

Chapter 4

Language Renewed: Increments in Idea & Style

Singula incrementum habent

Quintilian

Being talked to like a child
requires this festive speech

W. Antony

Readers have long been aware that the ambition to sing ‘a bit greater’ raised questions about language. Servius remarked,¹ ‘Well said ¬a bit.: for granted that this eclogue departs from bucolic song, yet he implants in it some things suited to such work: therefore not ¬greater. (sc. *tout court*) but ¬a bit greater.’² One example of what Servius saw as suited to traditional bucolic lowliness is a word we singled out in the previous chapter for its thematic importance, *incrementum* (4.49), which Servius glossed: ‘of common speech, as befits bucolic song’.³ He also glossed the first word of the poetic program, ‘*Sicelides*: Greek, for in Latin it is *Sicilienses*, that is, Theocritean’. Likewise the verb in the program led the commentator La Cerda to remark: ‘*sing* heroic, because of *a bit greater*’,⁴ in other words, epic language in view of the ambition to rise above the bucolic. The power of select words alter the level of discourse had been remarked at least since Aristotle.⁵

Examples abound in the eclogue. *Sicelides* was hardly a usual epithet for the Muses. Virgil gathers for Pollio and the child uncommon terms, by turns exotic, technical, prosaic, Greek. Not widely documented from earlier Latin nor ever widespread were names of plants and dyes such as *baccar*, *colocasia*, *lutum* and *sandyx* or the Greek *Cumaeus*, *acanthus*, *croceus* and *heroas*. Others occurred in prose, especially in agricultural or other technical writings, for example *flauescere*, *roscida*, *nautica* and *incrementum*, which is abstract unlike the concrete terms of the

¹ On ¬paulo maiora. Servius: ¬bene ‘paulo’: nam licet haec eclo~ga discedat a bucolico carmine, tamen inserit ei aliqua apta operi: ergo non ‘maiora sed ‘paulo maiora’..

² Select words alter the level of discourse. Aristotle, *Poetics* 1458a-1459a.22.

³ Servius on *B.* 4.49: ¬incrementum: uul~ga~re quod bucolico con~gruit carmini..

⁴ .*Canamus* uerbum heroicum, quia paulo maiora., J. L. de la Cerda, *P. Virgilio Maronis Bucolica et Georgica Argumentis, Explicationibus, Notis illustrata* (Lugduni 1619) 65.

⁵ Aristotle, *Poetics* 1458a-1459a.22.

miracles. Still others belong to affective or amatory language: *munuscula* and *fastidia*, the latter more ominous because contrary to the generally exultant tone. A few, as the previous chapter showed, bear a special stamp from Lucretius: *paulo*, *paulatim* and *fundere*, the latter also peculiar to agriculture. Two stem from Theocritus: *myricae* and *Sicelides*.

The reckoning will be neither cut-and-dried nor exhaustive. The linguistic sources that might help to document frequency and level are too fragmentary, nor is there a formal analysis of Virgil's vocabulary like that for Lucretius.⁶ Failing the possibility of completeness, a word here and there commands attention, already standing out for thematic or rhetorical reasons: sign of authority, aim of program, pointed epithet, putative miracle.⁷ The resulting linguistic and stylistic research often, in turn, casts light back on the values originally assigned by other means from other perspectives. In the process, words become objects of inquiry and examples of stylistic ideas. The verb 'sing' for La Cerda exemplifies the program it is helping to express: both a theme and an instance of higher style, its use raises the level even as through it Virgil raises the issue of the level, thus both pointing and taking a first step towards the poetics of the *Aeneid*, with its opening *cano*, 'I sing of the hero and war'. The self-reflexive and self-fulfilling nature of language, always lurking, comes into its own.⁸

A. (1-17) Already the first word both announces and exemplifies Virgil's program in both provenience and form: *Sicelides*. is Greek, says Servius, not the usual Latin form *sicilienses*, and means not merely 'Sicilian' but 'Theocritean'.⁹ It stands apart from the terms that Virgil and others regularly use for

⁶ D. C. Swanson, *A Formal Analysis of Lucretius' Vocabulary* (Minneapolis, 1962), cited in Chap. 3, n. 14. For percentages of words occurring in only one work of Virgil, see P. W. Shipley, *Ovidian Vocabulary and the Culex Question*, *TAPA* 57 (1926) 261ff. W. Weber, *Der Prophet und sein Gott* (Leipzig, 1925) 14, n. 1, cites a quantity of nonce words and exotic terms: indicated by *RE* 2.15.12-48.30ff.

⁷ On Virgil's power *egregie dicere*, recalling old nuances, see J. Marouzeau, *Virgile Linguiste*, *Mélanges Ernout* (Paris, 1940) 265, *Ainsi il arrive que le mot chez Virgile ait souvent un contenu plus riche que ne le comporte l'usage contemporain; qu'il apparaisse pourvu de resonances, sensibles a son lecteur dans la mesure ou celui-ci est familier avec l'histoire de la langue et l'histoire des notions; mieux qu'un relief, il en resulte comme une amplification et une coloration qui sont un élément original de sa poesie. . Amplification, incrementum, and coloration, in its rhetorical sense, colores, are important ideas in eclogue four: this entire chapter is posited on assumptions like Marouzeau's about Virgil's use of words.*

⁸ Virgil's open concern with poetics accords with one definition of low style: *But if the term is to be of any real use in criticism, we have to think of 'low' style as concerned primarily with words in process, language which for one reason or another deliberately falls short of or bypasses conventionally articulate communication.* Northrup Frye, *The Well Tempered Critic* (Indiana, 1963) 98-99. Virgil questions the adequacy of one convention, calling attention to his effort towards something new and writing in a style at times oracular.

⁹ *Sicelides autem graecum est, nam latine sicilienses facit, id est Theocritiae*, Servius.

Sicily and its peoples and products. The usual terms include variations on *Sicani*, *Siculi* and *Sicilienses*, which reflect the legends of the island and its successive populations as told, for example, by Thucydides.

¹⁰By contrast, I have found *Sicelides* in only three other places in Latin, all of which draw bucolic color from Virgil,

¹¹ while its occurrences in Greek are likewise interrelated: they refer to one poet, Asclepiades,¹² and the earliest comes in a key definition of poetics by Theocritus. In the seventh Idyll, the narrator, Simichidas, asserts that he does not pretend to surpass *–Sikelidan*, ‘the Sicilian’, in singing.¹³ This wins him praise as a ‘sapling of Zeus fashioned all for truth’, since his hearer, Lycidas, understands it as a disclaimer of excessive poetic ambition.¹⁴ *Sikelidas* thus represents an outer boundary and upper limit for

¹⁰ Thucydides (6.2, Sicilian history): after the original Cyclops and Laes~try~gon~ians came *Sikanoi* and finally *Sikeloi*. For *Sikanoi*, see Callimachus, *Dian.* 57, also the name *Sikania* for the island (Homer *Od.* 24.307), then Virgil’s *–Sicani*. *A.* 5.293 (cf. *sicanus*, *B.* 10.4, but *sicanus*, *A.* 3.692, 8.416, and Ovid’s *–Sicania*. *M.* 5.454, with varying quantities in the *-i-*). From *Sikeloi*, *Sikilia*, see Latin *Siculus*, ‘a Sicilian’ in Plautus, Lucretius and often Cicero, also the related adjective *siculus* in Plautus (*Poen* 897), Lucilius (fr. 287 Marx) and Cicero (*Orat.* 69.230), although *siciliens* was the usual Ciceronian form; cf. Naevius, *Bell. Poen.* fr. 39 Mariotti, Plautus, *Rud.* 451 and Servius on eclogue 4.1. Forms of *siculus* also in Virgil, *B.* 2.21, 10.51, a reference to Theocritus, then nine times in the *Aeneid*.

