features that are alien to Mantua, e.g. the beeches (1) and the hills (83). There is, however, an exceptional amount of technical detail from ordinary rural life and work, which is appropriate to the poem's chief concern.

In fact the poem is not autobiographical, whatever personal experience may lie behind it. What Vergil has done is to depict the contrasting situations and characters of two typical Italian countrymen whose lives have been disrupted by a crisis of which they themselves are wholly innocent. Tityrus, the ageing slave, has taken a bold initiative to meet the threat of eviction and, having made his first journey to the big city, has been rewarded. He now vaunts his success callously and complacently before his less fortunate friend. Meliboeus, a free-born citizen like Vergil himself but one who has apparently never ventured beyond his native heath, has simply bowed before adversity, and now must go into exile. His is the nobler and more sensitive character, and from him most of the finest poetry in the Eclogue comes. There is no jealousy or spitefulness towards Tityrus, and his indignation, when it does break out, is all directed against the alien usurper. Tityrus' final belated gesture of hospitality reconciles the tensions of the dialogue and reasserts the Arcadian values of friendship and hospitality, but it serves also to underline what his friend has lost. In the closing lines we may detect a plea for charity and sympathy towards those whose lives have been ruined – as Vergil's own can never have been – by the discordant effects of civil war.

The themes are effectively organized, recurring in different patterns of antithesis and in both more and less extended forms: *A*: the delights of possession – present; *B*: the pain of exile – present/future; *C*: the cult of the benefactor – present/future; *D*: the journey to Rome – past; *E*: the reconciliation – present. After the *prelude* (1–4) expounding the major themes *A* and *B*, the *second section* (6–45) comprises themes *C*: 6–10, *B*: 11–18, *D*: 19–35, *C*: 36–45. It is clearly dominated by Tityrus and his story. The *third section* (46–78) is dominated by Meliboeus and the contrast of his future with Tityrus'; it comprises *A*: 46–63, *B*: 64–78. The *epilogue E*: 79–83 reconciles the tensions of the poem.

Apart from the apt reminiscence of *Id.* 7 (50n.) there is little of Theocritus in the poem; it is a boldly original and highly wrought piece

presenting in dramatic form the confrontation between pastoral myth and contemporary Italian reality. For a quite different poetic treatment of the dispossessions see Hor. *S.* 2.2, where Ofellus who has lost his land stays on as a tenant-farmer *colonus* of the new owner Umbrenus (112ff.).

ECLOGUE II

1 The line illustrates the expressive possibilities of word order in a language where the inflections suffice to determine grammatical relationships. The juxtaposition *formonsum pastor* sets the essential antithesis between the lover who is not handsome and the male beloved who is not a shepherd. Moreover *formonsum . . . Alexin* encloses the announcement of Corydon's passion as Alexis himself encompasses Corydon's whole world.

Corydon (cf. Greek *korudós* 'crested lark') is a familiar pastoral name; cf. *Ecl.* 7. He appears in *Id.* 4 as one of Theocritus' less attractive characters, in *Id.* 5.6 as a not very proficient musician.

ardebat in this sense normally has an instrumental abl., e.g. Hor. *C.* 2.4.7–8, or *in* + abl., e.g. Ov. *M.* 8.50. For the transitive use cf. Hor. *C.* 4.9.13–14. It is paralleled by other verbs denoting emotional or physical states, e.g. *deperire*, *dolere*, *horrere*. The consuming fire of love was a traditional metaphor; e.g. Sappho fr. 31.10LP.

Alexin: though he reappears in 7.55, Alexis seems to belong to the elegiac not the pastoral tradition; see Plato *A.P.* 7.100 and especially Meleager *A.P.* 12.127, which is also the source for the conceit of the twin fires that plague Corydon in the Eclogue: 'On the road at noon I saw Alexis walking, when summer was just being shorn of her tresses of ripe corn. Twin rays were consuming me with their flames, the rays of Love from the boy's eyes and those from the sun. These night put to sleep again, but the others were kindled still higher in my dreams by the phantom of his beauty; and sleep, which releases others from labour, forged labour for me, fashioning an image of beauty, a living fire for my soul.'

2 **domini:** presumably Iollas (57). Whether he is the master of Alexis alone or – more likely – of both Corydon and Alexis, the shepherd's plight is equally hopeless.

nec quid speraret habebat 'nor did he have anythng to hope

for'. A direct question form *quid sperem*? is implied. The fine distinction between relative *quod* and interrogative *quid* in such constructions was easily blurred; thus *nihil habeo quod ad te scribam* beside *de pueris quid agam non habeo* in Cic. *Att.* 7.19. Cf. *qui* for *quis* (18).

3 tantum 'all he could do was . . .'.

densas umbrosa cacumina fagos: for the insertion of the appositional phrase, here perhaps expressive of the way the beeches enclose the cool shade, cf. 9.9. For the lover's *querelae* addressed to the lonely woods cf. Prop. 1.18, esp. 19–20.

4 ueniebat like *iactabat* indicates that what follows is an often repeated performance, like Polyphemus' serenade to Galatea, which was also introduced by a verb in the imperfect, ἄειδε 'he used to sing' (Th. *Id.* 11.17–18). *incondita* therefore can hardly be 'unpremeditated'. Servius glosses it as *agrestia*; cf. Quint. 6.3.107 and *agreste atque inconditum carmen* in Sen. *Ben.* 4.6.5. Though not lacking in detailed polish, Corydon's monologue is 'disjointed' and structurally 'incoherent'. For this sense of the word cf. P. Festus 107M *inconditum non ordinate compositum*, and the contrast that Cicero makes between Isocrates' rhythmic prose and the *inconditam antiquorum dicendi consuetudinem* (*de Or.* 3.173).

5 montibus . . . siluis: both probably datives rather than local ablatives; they are Corydon's only audience. The combination suggests that these are not the hospitable woods of the pastoral idyll (1.5) but the wild forests remote from habitation (10.52). His passion is *inane* because it wastes itself upon the desert air. For *iactare* of incoherent utterance cf. *A.* 2.588.

