softer than sleep does not seem to me  
a more harsh figure, than downy sleep;  
which is used frequently by our modern  
Poets.

46. *Viridis . . . arbutus.*] The  
arbutus, or strawberry-tree is an  
ever-green tree of low stature, com-  
mon in the woods of Italy. Bello-  
nius says it grows to a very great  
bigness on the mountain Athos. See

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

47. *Solstitium.*] It signifies only  
what we call the summer solstice. See  
the note on ver. 100. of the first  
Georgick.

*Pecori defendite.*] Thus Horace;

"Velox amoenum saepe Lucretilem  
"Mutat Lycaeo Faunus, et ignem  
"Defendit aestatem capellis  
"Ulique meis, pluvioque ventos."

*Aestas torrida.*] Thus we read  
*igneam aestatem*, in the verses just  
quoted from Horace.

48. *Laeto . . . palmit.*] *Palme*  
is the branch of the vine. See the  
note on *laetas fegetes*, ver. 1. of the  
first Georgick.

*Gemmae.*] The *Gemmae*, *Oculi*,  
or *Buds*, are the first appearance of  
the young shoots of trees and shrubs.  
They discover themselves first in  
summer, being like scales closely in-  
folding each other. In this state  
they remain during the winter, and  
in the following spring unfold them-  
selves, and produce the new shoots.  
This is therefore spoken of the  
spring season, when the buds of the  
vine swell, and prepare to unfold  
themselves.

49. *Hic focus, &c.*] This is not  
very unlike a passage, in the ninth  
Idyllium of Theocritus;

Ev

Semper, et assidua postes fuligine nigri.  
Hic tantum Boreae curamus frigora, quantum  
Aut numerum lupus, aut torrentia flumina ripas.  
COR. Stant et juniperi, et castaneae hirsutae.

50 and posts black with continual  
smoke. Here we mind the cold  
of Boreas, just as much as  
wolves do the number of the  
sheep, or rapid rivers the banks.  
COR. Here are junipers, and  
rough chestnuts.

NOTES.

Εν πυρὶ δὲ δαίνωτο χορία ζῆ, ἐν πυρὶ and again,  
ἀναί

Φαγοὶ χειμαίνοντες· ἔχω δὲ τοι οὐδ' οὐδ' ὅσον ὦραν  
χειμάλος, ἢ νωδὸς κάρυν, ἀμύλοιο  
παρόντος.

— Ἐχω δὲ τοι οὐδ' ὅσον ὦραν  
Χειμάλος, ἢ νωδὸς κάρυν, ἀμύλοιο  
παρόντος.

Focus is the hearth, or place which  
contains the fire.

“So that I value cold no more;  
“not I,  
“Than toothless men do pain;  
“when pulse is by.”

Tadae are branches of fir, pine,  
or other unctuous wood, that is  
easily inflamed.

50. Assidua postes, &c.] This is  
a very proper description of the  
warmth of a poor cottage, which  
had no chimney, and therefore the  
posts are all black with soot. We  
have many such in England.

52. Aut numerum lupus.] Catroul  
is singular, in his interpretation of  
this passage. He takes numerum to  
signify musical numbers. “Nous  
nous touchons du froid, à peu près  
comme un loup se met en peine  
de musique.”

51. Hic tantum Boreae, &c.]  
Boreas is the North-east wind. See  
the note on ver. 278. of the third  
Georgick.

La Cerda thinks the shepherds  
equal in this part of the contentions.  
It must be allowed, that Thyrsis an-  
swers with propriety, and keeps up  
to the laws of amoebean poetry,  
by a just opposition of heat to cold:  
but yet there is a peculiar elegance  
and delicacy in the verses of Cory-  
don, which will probably give him  
the preference, in the opinion of  
most readers.

Thus Theocritus, in the ninth  
Idyllium;

Τὸ δὲ θέρος Φαίροντος ἔχω τόσσον  
μελεδάων  
“Ὅσον ἐρωτὶ πατρὸς καὶ μητρὶ καὶ φίλῳ  
ἀνθρώπῳ.”

And there I value summer's burn-  
ing heats  
No more than lovers do their fa-  
ther's threats;  
Their mother's kind complaints,  
“or friend's advice.”

53. Stant et juniperi, &c.] The  
shepherds now vie with each other  
in describing the presence and ab-  
sence of their loves. Corydon de-  
scribes every thing withering at the  
absence of Alexis: Thyrsis repre-  
sents the whole country reviving at  
the approach of Phyllis.

the fruits lie scattered every  
where, each under it's own  
tree: all things now smile:  
but if the beautiful Alexis is  
absent from these mountains,  
you may see even the rivers dry.

THEY. The field withers,  
the dying grass is scorched by  
the heat of the air: Bacchus  
has enervated the shade of the vine  
to the hills: at the approach of  
my Phyllis, the whole grove will revive; and Jupiter will descend largely in a joyful shower.

Strata jacent passim sua quaeque sub arbore poma:  
Omnia nunc rident: at si formosus Alexis  
Montibus his abeat, videas et flumina sicca.  
THYR. Aret ager: vitio moriens sitit aëris herba:  
Liber pampineas invidit collibus umbras.  
Phyllidis adventu nostrae nemus omne virebit:  
Juppiter et laeto descendet plurimus imbri.

60

## NOTES.

*Castaneae hirsutae.*] The fruit  
of the Chestnut-tree is inclosed in a  
prickly husk.

60. *Juppiter et laeto, &c.*] Thus  
Pope, in his second Pastoral;

“And Jove consented in a silent  
“shower.”

This passage is an imitation of the  
*Βουκολικαὶ* of Theocritus; where  
Menalcas and Daphnis contend in  
the following manner;

M. Πανίᾳ ἔαρ, πανίᾳ δὲ νομοί, πωλίᾳ  
δὲ γάλακτος

\*Οὐδαῖα πλήθουσιν, καὶ τὰ νέα  
τρέφεται.

\*Εὐδ' αὖ καλὰ παῖς ἐπινύσσει· αἱ δ'  
αὖ ἀφέρπη

Χώ ποιμῶν ξηρὸς τρεῖσι, καὶ αἱ  
βατάναι.

Δ. \*Εὐδ' οἷς, ἐνδ' αἴγες διδυμαίνουσι,  
ἐνθα μέλισσαι

Σμάνεα πληροῦσιν, καὶ θύες, ὑψί-  
τεροι,

\*Εὐδ' ὁ καλὸς Μίλων βαίνει ποσὶν αἱ δ'  
αὖ ἀφέρπη

Χώ τὰς βῶς βόσκων, καὶ αἱ βῶες  
ἐνότεραι.

“M. There pastures flourish, there  
“the dugs do fill,

“The lambs are suckled, and the  
“shepherds smile,

“Where my boy comes; but when  
“he leaves the place,

“The shepherd withers o'er the  
“fading grass.

“D. There sheep, there goats  
“bear twins, there lab'ring bees

“Do fill their hives, and there rise  
“prouder trees,

“Where Milo treads; but when  
“he leaves the place,

“The herds-man withers, and the  
“herd decays.”

CREECH.

Pope has imitated this passage, in  
his first Pastoral;

“STR. All nature mourns, the  
“skies relent in show'rs;

“Hush'd are the birds, and clos'd  
“the drooping flow'rs;

“If Delia smile, the flow'rs begin  
“to spring,

“The skies to brighten, and the  
“birds to sing.

“DAPH. All nature laughs, the  
“groves are fresh and fair,

“The sun's mild lustre warms the  
“vital air;

“If

COR. *Populus Alcidae gratissima; vitis laccho:*  
*Formosae myrtus Veneri, sua laurea Phoebo.*  
*Phyllis amat corylos: illas dum Phyllis amabit,*  
*Nec myrtus vincet corylos, nec laurea Phoebi.*  
 THYR. *Fraxinus in sylvis pulcherrima, pinus in*  
*hortis;*

COR. *The poplar is most*  
*pleasing to Alcides, the vine to*  
*Bacchus; the myrtle to beauti-*  
*ful Venus; his own bay to*  
*Phoebus: Phyllis loves hazels:*  
*as long as Phyllis shall love*  
*these, neither the myrtle nor the*  
*bay of Phoebus shall excel the*  
*hazels.*

THYR. *The ash is most beautiful in woods, the pine in gardens,*

NOTES:

“ If Sylvia smiles, new glories gild  
 “ the shore,  
 “ And vanquish’d nature seems to  
 “ charm no more.”

La Cerda thinks the two shepherds equal in this place: Corydon seems to give the preference to Corydon. Both tetrastichs are certainly very good: but the variety of figures and epithets seem to declare in favour of Thyrsis. Besides there is something more pleasing in the representation of an universal gladness at the approach of Phyllis, than of the desolation at the absence of Alexis.

61. *Populus Alcidae.*] Corydon now mentions some trees, in which several deities delight: and declares, that he prefers the hazle to any of them; because it is the favourite of Phyllis. Thyrsis answers by an apostrophe to Lycidas, and telling him, that the finest trees shall yield to him, if he will let him have his company often.

*Populus Alcidae gratissima.*] It is fabled, that Hercules, who is also called Alcides, crowned his head with the twigs of a white poplar, growing on the banks of Acheron, when he returned from the infernal regions.

62. *Formosae myrtus Veneri.*] The

myrtle was sacred to Venus, either because it loves the sea-shoar, 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 *παράλιον* or *maritime*, when speaking of a pine-tree. But there are several sorts of pine-trees, many of which are seldom seen, except on mountains. The sort here intended, is probably the *Pinus sativa*, or *manured Pine*, which is commonly cultivated in gardens. It is also found wild in Italy, particularly about Ravenna, where, as Ray informs us, there is a large wood of these trees, which extends itself to the sea-side. But, as it is certain, that pine-trees were planted by the Romans in their gardens; there cannot be any occasion to alter the text.

Here again the victory is by general consent adjudged to Corydon. There is a peculiar elegance in his compliment to Phyllis. The making her favourite tree equal to those, which were chosen by Hercules, Bacchus, Venus, and Apollo, represents her as a goddess, and makes her in a manner equal to those deities. The thought of making the finest trees yield to Lycidas condi-

the poplar in vipers, the fir on high mountains. But, O charming Lycidas, if you will often visit me, the ash in the woods shall yield to you, and the pine in the garden.

Mar. Thus much I remember, and that the vanquished Thyrsis contended in vain.

From that time Corydon, it is Corydon for me.

Populus in fluvio, abies in montibus altis.  
Saepius at si me, Lycida formosus, revisas,  
Fraxinus in sylvis cedat tibi, pinus in hortis.  
MEL. Haec memini, et victum frustra contendere

Thyrsin.

Ex illo Corydon, Corydon est tempore nobis.

70

## NOTES.

tionally, is a complement, rather to Thyrsis himself, who assumes that power, than to Lycidas, whom he vainly attempts to extol as highly, as Corydon had extolled Phyllis.

69. *Haec 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;

“Numeros memini, si verba tenerem.”

*Victum frustra contendere Thyrsin.*]

“The victory is adjudged to Corydon; because Corydon, in the first amoebean, begins with piety to the gods; Thyrsis with rage against his adversary. In the second, Corydon invokes Diana, a chaste goddess; Thyrsis an obscene deity Priapus. In the third, Corydon addresses himself to Galatea with mildness; Thyrsis with dire imprecations. In the rest, Corydon’s subjects are generally pleasing: those of Thyrsis the contrary.” RUAEUS.

70. *Ex illo Corydon, &c.*] Some think there is an ellipsis here, which Corydon, out of rusticity, does not fill up. He supplies it with *Victor, nobilis supra omnes*. Ruæus thinks this interpretation harsh;

and that it may be more simply interpreted thus; “From that time Corydon is looked upon by us, as truly Corydon; that is, truly worthy of the fame, in which he flourishes among all.” Marolles translates it “Depuis ce temps-là, nous avons toujours tenu Corydon pour le même Corydon qu’il étoit auparavant.” Catron translates it “Des 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.”

## ECLOGA

ECLOGA OCTAVA.

PHARMACEUTRIA.

DAMON, ALPHESTROEUS.

PASTORUM Musam, Dámōnis et Alphestroei,

Immemor herbarum quos est mirata juvenca,  
Certantes, quorum stupefactae carmine lynces,  
Et mutata suos requierunt flumina cursus :

We will relate the song of the shepherds Damon and Alphestroeus, whom the heifer admired as they contended, forgetting her trough ; at which sight the owres were astonished ; and the rivers changing their course stood still :

NOTES.

1. *Pastorum Musam, &c.*] This Eclogue consists of two parts. In the first, Damon complains of the cruelty of Nisus who has preferred Mopsus before him. The second contains several imitations made use of, to recover the love of Daphnis ; and is evidently an imitation of the *Pharmaceutria* of Theocritus. The first five lines contain an introduction to the whole poem ; which prepares us to expect something extraordinary, and worthy of our attention.

3. *Lynces.*] See the note on ver. 264. of the third Georgick.

4. *Mutata suos requierunt, &c.*] Thus Horace ;

"Tu fleciss amnes, tu mare hauri."

The Grammarians are divided about the construction of the passage before us. Servius here takes *requierunt* to be a verb active, governing *suos rivos*, and interprets it *cursus proprios retardaverunt, et quiescere effecerunt*.

runt. He confirms this interpretation by a like-expression in Sallust, "*Paululum requietis militibus*," and by another in Calvus ;

"Sol quoque perpetuos meminit requiescere cursus."

He adds, that we say both *ego quiesco*, and *quiesco servum*, that is, *quiescere, facio*. La Cerda acknowledges that *requiesco* may be taken actively, and adds to the quotation from Calvus another from Propertius ;

"Jupiter Alcathenae geminas relictas quieverat arctos."

But he rather thinks it to be a Greekism ; *mutata sunt cursus*, changed as to their courses ; a figure frequently used by Virgil. Heinsius, according to Burman, adds another quotation from Propertius ;

"Quamvis ille suam huius requiescat atenain ;"



the song of Damon and of Alpheiboeus.

O favour me, whether thou art now marching over the rocks of the great Timavus:

Damonis Musam dicemus et Alpheiboei.

Tumih, seu magni superas jam saxa Timavi:

5

## NOTES.

and one from Symmachus; "Qui-  
"esco igitur has partes." But he  
seems however rather to think it is a  
Greek construction. Ruæus says it  
may be either active or neuter: but  
he prefers the active, and adds a  
quotation from Seneca; "Quam  
"tuas laudes populi quiescant."  
Dr Trapp is doubtful; "Either  
"flumina, says he, requierunt cur-  
"sus, i. e. requiescere fecerunt;  
"which is justified by other autho-  
"rities. Or *Flumina mutata* [quoad]  
"suis 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.

[*Tumih, &c.*] The Poet now  
makes an elegant and polite dedica-  
tion 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 Critick is of  
opinion, that Pollio had two tri-  
umhs,

one the year before his Con-  
sullship, for a victory over the Dal-  
matians, and taking the city Sala-  
nae, as it is related by Servius; and  
other for the conquest of the Parthini,  
the year after his Consullship, which  
is related in the *Fasti Capitolini*.  
He observes, that the river Timavus  
is in the Venetian territory, which  
Pollio held a considerable time  
for Mark Anthony in opposition to  
Augustus, performing also many  
great actions about Altinum, and  
other cities of that region according  
to Velleius; "Pollio Asinius, cum  
"septem legionibus, diu retenta in  
"potestate Antonii Venetia, mag-  
"nis speciosisque rebus circa Alti-  
"num, aliaque ejus regionis urbes  
"editis, &c." Hence he con-  
cludes, that it was at the time of his  
performing these great actions, that  
Virgil dedicated this Eclogue. Ru-  
æus agrees with Scaliger, that Pol-  
lio 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 Con-  
sullship, were performed against Au-  
gustus: whence he infers, that Vir-  
gil 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. Catron, after all, that  
has

Sive oram Illyrici legis aequoris: *or whether thou art coasting along the shore of the Illyrian sea. Will that day ever come,* non erit unquam

NOTES.

has been said by Scaliger and Ruæus, stands up for Augustus. "Those interpreters, says he, who acknowledge Pollio here, support their opinion by proofs. They say that this illustrious Roman, the year after his Consulship, according to Dio, marched against the Dalmatians, and that Virgil dedicated this Eclogue to him, when he was returning victorious. They add, that in his return from Dalmatia he might pass along the coast of Illyricum, or travel over the rocks near the Timavus, at his entrance into Italy. Thus far nothing is better established than their conjecture. But they can hardly explain these words of the Poet, *A te principum, 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 works 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 Caesar. The Eclogue of Tityrus, which is placed at the beginning of Virgil's works, and the *Aeneid*, which is the last of his poems, are both dedicated to Augustus. But it is said, that Virgil could not speak of Octa-

vian Caesar, 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 *Bucolics*. For Caesar 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 Caesar. But I shall endeavour to shew, that Virgil might address this work to Caesar, and that he is the conqueror, whose glory is here celebrated. The Timavus is a river of Frioul, which empties itself into the Adriatick. It is natural either to cross this river, or to coast it, in returning by land from Macedon to Italy. Caesar 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 aequoris*. 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 saxa Timavi*. Thus this poem was

not

when I shall be permitted to: Illudies, mihi cum licet tua dicere facta  
relaxa thy criticism!

## NOTES.

“ not presented to Caesar, after his  
“ expedition to Dalmatia, I allow,  
“ that all his Eclogues were pub-  
“ lished before that time. It is  
“ more probable, that Virgil com-  
“ posed this, or at least that he de-  
“ dicated it to Octavian, when the  
“ defeat of Brutus and Cassius was  
“ published at Rome. Virgil, like  
“ a good courtier, celebrates the  
“ conqueror, even before his arri-  
“ val in Italy, at the time when it  
“ was not known exactly which  
“ way he would return. Here some  
“ will ask, how it can be supposed,  
“ that this Eclogue is prior in time  
“ to that which is placed at the  
“ head of the editions? For Octa-  
“ vian, after the battle of Philippi,  
“ was upon his march toward Rome;  
“ in December 712, and the distri-  
“ bution of the Mantuan lands was  
“ not made till 713. For my part,  
“ I see no difficulty in maintaining,  
“ that Virgil composed some of  
“ his Eclogues, before that which  
“ begins with *Thyrsæ tu patulae;*  
“ &c. I have elsewhere answered  
“ the difficulties on that subject.  
“ The general mistake, that Vir-  
“ gil represented himself under the  
“ Tityrus of the first Eclogue, has  
“ occasioned another. It has been  
“ imagined, that the Poet did not  
“ know either Rome or Augustus;  
“ till after the distribution of the  
“ Mantuan lands. For my part,  
“ as I have discovered the father of  
“ Virgil, under the person of Ti-  
“ tyrus, I am at liberty. I see no  
“ reason not to believe, according

“ to the two ancient authors of Vir-  
“ gil's life, one in verse, and the  
“ other in prose, that the Poet was  
“ known at Rome before the Ec-  
“ logue of Tityrus, and according  
“ to Tiberius Donatus, that he  
“ was in the service of Augustus.  
“ He might therefore dedicate this  
“ Eclogue to him, after the battle  
“ of Philippi, that is, some months  
“ before his father had his farm at  
“ Andes restored. By this system,  
“ which is not to be found else-  
“ where, the ancient and modern  
“ interpreters are reconciled, and a  
“ light is given to the first verses of  
“ this Eclogue.” Burman treats  
“ this system of Catron, 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 Tri-  
“ mavus, and got beyond Istria, and  
“ from thence marching along the  
“ coast of Illyricum, had penetrated  
“ into Dalmatia. Hence the Poet  
“ foretels the happy event of the war,  
“ and prophesies, that the day is at  
“ hand, when he shall be enabled to  
“ celebrate both his great actions, and  
“ his sublime poems. This opinion  
“ of Burman appears to me much the  
“ most probable, and the most agree-  
“ able to the history of those times.  
“ As for the two triumphs of Pollio,  
“ mentioned by Scaliger, the first is  
“ related merely on the authority of  
“ Servius, who probably means the  
“ same Dalmatian war, which all  
“ agree

Ex erit, ut liceat totum, cuius ferio per orbem?

Shall I ever be permitted to  
praise through the whole world  
thy poems,

## NOTES.

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 Salomae, as is pretended, he had done very little service to Anthony, or disservice to Augustus. We must therefore agree with Ruæus, that the time of writing this Eclogue was not when Pollio had held the Venetian territory for Anthony; but that, if it was dedicated to him, it must have been at the time of his victories over the Dalmatians, and other people in those parts. Thus far however we may differ from Ruæus, that it was not at his return from Dalmatia, but when he was upon his march into that country. The expressions which our Poet uses, of longing to celebrate his actions, seem to relate rather to his setting out with good omens, at the 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 daret*, are more applicable to Augustus, than to Pollio: but it does not appear, that Virgil began his Eclogues with Augustus, since that learned Critick himself contends that

the Tityrus was not the first Eclogue of our Author. This objection shall be farther considered, in the note on that passage. That this Eclogue was not dedicated to Augustus, after he had conquered the Dalmatians, is allowed by Catrou: it remains therefore to be considered, whether it can with any probability be supposed, that it was dedicated to him, when he was returning from the battle of Philippi. We find in Dio, that Augustus did not cross the Timavus in his return to Italy; for then he must have come the whole journey by land; but that he came by sea: for the Historian tells us expressly, that he was so sick in his voyage, that it was reported at Rome, that he was dead; Καῖσαρ δὲ ἐς τὴν Ἰταλίαν ἀφωρημένη καὶ αὐτὸν ἡ νόσος ἐν τε τῇ πορείᾳ καὶ ἐν τῷ πλῶ ἰσχυρῶς ἐπέευν, ὥστε καὶ θανάτου δόξαν τοῖς ἐν τῇ Ρώμῃ παρ᾽ αἰσχεῖν. Appian also tells us expressly, that Caesar's greatest danger was at Brundisium; whence it appears, that he returned to Rome, the nearest way he could: passing directly by sea from Dyrrachium, and neither marching through Illyricum, nor coasting along the shoar of that country: Καῖσαρι δὲ ἐς τὴν Ρώμην ἐπαίνοντι ἡ τε νόσος αὐδὲς ἤμαρ, ἐν Βρεντεσίῳ μάλιστα ἐπικινδύνως, καὶ φήμη διήνεγκεν αὐτοῦ καὶ τεθνᾶναι. Here then was no great encouragement for Virgil to dedicate his poem, to one, of whom he had

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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 Adriatick. 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. Calvisius Sabinus were Consuls: for in this year we find, according to Dio, that Pollio quelled an insurrection of the Parthini, a people bordering on Dalmatia: Τῷ δ' ἐν-  
 ῖγγον μένω, ἐν ᾧ Λουκίος τε Μάρκιος  
 καὶ Καίος Σαβίνος ὑπάτευσαν . . . .

ἐγέμετο μὲν καὶ Ἐκαυρίοις τοῖς Παρθι-  
 νοῖς κινήσις· καὶ αὐτὴν ὁ Παλίων μά-  
 χαις ἐπαύσειν.

*Seu magni superas jam saxa Ti-  
 mavum.*] Strabo says, that in the very  
 inmost part of the Adriatick sea,  
 Timavum 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:  
 'Εν αὐτῷ δὲ τῷ मुखῷ τοῦ Ἀδρίου καὶ  
 ἱερὸν τοῦ Διομήδους ἐστὶν ἄξιον μνήμης  
 τὸ Τίμανον· λιμένα γὰρ ἔχει, καὶ  
 ἄλσος εὐπρεπὲς, καὶ πηγαὶ ἑξ ὡτα-  
 μίσου ὕδατος εὐθὺς εἰς τὴν θάλατταν  
 ἐκπίπτοντος, πλατεῖ καὶ βαθεῖ πο-  
 ταμῷ. Our Poet, in the first Ae-  
 neid, describes the Timavus, as  
 rushing down from a mountain with  
 great violence, through nine mouths;

"Antenor potuit, mediis elapsus  
 "Achivis,  
 "Illyricos penetrare sinus, atque in-  
 "tima tutus  
 "Regna Liburnorum, et fontem  
 "superare Timavi;  
 "Unde per ora novem, vasto cum  
 "murmure montis,  
 "It mare proruptum, et pelago  
 "premit arva sonanti."