¹¹ *–Sicelides*: Greek, feminine plural, vocative, adjective with a suffix usually expressing origin in parentage or place. I have found no instance of the masculine in Latin nor of the feminine in Greek. Latin examples include two from Ovid: Sappho, changing genres from lyric to elegiac, because her faithless lover has run off to Sicily, says now that Sicilian girls, *–Sicelides... puellae*, are his prey, she too wants to be one, *–Sicelis esse uolo*. (*Her.* 15.51-52); elsewhere Ovid calls Cyane ‘notorious among Sicilian nymphs’, *–inter Sicelidas Cyane celeberrima nymphas*. (*M.* 5.412). Otherwise, Ovid employs the more usual Sicilian adjectives (see note 10). A third instance of *Sicelides* appears in Silius Italicus (*Pun.* 14.465-14.465-76), which relates the death by fire in a sea battle of Daphnis, descendent and last of the line of the shepherd poet, who was happier far, for the Sicilian muses loved him, *–Daphnin amarunt/ Sicelides Musae*. In the end, flames devour the line and beloved name of Daphnis: *–progeniem hauserunt et nomen amabile flammae*.

¹² According to the scholiast on Theocritus, *Id.* 7.40; cf. the scholiast to Callimachus, fr. 1.1, *–Askle[piadei twi Sike]lidei*.

¹³ Theocritus, 7.40: other occurrences include Meleager, *AP* 4.1.46; Hedyllus, in *Athe~nae~us* 11.473A; and the translation of the eclogue, incorporated in Con~stan~tine’s oration: C. G. Heyne, *–Excursus I ad Bucol.* *P. Virg. Maronis Opera* I (Leipzig, 1788). *Sikelidas*, masculine, patronymic according to the scholiasts, is formed like **Sikelis*, **Sikelides* on *sikelos*, *–sikel*, *sicilian*, a generic, not an individual or place name, although the latter are more usual bases for patro~nym~ic formations: cf. Buck and Peterson, *A Re~verse Index of Greek Nouns and Adjectives*, 441-43, for patronymns from individual names. The Muses early had place names, *–Olym~pi~a~des*, Homer, *Il.* 2.491; *–Pierides*, Hesiod, *Sc.* 206; *–Helikoniades*, Hesiod, *Op.* 658, *Th.* 1; but one eti~ology made them daughters of *Pi~e~ros*, Cicero, *N.D.* 3.21.54. Pindar gave a patronym to the literary descendents of Homer, *–Homeridae*, the rhapsodes, *N.* 21.

¹⁴ Theocritus 7.44: *–pan ep’alatheian peplasmemon ek Dios ernos*. The second half-line offers close analogies with *B.* 4.49: *–cara deum suboles, magnum louis incrementum*.

Theocritean bucolic poetry: bucolic ambition does not reach so far, let alone push beyond. Also in Virgil the word marks a boundary; but coming from Theocritus, it serves to represent him and his poetics,¹⁵ which get defined as the poetic point from which Virgil starts and beyond which he means to go. He pushes up and out by appropriating and inverting the very term with which Theocritus drew the line.

Virgil's departure from bucolic limits appears also from the associations of the form, which is Greek adjectival or patronymic, and thus associated with the language of Latin epic and tragedy: 'heroic' as La Cerda said of *canamus*.¹⁶ What it meant to choose *Sicelides* emerges into greater relief by comparison with the semantic equivalents that Virgil did not choose: *Sicaniae*, which became standard in later epic, and *Sikelikai*, which would have merely reproduced the Greek epithet applied by Moschus to bucolic muses. Neither would have resonated with both the poetics of Theocritus and the language of archaic Latin epic.

The other Greek word in the program, *myrica*, 'tamarisk', occurs here in the only form it takes in five appearances in Latin poetry: nominative plural with a long *-i-* in the penultimate syllable.¹⁷ This form goes back through Theocritus to a verse in

¹⁵ *Sicelides... graecum... Theocritiae*, Servius, quoted in note 9. *Sicelides Sicelides Musae*. recalls *Sikelikai... Moissai*, Moschus 3.8, etc., according to H. Hommel, 'Vergils 'mes-sianisches' Gedicht', *Wege zu Vergil* (Darmstadt, 1963) 396. Moschus' refrain *archete Sikelikai tw pentheos, archete Moissai*, implicitly acknowledges the origins of bucolic tradition in Theocritus, in the refrain *archete boukolikas Moissai philai, archete aoidas* (*Id.* 1.70, cf. 7.49). In Moschus, both the theme of lament and Sicily point to Theocritus, whose own refrain, in turn, looks like a reminiscence of Homer, *espete nun moi Mousai Olumpia dwmat' echousai* (*Il.* 2.484), indicating both the Muses' departure from Olympus (i.e. heroic epic) and yet their continuing activity in a new poetic sphere. On parallelism of form, accentuated by rhyme in verses like the bucolic refrains above, see E. Norden, *Die Antike Kunstprosa* II (1958⁵) 830.

¹⁶ The Greek patronym, in Latin, was usually attached to a Greek, rarely to a Latin root. Tragedy translated heroes' names. Accius wrote *Aeneadae siue Decius Mus* on a Roman theme, and the name became established: e.g. Lucretius 1.1; Virgil, *A.* 3.18, etc. Hesiodic names of the Muses appear: *Heliconides*, Lucretius 3.1037; *Pierides*, Lucretius 1.926, 4.1; Virgil, *B.* 3.85, 6.13, 8.63, 9.32, 10.70. There is a tradition of patronyms in the Scipio family: from the simple *L.*, 'son of Lucius', their epitaphs proceed to *Gnauod patre prognatus*, 'born of father Gnaeus' (cf. *RE* 4.¹.1488.3 sq.), on a sarcophagus showing Greek influence (*prognatus*: Naevius, *Bell. Poen.* 15 *Ma-ri-ot-ti*), *Scen.* 465 (Rib. trag.). Later, in literature, an actual patronym appears, *Scipiadadae magno*, Lucilius fr. 424, and *Scipiades*, fr. 260. These forms may have originated with Ennius according to H. A. J. Munro, *Lucretius* II (1900⁴) on 1.26, though citing other Lucilian patronyms (*Tuscolidarum* and *Apu-li-dae*) and adding that *Romulidae* is common enough. (cf. Lucretius 4.683, Virgil, *A.* 8.638). But the suffix is not generally productive. Lucretius is exceptional with *Memmiadae nostro*. (1.26; *nostro*, cf. Lucil. 260 above), and Lucretius' own *Memmi clara propago*. (1.42). Forms of *Scipiadas* becomes a commonplace since oblique cases of *Scipio* do not fit hexameter: cf. Horace, *S.* 2. 1.17, 72; Virgil, *A.* 2.170, *A.* 6.842; Propertius, 3.11-67; *Culex* 368/370. For possible etymological play on Scipio, another convention, see Munro on Lucretius 3.1034, W. J. Knight, *Roman Vergil* (London, 1944) 199, and Marouzeau, op. cit., note 7 above.

¹⁷ Elsewhere only in the eclogues (6.10. 8.54, 10.13) and Ovid, *M.* 10.97, *A.A.* 3.691.

Homer; in Greek a short *-i-* was more usual.¹⁸ Here, as elsewhere in the eclogues, *–myricaē.* symbolizes the bucolic tradition, which by conventional metaphors gets identified with humbler elements and lowlier processes mentioned by epic in passing.

The word that most overtly imposes ‘greater things’ on the bucolic preserve is *–consule.*, which occurs only four times in Virgil’s work, twice in this poem, then twice in the *Aeneid*, with formal reference to Roman public practice.¹⁹ In other poets it has mostly quite technical meanings, often in formulas of dating: Lucretius has it not at all, Ovid primarily in the *Fasti* and last poems, where perforce he addressed himself to public men.²⁰ In the eclogue, then, it puts a Roman stamp on the announced ambition.²¹

Moving into the vatic phase of the preamble, Virgil uses a leading motif also as both example and theme. In ‘Cumaean song’, instead of the adjective naturalized in Latin, *Cumani*,²² he prefers the metrically equivalent Greek *–Cumaēi.*, which fits with the assonance of sounds in *-ae-* in the two lines while also conveying a double allusion as the Latin could not: ‘Cumaei’ can represent both Sibylline lore, with Greek traditions of prophecy and prophetic poetry, but also Hesiod, who described the mythic ages that formed the background to the myth of decline in Catullus.²³

Likewise ending the preamble, a Greek theme colors the image of the child’s maturity (4.15-16): *–ille deum uitam accipiet diuisque uidebit/ permixtos heroas.*, ‘he will take up the life of gods and see heroes mingling with gods’. Unlike the rather narrowly focused terms discussed so far, ‘hero’ is frequent in Greek and has a peculiar history of its own in Latin, where it keeps

¹⁸ Theocritus 1.13, 5.101; Homer *Il.* 21.350, the only case with long *-i-* in Homer: the connection was made by S. Consoli, *Neologismi Botanici nei carmi bucolici e georgici di Virgilio* (Palermo, 1901) 33.