6 Polyphemus in *Id.* 11.19–21 begins with a quaintly graceful tribute to Galatea before chiding her for her coyness. The bitterness of Corydon's opening remonstrances recalls rather the rustic serenader of *Id.* 3. Corydon keeps his praise not for Alexis but for his own native countryside and his music-making.

nihil is the internal object (= *nullam curam*) defining the character of the verbal action, *mea carmina* the external object, defining its goal. Like most internal accusatives it is equivalent to an adverb, e.g. *nullo modo*.

7 cogis 'are you in short driving me to my death?' The climax to the three questions protesting his present wretchedness. The authority for *coges* is equally good and the variation easily explicable by the fact that *ē* and *ī* were often indistinguishable in Late Latin pronunciation. If the phrase were taken as a statement, not a question, *coges* would perhaps be preferable: 'you will in the end (if you go on like this) drive me to my death'; for the temporal sense of *denique* see *A.* 2.295.

mori is deliberately vague. The rejected lovers in *Idd.* 3.9 and 23.21 both threaten suicide, but Corydon is too gentle a character to contemplate such violence and too guileless to make empty threats. His death will be the result of the *studium inane* that compels him to wander about in the midday heat.

8 umbras et frigora 'shady and cool spots'; cf. Ov. *M.* 7.809. An instance of hendiadys, the figure by which the head and subordinate parts of a complex idea, e.g. *umbras frigidas* or *umbrosa frigora*, are presented as discrete items equal in status. For *captare* in a similar context see 1.52 and for the pastoral cool shade 1.4–5n.

9 lacertos: masculine as in *G.* 4.13; the word is feminine in Hor. *C.* 1.23.6–7. For the detail itself cf. Th. *Id.* 7.22.

10 Thestylis is the name of the servant to the enchantress in the urban *Id.* 2.

rapido 'consuming' as in *G.* 1.92, Lucr. 5.519; cf. 1.65n.

messoribus indicates the season. Unlike Polyphemus' serenade in *Id.* 11 Corydon's is specifically placed in time: it is the harvest season and the monologue continues from lunch-time to sunset (66–7). This enables Vergil to elaborate the conceit of the fires of *sol* and *amor* from Meleager's epigram.

11 alia serpullumque 'cloves of garlic (*alium*) and wild or creeping thyme' are ingredients in Thestylis' *moretum*. This was a porridge of oil, cheese and various herbs pounded in a mortar (cf. *contundit*). It is described in the pseudo-Vergilian *Moretum* 90ff.

12 mecum: either (i) 'as my only company', emphasizing his isolation from the gathering of his friends (10), or (ii) 'in chorus with me', contrasting the normal pattern of human and animal life at this time of day with his own abnormality in joining the tireless cicadas, who are at their shrillest and most oppressive just before *aestus medios* (*G.* 3.327–8). (i) is slightly preferable with *at*, though *ac* has good

authority here. To construe *me* with *resonant* and *cum* with *cicadis* is possible but unnecessary. The lines emphasize one of the poem's themes, the alienation of the lover. Corydon like the love-sick Bucaeus in Th. *Id.* 10.1–6 and the lovers of Latin Elegy has been driven to a life *sine ratione, nullo consilio* (Prop. 1.1.6).

raucis 'shrill', 'screeching'; the usual sense of the epithet (contrast 1.57). The more favourable epithet *argutae* in Calp. 5.56 recalls the traditional esteem in which their sound was held; cf. Th. *Idd.* 1.148, 7.138, and for cicadas as favourites of the Muses Plato *Phdr.* 259c.

tua. . .uestigia lustro implies that he had seen Alexis on one of Iollas' visits to his estate or perhaps (cf. *montibus et siluis* in 5) on a hunting expedition. See 29n. The original meaning of *lustrare* 'to purify ritually' was extended through 'make a ceremonial tour of' to the general sense 'travel purposefully all over'; which it has here and at 10.55 (of hunting). Cf. *uestigia lustrat* (*A.* 11.763).

arbusta 'trees' or plantations e.g. of elms (1.39n.).

13 sole sub ardenti is perhaps putting on the agony a little, since Vergil has already indicated that Corydon was at this particular moment *inter densas umbrosa cacumina fagos*. But Eros after all is not a truthful god (Mosch. 1.11) and suitors have a licence to exaggeration.

14 An abrupt change of tone: Corydon's first explicit awareness of alienation not only from his normal condition of life but from his own folk as well.

fuit is either to be taken literally, as *esses* (16) perhaps suggests, or for *foret*, as in Prop. 2.25.11 *nonne fuit satius duro seruire tyranno?*

14–15 iras. . .fastidia 'outbursts of anger. . .disdainful ways'; like the Amaryllis of *Id.* 3. For the plural see 1.6n. It appears that Corydon was no more happy in his normal love-life than he is now in his passion for Alexis.

15 nonne Menalcan is emphasized by its isolation after the major pause at the bucolic diaeresis. The name occurs in various tales of unhappy love (see Ath. 14.619c, *schol. ad Id.* 9 *argum.*) and in pastoral, associated with *Daphnis* (12n.), in [Th.] *Idd.* 8 and 9. *Menalcas* reappears in *Ecl.* 3, 5, 9, 10.20. See p. 31. The mention of Amaryllis and Menalcas together is an implicit reminder of the bisexuality of pastoral love; cf. 7.59, 67, 10.37.

16 esses sc. 'on the occasion when I saw you'. As a *uerna* Alexis would more easily retain the fair colouring which was so highly esteemed in antiquity (10.38–9).