The *saxa Timavum*, in the passage  
 under consideration, and the *fontes  
 Timavi*, in the first *Aeneid*, both  
 relate to the mountains in which  
 that river rises, which those were to  
 surmount, who went out of Italy  
 into Illyricum.

A te principium; tibi desinet: accipe iussis. *With thee I begin, with thee I shall end:*

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7. *Siva oram Illyrici legis aequor.*] Illyricum, Illyris, or Illyria, is that whole country, which lies on the Northern side of the Adriatick, opposite to Italy. It is commonly divided into two regions, Liburnia on the East, and Dalmatia on the West.

*Lego* is used for keeping near the coast at sea, in the second Georgick;

“ ——— Primi lege littoris oram.”

Butman is of opinion, that it may as well be meant of marching by land near the shoar.

*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 Tragick poetry. He is said to have been the first, who introduced the *cothurnus* or buskin, which was a kind of boot, reaching up to the calf of the leg, and having thick soles of cork, to make the actor appear taller than his natural size. This passage is a strong proof, that Pollio is the person here intended. It appears sufficiently, that this great person was a writer of Tragedies from the following lines of Horace, addressed to Pollio;

“ Paulum severae Musa Tra-  
goediae

“ Desit theatris: mox, ubi publicas

“ Res ordinaris, grande munus

“ Cecropio repetes cothurno.”

Those, who will have Augustus to

be meant, strain hard to make him a poet and a writer of tragedies. But the only authority they are able to produce, is that of Suetonius, who mentions his writing a tragedy called Ajax. But even Suetonius seems to think the Emperor was but a sorry poet; and says expressly, that though he began his Ajax with much spirit, yet he found his stile to flag in such a manner, as he went on, that he destroyed his play: “ Poëticam summatim attigit. Unus liber restat scriptus ab eo hexametris versibus, cujus et argumentum et titulus est Sicilia. Extat alter aequae modicus Epigrammatum, quae fere tempore balnei meditabatur. Nam tragediam magno impetu exorsus, non succedente stylo, abolavit: quarentibusque amicis quidnam Ajax ageret, respondit, Ajaxem suum in spongiam incubuisse.” It is hardly probable, that Augustus had begun this tragedy before the battle of Philippi: for he was too young for such an attempt, when Julius Caesar 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

accept the verse which was  
begun by thy command;

Carmina coepta tuis, atque hanc sine tempora circum

# N O T E S.

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 *Pharmacutia* 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 *Palae-mon*, 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 first of all the *Eclogues*, except the *Pollio*, should be the first attempt of our Poet. As for any other poem, dedicated to Augustus, and afterwards suppressed, it is a mere conjecture, without any foundation, and therefore does not require to be considered. But if it is necessary to take the expression before us in the strictest sense, that *Virgil* really began and ended with the same patron; it might with more probability be asserted that it was meant only of the *Eclogues*; and then *Gallus* will be the person. It is certain, that the last *Eclogue* was

devoted to *Gallus*; and we need only take up the common tradition, that the *Silenus* was published before the death of *Cicero*, and suppose that to be the first attempt of our Poet; and we shall have as good a proof in behalf of *Gallus*, as any that has been produced in favour of Augustus. Catrou himself thinks we ought not to reject the common tradition, that the *Silenus* was read in the theatre; and that *Cicero* cried out *Magnae spes altera Romae*. 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 complement amongst the Ancients. In the ninth *Iliad*, *Nestor* prefaces a speech to *Agamemnon* in the following manner; "O most august *Atides*, 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

Inter victrices hederam tibi serpere lauros;

and permit this ivy to creep about thy temples amongst the victorious bays.

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" has given thee a sceptre and laws  
" to provide for them :"

Ἀτρεΐδῃ κούδισί, ἀναξ ἀνδρῶν Ἀγα-  
μέμνονι,  
ἔν σοι μὲν λήξω, σέο δ' ἄρξομαι, οὐ-  
νεκα πολλῶν  
Ἀλῶν ἔσσι ἀναξ, καὶ τοι Ζεὺς ἔγγυ-  
άλιξ  
Σκῆπτρόν τ' ἡδὲ δέμιστ' ἵνα σφίσι  
βουλευήσθαι.

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;

Ἐξέτι τοῦ ὅτε διογενὲς Βρισηΐδα κούρη  
Χωμένον Ἀχιλλῆος ἔβης κλισίῃθεν  
ἀπούρας  
Οὔτι καδ' ἡμέτερόν γε νοον' μάλα  
γὰρ τοι ἔγωγε  
Πόλλ' ἀπεμυθεύμεν· σὺ δὲ σὺ μεγα-  
λήτορα θυμῷ  
Ἐξέας ἄνδρα Φέριστον, ἐν αἰθάνῳ  
πρὸς ἔτισαν,  
Ἥτιμ' ἔχεις γέρας  
ἀλλ' ἔτι καὶ νῦν  
Φραζώμεσθ' ὥς κέν μιν ἀρεσσάμενον  
πεπείθοιμεν  
Δωροῖσιν τ' ἀγνοῖσιν ἔπασσι τε μεί-  
λιχίοισι.

" When from Pelides' tent yōt  
" forc'd the maid,  
" I first oppos'd, and faithful, durst  
" dissuade;  
" But bold of soul, when headlong  
" fury fir'd,  
" You wrong'd the man, by men  
" and gods admir'd :  
" Now seek some means his fatal  
wrath to end,  
" With pray'rs to move him, or  
" with gifts to bend." POPE.

This is ending with Achilles, rather than with Agamemnon. Thus we are not to understand the passage before us literally; or to imagine that the Poet meant, in strictness of speech, either that he had begun his poems with Pollio, or that he would end them with him.

*Accipe jussis, &c.*] Thus in the sixth Eclogue; " Non injussa cano." This passage pleads strongly for Pollio. If Augustus was the person intended, Virgil must have received his commands to write this Eclogue, before he went into Macedon against Brutus and Cassius. But it does not appear that Virgil was admitted to the friendship of Augustus, till after the distribution of the lands. For even then, we find in the ninth Eclogue, that the Poet implores the protection of Varus; which he would have had no occasion to have done, if he himself had been in the favour of Augustus, as the writers of his life would have us believe.



Scarcely had the cold shades of night retired from the heavens, when the dew on the tender grass is most agreeable to the cattle : Damon leaning against a round olive-tree thus began.

DAM. Arise, O Lucifer, and preceding bring on the day ;

Frigida vix caelo noctis decedent umbræ.  
Cum ros in tenera pecori gratissimus herba est : 15  
Incumbens tereti Damon sic coepit olivæ.  
DAM. Nascere, praeque diem veniens age, Lucifer, alium :

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13. *Victrices . . . lauros.*] Crowns of bay were worn by conquerors in their triumphs. Hence Ruæus concludes, that this expression relates to the triumph, which Pollio obtained for his victory over the Dalmatians. But it seems more probable, as has been already observed, that it is a poetical prediction of his victory, which happened to be verified.

*Hederam tibi serpere.*] The poetical ivy is that sort with golden berries, or *Hedera baccis aureis*. There is a very great poetical delicacy in this verse. The ivy is well known to be an humble, creeping plant. Therefore, when he intreats 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 caelo, &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 olivæ.*] Some imagine the Poet to mean, that Damon is leaning on a stick made of the olive-tree ; but this image is very low : surely he describes him leaning against the tree itself. Any thing round, as a pillar, or the body of a tree, is called *teres*. La Cerda observes a great beauty in

the variety of plants, with which Virgil distinguishes his pastoral scenes. In the first Eclogue, Tityrus is represented lying at ease under a beech : in the second, Corydon vents his complaints, not to the beeches alone ; but to the woods and mountains : in the third, Palæmon invites the shepherds to sit down on the soft and verdant grass. In the fifth, Menalcas and Mopsus retire into a cave, overshadowed by a wild vine : and here Damon pours forth his lamentations under the shade of an olive-tree.

17. *Nascere praeque 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 it's rising, denoted the approach of the morning. It was supposed to be the favourite star of Venus, whence the lover invokes it with propriety. Thus our Poet, in the second Aeneid.

“ Jamque jugis summae surgebat

“ Lucifer Idææ,

“ Ducebatque diem :”

and

Conjux indigna Nisæ deceptus amore;  
Dum queror, heu Divos, quanquam nil testibus illis  
Profeci, extrema moriens tamen alloquor heras. 20  
Incipe Maenaliis tecum, mea tibia, versus.  
Maenalus argutumque nemus pinosque loquentes  
Semper habet: semper pastorum ille audit amores,  
Panæque, qui primus calamos non passus inertes.  
Incipe Maenaliis tecum, mea tibia, versus. 25  
Mopso Nisæ datur: quid non speremus amantes?  
Nisæ is given to Mopsus: what may we not expect for lovers?

wouldst I, deceived by the cruel  
love of Nisæ, my bride, com-  
plain, and dying invoke the  
gods in my last hour, though I  
have hitherto profited nothing  
by calling them to witness. Be-  
gin with me, my pipe, the  
Maenalian strains.

Maenalus always has a  
whispering wood, and vocal  
pines: he always bears the  
loves of *Shepherd* and *Pan*,  
who first of all would not suffer  
Nisæ is given to Mopsus: what

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and in the eighth;

Ἰὺγῃ, ἔλατ τὸ τῆνον ἐμὸν ὥσπερ δῶμα  
τοῦ ἀνδρᾶ.

20. Qualis tibi oceani perflus Lucif-  
fer unda,  
Quem Venus ante alios astrorum  
diligit ignes,  
Exstitit os sacrum caelos tene-  
brasque resolvit.

22. *Maenalus argutumque ne-  
mus, &c.*] From the first mention  
of the Maenalian strains, Damon  
immediately turns to a celebration  
of that famous mountain; to which  
he poetically ascribes a voice and  
ears.

Perhaps it was the same with Auro-  
ra, or the Dawn.

*Maenalis*, or in the plural num-  
ber *Maenala*, is a high mountain of  
Arcadia, sacred to Pan. It is said  
to have had its name from Maena-  
lus, the son of Lycaon.

18. *Conjux*.] It is plain, that  
*conjux* does not signify a wife in this  
place; but only one who had en-  
gaged her promise. Thus *maritus*  
is used for a woer, in the fourth  
Aeneid;

*Argutumque nemus.*] See the  
note on *arguta*, ver. 1. of the  
seventh Eclogue.

“Quos ego sum toties jam dedig-  
nata maritos.”

*Pinosque loquentes.*] *Maenalus* is  
said to abound with pines. The  
mention of vocal groves is frequent  
amongst the Poets.

21. *Incipe Maenaliis, &c.*] These  
intercalary verses, like what we call  
the burthen of a song, are in fre-  
quent use among the poets. Thus  
Theocritus, in his first Idyllium;

24. *Panæque, qui primus, &c.*] See the notes on ver. 31 and 32 of  
the second Eclogue.

ἀρχετὲ βαρυκαλῶς, Μᾶνα φιλαι,  
ἀρχετὲ αἰνῶς.

26. *Mopso Nisæ datur, &c.*] He  
now explains the full cause of his  
grief; the nuptials of Nisæ with his  
more happy rival Mopsus, whom he  
congratulates ironically.

And in the second;

X

27. Jun-

Now shall gryffons be joined  
with mares, and in another age  
the timorous deer shall come to  
drink with the dogs. Cut new  
torches, O Mopsus: your wife  
is leading home. Scatter thy  
walnuts, O bridegroom: for thee Hesperus forsakes Octa.

Jungentur jam gryphes equis, aevoque sequenti  
Cum canibus timidi venient ad pocula damae.  
Mopse, novas incide faces: tibi ducitur uxor.  
Sparge, marite, nuces: tibi deserit Hesperus Octam.

## NOTES.

27. *Jungentur jam gryphes equis.*] Damon passionately describes the marriage of Nisa with Mopsus, as something monstrous. The gryphon 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 Piny also, who quotes this story from Herodotus, thinks the existence of the gryffons to be fabulous. Milton alludes to this story of the gryffons, in the second book of his *Paradise Lost*;

"As when a Gryphon through the  
"wilderness

"With winged course, o'er hill or  
"moory dale,

"Pursues the Arimaspians, who by  
"stealth

"Had from his wakeful custody  
"purloin'd

"The guarded gold."

28. *Timidi . . . 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, cervique  
"fugaces."

29. *Novas incide faces.*] He indignantly exhorts Mopsus, to make all due preparations for celebrating his nuptials. The bride used to be led home by night, with lighted torches before her. These torches were pieces of pine, or other unctuous wood, which were cut to a point, that they might the more easily be inflamed. Thus we read in the first *Georgick*;

"— Fervorque faces, infestat  
"auto."

We find in Plutarch's *Roman Questions*, that the number of torches 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 to essential a part of the nuptial ceremony, that *ducere uxorem* is commonly used for to marry.

30. *Sparge, marite, nuces.*] That nuces signify walnuts, and that they had a mystical signification in the nuptial ceremonies, has been observed,

*Incipe Maenaliæ rædum, mica tibia, versus.* 31 *Begin with me, my pipe, the Maenalian strains.*  
*O dignatione junctis, visor! dam despicis omnes,* *Ob! thou art married to a worthy husband, whilst thou despisest all others; and whilst thou batest my pipe, and my goats, and my shaggy eye-brow, and my long beard:*  
*Dumque tibi est odio mea fistula, dumque capellæ,*  
*Hirsutumque supercillum, proluxaque barba*

NOTES.

derived, in a note on ver. 187. of the second Georgick. Some are of opinion, that the bridegroom, by throwing nuts among the boys, to render them harmless, signified that he himself now left children's play; whence *nuts relinquere* became a proverbial expression. This seems to be confirmed by the following passage of Catullus;  
*Da tuces pueris incens*  
*Concubine. Paris dñi*  
*Da tuces incens. Tuber*  
*Jam servire Thalamo.*  
*Concubine, nutres, da.*  
*Thi deserte Hesperus Oetam.]*  
 Oeta is a high mountain of Thessaly. Servius would infer from this passage, and another in the second Aeneid;

"Jamque jugis summae surgebat  
 "Lucifer Idae."

that the stars were supposed to rise from Ida, and to set behind Oeta. 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 Nix jam portans optata  
 "maritis

"Hesperus! adveniet tauro cum  
 "fidere conjux."

and in other places.

32. *O digno conjuncta, &c.]* He commends the choice of Nisa ironically, and accuses her of infidelity.

34. *Hirsutumque supercillum, &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.

Γινώσκω, χαρίεσσα κόρα, τὸς οὐνεκὰ  
 Φεύγεις.

Οὐνεκὰ μοι χάρις μὲν ὄφρ' ἐπὶ πρῶτῳ  
 μετέωρον

Ἐξ ὧτος τέταται πρὸς ὀπίσθην ὁ  
 μῆλα μινυρά.

"The cause of all thy hate, dear  
 "Nymph, I know,

"One large wide gap spreads cross  
 "my hairy brow

"From ear to ear." CREECH.

La Cerda is of opinion, that Dæmon, by this expression, declares to Nisa, that his love for her has made him neglect his person. But surely love usually inclines a man to be more exact in his dress. Besides I do not apprehend, that the hairiness of the eye-brow is caused by negligence. Ruæus agrees with La

X 2 Cerda

and dost not believe, that any god regards human affairs. Begins with me, my pipe, the Mæonian strains. Sepibus in nostris parvam te credidit illa, I saw thee, when thou wast a little girl,

## NOTES.

Cerda; though he suggests another 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 Dæmon 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 Mopius. The Earl of Lauderdale follows the opinion of La Cerda;

- "You are well-match'd, and slight  
 "the courting swain  
 "Whilst you with pride my pipe  
 "and goats disdain,  
 "Careless, distracted now my looks  
 "appear,  
 "My comely chin overspread with  
 "bushy hair,  
 "As if the gods regarded not my  
 "pain."

*Prolixa*.] Some read *promissa*, which Pierius says, does not displease him; because it is frequently used by the Latin authors: but he finds *prolixa* 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 re-calls 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 apples-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.

Ἡρώδην μὲν ἔρωγε, πόρῃ, τῷ ἀνι-  
 κα πρῶτον

Ἡρώς ἐπὶ τῷ πατρὶ, δέδοις, ἑαυτὴν  
 σὺν Φύλῃ

Ἐξ ὁρέος ἀπέλαοδαι, ἔγω δ' ἴδον ἥγε-  
 λῶμεν

Ἰ. lov'd thee, Nymph, I lov'd  
 e'er since you came

"To pluck our flow'rs from  
 "thence I date my flame

"My

Dux ego, vobis, gram, vidi, cum matre, legentem :  
Alter ab undecimo, tum me jam sepe, et annis :  
Jam fragiles poteram a terra contingere rames. 40  
Ut vidi, ut perii, ut me malus abstulit error!  
Incipe Maenalius mecum, mea Tibia, versus.

pasturing dewy apples with her  
mother, in our bosom; I was  
year conditum: 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 un-  
done! how was I lost in fatal error! Begin, with me, my pipe, the Maenalian strains.

done! how was I lost in fatal error! Begin, with me, my pipe, the Maenalian strains.

My eye did, then my feeble  
heart betray,  
I know the minute of the fa-  
tal day;  
My mother led you, and I  
shew'd the way.

NO. 17. B. 8.

My eye did, then my feeble  
heart betray,  
I know the minute of the fa-  
tal day;  
My mother led you, and I  
shew'd the way.

GREEK.

38. *Matre.*] Servius says, that the pronoun being omitted, it may signify either the shepherd's or the girl's mother. La Cerda contends for the former; because in the passage last quoted, the Cyclops represents Galatea coming along with his mother. Ruæus is for the latter, as is also Catrou, and Dr Trapp;

"Thee with thy mother in our  
meads I saw."

It is most probable, that it was the girl's mother; because he could have no occasion to shew his own mother the way about their own grounds.

39. *Alter ab undecimo.*] Servius understands it to mean the thirteenth, "Id est, tertius decimus: alter enim de duobus dicimus." Joseph Scaliger, and La Cerda are of the same opinion. Ruæus says it is the twelfth, the next year to the eleventh; as *alter ab illo* does not signify the third after him, but the second to him. I have translated it

thirteenth; because that age seems to make the shepherd full as young, as he could easily be supposed to be, when he fell in love.

*Ceperat.*] Some manuscripts have *acceperat*, according to Pierius and Heinsius.

41. *Ut vidi, &c.*] The Poet adorns this beautiful passage with an imitation of a line taken from the second Idyllium of Theocritus;

ὡς ἴδον, ὡς ἐμάνην, ὡς μευ πρὶς  
δυμῶς ἰάφθη.

The Greek Poet also thus describes the sudden passion of Atalanta for Hippomenes, in his Αἰπίλος.

— Ἀ δ' Ἀτάλαντα  
ὡς ἴδον, ὡς ἐμάνην, ὡς ἐν βράδιον ἄλ-  
λετ' ἔρωτα.

"When young Hippomenes sought  
the maid's embrace,  
He took the golden fruit, and  
ran the race:  
But when she view'd, how strong  
was the surprize!  
Her soul took fire, and sparkled  
thro' her eyes.  
How did her passions, how her  
fury move!  
How soon she leapt into the  
deepest love!" GREEK.

X 3 43. *Nunc*

*Now know I what is Love,  
Eisbet Tmarus, or Rhodope, or  
the utmost Caramantes bring  
him forth,*

Nunc scio quid sit Amor. Duris in cotibus illum  
Aut Tmarus, aut Rhodope, aut extremi Gara-  
mantes,

## NOTES.

43. *Nunc scio, &c.*] Damon having mentioned the first beginning of his love, turns his song to the cruel temper of the god of that passion.

Thus the Goatherd, in the third Idyllium of Theocritus;

Νῦν ἴστω τὸν Ἔρωτα, βαρὺς θεός, ἢ  
ρα λεαίναις

Μαυρὸν ἐδήλαζε, δρυὶν τέ μιν ἐτροφε  
μάτηρ.

"I know what Love is now," a  
"cruel god,  
"A syren's bore, and nurs'd him  
"in a wood." GREEK.

44. *Aut Tmarus.*] The common reading is *Ismarus*. Fulvius Urfinus found *aut Ismarus*, in two very ancient manuscripts. He also mentions another ancient copy, which he had out of the library of Peter Bemus, 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 Ismarus* in others. Strabo, in his seventh book, speaks of the mountain *Tomarus*, or *Tmarus*, as belonging to Dodona; "Ἡ Δωδὼν τοῦ τοῦ μὲν παλαιῶν ὑπὸ Θεσπρωτοῖς ἦν, καὶ τὸ ὄρος ὁ Τομαρος ἢ Τίμαρος, αὐφοτέρως λέγεται, ὃ ὁ καὶ παλαιὰ ἦν. It seems probable, that *Imarus*, or *Tomarus*, is the moun-

tain 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, observing that *aut Ismarus* could not stand in the verse, took the liberty of omitting *aut*. In those copies, which have *aut Marus*, it can hardly be doubted, that the T is left out by mistake, which might happen very easily; as the most ancient manuscripts were in capitals, without any distinction of the words, thus AVTTMARVS-AVTRHODOPE. That the disjunctive particle *aut* was intended to be thrice repeated in this verse seems probable, from it's being intended to imitate one in the *Θαλίσις* of Theocritus;

"Ἡ Ἀθω, ἢ Ροδόπαν, ἢ Καύκασον ἐκα-  
ταόντα.

In like manner we read in the first Georgick,

"Aut Atho, aut Rhodopen, aut  
"alta Ceraunia,"

Malvicius, Heinsius, Cunaeus, and Burman have *aut Tmarus*. Cerdá also approves of *aut Tmarus*, though he preserves *Imarus* in the text. The Earl of Lauderdale approves of *Imarus*.

"I know

Nec generis nostri puerum, nec sanguinis edunt: 45  
 Incipe Maenades mecum, mea tibia, verius.  
 Sævus Amor docuit natorum sanguine matrem.  
 No, boy of our race, or blood.  
 Begin, my pipe, with me, the  
 Maenadian feast.  
 Cruel Love taught a mother  
 to stain her hands with the blood of her children.

NOTES.

" I know what Love is now: it's in spite of her reason, obtained over  
 " birth must be her;  
 " On horrid Tmaros, or cold Rho-  
 " dope."

*Extremi Garamantes.*] The Garamantes were a savage people of Africa, about the torrid zone; so that they were thought to live as far to the southward, as the earth is habitable. Hence they are called *extremi*, as Thule, or Seotland, is called *ultima*.

47. *Sævus Amor docuit, &c.*] From the mention of the cruelty of love, he passes to a notorious instance of the cruel effects of that passion. It taught Medea, he says, to murder her own children: and then he makes a question, whether Medea or Cupid is the more cruel.

When Jason, with his companions the Argonauts, was come to Colchis, for the golden fleece; Medea, daughter of the king of that country, fell in love with him, instructed him how to surmount the difficulties that were in his way, and when he obtained the prize, went with him into Greece, where she had children by him. But when Jason afterwards married another wife, Medea being enraged, murdered the children which she had by Jason. Ovid, in the seventh book of the *Metamorphoses*, beautifully describes the struggles between honour and love in the breast of Medea; and the victory which Cupid,

" — Si possem, sanior essem,  
 " Sed trahit invitam nova vis: ali-  
 " udque Cupido,  
 " Mens aliud suadet. Video meli-  
 " ora, proboque:  
 " Deteriora sequor."

Could I, I should be well.  
 A new-felt force my striving powers  
 invades:  
 Affection this, discretion that per-  
 suades.  
 I see the better: I approve it too:  
 The worse I follow. SANDRS.

The Poet could not have chosen a stronger instance of the cruel effects of this passion, out of all the poetical fables. This unhappy princess falls in love with a stranger, and to his interest sacrifices her father, friends, and country: she quits her native soil, is married to him, bears him children; and at last, being moved by jealousy, murders even those harmless infants. The Persian 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.



thou also wast a cruel mother:  
 what thou more a cruel mother,  
 or be a wicked boy? He was  
 a wicked boy, and thou also a  
 cruel mother. Begin with me,  
 my pipe, the Maenalian strains.