¹⁹ *A.* 6.819, 7.613. E. Norden, *Aeneis Buch VI* (Leipzig, 1916) 312-314, comments on the exemplary nature of Virgil’s enumeration of the heroes: cited by J. S. Th. Hanssen, *SO* 26 (1958) 101.

²⁰ *B.* 4.11, *–te consule.* adapts a formula for dating. Catullus dates a poem, 113.1,2; dates occur five times in Horatian lyrics, but dignity, not time, is the point in *S.1.2.70*, an epic parody. In Ovid, of dating, *A.A.2.664*, *–nec quo sit nata require/ consule.*, and 696, *–consulibus priscis.*, for a chosen wine; otherwise of the public office in *Ex ponto*, *Tristia*, *Fasti* and in Lucan.

²¹ La Cerda records a tradition of allotting to consuls the governance of woodlands and pastures.

²² *–Cumanus.* occurred in Bibaculus (fr. 5 *–cumana meretrix.*, *cunana* mss.); Varro, *Men.* 114, *–cumanos calices.*; *Corp.* 1² p. 218i7, *–nun~dinis cumanis.*; Cicero, Livy, Tibullus, Martial, etc. Lactantius, *Inst.* 1.6.10, speaks of Varro’s writing on the *–Cumana Sibylla.*; cf. Lucan 5.185, *–Uates Cumana.*, of the Sibyl. The Greek, *kumaios*, occurs in Herodotus 4.138, 1.157, and elsewhere; in Latin, for the first time in *B.* 4.4; its subsequent uses refer to the Sibyl, e.g. *A.* 6.98, and Ovid, Propertius, etc., excepting *A.* 3.441, of the city, Cumae, and Silius 13.400, a substantive, where the Sibyl is men~tioned. Hence the usage of poets tends to confirm a reference to the Sibyl in *B.* 4.4. Against this G. Radke, *Gymn.* 66 (1959) *passim*, argues for a reference to Hesiod, whose father came from Aeolic *Kume*. Allusion to Hesiod would suit a context that evokes the myth of successive ages.

²³ Junius Philargyrius, in H. Hagen, *Appendix Serviana* (Hildesheim 1961) 74: *–Cy~mae~um He~si~odi carmen dicit... de saeculis refert.*; cf. G. Radke, cited in Chapter one, n. 13, who would see a reference to the origin of Hesiod’s father.

its Greek color, lending itself to self-conscious and artificial employment.

By far the most frequent form in Latin is the nominative singular, *heros*, which correspondingly appears in highly stylized and restricted ways, following practices that Virgil will establish in the *Aeneid*.²⁴ By contrast, the plurals occur infrequently and in contexts where conventions and levels of talk are at issue, especially in satire where they serve to illustrate literary points by epic parody and by exaggeration or preciousness of language. Varro can write,²⁵ *–tropon tropous qui non modo ignorasse me/ clamat, sed omnino omnes heroas negat/ nescisse,*²⁶ where both *–tropon tropous* and *–heroas* are unassimilated Greek. Again Horace can make a travesty of old Roman virtue as putting up with spoiled pork, closing with an ironical echo of the idea of the heroic age, *–hos utinam inter/ heroas natum tellus me prima tulisset,* ‘Would that among these heroes earth had first brought me to birth’ (*S.* 2.2.92-93).

Still more complex, and reflecting on the cultural authority acquired by Virgil’s progress through three genres in the course of his career, Persius writes: (*Sat.* 1.69-75)

ecce modo heroas sensus adferre docemus
nugari solitos Graece, nec ponere lucum
artifices nec rus saturum laudare, ubi corbes
et focus et porci et fumosa Palilia faeno,
unde Remus sulcoque terens dentalia, Quinti,
cum trepida ante boues dictatorem induit uxor
et tua aratra domum lictor tulit: *euge poeta!*

See, now we teach minds used to trifling in Greek

²⁴ Catullus (64.343) places *–heros* in the sixth foot of the hexameter, which is where it occurs in all but one of its 19 occurrences in the *Aeneid* (at 6.103, *–incipit Aeneas heros*, it accompanies the spon–daic name before the strong cesura). Virgil often combines it with an adjective indicating family or place of origin. This, with placement in the sixth foot, becomes standard in Ovid (21 of the 31 instances in *Met.*) and Statius (22 of 28 in *Th.* and *Ach.*). Horace used it twice of a kind of character in a play, *A.P.* 114, 227. In prose, forms of *heros* occur widely in Cicero alone, where they remain obviously foreign, either technical or affective: all four in the letters occur in an affective formula with *noster* (cf. *noster* with the Greek patro–nym, n. 16 above), *Att.* 14.6.1, 15.12.2, and, also with *ille*, if anything more affective, 1.17.9, 14.11.1. Used of Plato and Aristotle, *Rep.* 3.12, of Homeric heroes, *N.D.* 2.166; and of legendary literary figures in general: *de orat.* 2.194, *–non heroum ueteres casus fictosque luctus uelim imitari*, I would not wish to present the old adventures and invented sufferings of the heroes (in an oration). The question is one of literary decorum, as in Horace, *A.P.*, cited above.

²⁵ Varro, *Men.* 45, Büch–ler–Her–aeus, ed.

²⁶ ‘Who not only cries that I don’t know the twists and turns of style and morals, but claims that all the heroes were wholly ignorant too’: translation after Ribbeck, *RhM* (14) 121, taking *he–ro–as* as subject of *–nescisse*; E. Norden takes it for object, *Observ.* (Leipzig, 1891) 279. On the situation evoked by the satire, see J. Collaert, *Mélanges Ernout* (Paris, 1940) 75ff. As translated, the point is that not all heroes were ignorant: Odysseus was *polytropos*, the *facundus Ulixes* of rhetorical tradition (Ovid, *A.A.* 2.123, cf. Plato, *Crat.* 398C, the race of *heroes* a race of orators and sophists).

to turn out heroes, though neither craftsmen to compose
 a grove or praise replete country, where there are fruit baskets
 and hearth and pigs and Pales' festivals smoky with hay,
 whence Remus and you, Quintius, rubbing share in furrow,
 when your awed wife dressed you as dictator before the oxen
 and a lictor brought home your plows .. *quel artiste!*

Persius ironizes about contemporary poets who start with heroic epic before mastering the bucolic and georgic as Virgil did. Subject matter represents the genres; again words exemplify what they designate: the Greek \neg heroas. both tells and shows what happens when Greek triflers try epic without the Virgilian apprenticeship.²⁷

Heroas in eclogue four appears twice in metrically equivalent phrases before trochaic cesuras.²⁸ The metrical Hellenisms and uncommon forms reinforce the preceding traces of epic style,²⁹ such as \neg Sicelides. and \neg canamus., both raising the stylistic level and focusing the thematic concern beyond mere consular dignity and prophetic vision towards epic.