17 Corydon's reflections lead not to praise of Alexis but to a warning not to set too much store by his *color*.

18 The homodynes give an appropriately emphatic tone to the warning after the uncompromising *ne* + imperative.

caduci: the tiny white flowers of the privet 'are left unpicked to fall'.

uaccinia: the Latin word seems cognate with Greek *hudkinthos* and the present passage recalls Th. *Id.* 10.26–9: 'Pretty Bombyca, they all call you Syrian, lean and sunburnt, but I alone call you honey-coloured. The violet is dark and the inscribed hyacinthus too, yet these are the first to be gathered in garlands.' However, *uaccinium* and *hyacinthus* were apparently distinguished (Plin. *Nat.* 16.77, 21.170). The former is probably the bilberry, Vaccinium Myrtillus, *nigra* referring not to the pink flowers but to the berries, which were a cheap source of purple dye. For *hyacinthus* see 3.63n.

19 After the warning a recital of his own credentials as a farmer (19–22), a musician (23–4) and a handsome suitor (25–7).

despectus tibi 'contemptible in your eyes' or 'despised by you'; cf. *contemptus exercitui inuisusque* (Tac. *H.* 1.60).

qui for *quis*; see 1.18n.

20 diues has a genitive (either of reference or by extension from the partitive) in *A.* 9.26, an instrumental abl. at *A.* 4.37–8. Both usages occur chiefly in poetry.

niuei is taken with *pecoris* by Servius and the Berne Scholiast; cf. *G.* 3.391 *munere sic niueo lanae*. But the reference to 'snow-white milk', if somewhat commonplace, is supported by Th. *Id.* 5.53 and Ov. *M.* 13. 829 (Polyphemus' serenade) *lac mihi semper adest niueum*. With *abundans* the abl. is usual, e.g. Cic. *Off.* 1.78; but Nepos has the gen. at *Eum.* 8.5. Cf. Th. *Id.* 11.34–6 'Yet even as I am, I have a herd of a thousand cattle, and from these I draw and drink the finest milk. My supply of cheese never fails, no, not in summer nor autumn nor the depths of winter.'

21 meae, unlike e.g. *mihi*, makes the lambs unequivocally his own. If he were a free man, a flock that produced a thousand ewe-lambs

would make him wealthy indeed; if he is a slave, then to claim such numbers as his own, even for use *precario* in gathering his *peculium* (1.32n.), is preposterous. Similarly exaggerated is his boast not just of a continual supply of cheese, like Polyphemus, but of fresh milk right through the winter and the summer, when *lac praecipit aestus* (cf. 3.98). Once again suitor's licence.

Siculis: this is the only Eclogue specifically set in a traditional Greek pastoral location; cf. 4.1, 6.1, 10.1.

23 In *Id.* 11.38–40 Polyphemus claimed to be the foremost piper among the Cyclopes – in itself no great accomplishment – but then went on, as Corydon does not, to pay his beloved the compliment of being the inspiration of his music. Corydon's musicianship, unlike Polyphemus' (*ibid.* 13–15), is not dependent upon the occasion but part of his normal life, and one to which he attaches great importance; see 31ff., esp. 37–9.

24 Amphion with Greek *ī* is of course required by the metre.

Dircaeus, though often used by metonomy for 'Theban', e.g. Hor. *C.* 4.2.25, here alludes to the punishment of Dirce and Lycus by Amphion and his brother Zethus, when they returned to Thebes to avenge their mother and claim their inheritance. Cf. Propertius 3.15.11–42. The magical power of Amphion's music in rebuilding the walls of Thebes was proverbial (Hor. *C.* 3.11.2) and he is coupled with Orpheus as an exemplar of the civilizing power of poets at Hor. *A.P.* 391–6. The association with Orpheus led to the attribution to Amphion of the Orphean power to charm animals (Paus. 9.5.8), and this may be referred to in *armenta uocabat.* Obscure herdsmen, having learned the divine power of music from Hermes or Pan, may live to become builders and rulers of famous cities. Urban sophisticates should not be too hasty to despise the humble rustic and his music.

Actaeo Aracyntho 'Attic Aracynthus'. Servius' gloss *Thebanus* may be just an inference from the context. However there is evidence (Stephanus Byzantinus, s.v. 'Αράκυνθος and the scholiast on Stat. *Theb.* 2.239) for a mountain of this name on the borders of Boeotia and Attica, presumably in the same range as Mount Cithaeron. For the better known Aracynthus in Acarnania see Plin. *Nat.* 4.6. Propertius mentions Aracynthus in the context of Amphion's triumph: *uictorque*

canebat | paeana Amphion rupe, Aracynthe, tua (3.15.41–2); the connection probably dated back to the years of Amphion's exile, when he lived as a humble shepherd. *actaeus* (from Greek *aktaîos* 'coastal') is inappropriate. The adj. is not attested in Latin, though *aktḗ* 'promontory', 'coast-line' occurs in a Latin form at *A.* 5.613. Moreover while Mt Cithaeron itself is conspicuous along the Corinthian Gulf, there is no evidence that Aracynthus was. However, *Aktḗ, Aktaía* was an ancient name for Attica (Strabo 9.1.3) and Ovid in *M.* 2.720 has *arces . . . Actaeae* of Athens. 'Attic' accords with the evidence set out above, and there is no need to assume that Vergil has made Corydon perpetrate a geographical blunder in order to show that he is out of his depth. Corydon is certainly preening himself, but the absurdity here lies rather in the breach of *decorum* he commits by introducing this incongruously learned piece of Alexandrianism.

Actaeo Aracyntho shows hiatus without correption of the unelided vowel, a recurrent Graecism in the Eclogues, mostly in hellenizing contexts; see 3.6n. The line has four heterodyne feet, including the fifth, and a major pause after the third foot trochee: – – – – ⏑ ⏑ || ⏑ – – – ⏑ ⏑ ⏑ –. The result is a laboured portentous tone that is grotesquely incongruous in its context. The line could be transposed directly from the Greek Ἀμφίων Διρκαῖος ἐν Ἀκταίῳ Ἀρακύνθῳ, as *G.* 1.437 was from Parthenius' Γλαύκῳ καὶ Νηρῆι καὶ Ἰνώῳ Μελικέρτῃ (Gell. 13.27, Macrob. *Sat.* 5.17.18). An Alexandrian source is suggested but by no means certified by the allusive obscurity of the line.