Now also let the wolf flee  
 from the sheep of his own ac-  
 cers: let the bald caks bear  
 golden apples: let daffodils  
 flower on the alder-tree: let fat  
 amber sweat from the bark of  
 the tamarisk: and let swans con-  
 tend with swans: let Tityrus be Orpheus, Orpheus in the woods, and Arion among the dolphins:

Commaculare manus: credes tu quodque, mittere.  
 Crudelis mater magis, an puer improbus ille?  
 Improbis ille puer, crudelis tu quodque, mater.  
 Incipe Maenaliis mecum, mea tibia, versus.  
 Nunc et oves ultro fugiat lupus, aurea durae  
 Mala ferant quercus, narcisso floreat alnus,  
 Pinguis corticibus sudens tamariscus, amara  
 Certent et cygnis ululae: sit Tityrus Orpheus.  
 Orpheus in sylvis, inter delphinas Arion.

## NOTES.

50. *Crudelis tu quodque mittere.* Burman thinks, that *Veneris*, 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, for 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 crimes are equal in both.

52. *Numerari vixit idcirco.* The shepherd now returns to the absur-

dity of this match of *Medea* with *Mopsus*, and declares that nothing can seem strange after this unequal match.

*Aurea durae.* See [1] Thus Pope, in his third Pastoral;

“Let opening oaks, acorned oaks  
 Adorn, &c.”

“And liquid amber drop from  
 Every ulion bough.”

55. *Cygnis.* The Ancients imagin-

ed, 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 musi-

cian of his time; the inventor of

Dithyrambicks; gave them their

name; and taught them at Corinth,

where Arion had lived a considerable

time: with Periander, king of Co-

rinth; he had a mind to travel to

Italy and Sicily; where, having ac-

quired much wealth, he was de-

sirous of returning to Corinth. He

Incipe Macralia, mecum, mea tibia, versus.  
Quonia vel medium fiant mare : vivite lylyae.

Begin with me, my pipe, the  
Macralia strains.  
Let all things be converted in-  
to deep sea : farewell ye woods.

NOTES.

those people. But he was deceived in his good opinion of them : for they conspired to rob him, and throw him over-board. In vain did the sweet musician intreat 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 cloaths, 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 Taenarus, from which place he travelled by land to Corinth, and there related his adventure. Perander, not believing it, sent him to prison, and inquired 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 Perander 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. If his story, says Herodotus, is related truly 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 Taenarus,

§8. *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 *valet*, a word used in taking leave, like *χαίρετε*, *adieu*, *farewell*. Daphnis in like manner bids adieu to the wild beasts, woods, and waters, in the first Idyllium of Theocritus :

ὦ λύκοι, ὦ ὄνες, ὦ αἰὲν ὄρεα Φαίης  
ἔς ἄρκτοι,  
Χαίρετ' ὁ βοσκὸς ὑμῶν ἐγὼ Δάφνις  
ἢς οὐκέτ' ἀνέλαμ, ἀλλ' ὄρεα  
ὄντα πᾶσι δρυμῶν, οὐκ ἄλκιμα χαίρ'  
Ἀρεθοῖσα,  
καὶ πᾶσι τοῖς χεῖτε καλὸν κατὰ  
Θύμβριδος ὕδαρ.

" Ye wolves, ye lions, and ye  
" boars, adieu ;

" For Daphnis walks no more in  
" the woods with you.

" Adieu, fair Arethuse, fair streams  
" that swell

" Thro' Thymbrian plains, ye fil-  
" lar streams farewell."

CREECH.

§9. *Præceptis*



Dicite, Pierides: non omnia possumus omnes.

ALP. Effer aquam et molli cinge hæc altaria vitta:

Verbenasque adole pingues, et mascula thura,

Conjugis ut magicis sanos avertere sacris

Experiar sensus, nihil hic nisi carmina desunt.

Ducite ab urbe domum, mea carmina, ducite

Daphnim.

Carmina vel caelo possunt deducere lunam:

we cannot all do all things.

ALPHEUS. Bring out the water, and encompass these altars with a soft fillet: and burn fat vervain, and male frankincense, that I may try to subvert the right senses of my husband by magical rites. Nothing is wanting here but verses. Bring, bring my Daphnis home from the city, O my verses.

Verses can even bring down the moon from heaven.

### NOTE 8.

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 Alphesiboeus.

463. *Non omnia possumus omnes.*] See the note on *aut si non possumus omnes*, ver. 29. of the seventh Eclogue.

464. *Effer aquam, &c.*] Alphesiboeus assumes the person of a sorcerer, who is performing a magical sacrifice, in order to bring her husband home, and regain his love which he had lost.

These words of the sorceress are addressed to her assistant, whose name we afterwards find to be Amaryllis. Some of the Commentators would fain read *offer* instead of *offer*. But La Cérda has shewn, that they used hot water in their magical rites. Therefore we may understand, that the water was heated in the house, and that the sorceress calls upon Amaryllis to bring it out.

*Molli vitta.*] The fillet is called soft, because made of wool. See the notes on ver. 487. of the third Georgick. The sorceress, in Theocritus, calls out to have the cup surrounded with purple wool;

Ἑσέφου τὰν παλῆτον φανέμεν αὐτῶν.

65. *Verbenas.*] See the note on ver. 131. of the fourth Georgick.

*Mascula thura.*] The Ancients called the best sort of frankincense male.

67. *Carmina.*] These verses are a particular form of words, used in these superstitious ceremonies. From *carmen* our word *charm* is derived. The verse or charm here intended seems to be the next line; which is often repeated, as the burden of the song. It is much the same with that in Theocritus;

ἵψυχ', ἔλπε τὸ τέπρον ἰμὸν πρὸς δῶμα τὸν ἀνδρα.

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 magick, was a common opinion, not only of the Poets, but of the Philosophers also. The Thesalians were thought to be possessed of this art, more than any other people. The sorceress, in Theocritus,

by which Circe changed the companions of Ulysses: by saying she only spoke in jest in the meadows. Bring, bring, my Daphnis, home from the city, O my verses.

First I surround thee with three knots, three knots, distinguished by three colours, and knot this image three times about these knots. The deity delight in an odd number. Bring, my Daphnis, home from the city, O my verses.

Knit three colours, with three knots, Amaryllis: knit them quickly Amaryllis: and say, I knit the knots of Venus. Bring, bring, my Daphnis, home from the city, O my verses.

As this mud burdens, and as this wax melts,

as this mud burdens, and as this wax melts,

eritus, frequently calls on the moon to tell her whence her passion came;

as the moon is the goddess of love, and the moon is the goddess of love.

Petrus says it is in the fifth or sixth in some ancient manuscripts.

70. Circe. An enchantress, who turned the companions of Ulysses into swine. See the tenth book of the Odyssey, and the seventh book of the Aeneids.

71. Cantando. Hence are derived our words, *inschant*, and *incantation*.

72. Terna tibi haec, &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;

Es τρις ἀποπνέω, ἢ τρις τὰς πόδας  
ἢ τρις τὰς χεῖρας.

73. Numero Deus impare gaudet.

Carminebus Cichnificos mutavit Ulysses  
Frigidus in pratis cantando rumpitur angust  
Ducite ab urbe domum, mea carmina, ducite  
Daphnim.

Terna tibi haec primum triplici diversa colore  
Licia circumdo, terque haec altaria circum  
Effigiem duco. Numero Deus impare gaudet.  
Ducite ab urbe domum, mea carmina, ducite  
Daphnim,

Necte tribus nodis ternos, Amarylli, colores:  
Necte, Amarylli, modo: et Veneris dic vincula  
necto.

Ducite ab urbe domum, mea carmina, ducite  
Daphnim.  
Limus ut hic durasset, et haec ut cera liquefuit.

NOTES.

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.

80. Limus ut hic, &c. The sorceress proceeds to the famous piece of witchcraft, the making of images, which are said to consume the person for whom they are made, as the images themselves are consumed; and adds some other ceremonies.

Here are plainly two images described; one of mud and the other of wax: the former of which would necessarily grow hard, and the latter soften, in the same fire. Servius is of opinion, that the sorceress here makes her own image of mud; and that of Daphnis of wax; that he may melt with regard to her, like wax; but grow obstinate to the woman.

## NOTES.

“ They

“Jam peritura modis.”

*Cum laethale, et hinc the Spargemola, et fragilia incendit, ut hinc laethale*  
*crendum laethale, hinc the*

## NOTE SA

"They can bewitch and take the  
 "life of men or women, by roast-  
 "ing of the pictures, which like  
 "wife is verie possible to their  
 "maister 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 con-  
 "jured slaves melts that waxe at the  
 "fire, may hee not, I say, at these  
 "same times; subtilly, as a spirit, so  
 "written and scatters the spirits of  
 "life of the patient, as may make  
 "him on the one part, for faint-  
 "nesse, to sweat out the humour  
 "of his bodie, and on the other  
 "part, for the not concurrence of  
 "these spirits, which causes his di-  
 "gestion, so debilitate his sto-  
 "macke, that this humour radi-  
 "call, 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 va-  
 "nish away, even as his picture  
 "will doe at the fire. And that  
 "knavish and cunning workeman,  
 "by troubling him, onely at some-  
 "times, makes a proportion, so  
 "neere betwixt the working of the  
 "one and the other, that both  
 "shall end as it were, at one time."  
 However, notwithstanding the rea-  
 sonings 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. *Spargemola, &c.*] "The

"mola was made of meal, saltely  
 "parched, and kneaded, *mollis*;  
 "whence it was called *mola*, and  
 "victims were said to be *mola-*  
 "tized, because the foreheads of  
 "the victims, and the breasts,  
 "and the knives had this cake  
 "crumbled upon them. There-  
 "fore this cake is crumbled upon  
 "the image of Daphnis, as upon  
 "the victim of this great sacrifice."  
 RUAFUS.

In the eighth Aeneid, when Dido  
 pretends to make a magical sacri-  
 fice, in order to recover the love of  
 Aeneas, among other rites, she  
 makes use of this sort of cake;

"*Ipsa mola, manibusque pus-*  
 "*ta taria juxta*," &c. &c.  
 "Unam exuta pedem *aspels*, in  
 "veste recincta,  
 "Testatur moritura *deos*, et com-  
 "scia fati," &c. &c.  
 "Sidera."

The sorceress, in Theocritus;  
 bids her assistant crumble the cake,  
 and say I crumble the bones of  
 Delphis:

"*Ἀλφειὰ τὰ πῦρ τάνυσθ' ἄλλ' ἐν-*  
 "*πασσὴν*," &c. &c.  
 "Θέσφι δειλαία" *ᾧ τὰς Θένας ἐ-*  
 "*πέπτασαι*," &c. &c.  
 "Ἡ γὰρ γέ τοι, *μυσάρη*, τὴν ἐπιχαρ-  
 "*μὰ τέτυγμα*," &c. &c.  
 "Πᾶσι *ἅπῃ* ἢ *λὴν* τῶν τῶν, *καὶ Δία*  
 "*Φιδος* ὅστια *πᾶσι*," &c. &c.

*Fragiles*

The cruel Daphter burned me,  
 and I shew buy in Daphter  
 Ring, bring my Daphter home  
 from the city, O my verber, and  
 my much the city, and my much

ASPOV

"Dant etiam sonitum patuli super  
 "tranquillâ mundi;  
 "Calebas ut quondam magnâ in-  
 "cense theatri  
 "Dux ore pitum miles inter iusticia,  
 "trabeisque:  
 "Interdum percolliâ fariâ peculan-  
 "tibus Euris;  
 "Et fragilis sonitus chartarum  
 "commoditatur;  
 "Id quoque enim genus in tonitru  
 "cognoscere possis,  
 "Aut ubi suspensam cœsum, char-  
 "tasve volantes  
 "Verberibus ventis versant, plasi-  
 "guntque per aures."

The use of the *bitumen* seems to have been the same with that of brimstone with us, in the making of matches. The twigs of *bay* were dipped into it, to make them kindle more readily. The bay was thought to express, by it's crackling noise, a detestation of fire: "*Latini* *ros quidem manifesto indicat ignes crepitum, et quadam detestatione.*" *Plin. lib. 16. c. ult.* The same author adds, that *Tiberius* used to crown his head with bays, when it thundered; to preserve himself from danger; "*Tiberium principem, tonante caelo, coronari ea solitum ferunt contra fulminum metus.*"

*Laures.*] It is ~~named~~, in the ancient Oblong manuscript, according to Pierius:

85. *Talis*



*May such a love possess  
Daphnis, as a heifer feels,  
when wearied with seeking the  
bull through the woods and  
thick groves, she lies down on the green sedge by the side of a brook,*

Talis amor Daphnim, qualis, cum fessa juvenca  
Per nemora atque altos quaerendo bucula lucos,  
Propter aquae rivum viridi procumbit in ulva.

## NOTES.

85. *Talis amor Daphnim, &c.* She now wishes, that Daphnis may be urged by the most violent love; and that she may have no regard for his pains.

The known vehemence of this passion in a cow is frequently alluded to by the Poets. La Cérda thinks that Virgil imitates the following verses of Lucretius;

"At mater virideis saltus orbata  
"peragrans,  
"Linguit humi pedibus vestigia  
"pressa bifulcis,  
"Omnia convifens oculis loca, si  
"queat usquam  
"Conspicere amissum foetum: corrip-  
"pletque querelis  
"Frondiferum nemus adstans; et  
"crebra revisit  
"Ad stabulum, desiderio perfixa  
"juvenei.  
"Nec teneras salices, atque herbae  
"rore vigentes,  
"Fluminaque ulla queunt summis  
"labentia ripis  
"Oblectare animum, subitamque  
"avertere curam:  
"Nec vitulorum aliae species per  
"pabula laeta  
"Derivare queunt alio, curaque  
"levare:  
"Usque adeo quiddam proprium  
"notumque requirit."

The Earl of Lauderdale seems to have mistaken the sense of this pas-

sage; for he represents Daphnis as being already possessed by this passion, with which the force of only wishes he may be inspired;

"Daphnis is seized with such de-  
"firing love  
"As a young heifer that around  
"does rove,  
"To seek the bull thro' ev'ry  
"copse and grove.  
"Near purling streams, on the  
"green bank lies down  
"Lost to herself, nor thinks the  
"night comes on,  
"When to th' expecting herd  
"she should return.  
"Such is fond Daphnis' love, nor  
"shall I ease his pain."

86. *Bucula.* It is a diminutive of *bos*.

87. *Propter aquae rivum, &c.* Thus Lucretius;

"— Prostrati in gramine molli  
"Propter aquae rivum, sub ramis  
"arboris altae."

*Procumbit in ulva.* So I read with Heinſius. Pierius found *in ulva* in the Lombard manuscript; but he says *in herba* is the more usual reading. Heinſius, according to Burman, found *in ulva* in all his manuscripts except one; and in one of them *viridi concumbit in ulva*. Burman adds, that it is *conſedit in herba*,

Perdita nec serae meminit decedere nocti :

Talibus mor teneat, nec sit mihi cura mederi.

Ducite ab urbe domum, mea carmina, ducite

Daphnim.

Has olim exuvias mihi perfidus ille reliquit,

discreased, and caret not so, de-  
part even late at night : ~~any~~  
such a love possess him, and away.  
I have no inclination to cure  
him. Bring, bring my Daph-  
nis home from the city, O my  
verses.

90

The perfidious wretch formerly left these cloaths with me

NOTES.

*herba*, in one of Heinsius's manu-  
scripts; and in *ambra*, in a Venice  
edition. I find in *herba* in the old  
Milan edition of 1481 in *folio*, and  
that of Pynson, and in the Antwerp  
edition of 1543 in *octavo*. This  
reading is likewise admitted by Guel-  
lius, and La Cerda. But it is in  
*ulva* in the following editions, Lyons  
1517 in *folio*, Venice 1562 in *folio*,  
Paris 1600 in *folio*, Paris 1540 and  
1541, in *quarto*. Robert Stephens  
also, Albius, Pulman, both the  
Heinsius's, Ruacus, Masvicius,  
Cunningham, and Burman read in *ul-  
va*. 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 de-  
scription to suppose her lying down  
on the *earse sedge*, in a marshy  
place, by the side of a slow rivulet.

See ver. 179. of the third Georgick.

88. *Perdita, nec serae, &c.*]  
This entire line, according to Ma-  
grobios, is taken from Varius. The  
whole passage of Varius is said to  
run thus :

"Ceu canis umbrosam lustrans  
"Cortynia vallem,

- "Si veteris potuit cervæ compren-  
"dere lustra,
- "Sævit in absentem, et circum  
"vestigia lustrans,
- "Aethera per nitidum tædies secy  
"tatur odores :
- "Non amnes illam mædili, non ar-  
"dua tardant.
- "Perdita nec serae meminit dece-  
"dere nocti."

91. *Has olim exuvias, &c.*] The  
sorceress proceeds to a new sort of  
incantation; the burying of the  
cloaths 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 Del-  
phis;

Τούτ' ἀπὸ τῆς χλαῖνας τὸ κρησπέδον  
ἄλεσε Δελφίς,  
'Ὡγὰρ νῦν τίλλοισα κατ' ἀγρίῃ ἐν πυρὶ  
βάλλω.

- "This piece from dear false Del-  
"phid's garment torn,
- "I tear again, and am resolv'd to  
"burn."

CREECH.

A little afterwards, she calls upon  
her assistant, to mix up some drugs,  
and to anoint the threshold of Del-  
phis with them.

Y

Σαῦραν

the dear pledge of himself : Pignora cara fui : quæ munus erant in ipso  
 which was : O earth, I commit Terra, tibi mando : debent hæc pignora Daphnim.  
 to thee under the very threshold : these pledges must bring Daphnis back.

## NOTES.

Σαῦραν τοι κρίψασθαι, πότον κακόν  
 αὔριον οἶσῶ.

Θείηδρι, νῦν δὲ λαβοῦσα τὰ τὰ θρόνα  
 ταῦθ', ὑπόμαζον

Καὶ τὰν Φλιάς καδυσπέρτερον ἄε ἔτι  
 καὶ νῦν

Ἐν θυμῷ δέδεμαι.

"A lizard squeez'd, shall make a  
 "pow'rful bowl

"To-morrow, strong, to tame his  
 "stubborn soul.

"Now take these poisons, I'll pro-  
 "cure thee more,

"And strew them at the threshold  
 "of his door;

"That door where raging love, has  
 "fix'd my mind." CREECH,

La Cerda declares himself a follower of Turnebus, who translates *θρόνα*, in the last passage, *garments*; which he thinks is confirmed by Virgil's having used *exuvias*. The Scholiast upon Theocritus tells us, that *θρόνα* are called by the Thessalians *variegated animals*; by the Cyprians *flowered garments*; and by the Aetolians, *drugs*, according to Clitarchus. *Θρόνα*, in this passage of Theocritus, is generally interpreted *drugs*, which indeed seems the most natural and obvious interpretation. But if Clitarchus, and the Scholiast are in the right, that the Thessalians by *θρόνα* meant *variegated animals*: I should then understand it, in this place, of the skin of the lizard, which is known to be spotted or va-

riegated. "Pound this lizard, says

"the sorceress, I will make a strong

"potion of it to-morrow: but in

"the mean time take these *θρόνα*,

"these spotted skins of lizards, and

"squeeze them upon his threshold."

Thus there is a wide difference between the two incantations. One consists in burning the garment, and applying the skin of a lizard, or some drug to the threshold: the other in burying the garment under the threshold. La Cerda finds another difficulty, that Virgil's sorceress seems to propose the burying of the garments under her own threshold; whereas Theocritus, and other Poets suppose the application to be made to the threshold of the person beloved. But all this difficulty vanishes immediately, if we understand Daphnis to be the husband of the sorceress; as she expressly calls him, in ver. 66.

"Conjugis ut magicis fanos avertere  
 "sacris

"Experiar sensus."

*Conjux* is indeed used sometimes, where there is not an actual marriage: but the true and proper sense of the word is *husband* or *wife*. Therefore, if Daphnis was the husband of the sorceress, her threshold is his also.

93. *Debent hæc pignora Daphnim.* Some such word as *reducere* is thought to be here understood. Dryden translates it,

"These

Ducite ab urbe domum, mea carmina, ducite  
Daphnim.

Has herbas, atque haec Ponto mihi lecta venena, 95

Ipse dedit Moeris: nascuntur plurima Ponto.

Hic ego saepe lupum fieri et se condere sylvis

Moerin, saepe animas imis excire sepulchris,

Atque fatas alio vidi traducere menses.

Ducite ab urbe domum, mea carmina, ducite

Daphnim.

Per cineres, Amaryll, foras: rivoque fluenti,

Bring the ashes out of doors, Amaryll; and throw them into the running stream;

100 Bring, bring my Daphnis home from the city, O my verses.

Moeris himself gave me these herbs, and these drugs gathered in Ponto: very many grove in Panto. With these I have often seen Moeris 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.

## NOTES.

"These pawns, O sacred earth! to me my Daphnis owe."

95. *Has herbas, &c.*] In this paragraph, she extols the power of the magical herbs and drugs, which she has procured.

The sorceress, in Theocritus, speaks of gathering her plants in Arcadia;

Ἰππομανὲς Φυτὸν ἱστὶ πᾶρ Ἀρκάδι  
τῷ δ' ἐπὶ πᾶσαι

καὶ πᾶσαι καίνονται ἐν ὕδατι, καὶ  
θῶα ἵπποι.

Ὅς καὶ Δελφὶς ἰδοὺς καὶ τὸς δαίμονας  
περὶ ἵππους.

Μινυράδης, ἱπποῦ, ἀνταρὰς ἐν τοῦτο  
πᾶσι καὶ πᾶσι.

"Hippomanes, a plant Arcadia bears;

This makes steeds mad, and this excites the mares;

And oh! that I could see my Delphid come

From th' only fencing house so raving home. CREECH.

Ponto.] "A country of Asia

minor, bounded on the North by the Euxine or Black-Sea, on the East by Colchis. Both these countries are fruitful in poisons. Mithridates, who used to eat poison, reigned in Pontus: and the famous sorceress Medea was born in Colchis." RUAEUS.

This country however was rather famous for drugs of extraordinary efficacy; for that is the true signification of *venena* in this place. See the note on *virosaque Pontus castorea*, ver. 58. of the first Georgick.

101. *Per cineres, &c.*] The sorceress, not having had success in the former incantations, seems now to proceed to her most powerful piece of witchcraft, the throwing of the ashes of the sacrifice into the river, with an exact and particular ceremony.

Various substances had been already burnt to ashes, in this magical sacrifice: vervain, frankincense, bays, &c. The sorceress therefore bids her assistant bring out these compounded ashes, and throw them into running water: she is to turn her back to the river, and to throw them over her head. This was a

Y 2 ceremony

and cover your head: do not look back. With these I will attempt Daphnis: He has no regard for the gods, none for wives. Bring, bring my Daphnis home from the city, O my verses.

See: the embers themselves, of their own accord,

Transque caput jace: ne respexeris. His ego Daphnim  
Aggredier, nihil ille deos, nil carmina curat.  
Ducite ab urbe domum, mea carmina, ducite  
Daphnim.

Aspice: corripuit tremulis altaria flammis 105

N O T E S.

ceremony frequently performed, by the Ancients, in their sacrifices. Servius says, that the ashes were thrown in this manner, that the gods might receive them, without shewing themselves, which they did not use to do; exception extraordinary occasions. Thus, in the fifth Odyssey, when Ino gives her fillet to Ulysses, to preserve him from being drowned, she charges him as soon as he gets to shoar, to throw it into the sea again, and to turn his back;

Ἀλλὰ δὲ τὸν χεῖρας αἶψα φέει ἡπί-  
στατον.

Ἄψ' ἀνδρὸς ἡμενός βαλὼν εἰς οὐμένα  
πύοντον.

Παλλὰδ' αὖτ' ἡπίρου αὐτός δ' ἀπὸ νούφ' ἔρριπεν.

Soon as thy arms the happy shore shall gain,

Return the gift, and cast it in the main;

Observe my orders, and with heed obey,

Cast it far off, and turn thy eyes away.