Although like in form, the two occurrences of \neg heroas. epitomize antithetical types of heroism that had long been commonplace: as Hesiod says (*Op.* 156-69), evil war destroyed some heroes, some of them at Thebes, others in ships driving them to Troy, where death enclosed them; but others Zeus set apart at the earth's edge, and the green-growing land bears them honey-sweet fruit and Kronos rules them. To the first type belong the Argonauts of Catullus: pirates, whose greed set off the events that led to Troy.³⁰ Along with the warriors at Troy they represent disruptive, grasping heroism from which the iron age directly

²⁷ For criticism by example in satire, see Horace, *A.P.* 263, 347, and L. P. Wilkinson, *Golden Latin Artistry* (Cambridge, 1963) 29; N. I. Herescu, *La poésie latine* (Paris, 1960) 52; J. Th. Hanssen, *SO* 22 (1952) 104-05. Persius' summary of bucolic poetics, \neg ponere lucum., reflects *B.* 4.3, *B.* 6 passim, 9.20, etc., where singing makes an environment. His verb for helleniz~ing, \neg nugari., appeared in a related context, Horace, *Ep.* 2.1.93, of Greek poetry.

²⁸ \neg Permixtos heroas. (4.16) and \neg delectos heroas. (4.35), are both spondaic phrases enjambed to the preceding verse, both concluding with a rare trochaic cesura. This type accounts for 56 per cent of the cesuras in Homer (where, how~ever, only 40 per cent occur in the third foot, which instead contains more than 85 per cent of the trochaic cesuras occurring in Ennius, Lucretius, Virgil); there are four in Ennius, three in Lucilius, 14 in Lucretius, only three in wholly Latin verses of the *Aeneid* (4.486, 5.591, 856), though Virgil shows less scruple where there is a Greek word or other metrical Hellenism, e.g. *B.* 5.52, *A.* 4.316, etc.: figures and examples from , *Traité de métrique latine élassique* (Paris, 1948) 30, sec. 71. Greek names or words occur in *B.* 4.16, 34, 35, but 4.37 is another wholly Latin verse with trochaic cesura.

²⁹ Accusative plurals do not recur in the *Aeneid*, while other plurals are quite rare: *heroes* occurs in Catullus 64.23; Virgil, *A.* 6.649; *Culex.* 359; once in Statius. *Heroum* occurs in Catullus 64.51, 385; Virgil, *B.* 4.26, *G.* 4.476; *A.* 6.307; Propertius 1.14.17, 20.21, of the Argonauts; Ovid, *Am.* 2.1.35; Manilius 5.15, \neg ratis heroum., of the Argo; *Culex* 796; Hom. Lat. 3; Stat. *Si.* 5.3.25, 236.

³⁰ On their apparent incongruity with the peaceful heroism of the eclogue, see H. Holthorf, *P. Vergilius Maro*, I (Freiburg-München, 1959) 161; on their relevance to the eclogue, see Chap. 2.

follows. To the other type, however, belong heroes who aid and benefit man and with whom Virgil associates the child; like Hercules or Romulus, potentially Caesar, they become favoring gods, *praesentes diui*. Generally speaking, even such heroes have no place in bucolic poetry; but when the bucolic grows beyond its Theocritean limits, towards universal, divine and public themes, its ideal heroism would be like theirs, the demigods and productive heroes, and not the Argonauts and their successors who died at Troy.³¹ As a bucolic poet, Virgil envisions heroism that would begin with a smile, seeing and seen, in captivation more than capture: better than travelling and fighting to get at miraculous fleece.

B. (18-45) The motif that opens the central praise song, *–prima... munuscula*. ('first little gifts') inspired Servius to remark: *–munuscula: bene in rebus minoris aetatis usus est diminutione*, 'well in the affairs of younger age he used the diminutive'. Only here in Virgil, *munuscula* was Cicero's word for the 'fond little gifts' his daughter expected from Atticus, and Catullus used it of love gifts.³²

The gifts, then, are a profusion of words, many uncommon or endowed with special connotations. 'Ivy' (19) was ornamental, bordering works of craft in Virgil and Theocritus.³³ Its presence among the gifts implies that the boy will become a poet, says Servius, who quotes from the seventh eclogue, *–pastores hederam crescentem ornate poetam*. (7.25, 'Shepherds, adorn with ivy the growing poet'). Mingled with ivy, Virgil presents *baccar*, which wards off the evil eye Servius adds (*–fascinum pellit*), again citing eclogue seven, *–baccare frontem cingite, ne uati noceat mala lingua futuro*. (7.27, 'bind brow with *baccar*, lest evil tongue harm bard to be'). Apart from these two contexts, *baccar* occurs nowhere else in poetry. How the two may be related is a question too large to explore here, although Servius may be on the right track in finding a hint of poetics. The lines he quotes focus on poetic growth and suppose that a 'poet' (Greek *poietes*) by growing will become a 'seer, bard,' (Latin *uates*): in a sense, such a process sums up the fourth eclogue, which makes the 'Sicilian

³¹ For the concept of *diui praesentes*, see Cicero, *N.D.* 2.62, 166, *Tusc.* 1.17.28, 3.5.11; Horace, *C.* 3.3.9-16, 3.5.2, *Ep.* 2.1.1-17, and cf. A. D. Nock, 'The Emperor's Divine Comes,' *JRS* 37 (1947) 109. Their function anticipates that of the Christian saints, 'specialized, some of them healers of sickness, others patrons of crafts,' as discussed by M. P. Nilsson, 'The High God and the Mediator,' *HarvTheolRev* 56 (1963) 1201.

³² *Att.* 1.8.3.2, of the gifts that Tullia expects; eight times in the letters, cf. also *Off.* 3.18-73, *Verr.* 3.85. In Catullus, 64.103, 68.145, and Horace, *Ep.* 1.7.17, the only instance, where it is placed in the mouth of a rustic host: 'take some fruit, you'll have a gift that pleases children; if you don't I'll only have to feed them to the pigs!': *–non inuisa feres pueris munuscula paruis*. Horace's last three words read like a parody of *B.* 4.18, 60, 62.

³³ *–Errantis hederas*, (4.19), cf. Catullus 61.34-35, *–hederam... errans*, also see 63.2.3; ivy, too, in *B.* 3.39, 7.25, 38, and 8.13.

Muses' grow to absorb the vatic range of 'Cumaean song' and *Parcae*.

Colocasia (20), 'Egyptian bean', was a miraculous plant, edible or useful in all its parts. In poetry it is found only here and once in Martial.³⁴ *Acanthus* (20), like ivy a formal ornament in art, may have been mentioned by Ennius but it does not appear in Catullus and Lucretius.³⁵ In the following lines, *capellae* (21, 'goats') has the form usual in poetry;³⁶ but *cunabula* (23, 'cradles') appears apparently for the first time in poetry.³⁷ *Amomum* (25, 'balsam') occurred previously twice in other authors, but most significantly in the third eclogue, which resembles the fourth in this and other respects, not least the mention of Pollio. Found nowhere else in Virgil, nor in Catullus and Lucretius, it becomes frequent in Ovid,³⁸ like the Greek adjectival forms in *-ides*.

The first miracle of the middle stage, the ripening of grain, appears with its special verb, *flauescere* (28, 'to become golden in color'), as in Cato's *Agriculture* and Catullus, then an Ovidian metaphor describing the sands touched by Midas (*Met.* 9.36).³⁹ The point of the miracle turns on *arista* (28, 'beard of grain'), which Virgil imagines as ripening 'soft' (¬molli... *arista*.) in the advancing age of gold, unlike the dry, prickly beards that figure in a metaphor of Cicero's: 'the ear is fortified by the palisade of the beards', ¬munitur uallo aristarum. (*de sen.* 51). Cicero's metaphor depends on the actual nature of the ripe beard, in fact brings out its bristling, even hostile aspect, while Virgil makes the beards soft, which is an imaginary moral sign of the coming age of peace, when even the ear will be able to permit itself to be undefended, freed from the hostilities and toil of the iron age.

To characterize the iron age remnants surviving in the stage of transitional growth, Virgil speaks of ¬priscae uestigia fraudis. (31, 'traces of antique deceit'), where ¬priscae. differentiates these ancient vestiges from those of recent history, ¬sceleris uestigia

³⁴ Martial 8.33.13, cf. Columella 8.15.4, Pliny 1.21-51. The Egyptian origin of the plant led to the inference, present in Servius, that Virgil mentioned it to honor Augustus' conquest of Egypt (30 B.C.): not the last assimilation of the poem to ideology after the fact.