25–7 Cf. Th. *Id.* 6.34–8 'For truly I'm not ugly in appearance, as they say I am. For I recently looked into the sea, and it was calm, and my beard showed up handsome and my one eye handsome too –in my judgement'; a context where Polyphemus is much more a straight figure of fun than he is in *Id.* 11. After 24 the prosaic phrases and uncouth verse rhythm of 25 bring us back to earth with a jolt.

26 uentis is instrumental abl. either with *staret*, cf. *uento rota constitit* (G. 4.484), or less likely with *placidum* 'calm because of the winds, without any wind to disturb it'. Winds were commonly said to calm the sea, presumably by relaxing their force on it, e.g. 9.57, *A.* 5.763, where *sternere* is the active correspondent to the passive *stare* here.

mare, like Greek πόντος in the Theocritean passage translated in 25–7n., suggests the open sea, though Seneca seems to have under-

stood it to mean a pool in the rocks, which would certainly make a more plausible mirror (*N.Q.* 1.17.5). A calm sheltered inlet of the sea might just reflect the huge image of a Cyclops or at its edges even a shepherd. But the detail is meant to be grotesque in both contexts.

non ego Daphnin: the normal homodyne cadence (⏑ ∪ ∪ ⏑ –) is slightly roughened by the presence of a pyrrhic word (∪∪) in the fifth foot. The effect is common in Lucretius. Though it recurs in the present Eclogue at 37, 42, 53, 60, it becomes less frequent in the later poems. A major pause at the bucolic diaeresis is of course usually followed by enjambement. Vergil often employs the sequence in excited passages; so the disruption of the normal pausal patterns may be expressive. For Daphnis, the archetypal singing herdsman of the pastoral, see 5.20n. The comparison here is as foolish as Corydon's in Th. *Id.* 5.80–1 (3.62n.). Its pathetic ineptness is intensified by that apologetic *adeo* in 25, its lack of conviction by the final conditional clause, and its naivety by the appeal to the very person who rejects him.

28 After his own credentials an invitation to Alexis to share the simple pleasures of the country. The corresponding appeals to Galatea in *Id.* 11.42–4, 63–6 are dissimilar in tone and detail.

sordida, the opposite of *nitida*, reflects like *humilis* and *sordent* (44) the fastidious view of an *urbanus*; cf. Mart. 10.96.4, 12.57.2.

29 habitare as the frequentative of *habeo* must originally have been transitive, as it is in Cic. *Verr.* 4.119 and often in poetry, e.g. *A.* 3.106.

casas: typically these consisted of a wooden frame covered with boughs and foliage (Sen. *Ep.* 90.10).

figere ceruos: hunting which appears only on the fringe of the Greek pastoral world (e.g. Th. *Id.* 1.115–17) was of course a feature of the real countryside (cf. *G.* 3.409–13) and references to it recur in the Eclogues; cf. 41, 3.12–13, 5.60–1, 7.29–30. Moreover, it is an aspect of country life sure to appeal to a city dweller (cf. 10.55–60), though whether the pampered Alexis would have relished such robust pastimes is something Corydon has, perhaps significantly, not stopped to consider.

30 hibisco 'with a green marsh mallow switch'. The tough mallow rushes were pliant enough to be used for baskets (10.71) and the flowering stem, which grows to upwards of a metre, would also make a supple switch, especially when it was fresh-cut (*uiridi*). Servius took this as dative; but although *compellere* + dat. is found at Hor. *C.* 1.24.18, Corydon is unlikely to have driven his goats 'to the mallows', which would be unattractive fare even for such omnivorous animals and grow only on treacherous marshy ground.

haedos here, following *agnae* (21), shows that Corydon like Tityrus in *Ecl.* 1 (cf. 1.9n.) has a mixed farm.

32 pluris for *compluris* is already found in Cic. *Fin.* 2.93. A comparison is however often implied in the usage, as here between Pan-pipes and the single rustic pipe. Pan-pipes were made up of a number of separate hollow reed or hemlock stalks (cf. *cicutis* in 36) of differing lengths (*disparibus*), usually between seven and twenty-one in number, and joined together with beeswax. See [Th.] *Id.* 8.18–19. The alliteration of *p* and *c* probably reflects heightened emotion.

33 instituit: either 'began the practice' with the normal infinitival construction (cf. Cic. *Rep.* 2.12) or 'taught men to', where the inclusion of the personal object (cf. *G.* 1.148) is usual. See 5.29–30. For the story of Pan and Syrinx see Ov. *M.* 1.689–712.

ouis ouiumque magistros: for the phrase pattern cf. 3.101 and [Th.] *Id.* 8.48 χὠ τὰς βῶς βόσκων χαἰ βόες 'both the one who herds the cows and the cows'. Though a relative latecomer to the Greek pantheon (Aesch. *Pers.* 448–9, Pi. fr. 89B), Pan, the god of song and dance, is already associated with idealized landscape in *h. Hom.* 19, Eur. *Hel.* 167–90. In Hellenistic epigram he appears in various contexts relevant to the pastoral; e.g. as the lover of Daphnis (*A.P.* 9.338, 341, 7.535), the recipient of a dedication by Glaucon and Corydon (*A.P.* 6.96) and associated with love and music making (*A.P.* 5.139).

34 nec te paeniteat: the subjunctive may be hypothetical in sense: 'nor would you be repentant', or hortatory: 'do not be . . . ' (cf. 8.89).

triuisse is either perfect or more likely aoristic-present in meaning; cf. *nec te paeniteat duros subiisse labores | aut opera insuetas atteruisse manus* (Tib. 1.4.47–8). Unlike Tibullus Vergil retains the older form of the perfect of *terere*. For the movement of the pipes to and fro across the lower lip cf. Lucr. 4.588 of Pan, *unco saepe labro calamos percurrit hiantis*, and 5.1407 of primitive music-makers.

labellum: the diminutive, though perhaps literally appropriate for the boy, has emotive connotations of tender affection.