In the *Ηρακλίσκος*, Alcmena is directed by Tiresias, after she has burnt the serpents, that would have destroyed the young Hercules, to let one of her maids gather up the ashes

carefully, and throw them into the river, without looking behind her;

Ἡρ' ἀσπυλλέεσσα κόνιν πυρὸς ἀμφι-  
πύλων τις

ἔρριπτο· εἰ μάλ' ἢ πᾶσαν, ὑπὲρ πύοντα  
μῶτο Φερειάδα;

Ῥωγὰδας ἰς κίτρας ὑπὲρ οὐμένῃ· αἶψ'  
δὲ νύκτα;

Ἀστραπὶος.

At morning-dawn soon quench the  
blazing wood,

And scatter all the ashes o'er the  
flood,

And thence return, but with a  
studdy pace,

Nor look behind. CREECH.

103. *Nihil ille deos, nil carmina curat.* She seems, by this expression, to find that hitherto there has not appeared any sign of good success in her incantation; and to depend more upon this scattering of the ashes, than upon any thing that was done before.

105. *Aspice: corripuit, &c.* The forceress at last perceives some omens of success: the embers, kindle of their own accord; and the dog barks, wherefore she puts an end to her incantation.

Servius, and others after him, suppose these words not to be spoken by the forceress; but, by Amaryllis, who

Sponte sua, dum ferre moror, cinis ipse: bonum sit!  
Nescio quid certe est: et Hylax in limine latrat.

Credimus? an, qui amat? ipse sibi somnia loquitur?

Parcite, ab urbe venit, jam parcite, carmina,

Daphnis.

*feign dreams to themselves? Case, case; my wife's now, for Daphnis is coming from the city.*

# NOTES.

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 fore-cerefs herself. The rapidity of the expression, the broken sentences, and especially the words *qui amat*, denote the person who was most interested in this sacrifice.

*Corripuit tremulis altaria; &c.]* The sudden blazing of the fire amongst the embers was accounted a lucky omen by the Ancients. Plutarch relates an accident of this sort, when the ladies were offering sacrifice, at the time of Catiline's conspiracy. The Vestal virgins congratulated Terentia the wife of Cicero on the omen; and directed her to encourage her husband to proceed in his care for the common-wealth.

*Hylax in limine latrat.]* The barking of the dog here is a sign, that he perceives his master coming home.

108. *An qui amat, &c.]* Thus Terence, in his *Andria*;

“Num ille somniat?”

“Ea, quae vigilans voluit?”

109. *Parcite, ab urbe, &c.]*

In the Oblong Vatican manu-

script, the words are thus trans-

posed, *jā carmina parcite* but

*jā parcite carmina* is more sweet.

In the Medicean copy, the verb

*venit* is suppressed, and the line

runs thus;

*Parcite, ab urbe dānum, jā par-*

*cite carmina, Daphnis.*

PIRATA.

## ECLOGA NONA.

## MOERIS.

LYCIDAS, MOERIS.

*Lyce. O Moeris, whether  
are you travelling? to the city,  
or the road leads?*

*Moer. O Lycidas, we have  
lived to see the time,*

**Q**UO te, Moeri, pedes ducunt? an, quo via ducit, in urbem? vides?

**O** Lycida, vivi pervenimus, advena nostri,

## NOTES.

1. *Quo te Moeri pedes, &c.*] This Eclogue is a dialogue between two shepherds, Lycidas and Moeris, 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 *Odyssey* 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.

*Moeris.*] Servius tells us, that Moeris 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 domesticks 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, mentioning in the notes on the first Ec-

logue, and contends, that Moeris, 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 Moeris 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 Moeris 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 Moeris is the father of Virgil; "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*

Quod nunquam veriti sumus, ut possessor agelli  
Diceret: Haec mea sunt; veteres migrate coloni.  
Nunc victi, tristes, quoniam fers omnia versat,  
Hos illi, quod nec bene vertat, mittimus hoedos.  
LYC. Certe equidem audieram, qua se subducere  
colles

Incipiunt, mollique jugum demittere clivo,

when a foreign possessor of our farm, which we never apprehended, might say: These are mine; be gone ye old husbandmen. Now being overpowered, and melancholy, because fortune overturns all things, we are sending these kids to him, and may they do him no good.

LYC. Surely I had heard, and to lessen by an easy descent,

## NOTES.

*my kitchen.* Thus, in the *Andria*, when Davus asks Mysia, whose child it is, she answers *your's*, meaning that it is his master's; "*Da. Unde est? dic clare. My. A Syrobia.*" And again; "*Da. Cedo cujus puerum hic apposuisti? dic mihi. My. Tarnescis! 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 Aeschinus has forsaken her, which he expresses by saying, he has forsaken *us*; "*Illum alieno animo a nobis esse, res ipsa indicat.*" And a little afterwards the same servant speaks to Hegio in the same style, when he means his mistress, and her daughter;

"In te spes omnis, Hegio, nobis sita est:  
"Te solum habemus: tu es pater noster, tu parens:  
"Ille tibi mortuus nos commendavit senex.  
"Si desieris tu, perimus."

Thus we see, it was customary in those days, for common servants to speak of their master's affairs as their own. It cannot seem strange there-

fore, 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 surprize at what Moeris tells him; because he had heard, that his master Menalcas had saved his estate by his poetry. Moeris answers, that there was such a report indeed: but poetry is found not to avail any thing in these times of rapine and violence.

It is the general opinion, that Virgil describes the situation of his own estate, which extended from the hills to the river Mincius. The old beech-tree seems to be a circumstance too particular, to belong to a general, or feigned description. In the first Eclogue, he describes the lands of Tityrus, as being partly rocky and partly marshy: which agrees very well with what is said here. In the third Georgick he mentions his own estate, as lying on the banks of the Mincius. See the note on *tua rura*, ver. 47. of the first Eclogue.

8. *Mollique jugum demittere clivo.*] See the note on *mollis clivo*, ver. 293. of the third Georgick.



quite down to the water, and the broken tops of the old beech-tree, your Menalcas had saved all by his verses.

MOE. You heard it, and there was such a report:

Uſque ad aquam et veteris jam fracta cacumina ſagi,  
Omnia carminibus veſtrum ſervaffe Menalcas.  
MOE. Audieras, et fama fuit: ſed carmina tantum

# NOTES.

9. *Jam fracta.*] Catrou is very fond of altering this to *confracta*, on the authority of Quintilian, who quotes this paſſage in the ſixth chapter of his eighth book. But Pierius obſerves, that it is *confracta*, only in ſome copies of Quintilian; and in the edition now lying before me, I find *jam fracta*. Heinſius found *veteris, jam fracta cacumina, ſagi*, in the Medicean manuſcript, which reading Burman has admitted into the text.

10. *Omnia carminibus, &c.*] The Daphnis was probably the poem which had recommended Virgil to the favour of Auguſtus; as was obſerved, in the note on ver. 52. of that Eclogue.

*Veſtrum. Menalcas.*] Catrou thinks that this expreſſion confirms his opinion, that Moeris 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 Critick forgets, that Davus, in the Andria, takes a like liberty in ſpeaking to his maſter's friend; and that alſo in the preſence of his maſter;

— O noſter Chremes,

Omnia apparata jam ſunt in  
tus.

Thus alſo, in the Heautontimoroumenos, Clitipho a young gentleman, ſpeaking to Syrus a ſlave concerning his old maſter, calls him *your old man*, without intending any diſreſpect;

“Bonam atque juſtam rem, oppida  
imperas, et factu facilem.”

“Et ſcilicet jam me hoc volas braro

patrem, ut celeſt

“Senem voſtrum.”

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 ſenem

“Veſter noſtro, eſſe iſtam amicam

“guati, non credat tamen”

*Menalcas.*] It has been obſerved already, that if Virgil intended himſelf, under any ſigned name in theſe Eclogues, it was under that of Menalcas. We may add here, that it is more probable, that Menalcas is Virgil in this Eclogue, than that he has deſcribed himſelf under any other character, in any of the preceding Eclogues.

11. *Audieras, et fama fuit.*]

This paſſage ſeems to confirm what the old grammarians have related, that Virgil was reſuſed entrance into his ſchool, after he had obtained the grant from Auguſtus. Servius in-

terprets

Nostra valent. Lycida, tela inter Martia, quan-  
tum.

Chaonias dicunt, aquila veniente, columbas.

Quod nisi me quacumque novas incidere lites

Ante sinistra cava monuisset ab ilice cornix;

Nec tuus hic Moeris, nec viveret ipse Menalcas.

Lyc. Heu, cadit in quemquam tantum scelus!

hœret nobis

Lyc. Alas, could such a crime enter into the mind of any one!

NOTES.

terprets 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.

13. *Chaonias*, . . . . . *columbas*.] There were famous pigeons in the Dodonean grove, that uttered oracular responses. Dodona was in Epirus, which was anciently called Chaonia. Virgil therefore uses *Chaonian pigeons* poetically, for pigeons in general.

15. *Sinistra*, . . . . . *cornix*.] There is much dispute among the Criticks, 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

Moeris, must be allowed: in that sense therefore it was *unlucky*. But as this omen served to warn them of the danger, and thereby to cause them to escape it, it may be said to be *lucky* in this sense. It was not Virgil's intent however, by this expression, to affirm that the crow was either lucky or unlucky: but that the augury was certain. Thus much we are told by Cicero, that a raven on the right-hand, and a crow on the left, made an augury certain; "Quid augur, cur a dextra corvus, a sinistra cornix faciat ratem?" 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. Moeris plainly declares, that his own life and that of Menalcas too were near being lost, if they had not prudently avoided the impending danger.

*Ipsa Menalcas.*] Moeris seems to speak here of Menalcas, as if he was his superior; which makes against Catrou's system. Would old Moeris have spoken of his son, as of more consequence than himself?

17. *Heu cadit in quemquam, &c.*] Lycidas expresses his astonishment and

*He were almost deprived of can- Pene simul tecum solatia rapta, Menalca!*  
*comfort with thee, O Menalcas!* Quis caneret Nymphas? quis humum florentibus  
*Who should sing the Nymphs? who should strew the ground* herbis multo  
*with flowering herbs? or cover* Spargeret? aut viridi fontes induceret umbra? 20  
*the fountains with a green shade?*

## NOTES

and concern for this attempt on the life of Menalcas, whom he represents as the only pastoral poet. Then both he and Moeris 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 ubi-  
 bus obliuiscit”

“ Fretus amicorum clypeo: cum  
 non ipse nefando”

“ Ense perit. Quid dextra furis  
 quid viscera Romae”

“ Quoniam mucrone poe-  
 tis”

“ bella taceble  
 posteritas, ipsumque ducem, nifi  
 “ Mantua dicat.”

If Virgil speaks of himself here, under the feigned name of Menalcas, which is highly probable; it cannot but be observed, that he does it with great modesty. For though he mentions his death as a loss; yet it is the loss only of a country poet, of one who had not attempted to rise to the greater sorts of poetry, being the first Roman, who had condescended to write Pastorals.

20. *Quis caneret Nymphas, &c.* La Cerda, after Berqualdus, 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 Nymphae crudeli funere  
 Daphnim*

*Flebant.*

*Quis humum florentibus herbis spargeret* is very like *Spargite humum foliis*; and *viridi fontes induceret umbra* is almost the same with *inducite fontibus umbras*. If this observation is just, and surely it will be allowed not to be ill grounded; it will be a

further 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 umbras*

“ The place alluded to is that, in *Ecl. V. inducite fontibus umbras*.

“ There the construction of *inducere* is very plain; but here it

is somewhat singular. To make an Hypallage of it (which gene-

rally speaking is at best a very harsh figure) we should read *umbræ*, not *umbræ*; and then it

would be *fontes induceret umbræ*, for *umbræ inducere fontibus*. But

without

Vel quæ sublegi tacitus tibi carmina super;  
Cum te ad deliciis ferres Amaryllida nostras?  
Tityre, dum redeo, brevis est via, pascor capellas:

as sing that waste, while I  
lovely read to you the poems,  
when you want to be away, dan-  
cing Amaryllis? Feed my goats,  
Tityrus, till I return, I am going but a little way.

## NOTES.

“ without recurring to this, we  
“ may render it by *tegeret*; having  
“ Caesar’s authority for that use of  
“ the word; *inducere sancta pillibus*;  
“ Ruæus renders it by that word;  
“ but gives no authority for it.”  
Dr TRAPP.

[21. *Sublegi*.] The Critics agree;  
that this word signifies reading sur-  
reptitiously. Plautus seems to use  
it for secretly overhearing a discourse;  
in his *Miles gloriosus*; “ Clam nos-  
“ trum hunc illæ sermonem suble-  
“ gesunt.” Therefore we may sup-  
pose, that Moeris had gotten these  
verses from Menalcas; 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 be-  
ing meant by Amaryllis. But it  
has already been shewn, that Ama-  
ryllis 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  
Moeris, whom he will have to be  
the same with Tityrus, but of Ly-  
cidas, 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  
seems to intimate, that he was en-  
gaged in translating the *Idyllia* of  
that Poet: it is in the third *Idyllium*  
of the Greek author;

Τίτυρ' ἐμὴν τὸ κάλῶν πεφιλῆμεν,  
βόσκ' εἰς αἶγας,

Καὶ ποτὶ τὰν κρήναν ἄγε, Τίτυρ, ἔν  
τοῦ ἐνὸρχαν

Τὸν Λιβυκὸν κνάκωνα φυλάσσει, μὴ  
τὴ κορυφήν

“ Dear Tityrus watch, and see the  
“ meads goats be fed,  
“ To morning pastures, evening  
“ waters led;  
“ But ’ware the Libyan 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  
Moeris in part of his journey. The  
Earl of Lauderdale has fallen into  
this error,

“ Compose such songs as late  
“ from thee I took,  
“ When on our Amaryllis thou  
“ didst look,  
“ And with her beauty charm’d,  
“ cast down thy hook,

“ And



Cantantes sublimē ferent ad sidera cycni.

Lyc. Sic tua Cyrneas fugiant examina taxos;

Montanus: sic magis valeat, et  
wretched Ovidius: sic magis  
Lyc. So may your swans  
avoid the yaws of Corfica;

# NOTES.

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 sublimē ferent, &c.* It was a common opinion, of the Ancients, that swans used to sing, especially before their death. Plato, in his *Symposium*, 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, nor the hoopoe, which they fancy to sing for grief. But I am of opinion, that neither these 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 own part, I consider myself as a fellow-servant with the swans, and sacred to the same God; and believe I have no worse divination than they from the same master; and that I shall not die with a less easy mind." We may gather from this passage, that swans were thought to sing; not only at the time of their death, which is the vulgar notion; but at other times also. La Cerda quotes some authorities, to prove, that swans make a harmonious sound with their wings when they fly; which has been taken for singing. The whole story of the singing of swans, I believe, is fabulous: but as the notion has so far obtained, that Poets are frequently compared to swans, it is no wonder, that Virgil should make use of these celebrated birds, in carrying the name of his patron to the skies.

30. *Sic tua Cyrneas, &c.* Lycidas, being pleased with these verses of Moeris, desires him to favour him with some more; to which he assents.

ed. Sic. J. "A form of obsequy, and wishing well, when we ask any thing of any one: it means, so may your bees avoid the yaws, as you shall repeat some verses to me." RUABUS.

La Cerda quotes several passages from other poets; where *sic* is used in the same manner. Thus Horace, "Sic

so may your wax; being fed  
with cythos, distill their ab-  
dure.

Sic cythos patet differentibus vasis:

## NOTES.

" Sic te Diva potens Cypri ;"

and Ovid ;

" Fer bene Liber opem, sic albam  
" degravet ulnium.

" Vis ;"

and Tibullus ;

" Annue, sic tibi sint intansi, Phee-  
" be capilli ;"

and Claudian ;

" Sic crine fruaris semper Apol-  
" lineo ;"

and Sannazarius ;

" Bacche bimater ades, sic sint tibi  
" nexa corymbis  
" Cornua, sic nitidis pendeat uva  
" comis."

[ *Cyrneus . . . . . saxos.* ] Corfica,  
an island of the Mediterranean sea,  
near the continent of Italy, was  
called *Cyrnus* by the Greeks. Yews  
are generally accounted poisonous  
but I do not find in any other au-  
thor, either that Corfica 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 mistress,

says the wax was made by a Corfi-  
can bee ; but he imputes the ill  
quality of it, not to yew, but to  
hemlock ;

" He nunc, dancilles, funebria fig-  
" na, tabellae :

" Tuque negaturis cera repleta  
" notis.

" Quam puto de longae collectam  
" flore cicuræ

" Melle sub infanti Corfica mi-  
" sit apis."

Martial also alludes to the baseness  
of the Corfrican 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 mit-  
" tere Nervæ,

" Pallida donabit glaucia, Cor-  
" mē tibi.

" Paestano violas, et cæcis ligustra  
" colubo,

" Hyblæis apibus Corfica mella  
" dabit."

Thus also he tells Caecilius, 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 thymē of Corfica ;

" Vivida cum poscas epigrammata,  
" mortua ponis

" Lemmata : qui fieri, Caecili-  
" ant potest ?

" Mella

Incipe, si quis habes: et me fecere poetam. *Begin, if you have anything, the Muses have made me a Poet*  
 Pierides: sunt et mihi carmina: me quoque dicunt *also: and I have verses of my own: and the shepherds say I am inspired,*

N O T E S.

Mellis: iubes Hyblaea tibi, vel  
 Hymettia nasci,  
 Et thyma Cecropiae Corfica  
 "ponis api?"

Thus as the Corfean 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.*] Set the note on ver. 431. of the second Georgick,

32. *Me fecere poetam, &c.*] Thus the shepherd, in the *Θαλυσία* of Theocritus;

Καὶ γὰρ ἐγὼ Μοισᾶν καπνὸν ἀλόναι;  
 καὶ λῆγόν τε  
 Πάλλης ἀοιδὸν ἄριστον ἐγὼ δὲ τίς οὐ  
 ταχυπύδης,  
 Οὐδ' αἶν' οὐ γὰρ πω, κατ' ἐμὸν νόον,  
 οὐτ' ἐπὶ τοῦ ἐσθλοῦ  
 Σικελίδαν νίκημι τὸν ἐκ Σάμῳ, οὔτε  
 Φιληταῖν,  
 Αἰίδα· βλάτταχος δὲ ποτ' ἀκρίδας ὡς  
 τις ἀφιδω.

33. *Me quoque dicunt vatem, &c.*] Servius takes notice of this expression as a great instance of the modesty of Lycidas: because he tells his friend only that *they say* he is a Poet; and then this is not said by the learned, but only by shepherds;

and yet he is so modest as not to believe them. It appears to me, that Lycidas rather boasts a little in this place; and endeavours to invite Moeris to communicate some verses to him, as to one that is a Poet himself, and able to make a return in kind. He declares, that he has been so far favoured by the Muses, as to be endowed with a genius for poetry; and that he has even composed some poems; and then indeed he adds, with some appearance of modesty, that the shepherds even account him a professed master; but he does not know how to believe them. The reader will observe, that though we usually give the same sense both to *poeta* and *vates*, yet there is a distinction here made between them: for though Lycidas affirms that he is a *poeta*; yet he dares not presume to think that he is a *vates*. *Vates* seems to be an appellation of greater dignity, and to answer to our *Bard*; one that not only made verses, but was even inspired, and reputed a sacred person. Varro says the ancient poets were called *vates*, and mentions them together with the Fauns, or deities of the woods; "Versus quos olim Fauni, Vatesque eabant. Fauni, dei Latinorum, ita ut Faunus et Fauna sint in verbis quos vocant Saturnios; in silvestribus locis traditum est solitos fari: a quo sancto Faunos dictos. Antiquos poetas Vates appellabant a versibus viendeis, ut in



but I do not believe them. Vatem pastores, sed non ego credulus illis.

## NOTES.

"in poemateis cum scribam, offendam." It is certain that *vates* is frequently used in the same sense with *poeta*: as in the seventh Eclogue;

"Pastores hedera crescentem ornatam  
"poetam

"Arcades, invidia rumpantur ut  
"illa Codro.

"Aut si ultra placitum laudarit,  
"baccare frontem

"Cingite; ne vati noceat mala  
"lingua futuro."

and in the seventh Aeneid, where the Poet assumes that title to himself;

"Tu vatem, tu diva mone: dicam  
"horrida bella."

In the sixth Aeneid, that name is given to the divine poets of antiquity, such as Musaeus;

"Quique pii vates, et Phoebæ digna locuti,

"Inventas aut qui vitam coluerunt  
"per artes;

"Quique sui memores alios fecere  
"merendo;

"Omnibus his nivea cinguntur  
"tempora vitta.

"Quos circumfusus sic est affata  
"Sibylla,

"Musæum ante omnes, medium  
"nam plurima turba

"Hunc habet, atque humeris ex-  
"tantem suspicit altis.

"Dicite, felices animæ, tuque  
"optime vates."

But it is most usually applied to such persons, as were sacred to some deity, or endued with a spirit of prophecy: as in the third Georgick;

"Nec responsa potest consultus red-  
"dere vates."

and in the fourth Aeneid;

"Multaque præterea vatum præ-  
"dicta priorum

"Terribili monitu horrificant:"

and in the fifth;

"Seraque terrifici cecinerunt om-  
"nia vates."

Thus also Proteus is called *vates*, in the fourth Georgick: Calchas, in the second Aeneid: Helenus, and Celaeno, in the third: the Sibyl, in many places, in the third, and sixth: Cassandra, in the third and sixth: Alecto in the shape of Calybe priestess of Juno, in the seventh: the nymph Carmenta in the eighth: and Chloereus priest of Cybele, in the eleventh. *Vates* has also been used by some other authors, to express what we call an Adept. Thus Pliny calls Herophilus *medicinae vates*: and Valerius Maximus calls Quintus Scaevola *legum clarissimus et certissimus vates*. We may therefore conclude, that the proper, and general signification of *vates* is a Poet of the first rank, a master of the art, or one that is really inspired.

35. Nam

Nam neque adhuc Varo, victor nec dicere Cinna 35 *For I do not yet seem to compose any thing worthy either of Varus or Cinna,*

NOTES.

35. *Nam neque adhuc Varo, &c.*] Lycidas says he cannot look upon himself as a poet of the first character; because he is not yet able to write such verses as are worthy of Varus and Cinna. But whether by this expression he means, that Varus and Cinna were two famous poets: or that they were eminent persons, to whom his verses were not good enough to be presented, is a question. Servius seems to take it for granted, that two poets are meant here, and therefore reads Varius instead of Varus; because Varius was a famous poet; but Varus was a soldier; “Varius poeta fuit, De hoc Horatius I. Sat. 10. *Varius ducit molle atque facetum.* Item I. Od. 6. *Scriberis Varo fortis et hostium victor.* Nam Varus victor et dux fuit, cui supra blanditur.” Servius had not pointed the first quotation from Horace right; for the passage ought certainly to be read thus;

“ ——— Forte epos acer,  
“ Ut nemo, Varius ducit: molle  
“ atque facetum  
“ Virgilio annuerunt gaudentes rure  
“ Camenae.”

La Cerda takes the Varius mentioned by Horace to be the same with Varus; and says Varus and Cinna were two great poets; of whom the latter was author of the *Smyrna*; “Duo magni poetae.  
“ Posterior edidit Smyrnam, opus

“ diu elimatum. Priori Horatius  
“ dat epos acer. Alii Varium vocant.” But this learned Commentator seems to be singular, in imagining Varus and Varius to be the same person. I should incline to the opinion of Servius; if it could be made appear, either that any Varus was at that time a famous poet; or that Varius was to be found in any good manuscript instead of Varus. It is certain, that Varius was eminent in poetry; and Virgil is said to have imitated him in several places. We find, in the passages already quoted from Horace, that he was an Epic Poet: and in several others, that he was highly esteemed by him. In the fifth Satire of the first book, he is mentioned together with Plotius and Virgil; and all three are said to be men of the greatest candour, and his dearest friends;

“ Postera lux oritur multo gratissima:  
“ ma: namque  
“ Plotius et Varius Sinuessae, Virgiliusque  
“ Occurrunt: animae, quales neque candidiores  
“ Terra tulit; neque queis me sit devinctior 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

Z

*not to scream like a goose among the tuneful swans.* Digna, sed argutos inter strepere anser olores.