³⁵ For *acanthus* in Ennius, see Schol. Bern. on *G.* 2.119; it occurs also at *B.* 3.45, *G.* 4.123, *A.* 1.649, 711, and *Culex* 398.

³⁶ B. Axelson, *Unpoetische Wörter* (Lund, 1945) 44.

³⁷ According to Servius, *cunabula* means cradles, *lectuli*, or place in which a child is born, like a *cy-na-bu-lum*: for *kyein* is Greek 'to give birth'. Cicero plays twice on the first sense (*Leg. agr.* 2.100, *Rep.* 2.21). The second seems to have parallels in Lucretian descriptions of earth as mother, *DRN* 1.8, 5.783-84, 805ff. But these, as we have seen, underlie the whole section of the poem. Elsewhere in Virgil, *cunabula* means a secure place of origin, 'hive', *G.* 4.66, 'homeland', *A.* 3.105. In eclogue 4 there is no reason, apart from Servius' remark, why it cannot mean simply cradles; cf. Propertius 3.1.27, ¬Jouis parui..

³⁸ First in Plautus, *Truc.* 540; Sallust, *Hist. fr.* 4.72; *B.* 3.89; *Ciris* 512.

³⁹ Cato, *Agr.* 151.2; *Dirae* 16; cf. Catullus 64.353-54, ¬namque uelut densas praecerpens messor aristas/ sole sub ardenti flauentia demetit arua., which associates *flauescere* with ¬aristas.. The phrase ¬sole sub ardenti. echoes in *B.* 2.13. Catullus also joins *densa* and *arista* in 48.5, but his *aristae* are *aridae*, 'dry', sc. brittle, as they would be in nature when golden.

nostri. (12, ‘traces of our crime’, discussed in Chapter one). *Priscum* played an important part in Catullus’ *Wedding*, characterizing the age of heroes. Poets generally preferred it to the similar *pristinum*: it means ‘antique’ as opposed to ‘former, original’.⁴⁰

Among the imagined surviving traces, the name Thetis (32), in metonymy to mean the ‘sea’ violated by shipping, was noted in Chapter 2,⁴¹ also the rarity and relative colorlessness of the name Tiphys (34), which lets the main emphasis fall on the Argo itself.

The image of the completed golden age contains motifs of two kinds: negating iron age culture or absorbing old culture into a new nature. Among those destined to vanish, shipping is evoked by another metonymic expression, ‘sea-faring pine’, where the adjective *–nautica*. (38) is Greek and more technical than literary.⁴² Instead, the arts of coloring wool are imagined as taken up by sheep. One color of the miraculously artful wool, (44, ‘like saffron, golden’), is Greek recorded here for the first time in Latin. Virgil uses it later only in formulaic references to the veil of Helen and three times in describing dawn, Aurora, a motif that then recurs in Ovid, like *Sicelides*.⁴³ *Lutum* (44, ‘dye’s weed, weld’ L & S) and *sandyx* (45, ‘vermillion’) are not documented before Virgil nor elsewhere in his works. Both subsequently are infrequent.⁴⁴

C. (46-63) After the copious and concrete vocabulary of the praise, Virgil uses more abstract language to recapitulate: (4.46-52)

talia saecula suis dixerunt ‘currere’ fusis
 concordēs stabili fātorum numine Parcae.
 adgredere o magnos, aderit iam tempus, honores
 cara deum suboles, magnum Iouis incrementum:
 aspice conuexo nutantem pondere mundum
 terrasque tractusque maris caelumque profundum:
 aspice uenturo laetantur ut omnia saeculo.

Such as these centuries ‘Run’ to their spindles said
 the Parcae concerted in the steady force of the fates.

⁴⁰ B. 4.31 is the only occurrence of *priscum* in all the eclogues, six times in the *Aeneid*. As for *pristinum*, in Plautus, *Truc.* 7, it means *priscum*; see also Lucretius 3.1105, 1413. Forms of *priscum* do not occur in Lucretius. Catullus has *pristinum*, 66.38; *priscum* in 64. 50, 159; 101.7. Virgil has *pristinum* three times, *priscum* seven times. In Cicero the relative frequencies are reversed: *Epp.* 28/09, *Phil.* 7/5, *Orationes*, 40/6.

⁴¹ Cf. Catullus 64.11. Horace speaks of Achilles’ sky blue mother, *–mater... caerulea*. (*Epd.* 13.16), a poem influenced by Catullus. Thetis is the goddess in Virgil, *A.* 5.825; but she is the sea in *G.* 1.399.

⁴² It occurs twice in the *Aeneid*, once in the *Catalepton* and in Horace’s satires, elsewhere in prose: Horace, *S.* 2.3.106; Virgil, *A.* 3.128, 5.141; *Catalep.* 13.23; Caesar, *B.C.* 3.8; Cicero, *Att.* 13.21; Livy 37.28, 28.79, 41.3.

⁴³ Crocus of Helen, *A.* 1.649, 711; of dawn, *G.* 1.447, *A.* 4.585, 9.460, cf. Ovid, *Am.* 2.4.43, *A.A.* 3.199, *M.* 3.150.

⁴⁴ *Lutum*: Tibullus 1.9.52; *Ciris* 316. *Sandyx*: Propertius 2.19.81; Pliny 23.1, etc.

O approach great honors, soon it will be time,
 dear offshoot of gods, great scion of Jove.
 Look at the cosmos nodding with its down curved weight,
 the lands, the stretches of sea and the sky poured deep.
 Look how all rejoice in the century to come.

The emphatic ‘such as these’ underlines the boldness of the vision, also its difference from precedent, whether Catullan or Lucretian. Virgil claims that his version is authoritative. In the next line, both theme and structure reinforce the claim. *Concordes* occurs only twice in Virgil, here and in the *Aeneid*, where it refers to the souls of Pompey and Caesar, harmonious only so long as the underworld imprisons them (6.827): their strife belongs to the historical reality countered by the vision of the eclogue. Not particularly frequent in poetry or prose, the adjective did appear early as an attribute of the Latin Muses, *Camena*e of Naevius.⁴⁵ Like the *Camena*e, the *Parcae* appear to be Italic deities that were expanded conceptually in imitation of Greek figures: obscure in origins, they are birth goddesses by etymology and by their use in Catullus and Varro.⁴⁶

In the same verse, the other adjective, *stabilis*, occurred twice in Lucretius, referring to the desired sweet stability of life that men undermine by striving for wealth (3.66, 5.1122).⁴⁷ Elsewhere it is not particularly abundant: in Virgil it occurs only in a formulaic expression, of the marriage which Juno deceptively promises (1.73, 4.126), though perhaps this formula reflects a common phrase. In the eclogue, both it and *concordes* are placed in structure that itself may suggest harmony and established order: *abxBA*. Rare as this word order is, the placement of a noun in its center is rarer, perhaps unique, as remarked in Chapter two. These lines must mark a high point in Virgil’s stylistic and conceptual ambition. He conceives of a stable harmony ordering the world, an ideal which Catullus sought to project in myth and Cicero in politics. Its notorious lack in the late Republic makes it both poignant and ambitious, tendentially proto-Augustan here.

Other ideas that were implicit in the praise come to the fore in the further apostrophes to the child. When Virgil commands, *adgrede o magnos... honores*. (‘approach o great honors’), he sums up and retrospectively qualifies in terms of values both Roman and heroic the projected and growth, reinforcing the thematic import of *consule*. (4.3, 11) and *heroas*. (4.16).⁴⁸ The

⁴⁵ *Novem Iouis concordēs filiae sorores*, Naevius, *Bell. Poen.* 51 Mariotti, a Hesiodic echo as Mariotti notes. *Concordes* occurs also in Ennius, *Ann.* 132; Terence, *Hec.* 617; Cicero, *Lig.* 5, *Rep.* 2.69, *Legg.* 3.28, *Tim.* 17; Ovid, *M.* 5.664.