35 Amyntas: a companion of Simichidas in Th. *Id.* 7.2; cf. *Cous... Amyntas* (Hor. *Epod.* 12.18). In 3.66, 10.37–8 the name is given to a favourite, in 5.8, 15, 18 to a vain and jealous rival.

37 fistula is emphatically placed in enjambement before a diaeresis which is also the major pause in the line. The explosive succession of dentals and the jerky final cadence (cf. 26n.) suggest a self-assertive tone.

Damoetas occurs in Th. *Id.* 6 and again in *Ecl.* 3.

38 ista is probably for *haec*, as often in vulgar Latin, rather than in its normal classical use as second-person demonstrative 'that...by you'.

secundum stresses the value of the pipe, as having had only one owner and an expert musician at that. The implication is *tu nunc eris alter ab illo* (cf. 5.49).

38–9 dixit...dixit: the colloquial naivety of the immediate repetition of the verb underlines Corydon's pride in his music.

40 nec rather than *non*, though going closely with *tuta*, shows that what follows is parenthetic. Corydon is characteristically explicit about the hazards of acquiring his gift, unlike Polyphemus in *Id.* 11.40–1 who merely says 'And I'm rearing for you eleven fawns, all with collars, and four bear-cubs'.

41 capreoli 'roebucks', kids of the wild she-goat *caprea*. The white spots on their necks disappear after six months, according to Servius; which is consistent with the fact that they are here still unweaned.

43–4 So too the goatherd of Th. *Id.* 3 uses the occasion to remind his beloved of others more appreciative of his gifts: 'Indeed I'm keeping for you a white she-goat with two kids, which that swarthy girl who works for Mermnon wants me to give her; and I will too, since you're so haughty to me' (34–6). For *orare* + infinitive with the same subject implied cf. *A.* 6.313. The same construction occurs with *postulare* in Pl. *Rud.* 394, with *poscere* in Ov. *M.* 8.707–8.

44 faciet 'she will do so'. Though no doubt colloquial in origin, the usage is paralleled at *A.* 1.58 and Cic. *T.D.* 5.90.

45 Corydon's account of his gifts is interrupted by a sudden urgent invitation to Alexis.

huc ades: for this conflation of *hic ades* and *huc adueni* cf. 7.9, 9.39, Tib. 1.7.49.

46 Nymphae: spirits of mountains, woods, springs and meadows (Hom. *Il.* 20.8–9, *Od.* 6.123–4), they were worshipped as patrons of particular localities (Hom. *Od.* 13.351). They play an integral part in the religion of the pastoral, e.g. Th. *Id.* 5.53–4, where their worship is associated with the cult of Pan (*ibid.* 58–9), and *Id.* 7.153–5, where they assist in the harvest festivities. Elsewhere in the Eclogues they are depicted as lamenting Daphnis (5.21), controlling the woodland pastures (6.55–6) and escorting Gallus in the mountains (10.55). They are the subject of pastoral song (9.19) and their cult is alluded to in 3.9 and 5.74; cf. 1.52n. Like Pan they not only protect the herdsmen but also inspire their music (cf. Th. *Id.* 7.91–3), and so become indistinguishable from the Muses; see 4.1, 7.21n.

calathis: the loan-word from Greek *kálathos* 'a bucket-shaped basket' is not recorded in Latin before Vergil, who uses it of a wine-vessel (5.71), a cheese-basket (*G.* 3.402) and, instead of the native *quasillus*, a wool-basket (*A.* 7.805). For the present use cf. Prop. 3.13.30. Polyphemus in *Id.* 11.56–9 imagines himself offering the simplest of posies to Galatea, 'I would have brought you white snowdrops or soft poppies with red petals'; only to remember that 'the one comes out during summer, the other in winter, so I couldn't have brought them all to you at once'. Meleager's more elaborate garland to Heliodora (*A.P.* 5.147) includes a number of the flowers mentioned here by Corydon.

candida Nais: one of the nymphs of the sacred springs (1.52). The realistic picture of the *sordida rura* (28–30) has been transformed by way of the reflections on Pan and pastoral music into an Arcadian landscape, rich in flowers and fruits, with its own deity – fair like Alexis (*candidus* in 16) but a friendly and willing helper to the humble shepherd.

47 uiolas: like Greek ἴον the noun is used of various flowers and Pliny mentions three distinct colours, *purpureae*, *luteae*, *albae* (*Nat.* 21.27). The distinction between *pallentis* and *luteola* (50) and the implied contrast with (*lutea*) *papauera* suggest that this is the hoary stock, Matthiola Incana, Greek λευκόϊον, which flowers in spring.

48 narcissum: there are two varieties, the yellow and white Nar-

cissus Serotinus, which flowers in September, cf. *sera comantem | narcissum* (*G.* 4.122–3), and the Narcissus Poeticus or pheasant's eye, which has a white flower and crimson corona and blooms in late spring. The latter is probably meant here, as in 5.38 *purpureus narcissus*.

bene olentis anethi 'dill', Anethum Graueolens, Greek *ánēthon*, was a common garden herb in antiquity, used in garlands (Th. *Id.* 7.63, Sappho fr. 81LP) and in cooking (Apicius *passim*). Its small yellow flowers appear in midsummer. The epithet adds an explicit olfactory ingredient to what has hitherto been primarily a visual composition.

49 casia: a Semitic word imported via Greek *kasía* and originally used of cinnamon (*G.* 2.466) but extended in Latin to members of the Daphne or garland-flower family. Here probably the Cneorum, an evergreen trailer (*G.* 4.30) whose pink flowers appear in spring. It was noted for its fragrance; hence *suauibus herbis. casia* and *suauibus herbis* are instr. abl., *uaccinia* dir. obj. accus. to *intexens*.