## NOTES.

ther famous poet, and friend of Horace;

“ — Non Viscum pluris amicum,  
“ Non Varium facies.”

And in the Art of Poetry, Virgil and Varius are spoken of together, as two poets of the first character;

“ — Quid autem  
“ Caecilio Plautoque dabit Roma-  
“ nus, ademptum  
“ Virgilio Varioque?”

Martial, in the eighteenth Epigram of the eighth book, speaks of him as having excelled in Tragedy, and says that Virgil would not meddle with Lyric poetry, out of friendship to Horace, or write Tragedies, on account of Varius.

“ Sic Maro nec Calabri tentavit  
“ carmina Flacci,  
“ Pindaricos nosset cum superare  
“ modos:  
“ Et Vario cessit Romani laude  
“ Cothurni,  
“ Cum posset Tragico fortius ore  
“ loqui.”

Quintilian, in the first chapter of his tenth book, tells us, that Varius wrote a Tragedy called *Thyestes*, which was equal to any of the Greek ones; “ Jam Varii *Thyestes* cui-  
“ libet Graecorum comparari po-  
“ test.” Thus we find, that Varius was both a famous poet, and a friend of Virgil; whence Servius

might reasonably think, that he was the person here intended. But the arguments on the other side seem to be the strongest. The authority of all the manuscripts is for Varus; and as there was no famous poet then of that name, we may conclude, that Virgil means the same Varus, to whom the sixth Eclogue was dedicated, and whom he petitions in this to preserve Mantua. Moeris 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 mensem,  
“ Quam coepta est, nonamque  
“ edita post hyemem.”

Horace is thought to allude to the care which Cinna took of his *Smyrna*, in the Art of Poetry;

“ — Si quid tamen olim  
“ Scripseris, in Metii descendat ju-  
“ dicis aures,  
“ Et patris et nostras; nonumque  
“ prematur in annum.”

Ovid, in his second book of *Tristibus*, mentions Cinna among those poets,

MOE. Id quidem ago, et tacitus, Lycida, mecum  
ipse voluto,

MOE. I am endeavouring,  
my Lycidas, and revolving it  
silently in my mind,

NOTES.

poets, who took the liberty to insert  
obscenities in their compositions;

- “ Quid referam Tucidæ, quid Mem-  
“ mi carmen, apud quos  
“ Rebus abest omnis, nomini-  
“ busque pudor?  
“ Cinna quoque hic comes est, Cin-  
“ naque procacior Anser.”

Martial speaks of him as an obscure  
writer; for in an Epigram on one  
who affected obscurity, he tells him,  
that he would prefer Cinna before  
Virgil;

- “ Scribere te, quæ vix intelligat  
“ ipse Modestus,  
“ Et vix Claranus; quid rogo,  
“ Sexte, juvat?  
“ Non lectore tuis opus est sed A-  
“ polline libris:  
“ Judice te major Cinna Marone  
“ fuit.”

But this Cinna the poet seems to be  
that Helvius Cinna, who, according  
to Suetonius, was murdered by the  
populæ, just after the death of Ju-  
lius Cæsar. He was taken it seems  
for Cornelius Cinna, who had in-  
veighed bitterly against Cæsar;  
“ 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 Cæsare requirebat,  
“ occidit: caputque ejus præfixum

“ hastæ circumtulit.” Plutarch  
mentions the same story of Cinna  
being murdered instead of one of  
the conspirators of the same name.  
Appian also and Dio tell us, that  
Cinna was torn in pieces by mistake,  
for his name-sake, and say he was  
tribune of the people: and the lat-  
ter calls him Helvius Cinna, and  
says he was one of Cæsar’s friends;  
Καὶ ἄλλους τε ἐν τούτῳ καὶ Ἐλούσιον  
Κίνναν δημαρχοῦντα μάτην ἀπέκτειναν·  
οὐ γὰρ ὅπως ἐπεβούλευσε τῷ Καίσαρι,  
ἀλλὰ καὶ ἐν τοῖς μάλιστα αὐτὸν ἡγάπα·  
ἐπλανήθησαν δὲ, ὅτι Κορνήλιος Κίννας  
ὁ στρατηγὸς συμμετέσχε τῆς ἐπιθίσεως.  
It seems to be allowed on all hands,  
that Cinna the poet was Helvius Cin-  
na: therefore as we have the con-  
current testimony of four histori-  
ans, that one Cinna was murdered  
at the time of Julius Cæsar’s fune-  
ral; and of two of them, that his  
prænomen was Helvius: we may  
conclude, that Helvius Cinna, the  
famous poet was murdered three  
years before this Eclogue was writ-  
ten, and consequently could not be  
the person intended. Hence we may  
observe the great negligence of many  
Criticks, 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 cer-  
tain, what Cinna Virgil joins here  
with Varus. It does not seem im-

*if I can but recollect it: for it is no mean song.* Si valeam meminisse: neque est ignobile carmen.

## NOTES.

probable, that Lucius Cinna, the grandson of Pompey may be the person, as Ruæus has supposed. He is mentioned by Seneca, in his first book *de Clementia*. The Philosopher speaks of a conspiracy of this Cinna against Augustus, in Gaul: which that prince having discovered, resolved to pardon the conspirator, and instead of any greater punishment, obliged him only to hear him discourse two hours upon the subject. He puts him in mind of his having been found formerly in the camp of his enemies, which was probably at Philippi, and of his being treated by him, not as an enemy, but as a son: and enumerates the many favours, that he had conferred upon him. "Ego te, Cinna, cum in hostium castris invenissem, non factum tantum mihi inimicum, sed natum servavi, patrimonium tibi omne concessi. Hodie tam felix es, et tam dives, ut victo victores invadeant. Sacerdotium tibi petenti, praeteritis 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 interest, to gain the favour of those, who had the ear of

Augustus, at the time of writing this Eclogue.

35. *Anser.*] Servius says, this alludes to one Anser, a poet of those times, who had celebrated the praises of Mark Anthony, and received some lands about Falernum for his reward; to which Cicero alludes, in one of his Philippicks, when he says, "Ex agro Falerno Anseres depellantur." That there was such a poet as Anser, is certain; we have seen, in the preceding note, that Ovid mentions him together with Cinna; *Cinnaque procacior Anser*. Propertius also speaks of him, at the latter end of his second book;

"Nec minor his animis, aut si minor,  
nor, ore canorus  
"Anseris indocto carmine cessit  
olor."

Scaliger, in his note on that passage, says this Anser joined with Bavius and Maevius, in writing against Virgil. This ancient poet had indeed a very unlucky name: for as the poets are frequently called swans; and as *anser* is Latin for a *goose*; it was hardly possible for those, who loved to play upon words, to avoid representing poor *Anser* as a *goose* of a poet. We know that Cicero was a great punster; and Propertius seems to have punned in the verses quoted above; where his meaning seems to be, that the swan Virgil would not make any reply to the *goose* Anser. But this very passage shews that Propertius did not understand any

*Huc ades, O Galatea: quis est nam ludus in undis?* Come hither, O Galatea, for what pleasure is there in the water?

NOTES.

any quibble in this line of Virgil: for if he had taken it in that sense; he could not have said, that Virgil made no sort of reply to the scurrilities of *Anser*. Besides, at the time of writing this Eclogue, there was no rupture between Augustus and Mark Anthony: and therefore there was no occasion for Virgil, out of respect to Augustus, to treat *Anser* with contempt, because he had written in praise of Anthony. Lastly, Virgil does not seem to have a genius capable of stooping so low as a pun: whence I conclude, that he meant no more by *anser*, than a real goose, without designing any reflection on the poet of that name.

37. *Id quidem ago.*] That is, I am endeavouring to recollect some verses for you.

39. *Huc ades, &c.*] These five lines are an imitation of a passage in the *Κυκλωψ* of Theocritus;

Ἄλλ' ἀφίκευ τὴ πόλ' ἄριμε, καὶ ἐξείς  
οὐδὲν ἔλαττον.

Τὰν γλαυκὰν δὲ θάλασσαν ἴα ποτὶ  
χέρσιν ὀρέχθεϊν.

Ἄδιον ἐν τῶντ' ἂν παρ' ἱμῖν τὰν νύκτα  
διαξείς.

Ἐντὶ δάφναι τηγεῖ, ἐντὶ ῥαδιναὶ κυ-  
παρίσσον.

Ἐντὶ μέλας κισσός, ἐντ' ἀμπέλους αἰ  
γλυκύκαρπος.

Ἐντὶ ψυχρὸν ὕδωρ, τό μοι ἀπαλὸν  
δένδρεος Αἴτνα.

Λευκὰς ἐκ χιόνος, ποτὸν ἁμφοτέρω  
προΐητι,

Τίς κεν τῶν δὲ θάλασσαν ἔχειν ἢ κύ-  
μας ἔλοιτο.

"Come, live with me, and I sin-  
cerely vow,

"That your condition shan't be  
"worse than now.

"For sake the ocean, leave the an-  
gry sea,

"'Tis better sleeping in my cave  
"with me.

"There lawrels grow, and there  
"black ivy twines,

"And blushing clusters load the  
"bended vines.

"There are cold streams, which,  
"from the melting snow

"Hot Aetna sends, a drink divine,  
"below:

"There all things are by nature  
"form'd to please,

"And who to this would e'er pre-  
"fer the seas?" GREEK.

The Greek verses must be allowed to be extremely fine: but the Latinnones have a delicacy and propriety, peculiar to the genius of Virgil. We see, in this invitation to Galatea to forsake the sea for the greater pleasures of the land, a most elegant description of the beauties of the earth, in the most delightful season. The rivers are bordered by a great variety of flowers; a white poplar diffuses it's 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.

Here is the purple spring, here the ground pours forth various flowers about the rivers: here a white poplar hangs over the cave, and the bending vines form a shade. Come hither, and leave the raging waves to beat against the shore.

LYC. But what were those verses, which I heard you singing by your self, one clear evening? I remember the numbers, if I could but recollect the words. do you regard the ancient risings of the signs?

Hic ver purpureum, varios hic flumina circum . . . 44  
Fundit humus flores: hic candida populus antro  
Imminet, et lentæ taxunt umbracula vites.  
Huc ades: infani feriant sine littora fluctus.  
LYC. Quid, quæ te pura, solum sub nocte cæhentem  
Audieram? numeros memini, si verba tenerem. 45  
MOE. Daphni, quid antiquos signorum suspicis  
ortus?

MOE. O Daphnis, why

## NOTES.

40. *Ver purpureum.*] The spring is called purple, because that season produces many bright flowers. Purple is used by the Ancients to express any bright colour.

41. *Candida populus.*] The white poplar, or *Abela-tree* is a tall straight tree, covered with a white bark: the leaves are of a dark green; but they are white and woolly underneath. When the tree is young, the leaves are round; but they become more angular, as the tree grows older. Pliny follows Theophrastus, in affirming, that the leaves of this tree turn upside down about the time of the summer solstice: but this observation is not confirmed by experience.

42. *Taxunt umbracula vites.*] The Poet mentions only the shade of the vines; because the grapes do not appear in the spring.

43. *Infani feriant, &c.*] Theophrastus, in the passage just quoted, calls the sea glaucous, or bluish green; whereas the waves are white, when they are dashed against the shore. Virgil, with great judgment, avoids that improper epithet; and calls the waves *mad* or *raging*.

44. *Quid quæ, &c.*] Lycidas

still presses Moeris, to oblige him with some more verses. Hence the Poet takes occasion to introduce five most elegant lines, which plainly relate to the desiccation of Julius Cæsar. Moeris 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 position of Horace;

" — Cras vel atra

" Nube polum, Rater, occupato.

" Vel sole puro." LA CERDA.

45. *Numeros.*] The numbers, measure, or tune. Lycidas remembers the tune; but has forgotten the words.

46. *Daphni, quid, &c.*] "Virgil seems to have contended even "with himself, in this place, for "victory. He opposes these five "verses to those which went before, *Huc ades, O Galatea, &c.* "in which having excelled Theophrastus, he now endeavours even to "excel himself. In the former, he "aimed

Ecce, Dionaei processit Caesaris astrum :

*Behold the star of Dionean Caesar has begun it's course :*

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aimed only at sweetness of expression, as became one who addressed himself to a nymph : but in these he speaks with a gravity becoming one who addresses himself to Caesar, who was then admitted among the gods. There he describes the delights of the spring ; flowers, rivers, shades ; such objects only as tend to pleasure : here he produces the fruits of summer, corn, grapes, and pears ; all which are useful to man. In the former, were three articles, relating to pleasure ; as there are, in the latter, as many relating to utility ; the corn, the grapes, and the pears. Lastly, as he there begins and ends with Galatea ; so here he begins and ends with Daphnis. Who can say, that Virgil speaks to no purpose ?" LA CERDA.

It is observable that, in this Eclogue, Virgil, with great address, recommends himself to the favour of those in power, in order to preserve the lands about Mantua. Poetry was at that time in very high esteem ; and the Greek poets were justly thought to excel all others. He therefore endeavours to shew, that if he can meet with encouragement, he shall be able to teach the Romans, to surpass all other nations, in the arts of peace, as they had already gained the superiority in the arts of war. He begins the contention with Theocritus, translating two favourite passages of that author, and making his translations

superior to the originals. Not contented with this, he opposes to each of these translations an equal number of original verses of his own ; in which he shews himself capable of exceeding the most beautiful passages of that admired poet. The address to Varus, ver. 27. is elegant and polite, and being related, as only a fragment of a larger poem, was well calculated to obtain the protection of that favourite of Augustus. But, in the passage under consideration, he applies himself more directly to Augustus ; for he represents the new star, which was by some supposed to be the soul of Julius Caesar, as having a more benign influence, than all the old constellations put together. Augustus had a good taste for poetry, and consequently could not help being touched with so delicate a complement.

*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. *Dionaei.]* Dione was a sea nymph, the daughter of Oceanus and Tethys, and mother of Venus, by Jupiter : Venus was the mother of Aeneas, who was the father of Ascanius, or Iulus ; from whom the Julian family derived their descent. Julius Caesar therefore, being



the star, by which the fields Astium, quo segetes gauderent frugibus, in quo shall abound with corn,

## NOTES.

ing of this race, is here called Dionæan Caesar; as Aeneas calls Venus his Dionæan mother, at the beginning of the third Aeneid;

“ Sacra Dionæae matri, divisque  
“ ferebam

“ Auspiciis coeptorum operum.”

*Proceffit.*] “ There is something  
“ very majestick in this word. So  
“ Eclogue iv.

“ Magni procedere menses.”

Dr TRAPP.

*Caesaris 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 Caesar: the grapes and corn being ripe in that month. But this observation is not right; because tho' 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 proficisci fuerant, circa Calendas iterantur.* Nunc locis temperatis tritici messis expletur.” But he does not mention the beginning of the vintage, even in the hottest countries, before September; “ *Hoc mense locis tepidis, maritimisque celebranda vindemia est, frigidis apparanda.*” But the usual season for the vintage is October; for in that month he says, *Nunc opportuna vindemia est.* Virgil therefore could have no intention of alluding to any one month: his meaning is, that the new star would have a benign influence over all parts of husbandry.

“ *Segetes* and *fruges* are commonly confounded together. But “ *fruges* have a larger signification; “ for whatsoever relates to fruit may “ be comprehended in this word. “ Therefore *fruges* may be applied “ to pot-herbs, pulse, vines, apples, “ or corn. Therefore *segetes gauderent frugibus* means, the corn, “ which is sown in the fields, and “ not yet reaped, enjoys it's fruit. “ Others, by *segetes* in this place, “ understand

Duceret apricis in collibus uva colorem,  
 Inferè, Daphni, pyros, carpent tua poma nepotes  
 Omnia fert actas, animum quoque : sæpe ego  
 longos

Cantando puerum memini me condere soles.

member the time, when in my youth, I could have spent the long days in singing.

## NOTES.

“ understand the earth itself : and  
 “ 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 agricolæ subigunt aratris  
 “ multo antequam ferant.*” LA  
 CERDA.

It has been observed, in several notes on the Georgicks, that *seges* is generally used for the field by Virgil.

49. *Duceret apricis in collibus uva colorem.*] Thus Tibullus ;

“ Annus in apricis maturat collibus  
 “ uvas.”

50. *Inferè, 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. *Inferè* here does not signify *ingraft*, but merely *plant* ; as Columella has said *hortas inferere.*” RUAEUS.

Dr Trapp however differs from Ruæus, and translates these words

“ Daphnis inoculat thy pear-trees  
 “ now.”

He says, “ the word *inferè* may signify *planting*, *grafting*, or *inoculating*. According to Ruæus it here means the first. But he

“ gives no reason for it ; nor do I  
 “ know of any.” Dr TRAPP.

But though Ruæus did not give any reason for his interpretation ; yet it appears to me very obvious. A tree, when ingrafted, produces the fruit very soon : but Moeris here tells Daphnis, that he may venture to plant trees, because his posterity may enjoy the fruit. He therefore speaks of a slow production : as he does of raising trees from seeds, in the second Georgick ;

“ Jam quæ feminibus jactis, se  
 “ sustulit arbos

“ Tarda venit, seris factura nepo-  
 “ tibus umbram.”

That *inferè* is used by our Poet for planting, is plain from another passage in the second Georgick ;

“ — Neve oleæ sylvestris inferè  
 “ 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 actas, &c.*] Moeris 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.

Ruæus

*Now I have forgot all those  
verses : now even my voice fails  
me : the wolves have first  
been upon Moeris.*

Nunc oblita mihi tot carmina : vox quoque  
Moerim.  
Jam fugit ipsa : lupi Moerim videre priores.

## NOTES.

Ruæus gives the same interpretation ; and adds, *quasi sepelire* ; and refers to a similar passage, in the first *Aeneid* ;

“ Ante diem clauso componet ves-  
“ per Olympo.”

That is, says he, *quasi ad sepulturam  
componere*. Lucretius has used *con-  
dere sæcla* in the same sense ;

“ Nec prorsum, vitam ducendo,  
“ demimus hilum

“ Tempore de mortis, nec deli-  
“ brare valemus,

“ Quo minus esse diu possimus mor-  
“ te peremti.

“ Proinde licet quot vis vivendo con-  
“ dere sæcla,

“ Mors aeterna tamen nihilo minus  
“ illa manebit.”

*Soles.*] *Suns* are here used for  
days ; as they are also by Lucretius ;

“ Multaque humi cum inhumata  
“ jacerent corpora super

“ Corporibus, tamen alituum ge-  
“ nus atque ferarum

“ Aut procul abstinebat, ut acrem  
“ exiret odorem :

“ Aut ubi gustarat, languebat morte  
“ propinqua.

“ Nec tamen omnino temere illis  
“ solibus ulla

“ Comparebat avis, nec noctibus  
“ sæcla ferarum

“ Exhibant sylvis.”

Here we see, that *suns* are opposed  
to nights ; as they are also by our  
Poet, in the third *Aeneid* :

“ Tres adeo incertos caeca caliginē  
“ soles

“ Erramus pelago, totidem sine  
“ fidere noctes.

“ Quarto terra die primum se at-  
“ tollere tandem

“ Vifa.”

53. *Nunc oblita mihi.*] “ Here  
are two particulars to be ob-

served : 1. *oblita* is used passively.

2. *mibi* is put for *a me*. In like  
manner we read in the first

*Aeneid* ;

“ Nulla tuarum audita mihi, neque  
“ vifa sororum.” RUÆUS.

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 nocti-  
“ us : vocemque homini, quem  
“ priores contemplantur, 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 ex-  
pression,

Sed tamen ista satis referet tibi sacpe Menalcas. 55 *But Menalcas will repeat them to you often enough.*  
 Lyc. Causando nostros in longum ducis amores : *Lyc. You do but inflame me the more by your excuse.*  
 Et nunc omne tibi stratum silet aequor, et omnes, *but see, how the whole lake lies still and smooth for you,*

NOTES.

pression, *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, instead 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;

Ἀρμας μὲν φωνεῦντες ἐπίνυμες ὡς ἰδέ-  
 δοκτο·

Ἄ δ' οὐδὲν, παρῆντος ἐμεῦ· τιν' ἔχει  
 με δοκεῖς νοῦν;

Οὐ φθγγῆν; Λύκον εἶδες, ἐπαιξέ τις,  
 ὡς σφόδρ' εἶπεν.

"We drank and halloo'd, she mute  
 "all the while,

"And sullen fate, without one  
 "word or smile;

"How was I vex'd to find a change  
 "so soon?

"What mute? what have you seen  
 "a wolf, says one?"

CREECH.

It seems indeed more probable, that the sight of a wolf should take away a person's voice, than the being seen by him; but as we find that this was a common notion in Italy, Virgil was in the right, to make an Italian peasant talk after the manner of his own countrymen.

56. *Causando nostros, &c.* Lycidas looks upon this loss of memory as a mere pretence; and therefore presses 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.

*Causando.* "Causari significat to make excuses: thus Lucianus, lib. i.

"Quapropter quamvis causando multa moreris;

"and Horace,

"Stultus uterque laeum inmeritum  
 "causatur iniquum."

LA CERDA.

57. *Omne tibi stratum silet aequor.* Servius's interpretation of *aequor* is *spatium campi*. La Cerda observes, that *stratum* is here spoken of water, after the manner of the Greeks. Ruatius says, that by *aequor* we are not to understand the sea; but the waters of the Menzo or Mincius, which washes Mantua and the neighbouring

and every breath of murmuring  
wind is hushed. Besides we  
are come to the middle of our  
journey :

Aspic, ventosi ceciderunt marmuris auras.  
Hinc adeo media est nobis via : namque sepulchrum.

## NOTES.

bouring country : for the sea is at a great distance. He also justly observes, that *aequor* 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 aequor*, 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 Critick is certainly in the right ; for the waters of a river are always in motion ; and therefore cannot be properly called *aequor* : 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 de-  
“ lay,  
“ Tho’ all the fields are peaceable  
“ and gay,  
“ See all things now so much to rest  
“ inclin’d,  
“ The trembling leaves scarce feel  
“ the murmur’ing wind.”

But *stratum* cannot signify peaceable and gay. Dryden follows Ruæus ;

“ Thy faint excuses but inflame me  
“ more ;  
“ And now the waves grow silent to  
“ the shore.

“ Hush winds the topmost branches  
“ scarcely bend,  
“ As if thy tuneful song they did  
“ attend.”

But when the waves rowl to the shore, they can hardly be said to be silent. Dr Trapp translates *aequor* 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 murmur’ing winds  
“ are hush’d in peace.”

Our Poet perhaps had his eye on the following line, in the *Φαρμακείτρια* of Theocritus, where the silence of the sea and winds is spoken of ;

Ἦνιδε σιγᾷ μὲν πόντος, εὐχώνρι δ’  
ἀνταί.

Horace calls a slow river silent ;

“ Non rura, quæ Liris quieta  
“ Mordet aqua taciturnus amnis.”

59. *Sepulchrum incipit apparere Biquaris.* It was the custom among the Ancients, to make their sepulchres near the high-ways : whence the inscriptions are frequently addressed to travellers. Theocritus, in the *Θαλύσια*, describes the middle of

Incipit apparere Bianoris : hic, ubi densas 60 *for the sepulchres of. Bianor be-*  
 Agricolae stringunt frondes : hic, Moeri, canamus : *gins to appear. Let us sing*  
*here, where the husbandmen are*  
*pruning the thick branches : here let us sing, my Moeris &c.*

## NOTES.

of a journey, by the view of a monument ;

Κοῦπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ  
 τὸ σάμα

Ἀμῖν τῷ Βρασίλα κατεφαίνεται

Bianor, surnamed Ocnus, son of the river Tyber, by the prophetess Manto, daughter of Tirefias, is said to have fortified Mantua, and to have given it the name of his mother. Thus our Poet himself, in the tenth Aeneid ;

“ Ille etiam patrijs agmen ciet Oc-  
 nus ab oris,

“ Fatidicae Mantus, et Tusci filius  
 amnis,

“ Qui muros, matrisque dedit tibi,  
 Mantua, nomen :

“ Mantua dives avis.”