⁴⁶ *‘Nam Parca’ inquit ‘inmutata una lettera a partu nominata...’* Varro, ap. Aulus Gellius 3.16.10; on other etymologies and the probability that Varro added names for a parallel with the *Moirai*, see Roscher *Mythologie* 2.211.58ff.

⁴⁷ For Virgil’s return to the mythic conception of fated authority, which Lucretius had debunked, see Chapter three.

⁴⁸ Cf. *RE* 2.15.1202.7-15; Büchner is wrong, however (1202.24-25) to deny that *honores* has its technical meaning: ‘official dignities, offices, posts’; starting with its technical connotations, it carries them metaphorically over to a symbolic career of scope without historical precedent. The metaphorical

attribute ‘great’ appears before the penthemimeral cesura with its substantive at the verse end, in a separative pattern that was traditional in Latin heroic and didactic epic.⁴⁹ Between attribute and substantive, parenthetically, Virgil inserts the motif of imminent time, *–aderit iam tempus*. (‘presently it will be time’), with a final variation on one of the most frequent and characteristic words in the poem:⁵⁰ *iam*, which serves to distinguish moments in time, not quantity but distinct aspects and occasions that are interconnected in the work as a whole:

- Present of the preamble (*kairos*), ‘already, just now’,
–uenit iam...// iam redit.../ iam noua... (4.4, 6, 7).
- Actual process of birth with Apollo ruling ‘already’,
–iam regnat. (4.10).
- Middle stage, with the child grown enough to read ‘next’,
–iam legere... poteris. (4.27).
- Final stage, when time ‘at last’ will have made him a man,
–hinc ubi iam firmata uirum te fecerit aetas. (4.37),
& when miracles of the achieved golden age would unfold ‘finally’,
‘now’ with one, ‘now’ with another facet,
–quoque iam..., iam suaue..., iam croceo... (4.41, 43, 44).
- Imminent moment, just beyond the present speech, when the child
‘presently’ would smile and begin:
the future tense with almost imperative force, as in Greek,
–aderit iam tempus..

Commanding imminent action brings Virgil as close as he ever comes to giving the child a name: (4.49)

cara deum suboles, magnum Iouis incrementum.

dear offshoot of gods, great scion of Jove

In the first set of honorific epithets, the adjective *cara* can suggest value or cost as well as belovedness, thus it resonates with

.....
transfer (abuse) of a republican term will have many parallels in the nomenclature and titles of Augustus.

⁴⁹ Cf. *B.* 4.22, *–magnos... leones*, likewise Lucretius 1.201, 4.171, 5.1220, 1435, etc.; Cicero, *Arat.* fr. 34 (Traglia), 176., 231, 236, 248, 384, and with *paruum* in the same position, 402; Ennius, *Ann.* 88 V.

⁵⁰ Among the most frequent words: *et*, 11 (4 postponed); *iam*, 10 (for the articulated moments and turns of time, thus never *nunc*, which is frequent in *Bu~col~ics* 3, 8, 9); then eight instances of *tu / tuus* (the energetic apostrophes) and *esse* (with compounds, all subjunctives or futures); seven each of *nec* (1 postponed) and *–que* (*atque*, 2, *ac*, 1), also *magnum*, *maior* (see further below); six of *qui*; then four each of key words like *omnis*, *puer*, *ipse*, *hic* and *non*; and three each of *saeclum*, *tellus*, *incipere*, *etiam*, *heroes*, *mihi / me*, *mater*, *nascere*, *deus*, *ridere / risus*, *facere / facta*; then doublets, of two sorts, those repeated after an interval, as motifs, thus *aetas*, *caelum*, *cognoscere*, *dicere*, *digna / dig~nari*, *longus*, *manere*, *mare*, *mensis*, *mundus*, *mutare*, *numen / nutans*, *rubens*, *soluere*, *suus / se*, *terra*, *tum*, *ultima*, *uestigia*; others get repeated without an appreciable interval in a process of rhetorical gemination that contributes to the incantatory and oracular style of the poem, e.g. *aspicere*, *canere*, *fundere*, *occidere*, *redire*, *siluae*, *uidere*. These doubling effects are especially concentrated in the vision of poetic competition and final exhortation to the child (4.55-63), where the effect is climactic, giving an ex~tra~or~din~ary den~si~ty of texture.

the themes of peace and of economic abundance. ‘Of gods’ echoes and confirms the earlier hint of apotheosis and beneficent heroism,⁵¹ while *suboles* portrays the child in organic, agricultural terms, an ‘offshoot, scion’.⁵²

In the second set, identical structure allows pointed variation and emphasis. After \neg cara, the adjective \neg magnum picks up the theme of greatness from the previous line, matching the child to his projected functions and capping a thematic strain that runs from the preamble on: ‘great order of generations’ (4.5) through ‘great months’ (4.12), ‘great lions’ tamed (4.22), and ‘great Achilles’ recycled (4.36), all fulfilling the programmatic aspiration to ‘greater things’ (4.1).⁵³ Also, the separation of *magnum* from its substantive at the verse end recalls an Ennian echo of Homer.⁵⁴ The common word, through repetition and artful placement, becomes both stylistic exemplar and theme, raising the level of discourse and reinforcing the themes of heroism.⁵⁵ In such a context, ‘Jove’ makes a capstone .. prototypical father of heroes and symbol of ruling power: in the phrase \neg Iouis incrementum, La Cerda saw an allusion to Homer, who calls leading men *diotrepheis*, ‘nutured by Zeus’.

Rhetorically, \neg incrementum doubles and caps the previous epithet, \neg suboles, to close the address and the verse. Its importance was stressed by Eduard Norden, who called this line the richest of all in art, remarking the rarity of the word-for-word symmetry (*parison*) between the two halves and of the use of one word with four long syllables to end a verse.⁵⁶ Norden felt that in a line formed with such notable love .. this poet lives in the creatures of his imagination and expresses his concern, his *sympatheia* in them with all the means of his artistic character .. it would be desirable to arrive at understanding of a word so emphatically placed as \neg incrementum,⁵⁷ a word, as we have seen, that caught

⁵¹ B. 4.15-17, \neg deum uitam. and \neg heroas, but also the motif of descent from heaven, \neg noua progenies caelo demittitur, 4.7.

⁵² \neg Suboles ab olescendo, i.e. crescendo, ut adolescentes quoque et adultae et indoles dicitur, Festus, 402.19, quoted by Meillet-Ernout, *Dict. Etym.*⁴

⁵³ For other frequent words with thematic and structural value, see note 50 above.

⁵⁴ *Ann.* 1 V², \neg Musae, quae pedibus magnum pulsatis Olympum, which translates the exact expression in Homer, according to S. Mariotti, *Lezioni su Ennio* (Pesaro, 1951) 57.

⁵⁵ In considering the rarity and frequency of words, poetic figures like the child, or of ideas, it may be of use to recall \neg la loi bien connue (de la logique élémentaire) concernant le contenu et l’emploi (la fonction) d’un concept: plus étroite est la zone de son emploi, plus riche est son contenu (son sens); plus large est son emploi, plus pauvre est son contenu, J. Ku-ry-lo-wicz, \neg Linguistique e théorie du signe, *Journal de Psychologie*, 42 (1949) 172, quoted by Perrot (n. 59 be-low) 222.

⁵⁶ B. 4.49, \neg incrementum. is the only spondaic ending in the poem and one of only three in all the eclogues (see below n. 77).

⁵⁷ E. Norden, *Die Geburt des Kindes* (Leipzig, 1924) 129: \neg Um so wünschenswerter wäre es, dass in einem mit so ersichtlichen Liebe gestalteten Verse..dieser Dichter lebt mit den Geschöpfen seiner Phantasie und bringt seine Anteilnahme an ihnen, seine *sympatheia*, mit allen Mitteln des künstlerischen Ethos zum Ausdruck..eine Verständigung über das so emphatisch gestellte Wort

critical attention already in ancient times, with Servius citing it as low.