50 luteola...caltha: the African marigold flowers in July. The adjective is from *lutum*, the yellow weed Reseda Luteola, which is still used to make dye. That the flower is chosen for its colour, not its scent, is confirmed by the adynaton at Ov. *Pont.* 2.4.28 *calthaque Paestanas uincet odore rosas*.

pingit uaccinia 'picks out, sets off, the bilberries' (18n.). *luteola* implies a colour contrast with the darker hue of the bilberry; *mollia* which introduces a tactile element into the imagery implies a contrast with the firm bunched petals of the marigold. The interweaving word order of the so-called golden line (adj. *A*, adj. *B*, verb, noun *A*, noun *B*) reflects the complex visual pattern.

51 ipse ego: after Nais' basket of flowers Corydon himself will bring fruit decked with herbs.

mala: like Greek *mâlon*, *mêlon* the word was used of any hard fruit. Here *lanugine* suggests quinces, which when fresh are covered in white down. *cana* too probably refers to the down rather than the actual colour of the fruit, *aurea* in 3.71.

52 castaneas...nuces again implies a contrast in colour and texture (cf. *castaneae hirsutae* in 7.53) with the preceding quinces. Unless these were last season's chestnuts, they could not be available with the

quinces or plums. *mea* is somewhat presumptuous, applied to the girl with the fiery temper (14). For the naivety of the recommendation cf. 45.

53 cerea: either of the smooth texture of the plums, cf. *cerea... bracchia* (Hor. *C.* 1.13.2–3), or of their colour, cf. *Priap.* 51.9B *magisque cera luteum noua prunum*. The line is metrically grotesque. The diaereses after every foot save the third and fourth and the frequent homodyne entailed by the diaereses together emphasize the rhythmic shape of each individual foot and give a dismembered effect to the line. Even more remarkable is the hiatus between *pruna* and *honos*. Long vowels are sometimes left unelided, with or without correption (24 and 3.6; 65 and 8.108); but Vergil's only other certain example of a normally short vowel unelided is in *A.* 1.405: *et uera incessu patuit dea. ille ubi matrem*. In both instances the hiatus coincides with the line's major pause.

54 o lauri: the personification expresses the sympathetic relation that Corydon feels with his natural surroundings.

murte: the myrtle was sacred to Venus as the bay was to Apollo. The combination of the two, e.g. 7.62, Th. *Ep.* 4.7, Hor. *C.* 3.4, 18–19, represents the union of love and music.

The elaborate catalogue of flowers and fruits is now complete. Although all the ingredients are commonplace in the Italian or Sicilian countryside and there is nothing rare or exotic, it is nevertheless a highly polished set-piece, often rehearsed no doubt, as Corydon vainly sought his next meeting with Alexis. However, unlike Meleager *A.P.* 5.147, where the posy- or garland-motif is associated with the thought 'fair flowers for the fairest', Corydon's praise here is exclusively for the produce of his land. Allusions to the *sordida rura* have now given way to eloquent and fanciful *laudes ruris*. Yet unlike Theocritus' Polyphemus (46n.) he does not destroy the effect he has just created by recalling – as he could well have done – that all the ingredients of his catalogue were not in season together. Like Meliboeus' *locus amoenus* in 1.51–8 the passage shows that ordinary countrymen, aware of the realities of country life, can still be inspired by their surroundings to flights of poetic fancy. This truly Arcadian quality is something that no alien, whether it is the *barbarus miles* of *Ecl.* 1 or *formonsus Alexis* here, can fully comprehend or share.

56 An abrupt change of mood: in a flash of self-awareness and disillusion he sees the hopeless absurdity of his passion and the alienation that it has imposed upon him.

rusticus is sharply contrasted with *urbanus* in both senses: 'a country-dweller' and 'a boor'; cf. the contemptuous words of the urbane Eunica to her rustic suitor in [Th.] *Id.* 20.3–4 'Cowman as you are, do you desire to kiss me, you wretch? I've not learnt to love rustics but to press the lips of well-bred townsmen.'

57 Iollas: the name, which is not Theocritean, recurs in 3.76, and is given to one of Aeneas' men in *A.* 11.640. Whatever his legal relationship to Corydon and Alexis (see 2n.), he is here a *diues amator*, the stock villain of comedy and elegy: cf. Tib. 1.5.47–8, Prop. 4.5, and Thraso in Ter. *Eun.*

58 heu heu: without elision or correption (see 53n.). Monosyllabic exclamations must obviously be a special case in metrical matters.

58–9 floribus Austrum. . . fontibus apros: flowers such as those depicted in 46ff. would need protection from strong winds, especially the summer south wind, *Scirocco*, for which cf. Ov. *M.* 7.532 *letiferis calidi spirarunt aestibus Austri.* For the enjambement after a diaeretic pause see 26n. The wallowing wild boars bring us back with a jolt to *sordida rura.* The whole sentence is no doubt intended as a rustic proverb of incompetence, though *perditus* 'ruined' has overtones of the lover's plight; cf. *peribat* (10.10). For 1st sg. *inmissi* see p. 39.

60 One last desperate appeal to Alexis.

di: besides the gods especially associated with the countryside – Pan and the Nymphs, Apollo, Ceres, Silvanus etc. – there were also those who had come to dwell in the country in pursuit of mortal loved ones. Attis, Adonis, Endymion and Ganymede had all roused divine passions; cf. Th. *Id.* 3.46–51 and [Th.] *Id.* 20.34–43.