*Ocnus was next, who led his native  
 train*

*Of hardy warriors thro' the wat'ry  
 plain,*

*The son of Manto by the Tuscan  
 stream,*

*From whence the Mantuan town de-  
 rives the name ;*

*An ancient city.* DRYDEN.

61. *Stringunt frondes.*] Servius interprets it *amputant, decerpunt* ; for proof of which, he quotes a verse from the fourth Georgick ;

“ Sed tamen et quernas glandes tum  
 “ *stringere tempus.*”

La Cerda is of opinion that the Poet alludes to the ancient custom of strewing flowers and branches over the sepulchres of the dead. That they used to strew flowers, is commonly known : but he proves, that they also strewed branches, from the following passage in Martial ;

“ Accipe non Phario nutantia pon-  
 “ dera saxo,

“ Quae cineri vanus dat recitura-  
 “ labor :

“ Sed fragiles buxos, et opacas pal-  
 “ mitis umbras :

“ Quaeque virent lacrymis hu-  
 “ mida prata meis.”

Ruaeus 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, cru-  
 “ entaque myrta :

“ or else gathered into bundles ; as  
 “ in the passage before us, and also  
 “ in the first Georgick ;

“ *Fragili jam stringeret bordea*  
 “ *culmo.*”

Marolles renders it “ *Là où les la-  
 “ boureurs*

here lay down your kids: we shall come soon enough to the city. But if you are afraid the night should bring on rain before we get thither; let us sing however, as we go along; the way will seem less tedious:

Hic hoedos depone, tamen veniemus in urbem:  
Aut, si nox pluviâ ne colligat ante, veremur;  
Cantantes licet usque, minus via laedet, eamus.

## NOTES.

“boureurs coupent les espailles  
“feuillées.” Catrou is of the same  
opinion with La Cerda. W. L.  
seems to understand it of pruning;

with the hand. In the second Georgick however, it is plainly used for stripping the young shoots of a vine; that is, pruning it;

“Where the thick boughs the  
“ploughmen woont to sheare.”

“Inde ubi jam validis amplexæ  
“stirpibus ulmos  
“Exierint, tum stringe comas, tum  
“brachia tonde.”

The Earl of Lauderdale understands Lycidas to propose resting themselves on the leaves, which had been stripped off;

In the first Aeneid, it is used to signify cutting off branches of trees, to make oars;

“On these stript leaves here, let us  
“stretch along.”

“Quassatam ventis liceat subducere  
“classem,  
“Et sylvis aptare trabes, et stringere remos.”

Dryden most strangely perverts it to signify the forming of an arbour,

“Here, where the labourer’s hands  
“have form’d a bow’r  
“Of wreathing trees, in singing  
“waste an hour.”

The general signification of this verb, in Virgil is either to touch any thing lightly, or to draw a sword. In the passage under consideration, I believe it signifies either the pruning of the trees or gathering the young shoots, in order to strew upon the tomb of Bianor, as La Cerda interprets it. This last interpretation has it’s beauty; but yet the epithet *densas* seems to be in favour of pruning: because the shoots being thick, or numerous, required the hand of the husbandman to prune or thin them. I have therefore ventured to translate the passage according to this interpretation.

Dr Trapp translates it,

“Here, where the shepherds strip  
“the leaves from boughs,  
“Here, Moeris, let us sing.”

62. Urbem.] Mantua.

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

64. Cantantes licet usque, &c.] Thus Theocritus, in his *Θαλίαι*; *ἄλλ’*

Cantantes ut eamus, ego hoc te fasce levabo. 65 *let us sing as we go along, I will ease you of this load.*  
 Moer. Define plura, puer: et quod nunc instat, *Moer. Say no more, my lad, and let us mind our present business.*  
 agamus. *We shall sing-verges deliver, when he himself returns.*  
 Carminâ tum melius, cum venerit ipse, canemus.

NOTES.

Ἄλλ' ἄγε δὴ, ξυνὰ γὰρ ὁδὸς, ξυνὰ  
 δὲ καὶ αἰὼς,  
 Βακολιασδόμεσθαι τάχ' ἄτερος ἄλλον  
 ὀκασεῖ.

" But since we walk one way, since  
 " time perfwades,  
 " And we are far remov'd from  
 " gloomy shades,  
 " Let's pipe and wanton as we walk  
 " along,  
 " For we may please each other  
 " with a song." CREECH.

65. *Ego hoc te fasce levabo.*] Lycidas is always solicitous to engage

Moeris to sing: he first proposes, that his friend should lay down the kids; and now he offers to ease him of the load, by carrying it himself.

67. *Cum venerit ipse.*] This expression seems to intimate, that Virgil was at Rome, when he composed this Eclogue. Moeris has no great inclination to sing in the absence of his master, of whose success he is in doubt: and therefore is solicitous to finish the business in hand, the carrying the kids to the intruder; and tells his friend, that he shall have more inclination to sing, when Menalcas returns.

ECLOGA DECIMA.

GALLUS.

EXTREMUM hunc, Arethusa, mihi concede laborem. *O Arethusa, favour this my last labour.*

NOTES.

1. *Extremum hunc, &c.*] This is evidently the last of our Poet's Eclogues: and is a fine imitation of the first Idyllium of Theocritus. The subject of it is an amour of his friend Gallus, whom he represents, under the character of a shepherd, complaining of the cruelty of Lycoris, who has deserted him. The

Poet begins, with an invocation of Arethusa, to assist him.

*Arethusa.*] He invokes a Sicilian nymph, because he writes in imitation of Theocritus. Thus he begins the fourth Eclogue, with invoking the *Sicilian Muses*; and at the beginning of the sixth, he calls his Bucolicks *Syracusan verses*.

2. *Moer*



*A few verses must be sung for my Gallus; but such as Lycoris herself may read: who can refuse verses to Gallus. So may sister Doris not intermix her waters with mine,*

*Pauca meo Gallo, sed quæ legat ipsa Lycoris,  
Carmina sunt dicenda: neget quis carmina Gallo?  
Sic tibi, cum fluctus subter labere Sicanos,*

## NOTES.

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 Hesperiiis, et Gallus no-  
“tus Eois,  
“Et sua cum Gallo nota Lycoris  
“erit.”

Martial also, when he is relating, that several poets owed their Genius to Love, ascribes the poetry of Gallus to Lycoris;

“Cynthia te vatem fecit, lascive  
“Properti,  
“Ingenium Galli pulchra Lyco-  
“ris erat.”

These verses of Gallus are now lost; for those, which go under his name, are thought by the best judges to be spurious.

3. *Carmina sunt dicenda, &c.*] Pope has imitated this, in his Wind-for-forest;

“Granville commands: your aid,  
“O Muses bring.  
“What Muse for Granville can re-  
“fuse 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 her's. 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 sinu jacet insula  
“contra  
“Plemmyrium undosum: nomen  
“dixere priores  
“Ortygiam. Alpheum fama est  
“huc, Elidis amnem  
“Occultas egisse vias subter mare;  
“qui nunc  
“Ore, Arethusa, tuo Siculis con-  
“funditur undis.”

*Right o'er against Plemmyrium's wa-  
“ry strand  
There lies an isle, once call'd th' Or-  
tygian land:*

*Alpheus,*

Doris amara suam non intermisceat undam.

Incipe: sollicitos Galli dicamus amores,

Dum tenera attendent simae virgulta capellae.

Non canimus furdis: respondent omnia sylvae.

Quae nemora, aut qui vos saltus habuere, puellae

5 when thou glidest beneath the  
Sicilian waves.

Begin: let us sing the anxi-  
ous loves of Gallus, whilst the  
snub-nosed kids crop the tender  
twigs. We do not sing to the  
deaf, the woods resound our voice,  
What woods or lawns detained you,

# NOTES.

*Alpheus, as old fame reports, has  
found*

*From Greece a secret passage under  
ground:*

*By love to beauteous Arethusa led,  
And mingling here, they rowl in the  
same sacred bed.*

DRYDEN.

5. *Doris.*] The daughter of Oceanus and Tethys. She was married to her brother Nereus, by whom she became mother of the sea Nymphs, who, from their father, are called Nereids. Doris is here used for the sea itself. She is called *amara*, because the sea water is bitter.

6. *Incipe: sollicitos, &c.*] The Poet now proposes the subject of his Eclogue; the love of Gallus.

*Sollicitos.*] Thus Ovid;

“Res est solliciti plena timoris  
“amor.”

And,

“Atque ita sollicito multus amante  
“legar.”

7. *Simae capellae.*] Theocritus also calls the kids *σιμαὶ ἱριφοί*.

8. *Non canimus furdis, &c.*] He alludes to the proverbs, *furdo narrare fabulam*, and *furdo 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 condoled with him.

This passage is an imitation of one in the *Θύρις* of Theocritus;

Πᾶν ποτ’ ἄρ’ ἦδ’ ὅκα Δάφνης ἐτάχαιο;  
ποτ’ ποτὰ Νύμφαι;

Ἥ κατὰ Πηνειῷ καλὰ Τέμπεα, ἦ  
κίλ’ Πίνδῳ;

Οὐ γὰρ δὴ ποταμοῖο μέγαν ῥέον ἐχέει  
Ἀνάπῳ,

Οὐδ’ Αἴτνας σκοπιᾶν, οὐδ’ Ἀχιδος ἱερὸν  
ὕδαρ.

A a

Τῆνον

*O Naiad Nymphs, when Gallus perished by cruel love? For neither the tops of Parnassus, nor those of Pindus*

Naiades, indigno cum Gallus amore periret? 10  
Nam neque Parnassi vobis juga, nam neque Pindi

## NOTES.

Τῆνον μαιν θῶες, τῆνον λύκοι ὠρυσαντο,  
Τῆνον χῶ' ἔδρυμοιο λέων ἄν' ἐκλαυσε  
θανόντα.

- “ Where were you Nymphs? where  
“ did the Nymphs reside?  
“ Where were you then, when  
“ Daphnis pin’d and dy’d?  
“ On Pindus top, or Tempe’s open  
“ plain,  
“ Where, careless Nymphs, for-  
“ getful of the swain?  
“ For not one Nymph by swift A-  
“ lopus stood,  
“ Nor Aetna’s cliffs, nor Acis fa-  
“ cred flood.  
“ For him the wolves, the pards  
“ and tygers moan’d;  
“ For him with frightful grief the  
“ lions groan’d. CREECH.

Milton, in his Monody on the death of a learned friend, who was drowned in the Irish seas, in like manner calls upon the Nymphs of the neighbouring country;

- “ Where were ye Nymphs, when  
“ the remorseless deep  
“ Clos’d o’er the head of your lov’d  
“ Lycidas?  
“ For neither were ye playing on  
“ the steep,  
“ Where your old Bards, the fa-  
“ mous Druids, ly,  
“ Nor on the shaggy top of Mona  
“ high,  
“ Nor yet where Deva spreads her  
“ wisard 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 hope-  
“ less 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 Par-  
“ nassus, 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.” RUAEUS.

*Salus.*] 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.*] Pierius found *peribat* in the Roman manuscript, and *periret* in the Lombard.

11. *Parnassi.*] - A mountain of Phœcis, sacred to Apollo and the Muses. See the note on ver. 291. of the third Georgick.

*Pindi.*] “ A mountain on the confines of Macedonia, Epirus, and Thessaly; whence it is equally ascribed to these three regions. Some say, that it reaches even

Ulla moram fecere, neque Aonia Aganippe.  
 Illum etiam lauri, illum etiam flere myricae:  
 Pinifer illum etiam sola sub rupe jacentem  
 Maenalus, et gelidi fleverunt saxa Lycaei.

witheld you; ~~the~~ the Aonian  
 Aganippe. For him even the  
 bay-trees, for him even the ta-  
 marisks mourned. For him,  
 15 lying under the desert rock, even  
 pine-bearing Maenalus, and the  
 cold stones of Lycaeus mourned.

## NOTES.

“ even to Boeotia and Phocis, in  
 “ the latter of which it is called  
 “ Parnassus, as it goes by the name  
 “ of Helicon in Boeotia; and that  
 “ it is called also Cithaeron. It is  
 “ certain, that these four moun-  
 “ tains, though they are extended  
 “ to a very great distance, are  
 “ nevertheless almost contiguous,  
 “ and are all sacred to the Muses.”

RUAEUS.

12. *Aonia Aganippe.*] “ A foun-  
 “ tain of Boeotia, sacred to the  
 “ Muses, rising in the mountain  
 “ Helicon, not far from Thebes,  
 “ and running down to the river  
 “ Permessus. Aonian, that is Boe-  
 “ otian, from Aon the son of Nep-  
 “ tune. Observe in this place the  
 “ opening of the vowels *Aonia Aga-*  
 “ *nippe.*” RUAEUS.

Some read *Aoniae Aganippe*, others  
*Aoniae Aganippes*, and others *Aoniae*  
*Aganippae*: but it is plain, that Ser-  
 vius read *Aonia Aganippe*; for he says  
 “ *Nominativi sunt singulares.*”

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 Gal-  
 lus. He insinuates a surprise, that the  
 Nymphs, who inhabited the hills  
 and fountains sacred to Apollo and  
 the Muses, should slight so excellent  
 a Poet, when even the woods and  
 rocks lamented his misfortunes.  
 Theocritus speaks of the birds and

mourning for Daphnis: but Virgil  
 extends the grief for Gallus to the  
 trees, and even to the inanimated  
 stones.

Heinsius would have this line run  
 thus

“ *Illum etiam lauri, etiam flere*  
 “ *myricae,*”

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 *il-*  
*lum etiam* in these two verses ex-  
 presses the passion with greater ve-  
 hementence. He does not however  
 dislike the other reading; and thinks  
 the exility of it adapted to the pasto-  
 ral character, and miserable state of  
 a deploring person.

*Lauri.*] See the note on ver.  
 306. of the first Georgick.

*Myricae.*] 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 A-  
 pollo.

15. *Maenalus.*] See the note on  
 ver. 22. of the eighth Eclogue.

*Lycaei.*] 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,

A a 2

two

The sheep also stand round him : I am not ashamed of them : Stant et oves circum : nostri nec poenitet illas :

## NOTES.

two trees sacred to Apollo, the god of verse ; and by Maenalus and Lycaeus, two mountains of Arcadia, sacred to Pan, the god of shepherds, and inventor of the rural pipe. Some have injudiciously censured Virgil, for descending to speak of hills and rocks, after he had mentioned trees. It is true, that trees are above stones, in the scale of nature : but however it is very evident, that the Poet does not fall, but rise in his expression. Trees are allowed by the philosophers to have a sort of life, which is called vegetative : but stones are said to be inanimated. It is therefore more marvellous, to ascribe sense to stones than to trees. Not only the bays and tamarisks mourn for Gallus, but even the woody mountain Maenalus ; and not only that woody mountain, but even the bleak rocks of Lycaeus. 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.

16. *Stant et oves, &c.*] Virgil now represents Gallus as a shepherd, and makes an apology to that eminent person, for describing him under that character.

There seems to be some difficulty in understanding the true meaning of this passage. Servius says the sense is this ; “ As the sheep, O Gallus, are not ashamed to stand round thee, so neither do thou be ashamed of them ; for even Adonis himself was formerly a

shepherd.” He adds, that Virgil introduces his own person, by using *nostri*, whereas *tui* would have been sufficient ; “ Et quod ait *nostri*, miscuit suam personam, ut frequenter facere consuevit : nam erat integrum, *Tui nec poenitet illas.*” La Cerda explains it in the following manner ; “ He says the sheep abstained from food ; and stood weeping round Gallus, whom he exhorts not to be ashamed of sheep and cattle, for two reasons : 1. Because sheep are not ashamed to lament the love of Gallus : in which place *nostri* has this sense ; they do not despise either thee or me : either thee bewailing thy own passion, or me celebrating it. 2. Because Adonis also, who was beautiful, and beloved by Venus, was a feeder of sheep.” De Marolles seems to understand *nostri nec poenitet illas* to mean, that the sheep partook with him in his distress ; “ Les brebis se sont amassées autour de luy, et ont pris part à son affliction. Divin poëte. ne méprise point les larmes des troupeaux ; le bel Adonis luy-mesme les a bien gardez le long des rivières.” Ruæus renders it literally, *neque contemnunt nos.* W. L. gives a different sense to the whole passage. By the flocks standing round Gallus, he understands the Bucolicks, which he himself made. By *nostri nec poenitet illas*, he takes Virgil to mean, that he himself had treated this kind of

Nec te poeniteat pecoris, divine poeta.

nor do thou be ashamed of car-  
tle, O divine poet.

NOTES.

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 poeniteat*, &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 Bucolic 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 re-  
" pent of them :  
" Sith faire Adonis, erst alongst the  
" streame,  
" Woont feede his sheepe."

The Earl of Roscommon, in his translation, leaves out the words in question ;

" The sheep around him stand,  
" while the blest bard,  
" Nor scorns, nor is asham'd to be  
" their ward ;  
" Since on the river banks the beau-  
" teous boy  
" Adonis kept his bleating flocks  
" with joy :"

as does Dryden also ;

" The sheep surround their shep-  
" herd, as he lyes :  
" Blush not, sweet poet, nor the  
" name despise ;

" Along the streams his flock Ado-  
" nis 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 hu-  
" man 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 interpreta-  
tion ; " Ses brebis attristées étoient  
" autour de lui ; car enfin elles pren-  
" nent part à nos afflictions. N'ayez  
" donc pas de honte, tout Poète  
" illustre que vous êtes, de vous  
" voir travesti en Berger. Adonis  
" luy-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. 1. Od. 28. will  
" have this to be an Hypallage, for  
" *nos illarum non poenitet* : 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. *Nostri nosmet*  
" *poenitet*, and the common ex-  
" pression *suae quemque fortunae*  
" *poenitet*, which Horace, I. Sat. 1.  
" expresses by *neminem contentum*  
" *vivere*

*Even Adonis fed his sheep on  
the banks of the rivers.* Et formosus oves ad flumina pavit Adonis.

## NOTES.

" *vivere sua sorte*. The sheep are  
" delighted with our singing, and  
" now do not disdain to join with  
" us in lamenting our misfortune,  
" and do you also accept of their  
" mournful song, and do not think  
" them unworthy of your love,  
" since Adonis himself thought it  
" not beneath him to feed them."

If the reader likes any of these 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 Bûrman is in the right, and that we are to understand *nostri nec poenitet illas* to be an Hypallage for *nos non poenitet illarum*, a figure which most of the Criticks 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 imitation of a beautiful Idyllium of Theocritus on the passion of Daphnis. Accordingly he places him in Arcadia, reproaches the nymphs of the poetical fountains, for having neglected the protection of this famous poet, and represents the trees and rocks of Arcadia as condoling him. He then describes him as a shepherd, surrounded by his sheep, and immediately makes an apostrophe to his friend, with an excuse for having represented him under so low a character, by which perhaps he may mean a writer of Pastorals. We have seen already, in the sixth Eclogue, that all the Roman poets before Virgil, thought it beneath them to write

Pastorals; and he there speaks of it as a condescension in himself to engage in that subject;

" Prima Syracosio dignata est lu-  
" dere versu  
" Nostra, nec erubuit sylvas habi-  
" tare, Thalia."

I first of Romans stoop'd to rural strains,  
Nor blush'd to dwell among Sici-  
lian 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 himself upon a level with him, our Poet was something more than a mere country farmer, as the old Grammarians would have us imagine.

Theocritus has represented the cattle as mourning at the feet of Daphnis;

Ποδαὶ οἱ γὰρ ποταὶ βοῖς, πολλοὶ  
δὲ τε ταῦροι,  
Πυλαὶ δ' αὖ δαμάλαι, καὶ πόρτες  
ᾠδύραντο.

" A

Venit et upilio, tardi venere bubulci:  
Uvidus hyberna venit de glande Menalcas.

The shepherd also came, the  
slow herdsmen came: Menalcas  
came, wet with winter mists.

## NOTES.

" A thousand heifers, bulls, and  
" cows, and steers,  
" Lay round his feet, and melted  
" into tears." CREECH.

18. *Et formosus oves, &c.*] Thus  
Theocritus;

Ὠραίος ἔ' Ἀδωνίς, ἐπεὶ καὶ μάλα νο-  
μεύει,  
καὶ πτωχὰς βάλλει, καὶ θηρία τὰλλα  
διώκει.

" There lives Adonis, there the  
" wond'rous fair,  
" There feeds his sheep, shoots  
" beasts, and hunts the hare."  
CREECH,

Adonis was the son of Cynaras, king of Cyprus, by his own daughter Myrrha. He was the great favourite of Venus, and has been abundantly celebrated by the Greek poets. Bion calls him the Assyrian husband of Venus; and some say he was king of Assyria.

19. *Venit et upilio, &c.*] The Poet now adds, that the shepherds, and even some deities came to visit Gallus in his affliction,

*Upilio* is used for *opilio*, changing the short *o* into a long *u*, as the Greeks write οὐνομα for ὄνομα. It seems to be derived from *oves* as if it was *ovilio*. Pierius however found *opilio* in the Medicean manuscript. W. L. takes *Upilio* for a proper name.

*Tardi venere bubulci.*] Servius reads *subulci*, understanding it to mean swine-herds, and interprets *tardi* foolish. Pierius found *subulci* also in the Roman, Medicean, and some other manuscripts. But he thinks we ought to read *bubulci*, because this verse answers to that of Theocritus;

Ἥλθον τοῖ βῶται, τοῖ ποιμένες, ὦπό-  
λοι ἤλθον.

and because the epithet *tardi* or *slow* agrees with the pace of cows. We ought most certainly to read *bubulci* here, if La Cerda and others are right, who understand Menalcas, in the next verse, to be a goat-herd.

20. *Uvidus hyberna, &c.*] La Cerda contends, and not without reason, that Menalcas must be understood to be a goatherd; because Theocritus, Virgil, and the other Bucolic writers celebrate only three sorts of graziers; shepherds, herdsmen or neat-herds, and goat-herds. Thus Virgil, in the second Georgick, after the general word *armenta*, mentions these three occupations;

" Sin *armenta* magis studium, vi-  
" tulosque tueri,  
" Aut foetus ovium, aut urentes  
" culta capellas."

Theocritus also mentions these three together;

A a 4

Ἥλθον



All ask, whence art thou infected with this passion? Apollo came, and said, why art thou mad, O Gallus: thy care

Omnes, unde amor iste, rogant, tibi? Venit Apollo.  
Galle, quid insanis? inquit: tua cura Lycoris,

## NOTES.

\* Ἡὺδαν τοὶ βῶται, τοὶ ποιμένες, ὡπλοῖσι ἦνδον.

Menalcas is supposed to be wet, by feeding his goats in the woods, in the winter season. Some indeed understand *uvidus* to signify fat or well fed: but in the time of our Poet, the meanest of the country people did not feed on mast. Thus, in the first Georgick, the air moist with south winds is expressed by *Jupiter uvidus austris*.

21. Omnes unde amor, &c.]

Πάντες ἀνθρώπων τὴν πάθος κακὸν.

The Criticks differ about the pointing of this verse: some read

“ Omnes unde amor iste rogant tibi  
“ venit? Apollo,  
“ Galle quid insanis?”

Others,

“ Omnes unde amor iste rogant:  
“ tibi venit Apollo.”

But the most judicious seem to prefer

“ Omnes unde amor iste rogant  
“ tibi? venit Apollo.”

[Venit Apollo.] Apollo is the first of the deities, who come to Gallus, because he is the god of poetry. In Theocritus, Mercury is the first;

\* Ἡὺδ' Ἑρμῆος πρᾶσιτος ἀπ' ὄρεος, εἶπε δὲ, Δάφνι,

Τίς τὸ κατατρύχει; τίος ὧ γὰρ δέ, τόσσον ἔρασσαι;

“ First Hermes came, and with a  
“ gentle touch,  
“ He rais'd, and ask'd him, whom  
“ he lov'd so much?”

CREECH.