Not usual in poetry, *incrementum* appeared in works on agriculture, grammar, philosophy and history written near the notional date of the eclogue in Pollio's consulship, 40/39 B.C.⁵⁸ *Incrementum* belongs to a family of nouns formed from verbal roots by adding the suffix *-mentum*, which provided technical terms in cooking, agriculture, crafts and other areas but had almost no development in poetry of any genre.⁵⁹ *Incrementum* itself seems to occur, apart from a slavish imitation in the Virgilian appendix,⁶⁰ in only one other poem.⁶¹ Interestingly enough, even where the structure and thought of the passage recur, the word itself does not, neither in Virgil's later works nor in other poets.⁶²

Scholars have interpreted *incrementum* in one of two ways, each of which was thought to preclude the other. Both of the senses in question, however, are natural to nouns in *-mentum*, as Perrot's work has shown, and both appear admissible, indeed required, by the context of the eclogue. Some scholars took the use of *incrementum* on funeral inscriptions as evidence for the sense 'child' in the eclogue.⁶³ The word would thus refer to the child

.....
incrementum erzielt werde..

⁵⁸ Among its earliest occurrences are Cicero, *de finibus*, 45 B.C., moral philosophy; Varro, *de lingua latina*, about the same time (cf. Schanz-Hosius, I.16 191); Cicero, *de senectute*, about one year later, in a passage on agriculture, the first use of the plural (Th.L.L. is wrong to attribute the first to Ovid); Varro, *Rer. rust.*, 37 B.C., an agricultural use recalling Cic. *de sen.* Relatively frequent in Livy. See also the analysis of texts below.

⁵⁹ Jean Perrot, *Les dérivés latins en -men et -mentum* (Paris 1961) 126-27. For an appreciation and in part summary of Perrot's work, see the review by J. W. Poultney, *AJPh* 85 (1964) 206-09.

⁶⁰ *Ciris*, 398: *—cara Iouis suboles, magnum Iouis incrementum*, referring to the Dioscuri: Norden, above n. 57, remarks the blissful poverty, *—Armseligkeit*, of the the writer who repeats the name of Jove.

⁶¹ Ovid, *Met.* 3.103, *—Pallas adest motaeque iubet supponere terrae/ uipereos dentes, populi incrementa futuri*. ('Pallas appears and orders him (Agenor) to plow the earth and plant the dragon's teeth, seeds of a people to come.') Perrot (above n. 59) 340 says that collective neuter plurals were primary; forms in *-um* were singulative, not singular. In many cases *-um* is a secondary development: of the 25 *-mentum* words in Cato, only five occur in *-um* (Perrot, p. 265). The plural is collective, concrete: *frumenta*, grain as the plant in the field, *stramenta*, straw in general. The singulative is more abstract and particular: *frumentum*, the transportable merchandise, the payment for it, *stramen-tum*, the part of the plant (Perrot, pp. 266-67). Ovid's *incrementa* are a cause of growth, they are instruments of their own realization and not abstract means of inducing growth. *—Ils (-men and also -mentum) ne désignent l'instrument que dans la mesure où cet instrument réalise lui-même le procès*, as Perrot says (p. 273). Cf. Cicero, *de sen.* 52, *—Quid ego uitium ortus, satus, incrementa commemorem?*, discussed in n. 69 69 below. The Lucretian term for atoms, *formamenta* exemplifies the process, each carrying the germ, taking the initiative, contributing to the process, and participating in the result: cf. Chap. 3.

⁶² E. g. *A.* 8.301, 9.641-42, cited by Jacques Perret, *Les Bucoliques* (Paris, 1961) ad loc., and Martial 63.2, cited by Norden, note 57; see the excellent gathering of testimonia by, C. Hosius, *P. Vergili Maronis Bucolica* (Bonn, 1915) 134.

⁶³ So Tenney Frank, *CPh* 11 (1916) 334ff., with whom Norden agrees (n. 57) 130; also Perret (above n. 62).

whose birth is represented as occurring in the course of the poem. He is 'great' because already a considerable offshoot of Jove by virtue of his birth amidst so many portents. Yet for others argued the translation 'offspring' does not adequately distinguish the second from the first half of the verse:⁶⁴ already in this view *suboles* means an achieved increment from the gods, so *incrementum* must have some more active meaning, like many other nouns in *-mentum*.⁶⁵ By this reckoning, *incrementum* would imply the child's future activity in the world, as maker of the coming age and instrument of Jove's gradual extension into all the world: 'by whom' (4.8, -quo.).

The old conflict resembles those in other studies of the nouns in *-mentum* and stems from the possibility for both active and resultative meanings.⁶⁶ The former represent the origin or middle of a process while the latter denote an outcome, a product. Attempts to exclude one or the other possibility led to contradiction; for nouns of the *-mentum* group may represent more than one part or aspect of a process. They may mean either the origins or the means and actual proceeding,⁶⁷ with the result that in a process of growth they can refer to the seed, the grower and the growing. Moreover, the same nouns can also represent the outcome of the process, in a resultative sense,⁶⁸ whether described as fully realized or summarily halted at some intermediate stage.⁶⁹ To sort out middle and resultative senses is difficult but instructive, as the following examples show:

(a) Cicero, *de fin.* 2.88, -qui bonum omne in uirtute ponit, is potest dicere perfici beatam uitam perfectione uirtutis: negat enim summo bono afferre incrementum diem.:

incrementum in an instrumental and middle sense, 'means of increase', which cannot be added to what is already perfect.⁷⁰

⁶⁴ J. B. Mayor, *Virgil's Messianic Eclogue* (London, 1907) 140, cites the prospective force of *incrementum*, looking to the result of growth, as opposed to the retrospective force of *suboles*, which looks to its origin.

⁶⁵ Frank (above n. 63) 336, rejects the activist interpretation.

⁶⁶ Perrot (above n. 59) 268-69.

⁶⁷ The idea of the middle underlies Quintilian's statement that 'the form of a thing, from beginning to end, is inferred from its increment', -ex incremento in utramque partem ducitur rei ratio., *Inst.* 5.10.72. It follows that both the beginning and the whole, *principium* and *summa rerum*, must be present in *incremento*.

⁶⁸ Perrot (above n. 59) 257.

⁶⁹ Each step is complete in itself: again Quintilian provides a formal analogy: 'Speech grows less obviously but perhaps on this account more effectively, when without interruption in a continuous series, each element is always greater than what came before: as Cicero says about Antony's vomiting, -In an assembly, even, of the people of Rome, while responsible for affairs of state, as Master of the Knights.. Each element embodies the growth...: -Crescit oratio minus aperte, sed nescio an hoc ipso efficacius, cum citra distinctionem in contextu et cursu semper aliqui priore maius insequitur: ut de vomitu in An~to~nium Cicero: 'in coetu uero populi Romani, negotium publicum gerens, magister Equitum'. singula incrementum habent.. *Inst.* 8.4.8-9.

⁷⁰ Compare *perfectio* and *incrementum* in the light of Perrot's study of differences between objective nouns in *-tio* and process nouns in *-mentum*, (above n. 59) 272.

(b) Varro, *de ling. lat.* 8.17, –propter ea uerba quae erant inde ac cognomina, ut prudens, candidus, strenuus, quod in his praeterea sunt discrimina propter incrementum, quod maius aut minus in his esse potest, accessit declinationum genus, ut a candido candidius candidissimum sic a longo, diuite, id genus aliis ut fieret.:

resultative and abstract use of *incrementum*, active use of *discrimen*, ‘distinctions on account of growth’; cf. 9.66, –cum incrementum accessit, which is resultative, also in a discussion of grammatical expressions for growth.

(c) Cicero, *de sen.* 52, –Quid ego uitium ortus, satus, incrementa commemorem?.

incrementa are the growing of the vines, both active and instrumental, or possibly the stages of their growth, resultative, since Cicero is describing what the plants do at each stage, and also what care must be given.⁷¹ *Ortus* of origin and *satus* of planting are abstract processes related to viticulture.⁷²

(d) Varro, *Rer. rust.* 3.12.2, –sed horum omnium (small barnyard animals) custodia, incrementum, et pastio aperta, praeterquam de apibus.:

protection, raising and feeding are ways of acting on the object; although abstract, *incrementum* has an instrumental, prospective force.⁷³

(e) Varro, *Rer. rust.* 2.4.19, –Nutricare octonos porcos paruolos primo possunt; incremento facto a peritis dimidia pars remoueri solet, quod neque mater potest suffere lac neque congenerati alescendo roborari.:

active *incrementum*, expressing the process of growing, yet also with instrumental overtones, implying means of inducing growth, *nutrimentum*, as Servius glossed it in the eclogue. The perfect participle, –facto, gives a resultative sense to the phrase.