61 Dardaniusque Paris: a modest piece of erudition after 24. Paris is called *Phrygius. . . pastor* at *A.* 7.363, and his fateful judgement of the goddesses, which gave the prize for beauty to Aphrodite, was made when he was a shepherd on Mt Ida. The epithet reminds us that the lowly shepherd became not only one of the great lovers but also like Amphion the prince of a great city, which was finally destroyed by his love. The contrast with *Pallas* is piquant: the virgin goddess

Πολιοῦχος 'Keeper of the citadel', whom with Hera Paris rejected, can stay in the city. The countryside is the place for lovers.

nobis 'you and me'. Corydon himself could already have said with Moschus (fr. 1.7) 'to me the land is welcome and the shady wood a delight'.

63 The rustic analogy is a conventional pastoral figure; cf. 5.32–4, 7.65–8, [Th.] *Id.* 8.57–9, 9.31–6. The present example is modelled on Th. *Id.* 10.30–1. 'The goat runs after shrub-trefoil, the wolf after the goat, the crane after the plough, and I am wild over you'. Vergil's organization is more mannered, even if the contents are no less naive. It begins somewhat fancifully; for lions do not prey on wolves, and in any event had been extinct in Europe since pre-historic times.

leaena: the choice of the feminine may be metrical, since *toruos leo* would be less tractable; but it also contributes to the chiastic gender pattern: *leaena, lupum, lupus, capellam.*

64 lasciua: the randiness of goats is proverbial and perhaps conveys an implicit boast into the following line, combined with something of the wistfulness of Th. *Id.* 1.87–8 'The goatherd's eyes, whenever he sees how the nannies are being mounted, dissolve in tears that he was not born a goat himself.'

65 ŏ Alexi: see 58n.

trahit sua quemque uoluptas underlines the ineptness of the detail in the analogy. For the wolf would presumably be terrified of the lion, as the goat certainly would of the wolf, while the shrub trefoil would be but the passive and unfeeling object of the goat's attentions. The *uoluptas* is thus very onesided. For the same unintentional admission of the real feelings that the lover inspires in his beloved cf. Th. *Id.* 11.24 'Why do you flee, like a sheep in terror of the grey wolf?'

66 aspice may still be addressed to the absent boy, but is more likely to himself in another moment of self-awareness. For the picture of the oxen returning from the fields with the inverted plough hanging from the yoke cf. Hor. *Epod.* 2.63–4. It is a detail from the real, not the idyllic, countryside; see 1.2n.

67 The slow succession of heavy syllables, seven of them with long vowels, is reinforced by the concluding triple homodyne. The tranquil

evening scene marks not a reconciliation of conflict, as in 1.82–3, but a bitter contrast to the shepherd's own feelings.

68 Like the image of Love's fire itself the thought that passion burns continually, even when the heat of the day is past, was a commonplace; e.g. Hor. *C.* 2.9.10–12; cf. also Th. *Id.* 2.38–40 'Look, the sea is silent, the winds silent too; but the torment in my breast is not silent. No, I am all on fire for him.' But Meleager's epigram (1n.) is of course closest to Vergil's treatment.

modus: cf. 10.28, Prop. 2.15.29–30 *errat qui finem uesani quaerit amoris; | uerus amor nullum nouit habere modum.*

69 For the lover's recollection of his neglected tasks cf. Th. *Id.* 11.72–4 'Oh Cyclops, Cyclops, where have your wits flown off to? If you were to go and plait some cheese-crates and gather greenery to bring to the lambs, you'd maybe show a lot more sense.' At last Corydon realizes that the *dementia* which he attributed to Alexis (60) is in fact his own.

70 semiputata 'half trimmed' occurs only here in Latin and looks as if it is a technical term. As the grapes ripened, it was important to keep the foliage of both the vine itself and the tree to which it was trained so trimmed as to allow plenty of light but not too much of the direct rays of the sun to reach the ripening clusters; see 1.56n. and Colum. 4.27. As the *frondatio* was best done *antelucanis et uespertinis temporibus* (cf. Colum. 11.2.55), Corydon's observation of his neglect is timely.

tibi indicates interest, specifically either agency or disadvantage. Although it is possible that *-i* is short here (see 1.7–8n.) and the heavy syllable produced by the syllable division *ti-bif-ron-* (cf. Tib. 1.6.34 *seruare frustra*), it is more likely that *-i* is long, an archaism for which see 4.23n.

71 quin 'why not?' < *quī*, the old abl. of *quid*, +*nĕ*, the original negative particle (*nōn* < *ne*+ **oinom*, viz. *unum*).

aliquid saltem: even if he does not resume work on the vines, at least he might do something useful. The pronoun is object to *detexere*. The antecedent to *quorum*, viz. *eorum* (with *aliquid*) is, as often, omitted: 'of those tasks that practical considerations demand'. For the partitive genitive with *indigere* cf. Cic. *Att.* 12.35.2. The prosaic tone of the lines is appropriate to his return to ordinary rustic tasks.

72 uiminibus: any pliant boughs suitable for the ribbing of a basket, to which the softer rushes (*iunco*) were plaited horizontally (Var. *R.* 1.23.5). The prefix of *detexere* is probably completive: 'to plait to the end', 'to finish plaiting'. For basket-making on the farm cf. 10.71 and Tib. 2.3.15 *tunc fiscella leui detexta est uimine iunci.*

73 In Corydon's final words there is none of the wounded vanity and vindictiveness of Eunica's suitor in [Th.] *Id.* 20.44–5 nor any threats to do away with himself, like the self-dramatizing goatherd in Th. *Id.* 3.9 (6n.), 25–7, 53, let alone the actual suicide of [Th.] *Id.* 23.49–53. Instead the mood is one of resignation, bolstered by the reassurance that he will find not just a more appreciative loved one, but another Alexis without the disdain. The poem ends as it began with Alexis. The obsession recalls Polyphemus' words in *Id.* 11.75–9 'Why pursue one who flees from you? Perhaps you'll find another Galatea, even more beautiful. Many girls invite me to play with them at night, and they all giggle whenever I give ear to them. It's obvious that on land even I seem to be somebody.' But Corydon has not even a flattering interpretation of girlish laughter to console himself with; he has not found contentment in love even among his own folk, and *fastidit* here ironically echoes the *fastidia* (15) of Amaryllis.