22. *Tua cura Lycoris, &c.*] It has already been observed, in the note on ver. 2. that it is generally agreed, that the Lycoris mentioned in this Eclogue is no other than the famous actress Cytheris. Servius calls her a whore, and a freed woman of Volumnius, and assures us, that her forsaking Gallus, and following Anthony into Gaul, is the subject of the poem under consideration. La Cerda follows this narration of Servius, and says Lycoris is that infamous whore, with whom Anthony was so captivated, who is also called Citheris and Volumnia, and whom Cicero calls the mimic wife of Anthony, whom she followed into Gaul, even in the midst of the rage of civil war. This, says he, is meant by *Perque nives alium, &c.* Catrou justly censures Servius, as being guilty of a chronological error. He observes, that Anthony was at that time in the East, and that he had abandoned Cytheris before the death

Perque nives alium perque horrida castra secuta est. *has followed another through the snows, and through horrid camps.*

## NOTE 8.

death of Cicero. In the tenth letter of the tenth book of Epistles to Atticus, Cicero mentions his carrying Cytheris about with him, in an open litter, as if she had been his wife, attended by seven others, which were filled with the ministers of his lust; "Hic tamen Cytheridem secum aperta lectica portat, alteram uxorem. Septem prae-terea conjunctae lecticae amicarum sunt, an amicorum." In the second Philippick, 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 factus esse voluisti. Quam id, dii boni, non decebat! in quo est tua culpa nonnulla: aliquid enim salis ab uxore mima trahere potuisti." In another place, we find, that it was, when he was tribune of the people, and had the government of Italy committed to him by Caesar, that he made a progress through the country attended by the above-mentioned scandalous company, that he received the complements 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

"vero tribunatu, cum Caesar, in Hispaniam proficiscens, huic conculcandam tradidisset: quae fuit ejus peragratio itinerum? lustratio municipiorum? . . . . Vehebatur in effedo tribunus plebis; lectores laureati antecedeabant, inter quos, aperta lectica, mima portabatur, quam ex oppidis municipales, homines honesti, obviam necessario prodeuntes, non noto illo, et mimico nomine, sed Volumniam consalutabant. Sequebatur rheda cum lenonibus, comites nequissimi: rejecta mater amicam impuri filii, tanquam nurum sequebatur." Presently afterwards, he adds, that she met him at Brundisium, when he returned from Thessaly; and that every soldier in his army knew it to be true. "Venisti Brundisium, in sinum quidem, et in complexum tuae mimulae. Quid est? num mentior? quam miserum est id negare non posse, quod sit turpissimum confiteri! Si te municipiorum non pudebat; ne veterani quidem exercitus? quis enim miles fuit, qui Brundisii illam non viderit? quis qui nescierit venisse eam tibi tot dierum viam gratulatum? quis, qui non indoluerit, tam sero se, quem hominem secutus esset, cognoscere?" We find also, that this infamous progress of Anthony, and his intimacy with Hippias and Sergius, two comedians, happened when Caesar was in Egypt, and that his friends raised

*Sylvanus esse cum creverat* Venit et agresti capitis Sylvanus honore,  
*quibus rurali humare,*

## NOTES.

raised him to the dignity of Master of the horse, in the absence, and without the knowledge of his patron; "*Italiae rursus percuratio eadem comite mima, in oppida militum crudelis, et misera deducio: in urbe auri et argenti, maximeque vini foeda direptio. Accessit, ut Caesare ignaro, cum ille esset Alexandriae, beneficio amicorum magister equitum constitueretur. Tum existimavit se suo jure cum Hippia vivere, et equos vestigales Sergio mimo tradere.*" Lastly the Orator says expressly, that Anthony had parted with his actress, and speaks of it, as the only good thing he had ever done; "*Mimam illam suam suas res sibi habere jussit. Ex duodecim tabulis causam addidit, exegit. Quam porro spectatus civis, quam probatus: cujus ex omni vita nihil est honestius, quam quod cum mima fecit divortium.*" Plutarch also, in his life of Anthony, mentions most of these particulars, and calls the woman, who accompanied him in his progress, Cytheris; and adds that he parted with her, on account of Caesar'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 Caesar was at Alexandria, and Anthony was made Master of the horse. It is certain also, that the

dismissal of Cytheris, and the marriage with Fulvia, could not be later than 711, in which year Cicero, who speaks of it, was slain: nor indeed, could it be later than 709; for Caesar, who was offended at the conduct of Anthony, and caused him to put away Fulvia, was murdered at the beginning of 710. This Eclogue could not be written sooner than 715, being the very last of them all; and consequently composed after the fourth, which was certainly written in 714, and the sixth which was probably written in 715. Thus the amour of Anthony with Cytheris must have been at least six years before the writing of this Eclogue: and besides it does not appear, that he went into Gaul, in any military capacity, between the time of his being chosen Tribune, and that of his parting with Cytheris: and we are sure, that after the battle of Philippi, in 712, he was wholly engaged in the eastern and southern parts of the world. We may therefore venture to affirm, that Anthony was not the soldier, with whom Lycoris ran away: and we have some reason to question, whether Lycoris and Cytheris were the same person; since the Poet would hardly have celebrated the foolish passion of his friend, for a woman who had long been looked upon as infamous. The Earl of Lauderdale does not seem to understand the meaning of this passage to be, that Lycoris had gone off with any particular soldier; but that she was

Florentes ferulas et grandia lilia quassians.  
Pan deus Arcadiae venit, quem vidimus ipsi  
Sanguineis ebuli baccis minioque rubentem.

25 *making his flowering ferula, and great lilies. Pan the god of Arcadia came, whom we saw ourselves, glowing with the berries of blood-red dwarf-elder, and vermillion.*

NOTES.

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 6 or 8 feet, with leaves cut into small segments like those of fennel, but larger. The stalk is thick, and full of a fungous pith, whence it is used by old and weak persons to support them, on account of its lightness. The pith is even at this time used in Sicily, as tinder is by us, to catch fire; whence the poets feigned, that Prometheus stole the celestial fire, and brought it to earth, in a hollow *ferula*. The flowers are yellow, and grow in large umbells, like those of fennel. *Ferula* is by some derived *a ferendo*; because it bears, or supports old men; by others *a feriendo*; because it was used by the ancient schoolmasters, to strike their scholars on the hand. Hence the modern instrument, which is used for the same purpose; though very different from the ancient *ferula*, and capable of giving much greater pain, is called by the same name.

A willow stick would bear a much nearer resemblance.

26. *Pan deus Arcadiae.*] See the notes on ver. 31. of the second Eclogue, and ver. 58. of the fourth.

27. *Sanguineis ebuli baccis.*] The *Ebulus*, Dwarf-elder, Wall-wort, or Dane-wort, is a sort of Elder, and very like the common Elder-tree, but differs from it essentially, in being really an herb. It commonly grows to the height of about a yard. The juice of the berries is of a red purple colour. It has obtained the name of Dane-wort among us, because it is fabled to have sprung from the blood of the Danes, when those people were massacred in England. It is found chiefly in church-yards. See the note on ver. 22. of the sixth Eclogue.

*Minio.*] *Minium* is the native cinnabar, or ore, out of which 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 *miltos* or *cinnabari* of the Greeks; “Milton vocant Graeci minium quidam cinnabari.” This was the Vermillion 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

*Will there be no moderation? says he: love does not regard such things as these. Neither is cruel love satisfied with tears, nor grass with rivulets, nor bees with cythrus, nor goats with browse.*

*But Gallus thus mournfully expressed himself; O Arcadians you however shall sing these things on your mountains, O Arcadians, who alone are skilled in singing, O how softly will my bones rest,*

*Ecquis erit modus? inquit: amor non talia curat. Nec lachrymis crudelis amor, nec gramina rivis, Nec cythso saturantur apes, nec fronde capellae. 30 Tristis at ille. Tamen cantabitis, Arcades, inquit, Montibus haec vestris: soli cantare periti Arcades. O mihi tum quam molliter ossa quiescant,*

*you however shall sing these things on your mountains, O Arcadians, who alone are skilled in singing, O how softly will my bones rest,*

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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 *miniatus*. 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 quis*, and contends for this being the true reading: but Heinsius, according to Burman, found *ecquis* in the Medicean manuscript; as we find it in almost all the manuscripts and printed copies.

30. *Cythso.*] 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. 4. speaks at large concerning the delight of the Arcadians in Music: for he says, that science is useful to all men,

“but even necessary to the Arcadians, who are accustomed to great hardships. For as their country is rough, their seasons inclement, and their pastoral way of life hard; they have this only way of rendering nature mild and tractable. Therefore they train up their children from their very infancy, till they are thirty years of age, in singing hymns in honour of Gods and Heroes. It is no disgrace among them, to be unacquainted with other sciences; but to be ignorant of Music is a great reproach: from these manners of the Arcadians arose the fiction of the poets, that Pan, the god of the Arcadians, invented the pipe, and was in love with the nymph Echo. For Arcadia, being mountainous and full of woods abounds with echoes: whence not only the inhabitants of that country, but also the mountains, woods, and trees are said to sing. Thus our Poet in the eighth Eclogue;

“Maenalus argutumque nemus pinosque loquentes  
“Semper habet.” LA CERDA,

33. *Quiescant.*] Pierius says it is *quiescent*, in the Indicative mood, in some

Vestra meos olim si fistula dicat amores!

Atque utinam ex vobis unus, vestrique fuisset

Aut custos gregis, aut maturae vinitor uvae!

Certe siue mihi Phyllis, siue esset Amyntas,

Seu quicumque furor: quid tum, si fuscus Amyntas?

if your pipe shall hereafter sing  
my passion! And I wish I had  
been one of you, and either a  
keeper of your flocks, or a ga-  
therer of your ripe clusters!  
Surely, whether Phyllis, or  
Amyntas, or any other had been  
my flame; what if Amyntas is brown?

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some ancient manuscripts: but he is better pleased with *quiescant*, in the Optative mood, as he finds in the Roman and Medicean manuscripts. Catrou however approves of *quiescent*.

35. *Atque utinam ex vobis, &c.*]

The Poet takes several occasions, to let the reader know, that though he had represented his friend Gallus, as a shepherd, in this Eclogue, yet he was a person of a superior character. He at first made an apology for the liberty he had taken with him; now he makes him wish that he had been in the humble station of an Arcadian shepherd; whence it appears, that he was a person of a much higher rank; and a few lines afterwards, we find he was really a man of war. This conduct was necessary, as the Poet chose to describe Gallus under his true name. Had he made use of a fictitious name, he would have been at liberty, to preserve the pastoral character entire through the whole Eclogue.

36. *Vinitor*.] Some understand this to mean a Pruner: but surely that cannot be the sense here; for the ripe clusters are not pruned. W. L. understands it to mean a Gatherer;

“ And sickerly, I would I had been  
“ 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  
“ the vine.”

Dryden interprets it a *Presser*;

“ Ah! that your birth and bus’ness  
“ had been mine;

“ To penn the sheep, and press the  
“ swelling vine.”

37. *Certe siue mihi, &c.*] If Gallus had been so happy as to have been born an humble Arcadian shepherd, he had never known the false, though beautiful Lycoris. He might easily have obtained some rural beauty, unpractised in the deceitful arts of more polite nations; who, though less fair, might not however have been void of charms; as flowers of the darkest colours are not always contemptible.

38. *Quid tum si fuscus, &c.*] We find pretty nearly the same sentiment in the second Eclogue;

“ Quamvis

violets are feverish and hyacinths are fowarthy; they would have sat with me among the willows, under the bending vine: Phyllis would have gathered garlands for me, and Amyntas would have sung.

Here are cool fountains, here are soft meadows, O Lycoris: here are woods: here could I have spent all my days with you. Now raging love detains me in the arms of cruel Mars,

Et nigrae violae sunt, et vaccinia nigra:  
Mecum inter salices lenta sub vite jaceret.  
Serta mihi Phyllis legeret, cantaret Amyntas.  
Hic gelidi fontes, hic mollia prata, Lycori:  
Hic nemus, hic ipso tecum consumerer aevo.

40

Nunc infans amor duri me Martis in armis

## NOTES.

“ Quamvis ille niger, quamvis tu  
“ candidus esses,  
“ O formose puer, nimium ne crede  
“ colori.  
“ Alba ligustra cadunt: vaccinia  
“ nigra leguntur.”

39. *Et nigrae violae.*] This verse is almost a literal translation of one in the tenth Idyllium of Theocritus;

Καὶ τὸ ἴον μέλαν ἐστὶ, καὶ αἱ γραπταὶ  
ὕακινθος.

See the notes on ver. 183. of the fourth Georgick, and on *vaccinia nigra leguntur*, ver. 18. of the second Eclogue.

42. *Hic gelidi fontes, &c.*] Gallus now tells Lycoris in the most passionate manner, how happy they might both have been in the quiet enjoyment of a pastoral life; whereas her cruelty has driven him into the dangers of war, and exposed herself to unnecessary fatigues.

43. *Ipso aevo.*] 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 infans 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 thro’  
“ dangerous roads, in severe wea-  
“ ther, into a frozen climate.”

RUAUS.

*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 mal-*  
“ *lius undas,*  
“ *Vitricisque aquilas, sub duce*  
“ *Ventidio.*

“ 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

Tela inter media atque adversos detinet hostes. 45 *amidst darts and adverse foes,*

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" 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 ar-  
" my. 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." CATROU.

It appears to me very strange, that this learned Critick should ground his conjecture on a passage in an author, whom he himself allows to be spurious. If Virgil had intended to describe Gallus at war with the Parthians, I believe he would have written *aversos* instead of *adversos*; their averse manner of fighting being so very remarkable a circumstance, and what he himself alludes to in the third Georgick;

" Fidentemque fuga Parthum, var-  
" sisque sagittis."

Thus also Ovid;

" Telaque ab *averso* quae jacit hos-  
" tis equo."

Nor does it seem probable, that Gallus, who was a great favourite of Augustus, would serve in Parthia under Ventidius, who had always been an enemy to him, and had openly taken the part of Fulvia against him. I rather believe, that Gallus kept near his patron, and assisted him in the wars with Sextus Pompey, which began about the time when this Eclogue is generally supposed to have been written. Ruæus places it in 716, a year in which Gallus might easily complain of being detained by the arms of cruel Mars. In that year, Menecrates was sent by Pompey to ravage the coast of Campania; and was slain by Menas, in an engagement with Calvisius Sabinus near Cumæ. Augustus, who was then at Rhegium, made an attempt to pass over into Sicily; but was beaten back, with great loss, by Apollonides, 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



*Thou far from thy country, oh! Tu procul a patria; nec fit mihi credere; tantum*  
*alas I could not think it true! abas I could not think it true!*  
*absent from me beholdest, ah Alpina, ah dura, nives, et frigora Rheni*  
*cruell! nothing but the snows of the Alps did frosts of the Rhine.*

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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 men-

tions of the snows of the Alps, the frosts of the Rhine, and the danger of Lycoris's feet being cut by the ice. Thus we may conclude, that Lycoris ran away with some officer in this army, which was commanded by Agrippa.

46. *Nec fit mihi credere.*] “*Nec liceat mihi nec possim.*” Thus Aen. VIII. 676. *Ætia bella cernere erat.* Horace, Epod. 17. 25. “*Neque est levare tanta spiritu præcordia.*” It is a manner of speaking derived from the Greeks, among whom *ἔστι* signifies *licet*. Thus Homer, Odyss. II. 157. “*τὸν ὄπως ἔστι πειρῆσαι, quem non licet transmittere.*” RUAËUS.

*Tantum.*] “It is explained three different ways; 1. to be a Noun, and to be referred to *credere*; *Utinam liceat non credere tantum, id est, rem tantam tamque indignam.* 2. To be an Adverb, and to be referred to *sit*; *Utinam sit tantum, Utinam liceat tantum hoc non credere.* As if he should say, I do not wish that Lycoris might not be perfidious, but I wish that I might *only* not believe it. 3. To be an Adverb, and to be referred to the sentence of the following verse, *vides tantummodo nives et frigora, &c.* The first interpretation is the most weak, the second the most subtle, and the third most easy.”

47. *Alpina . . . . nives.*] The Alps are very high mountains, which divide

Me sine sola vides. Ah te ne frigora laedant !  
 Ah tibi ne teneras glacies secet aspera plantas !  
 Ibo, et Chalcidico quae sunt mihi condita versu 50  
 Carmina pastoris Siculi modulabor avena.  
 Certum est in sylvis, inter spelaea ferarum,  
 Malle pati, tenerisque meos incidere amores.  
 Arboribus : crescent illae, crescetis amores.

Ab! may not the frosts hurt thee! Ab! may not the sharp ice wound thy tender feet.

I will go, and sing those verses, which I composed in the Chalcidian strain in the pipe of the Sicilian shepherd. 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.

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divide Gaul from Italy, and are covered with perpetual snow.

48. *Frigora Rheni.*] The Rhine is a great river, which divides Gaul from Germany. Gallus therefore is grieved, that Lycoris should have such an aversion from him, as to leave a more warm and pleasant country, to follow another over the inhospitable mountains covered with snow, into a cold climate, and that even in the winter season.

50. *Ibo, et Chalcidico, &c.*] In this paragraph, Gallus expresses the various resolutions, which are hastily taken up, and as hastily laid down again by persons in Love. He resolves to amuse himself with poetry : then he will make his habitation in the woods, and carve his passion on the barks of trees : then he will divert himself with hunting ; in the imagination of which exercise he seems to indulge himself largely : then he recollects, that none of these diversions are sufficient to cure his passion, at last concludes, that Love is invincible, and that he must submit to that powerful Deity.

*Chalcidico . . . . versu.*] Chalcis is a city of the island Euboea, the native place of Euphoriion, whose works Gallus is said to have translated into Latin. See the note

on ver. 62. of the sixth Eclogue.

51. *Pastoris Siculi.*] Theocritus, the famous Sicilian, who wrote Pastorals. We may conclude, from this passage, that Gallus took the subject of his Pastorals from Euphoriion, and that he imitated the stile of Theocritus.

*Modulabor.*] Heinsius, according to Burman, found *meditabor* in two ancient manuscripts.

52. *Spelaea.*] He uses the Greek word σπηλαιο for *speluncas*.

53. *Tenerisque meos, &c.*] This fancy, of cutting letters on the barks of trees, has always obtained among lovers. Thus Theocritus, in his Ἑλένης ἐπιθάλαμιος ;

Τράμματα δ' ἐν Φλοιῷ γράφεται,  
 ὡς παριών τις  
 Ἀνγυῖν, Δορισί, Σίβευ μ' Ἑλένης  
 Φυτὸν εἰμί.

“ And then inscribe this line that

“ all may see,

“ Pay due obedience, I am Helen's tree.”

54. *Crescent illae, &c.*] There is something very pretty, in this thought of inscribing his passion on the bark of a young tree ; that as

B b

the

In the mean time, I will sur-  
vey all Maenalus, in company  
with the Nymphs, or hunt the  
fierce wild boars: nor shall any  
cold restrain me from surround-  
ing with dogs the Parthenian  
lawns. I seem already to go over the rocks and sounding groves:

Interea mixtis lustrabo Maenala Nymphis,  
Aut acres venabor apros: non me ulla vetabunt  
Frigora Parthenibus canibus circumdare saltus.  
Jam mihi per rupes videor lucosque sonantes

55

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the tree grows, his love may increase.  
Ovid has the same thought, in the  
Epistle from Oenone to Paris;

When Paris lives not to Oenone true,  
Back Xanthus streams shall to the  
fountains flow. COOPER.

Incisae servant a te mea nomina  
“ fagi:

“ Et legor Oenone falce notata  
“ tua.

“ Et quantum trunci, tantum mea  
“ nomina crescent:

“ Crescite, et in titulos surgite  
“ recta meos.

“ Populus est, memini, fluviali  
“ confita ripa,

“ Est in qua nostri litera scripta  
“ memor.

“ Popule, vive, precor, quas con-  
“ sita margine ripae

“ Hoc in rugoso cortice carmen  
“ habes:

“ Cum Paris Oenone poterit spirare  
“ relictâ

“ Ad fontem Xanthi versa re-  
“ curret aqua.”

Upon the trees your sickle carv'd my  
name,

And ev'ry beech is conscious of your  
flame.

Well I remember that tall poplar  
tree,

It's trunk is filled, and with records  
of me.

Which, may it live! on the brooks  
margin'd yet,

And on it's knotty bark these verses  
were cut.

55. *Maenala.*] See the note on  
ver. 22. of the eighth Eclogue.

56. *Acres . . . apros.*] The  
wild boar is a very fierce and dan-  
gerous animal. Aristotle, in the  
fourth chapter of his second book  
concerning the parts of animals, as-  
cribes the fierceness, rage, and fury  
of such animals, as bulls and boars,  
to the thickness of their blood, which  
is found to be very fibrous, and soon  
coagulates; Τὰ δὲ πολλὰς ἔχοντα  
λίαν ἵνας καὶ παχείας, καὶ γινώσκου-  
μενα τὴν φύσιν ἐστὶ, καὶ θυμῶν τὸ  
ἦθος, καὶ ἐκπλαττικά διὰ τοῦ θυμῶ-  
ς θερμότητος γὰρ ποιητικὸς ὁ θυμὸς  
τὰ δὲ σπέρμα θερμανθέντα, μᾶλλον  
θερμαίνει τῶν ὑγρῶν· αἱ δὲ ἵνες σπέρ-  
μα καὶ γινώσκου, ὥστε γίνονται οἷον πυ-  
ρίαι ἐν τῷ αἵματι καὶ ζεῖσιν ποιούσιν  
ἐν τοῖς θυμοῖς· διὸ οἱ ταῦτοι καὶ οἱ  
κάπροι θυμῶδεις καὶ ἐκπλατικοί· τὸ  
γὰρ αἷμα τούτων ἰσχυρότερον, καὶ τό γε  
τοῦ ταύρου τάχιστα πηγνύται πάν-  
των.

57. *Parthenios.*] Parthenius is a  
mountain of Arcadia, so called, ac-  
cording to Servius, ἀπὸ τῶν παρθέ-  
νων, from the virgins who used to  
hunt there.

59. *Partho*

Ire: libet Partho torquere Cydonia cornu  
 Spicula: tanquam hæc sint nostri medicina furoris,  
 Aut deus ille malis hominum mitescere discat. 61  
 Jam neque Hamadryades rursum, nec carmina nobis  
 Ipsa placent: ipsæ rursum concedite sylvae.  
 Non illum nostri possunt mutare labores:  
 Nec si frigoribus mediis Hebrumque bibamus, 65

I delight in shooting Cydonian  
 arrows with a Parthian bow:  
 as if these things were a cure  
 for my passion, or if that god  
 could be appeased by human mi-  
 series. Now again neither the  
 Hamadryades, nor even verses  
 please me: farewell again, O ye  
 woods. Our labours cannot  
 bend him, even though we  
 drink the waters of Hebrus, in the midst of the frost,

## NOTES.

59. *Partho torquere Cydonia cornu spicula.*] The Parthians and Cre-  
 tans were famous archers; and Cy-  
 don is a city of Crete. Bows were  
 frequently made of the horns of  
 beasts.

61. *Aut deus ille malis, &c.*] Com-  
 plaints 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 Tmarus, aut Rhodope, aut  
 "extremi Garamantes;  
 "Nec generis nostri puerum, nec  
 "sanguinis edunt."

Thus also Pope, in his third Pas-  
 toral;

"I know thee, Love! wild as the  
 "raging main,  
 "More fell than tygers on the Ly-  
 "bian plain:  
 "Thou wert from Aetna's burning  
 "entrails torn,  
 "Got by fierce whirlwinds, and in  
 "thunder born!"

62. *Jam neque Hamadryades, &c.*] Gal-  
 lus, having amused himself with  
 the thoughts of diverting his passion,  
 and then reflected on the insuffici-

ency of those pastimes, declares that  
 he will now give up all expectation  
 of being delighted by the charms ei-  
 ther of the country or of poetry.

The Hamadryades are those  
 Nymphs, which belong to particu-  
 lar trees, and are born and perish  
 together with them. Their name  
 is derived from ἅμα together, and  
 ὄρος an oak.