The poem is rich in echoes of earlier pastoral. Th. *Id.* 11 provides the theme of 'the passionate shepherd' and much of the detail (see the notes on 4, 20, 23, 40, 46, 69, 73). The debt is emphasized by the explicit Sicilian setting, and perhaps by the Galatea-quatrain assigned to the Corydon of 7.37ff. The idyll was ostensibly didactic, an illustration (1–3) of the 'medicine of the Muses', but Theocritus leaves us in no doubt that the remedy was short-lived, and needed frequent repetition. The didacticism in Vergil's poem is left implicit.

In replacing the monster by the more Arcadian figure of a human shepherd Vergil has deprived himself of a source of comedy. But the humour, muted to be sure, is there in the boasts of 20–6, 36–9, the naive commendations of 43–4, 52, and the inept analogy of 63–5. It is reinforced by echoes in 6, 43–4 from the absurd goatherd of *Id.* 3. The incompatibility of land and sea, so important in *Id.* 11, is replaced by the antipathy of town and country already remarked in *Ecl.* 1. To

this antipathy, for which Eunica's petulant suitor in *Id.* 20 provides something of a precedent, the elegiac theme of the *diues amator*, the rival Iollas, for whom there is no pastoral model, can easily be related. The lover's alienation from the normal pattern of life, though it has Theocritean precedent in *Idd.* 11 and 10 (for echoes of which see the notes on 18, 63), was a prominent theme of Roman elegy. Yet, just as Propertius could say *ingenium nobis ipsa puella facit*, so too in Polyphemus and Bucaeus love can be seen as a catalyst to the poetical powers latent in the humble countryman, and the singer, though he finds the medicine ineffectual, can still take pleasure in his new-found talent: 'In this way Polyphemus went on shepherding his love in music-making and found life easier than if he had paid out gold' (*Id.* 11.80–1). What is peculiar to Corydon is that, like the elegists again, his flights of poetry are much more self-centred; moreover they reach their heights in the idealizing contemplation of his beloved countryside, not in praise of the boy Alexis. In this most elegiac of pastorals the Arcadian mood thus comes through strongly.

The monologue itself is but a sample extract; for the recital continued from noon till sunset (9ff., 66–7). It is uneven in structure, as *haec incondita* has indeed led us to expect. Its divisions – at 19, 28, 45, 56, 60, 66 – correspond to violent and abrupt changes of mood, passionate appeals to Alexis alternating with *laudes ruris* and with moments of disillusion and realistic self-awareness. This exploration of the complexity of the lover's state gives dramatic mobility to the poem and again recalls the elegiac rather than the pastoral tradition.

Finally there is the choice of a homosexual love – Alexis instead of Theocritus' Galatea or Amaryllis. Bisexuality was an accepted feature of the Arcadian myth, as in classical love poetry, e.g. Catullus' Lesbia- and Iuuentius-poems and the epigrams of the Greek Anthology. The theme of homosexuality appears both in the pastoral *Id.* 7 of Theocritus and in the non-pastoral *Id.* 23; but the immediate formative influence on Vergil's poem is of course from Meleager's epigram cited on line 1.

There was an ancient tradition, explicit in Don. *Vit.* 28–31 and Serv. *ad* 2.15 but already familiar to Martial (6.68.5–6, 8.55.12) and Apuleius (*Apol.* 10), that Vergil had fancied a young slave Alexander belonging to his patron Pollio (Maecenas in some versions!) and, when he was presented with the boy, wrote this poem in gratitude to the donor. Nothing in the text provides a starting point for such a story, and it would be a strange act of gratitude to depict the lover's rejection by his favourite, unless of course Alexander did repel Vergil's advances – the one detail on which the tradition is silent. Donatus reports that the poet was rustic in appearance, shy and hesitant in manner and bisexual (*Vit.* 25; 38f., 50; 28, 32) – in fact very like Corydon, so it is conceivable that some youthful disappointment in love led him to choose this theme for his first pastoral (for the date see pp. 17–18) and to project something of his own experience into the treatment of it. This does not mean that Corydon is a 'mask' for Vergil any more than Tityrus or Meliboeus are in *Ecl.* 1. The fact that Pollio was his patron at the time (3.84ff., 8.6–13) would account for the later form of the tradition. Whatever views we take of the poem's genesis do not affect our appreciation of it as a literary creation, in which Vergil's originality has blended a number of traditional elements to form a truly elegiac pastoral.

ECLOGUE III

1 For the opening cf. Th. *Id.* 4.1–3 'Battus "Tell me Corydon, whose cattle are these? Are they Philondas'?" Corydon: "No, they're Aegon's; he gave them to me to graze." Battus: "And I dare say you're milking them on the quiet in the evenings".' *Damoetas* in Th. *Id.* 6, *Menalcas* in [Th.] *Idd.* 8 and 9 are the names of competitors in friendly singing contests with Daphnis.

quoium: the adjective occurs often in comedy, e.g. Pl. *Rud.* 745, Ter. *Eun.* 321, and once in a legal formula at Cic. *Ver.* 2.1.142. It survived in popular Latin (cf. Span. *cuyo, cuya*) but its subliterary character – here deliberately employed for rustic colour (see p. 25) – was satirized in Numitorius' *Antibucolica* (Don. *Vit.* 171ff.) *dic mihi Damoeta; 'quoium pecus' anne Latinum? | non, uerum Aegonis nostri; sic rure loquuntur.*

an Meliboei: the polysyllabic ending to the verse, though sanctioned by Greek metrical practice, blurred the usual Latin homodyne cadence; cf. 2.24, 3.37, 6.53. The particle, as often (e.g. 21), introduces an animated question.

2 Aegon, who is again associated with Damoetas at 5.72, is evidently, like Meliboeus, of superior status to the two speakers. The combina-