65. *Nec si frigoribus, &c.*] This  
 passage is an imitation of one in the  
 seventh Idyllium of Theocritus;

Εἷς δ' Ἠδωνῶν μὲν ἐν ἄρεσσι χεῖμασι  
 μέσσω,  
 Ἐβρον πᾶρ ποταμὸν τετραμμένος, ἐγ-  
 γύθεν ἄρκτου.  
 Ἐν δὲ δέρεϊ πυμάτοισι πᾶρ Αἰθιοπίε-  
 σι νομείοις,  
 Πέτρα ὑποβλεμύων, ὅθεν οὐκ ἔτι Νε-  
 λος ὄρατος.

Thus also Horace;

"Pone me pigris ubi nulla campis  
 "Arbor aestiva recreatur aura,  
 "Quod latus mundi nebulæ, ma-  
 "lusque

"Jupiter urget,

"Pone sub curru nimium propinqui  
 "Solis in terra domibus negata,  
 "Dulce ridentem Lalagen amabo,  
 "Dulce loquentem."

and endure the Siberian snows of the watery winter. Not even though, when the dying bark withers on the lofty elm, we should feed the sheep of the Ethiopians, under the constellation of Cancer. Love conquers all things, and let us submit to Love.

This, O Pierian Goddesses, will have been enough for your poet to have sung, whilst he was weaving a basket with slender twigs :

Sithoniasque nives hyemis fubeamus aquosae :  
Nec si, cum moriens alta liber aret in ulmo,  
Aethiopum versemus oves sub fidere Cancrī,  
Omnia vincit amor ; et nos cedamus amori.  
Haec sat erit, Divae, vestrum cecinisse poetam, 70  
Dum sedet, et gracili fuscillam texit hibisco,

## NOTES.

So place me where no sun appears,  
Or wrapt in clouds or drown'd in tears :

Where woods with whirling tempests  
toft ;

Where no relieving summers breeze  
Does murmur thro' the trees,  
But all lies bound and fixt in frost :

Or place me where the scorching sun,  
With beams too near, doth burn the  
zone ;

Yet fearless there I'll gladly rove,  
Let frowning, or let smiling fate  
Or curse, or bless my state,  
Sweet smiling Lalage I'll always love.

CREECH.

Hebrum.] " A very great river  
of Thrace, now called *Marisa* ;  
" which anciently rolled over gol-  
den sands. It flows into the Ae-  
gean sea ; and rises from the  
" mountain Rhodope, which is  
" taken by some to be part of Hae-  
mus ; and therefore Hebrus is  
" said by them to flow from Hae-  
mus." RUAEUS.

66. *Sithoniasque nives*.] *Sithonia*  
is a part of Thrace, a very cold and  
snowy country.

68. *Aethiopum versemus oves*, &c.]  
*Ethiopia* is a large region of Africa,  
within the torrid zone, lying to the  
south of Egypt, and extending from

the Tropick of Cancer to the Equi-  
noctial line. Virgil therefore uses  
the constellation of Cancer to ex-  
press the Tropick. The sun enters  
Cancer, on the tenth or eleventh of  
our June, which is the longest day  
of the year, and naturally the  
hottest.

*Versemus*.] "*Verſo* signifies to  
" feed, because those who feed  
" sheep drive them here and there ;  
" for the proper sense of *verſo* is to  
" drive about, as in the twelfth  
" Aeneid ;

" — Tu currum deserto in gra-  
" mine 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 figurative-  
ly expresses by weaving baskets : he  
intreats the Muses to add a dignity  
to his low verse, that it may become  
worthy of Gallus, for whom his af-  
fection is continually increasing ;  
and at last desires his goats to go  
home, because they have been fed  
enough, and the evening approaches.

71. *Gracili*.] He uses this epi-  
thet to express the meanness of his  
writing.

*Hibisco*.] See the note on ver.  
30. of the second Eclogue.

72. *Pierides*.]

Pierides: vos hæc facietis maxima Gallo:

Gallo, cujus amor tantum mihi crescit in horas,

Quantum vere novo viridis se subjicit alnus.

Surgamus: solet esse gravis cantantibus umbra: 75

Juniperi gravis umbra nocent et frugibus umbræ:

*under it. The shade of the Juniper is hurtful, and shade burns the corn.*

*you will make these great for Gallus: for Gallus, for whom my love increases every hour, as much as the green alder rises in the beginning of the spring.*

*Let us rise; the shade uses to be hurtful to those who sing under it.*

## NOTES.

72. *Pierides.*] These Pierian goddesses are the Muses.

73. *Cujus amor.*] The Earl of Lauderdale understands this, not of Virgil's love for Gallus; but of the passion of Gallus for Lycoris;

"Ye sacred Muses, make this song  
"divine,

"For Gallus sake, let ev'ry accent  
"shine.

"His am'rous flame spread ev'ry  
"hour as far

"As the green alders shoot each  
"vernal year."

75. *Surgamus: solet esse gravis, &c.*] Thus Pope;

"Arise, the pines a noxious shade  
"diffuse."

*Cantantibus.*] La Cerda, after Titius, contends for *cunctantibus*; which seems to be a good reading: but it is not sufficiently countenanced by the authority of manuscripts.

76. *Juniperi gravis umbra.*] This seems to be taken from Lucretius, who observes that lying on the grass under some trees is unwholesome.

"Arboribus primum certis gravis  
"umbra tributa 'ft,

"Usque adeo, capitis faciant ut  
"sæpe dolores,

"Si quis eas subter jacuit prostratus  
"in herbis."

But Lucretius does not affirm this of trees in general; and it has never been thought, that the juniper had any thing particularly noxious in it. Nay it is rather esteemed to afford a wholesome smell. The sense therefore of the passage before us must be this; Night is now coming on, and it may be dangerous to sit under the shade of a tree any longer; even though it is the shade of a juniper, which is accounted the most wholesome of any.

*Nocent et frugibus umbræ.*] The hurtfulness of shade to the corn is mentioned in the first Georgick;

"Quod nisi et assiduis terram in-  
"sectabere rastris,

"Et sonitu terrebis aves, et ruris  
"opaci

"Falce premes umbras, votisque vo-  
"caveris imbrem;

"Heu magnum alterius frustra  
"spectabis acervum,

"Concussa que famem in sylvis so-  
"labere quercu."

*Go home, ye well fed goats, ite domum saturae, venit Hesperus, ite capellae.*  
*Go home, for Hesperus is coming on.*

## NOTES.

77. *ite domum saturae, &c.* } *Saturae.* } By the goats being sufficiently fed, the Poet seems to have a mind to express, that he had spent time enough, in the humble employment of writing Pastorals.
- 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 fil-  
 “ ver Thame.”

The END of the *BUCOLICKS*.

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ERRORS of the PRESS.

- E**CLOGUE I. p. 14. col. 1. l. 20. for *Num* read *Nunc*.  
 p. 25. col. 1. l. 2. for *et* read *and*.  
 II. p. 58. col. 1. l. 4. for *Par* read *Per*.  
 12. for *Authorem* read *Anthorem*.  
 p. 67. col. 2. l. penult. for *Damaci* read *Damasci*.  
 III. p. 101. col. 2. l. 19. for *Canone* read *Conone*.  
 IV. p. 186. col. 1. l. 21. for *at* read *et*.  
 p. 190. col. 2. l. 13. for *tout* read *tout*.  
 V. p. 223. col. 2. l. 33. for *modestly* read *modestly*.  
 p. 242. col. 1. l. 4. for *laedesque* read *laudesque*.  
 VIII. p. 334. col. 2. l. 13. for *eighth* read *fourth*.  
 p. 373. col. 1. l. 21. for *Rofcommon* read *Lauderdale*.

The following REMARKS were sent me, after the Publication of the Georgicks, by the learned EDWARD KING, Esq; in a Letter dated from Milkstreet near Bromley in Kent, May 11, 1743.

GEORGICK I. ver. 388. I prefer *rauca voce*, which is the opposite to *liquidas voces*, ver. 410. Angelus Politianus, in his tokens of wet weather, has *latrant corvi*, which I have often heard.

Ver. 480. *Mœstum illacrymat ebur*, Ovid's *mille modis lacrymavit ebur*, and Tibullus's *lacrymas fudisse tepentes* are nothing more than what is common in moist weather: but Virgil expressly refers the weeping into a prodigy by *mœstum*.

Georg. II. ver. 78. *Aut rursum*. Perhaps this means, that the same stocks, which were inoculated, upon the buds failing, are again cut for ingrafting.

Ver. 97. These mountains rise, or grow still higher, with vineyards of these grapes upon them.

Ver. 251, 252, 253. This with is, that in moist soils the rank grass should not be too prevalent, *Ne sit illa terra, quae majores herbas alit, nimium fertilis*, viz. *majoribus herbis*, with the *inexpugnabile gramen*, as Ovid calls it. He would not wish his crop should not be *praevalida*, for it was like to be too rank, there is a remedy prescribed Georg. I. ver. 112.

“Luxuriem fegetum tenera depas-  
cit in herba.”

Ver. 279. I am well satisfied this does not mean two armies, *dubius mediis Mars errat in armis*: I think it signifies, that the ranks were so very regular, that Mars mistook the middle ranks one for another. *Mediis armis* is as *medias acies*,

“*Ipsi per medias acies insignibus*  
“*alis.*”

Georg. IV. ver. 82. *Directae acies* is just the reverse of *turbatae acies*;

“*Extemplo turbatae acies versique*  
“*Latini*  
“*Rejiciunt parmas.*”

Acn. XI. ver. 618.

Ver. 408. Contains a double precept, 1. That you should be early in cutting off the shoots; 2. That they should not be burnt in the vineyard. If they were burnt there, they would scorch the vines, or perhaps totally consume them. The burning small-coal in our woods greatly damages the trees that are to be left.

Ver. 455. Mr B—'s remark amounts to nothing; for his reasoning returns to what he objected against. Though Rhoetus and Pholus were not slain, yet in general may be said *hostes domare letho*, though all are not killed.

B b 4

Ver,



Ver. 458. *O fortunatos nimium!* *Nimum* is *greatly*. It has in this place the sense of *plurimum* or *maxime*, as in Claudian, *O nimium dilecte Deo!*

Ver. 508. *Hic stupet attonitus rostris*. I believe he means those who set up for politicians, who received the news of the Senate from the *rostra*. See Middleton's life of Cicero. It does not relate to those who studied the Law, or were concerned in Law-suits; for that was mentioned before, ver. 501.

Ver. 519. I am of Mr B—'s mind, that *hyems* does not signify winter. If winter was the middle time of gathering, there certainly was a previous one. The subsequent lines put this out of doubt, *Varios ponit foetus Autumnus*.

Georg. III. ver. 100, 101. I take this to mean his own qualifications, and those of his brothers and sisters, *et quis cuique dolor victo, quae gloria palmae*, or it may be the offspring of his father or grandfather, in which sense the Civilians are used to consider *parentes*. Our countrymen value stallions at this rate. It may be too late to choose a horse for a stallion, by observing the excellencies of his colt: it may be better *abdere domo*; as ver. 95.

Ver. 118. *Aequae juvenemque magistris exquirunt*. *Juvenem* rather signifies a young man, than a young

horse: *aequus uterque labor* and *aeque juvenem exquirunt* relate to what went immediately before, which is breaking horses for the chariot or riding.

Ver. 162. *Caetera pascuntur virides armenta per herbas*. He may properly mean cows kept for the pail, which require a different management from the rest.

Ver. 391. I must beg leave to differ from your opinion on this line, for though the *aries* was *candidus ipse*, yet the blackness of his tongue, which the Moon did not examine, was a reason against choosing him. *Candidus ipse* is the principal parts of him, as *aureus ipse*, Georg. IV. ver. 274.

Ver. 409. *Timidos agitant onagros*. *Timidos* is a good reading, according to the accounts we have of the wild ass's being more than a match for the tyger in fighting.

Georg. IV. ver. 85. In the common translations, it is left uncertain, which side the conqueror will oblige to yield. But surely he would hardly endeavour to demolish his own party. Therefore it comes to this sense, *dum aut hos aut hos*, that is of the other party, *victor subegit dare terga, obnixi tamen sunt non cedere*.

Ver. 203. Sir Daniel Molyneux's observation I think is quite right.

The following REMARKS were sent me by the Reverend and Learned Dr WILLIAM GREENWOOD, dated from Warwick, May 14, 1748.

**G**EORGICK I. ver. 32. *Anne novum* — This passage receives great light and beauty from the Farnese globe, and some gems, &c. representing the Zodiack. The Ancients were at a loss how to have the balance supported, and therefore it was originally held up by *Scorpius*; who extended his claws for that purpose out of his own proper dominions, and thus took up the space of two signs in the Zodiack. But under Augustus, or a little after his death, they made *Scorpius* contract his claws, and introduced a new personage to hold the balance. On the Farnese globe it is supported by *Scorpius*; and in several gems and medals of later date, it is held by a man: probably intended for Augustus himself. *Vide* Spence's *Polymetis*, p. 170. pl. 24. and pl. 25. fig. 3.

How does your remark in the notes, that Augustus was born under *Libra*, agree with Suetonius, who says he was born under *Capricorn*? In Aug. §. 94.

*Suetonius*, in the section referred to, does indeed speak of the birth of Augustus being in December; Augustum natum mense decimo, et ob hoc Apollinis filium existimatum; and at the latter end that he was born under *Capricorn*; Nummumque argenteum nota fideris Capricorni, quo natus est, percussit. In that sec-

tion *Suetonius* seems to relate what various authors had reported: but in §. 5. where he plainly speaks in his own person, he expressly declares, that Augustus was born on the ninth of the Calends of October, which is certainly under *Libra*; Natus est Augustus, M. Tullio Cicerone, et Antonio Coss. IX. Cal. Octobr. paullo ante solis exortum. This is confirmed by §. 100. where we are told that Augustus died on the fourteenth of the Calends of September, in the seventy-sixth year of his age, wanting five and thirty days; Obiit in cubiculo eodem quo pater Octavius: duobus Sextis, Pompeio et Appuleio Coss. XIV. Cal. Septembris, hora diei nona, septuagesimo et sexto ætatis anno, diebus quinque et triginta minus.

Ver. 42. *Ingrederere* — I should rather think with Catrou, that Virgil inserted this passage, when he revised his *Georgicks*; and not when he first composed or published them.

Ver. 152. *Aspera sylvæ* — In your translation you say, *A prickly wood of burrs and caltrops*: whereas I take them all to be of the Nominative case, as they certainly are in *Georg. iii. ver. 384.* where the very same words are used: and therefore they should likewise be construed thus, *prickly brambles, and burrs, and caltrops.*

I did

*I did not take lappaeque tribulique to be the genitive case, as appears, I think by the comma after sylva. It might indeed have been translated more literally thus: A prickly wood arises, both burrs and cat-trops.*

Ver. 195. *Grandior* — Catrou places the full stop at the end of the next verse, and makes the sense run thus: *that the legumes may be larger, and boil better with a very little fire.*

Ver. 211. *Sub extremum* — Virgil cannot possibly mean the *last* by *extremum*, because it would contradict his epithet, *inextansibilis*; which implies that this season is unfit for humors. But as there are two *extrema*, and *extremus* is sometimes used to signify the first, as well as the last; if it can be allowed to have that construction in this place, the sense will be very clear and consistent: *that the time of sowing barley is from the autumnal Equinox to the first heavy rains of the winter Solstices, when the inclemency of the weather will put a stop to all works of this kind.*

Ver. 227. *Faselum* — I won't pretend to say what the *Faselus* was: but by these directions I think it can't be the very same as our Kidney-bean. For this is one of the tenderest plants we have in the natural ground; and the least able to bear the severe cold, either when it is young or old. It is therefore sown the latest in the spring of all legumes; and as the seed will be melted in the ground, if much rain falls before it is come up; so the plant itself will be cut off by the first sharp frost in April or May, tho' it is ever so flourishing, or in October, when it is at it's full growth.

Ver. 255. *Deducere classes* — I think we should understand *deducere classes*, to bring back the fleets: and thus the same opposition will be continued that was in a preceding verse. Hence we learn when to sow, and when to reap: when to venture out to sea, and when to retire into port again.

Ver. 268. *Quippe etiam* — I observe the Commentators give reasons why some of these works may be done upon a holiday; but do not take any manner of notice of the rest. Now since they are only to be justified by charity or necessity, all the following passages must be considered in that light. So that husbandmen are allowed, *rivas deducere*, to let out the flashes of water which are brought upon the fields by sudden showers and land floods: they may, *segeti praetendere sepem*, secure the fences of their corn, when by the omission it would be exposed to immediate damage from trespassing cattle: they may, *insidiis avibus moliri*, guard against the feathered robbers, who make no distinction of days, but are always pilfering the seeds whenever they can come at them; and they may, *gregem fluvio mersare salubri*, bathe the flock in the river, if it is required for the health of the sheep. But why they should then burn the thorns, which may be conveniently done at any time; or carry oil and fruits to town, for which there were probably other market days; though so correct a writer as Virgil had undoubtedly his reasons for it, yet I must own myself at a loss to discover. Unless for the latter there might be the same necessity, as there

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is to cry milk and mackerel in London upon a Sunday: and if this could be proved, we may easily suppose they might be permitted to return with some other loading for back-carriage. And if the former appeared to be any thing like our burning of charcoal, this would be a work that might be continued, though not begun, upon a day that was esteemed sacred.

Georg. II. ver. 97. *Amminea* was near to *Palernus*, and *Pliny* says, *Principatus datur Ammineis propter firmitatem*, l. 14. 2. Expressions very like these of *Virgil*. So that these three lines may be thus rendered; *There are also Amminean vines, which yield the best bodied wines: to which the Imolian, and Phanaean, and smaller Argitis must give the preference; though the two first are reckoned prime wines, and the last none can rival, &c.* Or suppose the 98th verse to be in a parenthesis, which would be more poetical, and then the construction will run thus; *There are also Amminean vines, which yield the best bodied wines, (to which the Imolian and Phanaean, though reckoned prime wines must give the preference) and there is the smaller Argitis, which none, &c.*

Ver. 206. *Tardis*—I think the epithet *tardis* alludes to the largeness of the loads, which occasioned the bullocks to move more slowly. So that the whole verse gives one a strong idea of the quantity of corn both in number and weight of loads, that is produced upon such land.

Ver. 321. *Prima*—I don't know any passage more crowded with fine

expression, than these two lines. But in my opinion the beauty of it is greatly tarnished by supposing that *aestas* means nothing more than heat. The ancient and natural division of the year was into summer and winter: and to which many authors allude both in prose and verse. But since between the extremities of heat and cold in these seasons, there were intermediate spaces of moderate weather, the two others of spring and autumn were added: which at their beginning and end generally partake of the qualities of the preceding and following season. So that *Virgil* points out in the most poetical manner the very particular time in autumn that is most proper for this work. For, says he, one of the best times for planting vineyards is, upon the coming in of the first cool weather in autumn, before you touch upon winter, and when the summer is quite gone.

Ver. 389, 392. *Oscilla-caput*—Mr Spence in his *Polymetis*, p. 129, hath cleared up these passages by a gem in the great Duke's Collection at Florence, pl. 20. fig. 2. which represents a tree with several little heads of *Bacchus* hanging upon it, that turn every way.

Georg. III. ver. 10. Before I had read *Catrou* I was of opinion, and am very glad to be supported by him in it, that all this following passage to the 40th verse is a most masterly allegory, whereby the Poet promises to perfect and publish the *Enelide* after his return from Greece. And if we take it in this light, it will greatly heighten the many beauties that are to be found in these lines.

lines. The Eneide was the temple: Augustus was the divinity, for whom it was formed, and to whom it was dedicated: his ancestors, as they are the principal actors in the one, so are they represented as the capital statues to adorn the other: and his victories, like basso relievos, were to embellish the work.

Ver. 37. *Invidia*—I cannot forbear observing Virgil's genteel manner of reflecting upon the factious and discontented, that were enemies of Augustus; by representing them under the figure of envy, trembling for fear of the severest tortures, that the Poets have allotted to the most enormous offenders.

Ver. 81. — *bonesti*. I think *bonesti* relates only to the outward appearance, and that those colours are most graceful and pleasing to the eye; for otherwise it is true as the English proverb says, A good horse is never of a bad colour.

Ver. 81, 86. *Luxuriat toris pectus—Densa fuba*. It must be remembered that Virgil describes the fine horse for the menage to be trained either for war, or the chariot: for an English jockey will never agree with him, that a brawny chest and a thick main are beauties in a horse.

Ver. 132. *Cursu*—As Virgil, according to your observation, seems to intend these precepts for both species, I think *cursu quatiunt* refers to the exercise proper for the mares, and *sole fatigant*, &c. for the cows.

Ver. 299. *Turpesque podagras*. Many farmers, particularly in Warwickshire, call this distemper, the Fouls: which, considering the part affected, is a literal translation of Virgil.

Ver. 400. *Quod surgente*—I think Virgil, in his short manner of hinting a direction, plainly points out to us which milk is best for cheese, and which for butter. What you milk in the morning and the day time, is to be pressed into cheese at night: and what you milk in the evening and the night, is to be made into butter; and either carried, *sub lucem*, very early in the morning to market in baskets, before the sun will have power to melt it, or seasoned with a little salt and laid up for use in the winter. This construction will render the passage very clear and expressive, and remove the difficulties, which have so much puzzled the Commentators in explaining the meaning of the word, *Galathis*.

Ver. 478. *Hic quondam*—It appears plain to me that the Poet is speaking only of a pestilential distemper that many years ago invaded the Alpine countries: but in what period of time cannot fairly be collected, neither is it material, notwithstanding the names of Chiron and Melampus are mentioned; for these I take to be used in general for the most eminent physicians. And as all raging plagues are attended with many like circumstances, it is no wonder that his relation should very much agree with those, which Thucydides and Lucretius have given us of the plague at Athens: though probably he might take several hints from them to heighten the description.

Ver. 500. *Incertus sudor*—That *incertus* means it was doubtful whether a sweat was a good or bad symptom, and that at first they could

could not guess at the event of it, is evident I think from the words that follow; where he tells us when it comes to be a bad one: for when it grows cold, it is the forerunner of certain death; and consequently till that fatal turn, there might be some hopes of a recovery.

Ver. 553. *Inque dies*—This representation, of the fury's growing larger every day, is one remarkable instance, among many others, of the strength of Virgil's imagination: and is intended to point out to us the gradual increase of a pestilential infection till it arrives at the full height. There are two other instances of growing figures in the *Eneide*, the one of Fame, lib. 4. ver. 175. and the other of Alecto, lib. 7. ver. 448.

Ver. 558. *Donec humo*—I cannot suppose that before this they did not know how to bury any offensive carcases: but I take the meaning of this passage to be, that they attempted to make some profit from them, after they were dead; till they learnt by experience there was nothing for them to do, but to bury them. For, as it follows afterwards, neither the hides, nor the wool, nor the flesh were found to be of any service: but on the contrary some of them produced the most dreadful effects upon those that ventured to make use of them. I cannot conclude this note without making a short remark of the great conformity between the directions of Virgil, and those of his Majesty's order in Council; and the reasons for them both. Here is advice to kill and bury, because no remedy was found to have any good effect, and the infected

skins and carcases proved of such fatal consequences. For the immediate killing, see ver. 468. for the burying, ver. 558. for the insufficiency of medicines, ver. 548. and for the hurtfulness of the infected skins and carcases, ver. 559.

Georg. IV. ver. 153. *Solae*—I wonder that the commonwealth of ants should escape the observation, or the memory of this accurate writer: for many of these particulars are as justly applicable to them, as to the monarchy of bees.

Ver. 179. *Daedala*—This word gives one a stronger idea than to be barely rendered, *artificial*: as it seems to resemble the works of these little animals to the famous labyrinth built by Daedalus in Crete.

Ver. 372. *Eridanus*—All travellers agree that the Po is not a rapid river: neither is it likely that it should be so. For the force of a current is occasioned by it's fall from a chain of mountains, or running down a steep descent of country: but the Po, very soon after it's source, flows on through the vale of Piedmont; and afterwards traverses all the rich vale of Lombardy. These are the *pinguia culta* which Virgil speaks of: and therefore very probably he means that no river, which runs through so long a tract of fertile plains, is more violent than the Po. So that I think, if Dr Trapp instead of *the*, had said,

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