(f) Livy 1.33.8, –Ingenti incremento rebus auctis cum in tanta multitudine hominum, discrimine recte an perperam facti confuso, facinora clandestina fierent, carcer ad terrorm increscentis audaciae media urbe imminens foro aedificatur. nec urbs tantum hoc rege creuit.:

instrumental, but clearly an instrument that realizes itself in Perrot’s sense, ‘increased by its own increase’.

(g) Livy 5.54.4, –Non sine causa di hominesque hunc urbi condendae locum elegerunt, saluberrimos colles, flumen opportunum, ... ad incrementum urbis natum unice locum. argumento est ipsa magnitudo tam nouae urbis.:

⁷¹ Cicero imagines the Elder Cato speaking of cultivation with a wealth of sensuous detail, a *uoluptas* in the particulars of growing, that seems strange after the crabbed figure Cato cuts in his own *Agriculture*.

⁷² Cf. Perrot (note 59) 270, on *-tus*, *-mentum* and on the plural (above n. 61).

⁷³ For parallel nouns in *-tio* and *-mentum*, cf. note 70 to *de fin.* 2.88 in section (a).

active and prospective use of *incrementum*, while *argumento* is instrumental.

(h) Livy 27.17.4, \neg Hasdrubal, cum hostium res tantis aurescere incrementis cernerit, dimicare quam primum statuit.:

instrumental, plural, concrete, the reinforcements themselves, not 'reinforcement'.

Three of the senses just observed come into play in the relations of *incrementum* to the eclogue: (4.49)

cara deum suboles, magnum Iouis incrementum!

dear offshoot of gods, great scion of Jove.

The active sense is operative because the child is imagined as 'just now being born' (4.8, \neg modo nascenti puero., which is the situation supposed through 4.4-17), thus actively on the increase. Yet the resultative sense, too, may be felt, the status of object realized, since the child is addressed, then, as the present audience (18-63). Finally, the instrumental and prospective sense is implied, since the child is described as the means of producing Jove's new order in the world.

Beyond the interpreters' dichotomizing, Virgil conceives the child as all of a piece, both newborn baby, the result of gestation and birth, but also about to grow, inducing growth, thus the end of one process, but the beginning and potential means of realizing another. Likewise, Iulus in the *Aeneid* was 'begotten of gods and destined to beget them', \neg dis genite et geniture deos.⁷⁴ The force of both participles, the perfect passive and the future active, is implied in *incrementum*. The child, then, certainly is an instrument for the future, most immediately for his own growth. Nouns in *-mentum*, by their linguistic nature, are instruments of processes realized in themselves, unlike, for instance, nouns in *-culus* or in *-culus*, which are utensils effecting change in others.⁷⁵ The child as *incrementum Iouis* is primarily a seedling from and of Jupiter, a potential *diius praesens*, helping divine presence. The genitive indicates his divine origin and his future as Jove's agent on earth.⁷⁶ The multivalence of *incrementum* requires and permits no more.

Thematically focal, *incrementum* also is the example par excellence of stylistic growth, as Norden sensed. Abstract and prosaic, technical, which must be the point of \neg uulgare. in Servius, it acquires heightened effect through context. The symmetrical patterning in the line and the placement closing the verse with four

⁷⁴ *A.* 9.642, suggested by Robinson Ellis to May~or, (above n. 64) 140; also independently by Perret (above n. 62) ad loc. Cf. *A.* 9.640, \neg macte noua uirtute puer, sic itur ad astra., where Iulus' career has the same form as that of the un-named child, \neg noua uirtute. for \neg patriis uirtutibus.: Iulus symbolizes the beginning of Roman history, the child its outcome and new beginning: \neg noua progenies. (4.7).

⁷⁵ Cf. note 61.

⁷⁶ La Cerda underscores the Servian note that Roman boys, at manhood, go to the Capitoline to worship Jove.

long syllables were remarked by Norden. Such spondaic endings have strong Greek associations at their other two occurrences in the *Bucolics*: \neg narcisso. (5.38),⁷⁷ which is Greek, and \neg hirsutae. (7.53), which ends a line marked with the Hellenizing mannerisms of hiatus (twice) and chiasmus.⁷⁸ The other four-syllable words ending verses in the *Bucolics* are all Greek nouns or names.⁷⁹ Moreover, the phrase \neg Iouis incrementum. not only recalls Homer, as La Cerda saw. He follows Fulvius Ursinus in comparing it with a phrase in Theocritus, \neg ek Dios ernos., ‘sapling from Zeus’, which closes the passage of Theocritean poetics that also provides the antecedent for \neg Sicelides..⁸⁰ Thus two exemplars of higher style from one and the same Theocritean context contribute to raise the level of the eclogue. In short, *incrementum* presents a mingling of opposite tendencies in style: a prosaic, natural foreignness to poetry with a highly distinctive, Hellenizing treatment. Low, as Servius says, it becomes high through art. It is the perfect example, means and conceptualization, of Virgil’s epic ambition.

Amidst the tones of enthusiasm a dissonant note sounds in another peculiar word, which introduces a theme of material resistance which the child must overcome in order to enjoy the life of heroes and gods: (4.60-61)

incipere, parue puer, risu cognoscere matrem
(matri longa decem tulerunt fastidia menses)

Begin, little boy, with a smile to know your mother
(your mother long discomfort ten months brought);

Virgil imagines the new born child estranged from his mother because of the discomfort she suffered bearing him. *Fastidia* has here for the first time this sense, ‘discomforts in child bearing’,⁸¹ then not again before Prudentius.⁸² The word occurs only once more in Virgil, in eclogue two, where it has a bitter association with love; and it is a term of the *sermo amatorius* also in Plautus, Tibullus, Varro, Horace and Ovid.⁸³ With other senses

⁷⁷ B. 5.38: \neg pro molli uiola, pro purpureo narcisso., where *parison* is coupled with *anaphora* and the *narcisso* is Greek, appearing for the first time in Latin in the eclogues, cf. S. Consoli (above n. 18) 137-38

⁷⁸ B. 7.53: \neg stant et juniperi et castaneae hirsutae., cf. hiatus with Greek words in verse end at B. 2.24 and 10.12.

⁷⁹ RE 2.15.1249.26 notes rarity of spondaics. The Italian translation, M. Bonario, ed., *Virgilio* (Brescia, 1963) 290, provides the precise references: \neg Aracyntho. (B. 2.24), \neg Meliboei. (3.1, 5.87), *hyacinthus/o* (3.63, 6.53), \neg incrementum. (4.49), \neg Garamantes. (8.44); and \neg Aganippe (10.12), the latter, like \neg Aracyntho., preceded by hiatus, another greek feature, cf. note 78.

⁸⁰ *Id.* 7.40-44, see discussion on page 93 above: *Virgilius collatione scriptorum scriptorum graecorum illustratus opera et industria Fulvii Ursini*, L. C. Valckenaer, ed. (Leovardiae 1747) 45.

⁸¹ Compare the ten-month gestation of Heracles, Theocritus 24.1, cf. O. Neugebauer, *AJPh* 84 (1963) 64, who says that gestation requires ten sidereal months.

⁸² *Cath.* 11.54.

⁸³ B. 2.15; Plautus, *Mil.* 1034; Tibullus 1.8.69; Varro, *Rer. rust.* 2.7.8; Ovid, *Ep.* 5.97; Horace, *Epd.* 12.13.

it is frequent in Cicero, Pliny and medical writers. Altogether, it is prosaic and technical or poetic with connotations that sharpen the dissonant note in the eclogue: an obstacle, physical and psychological to be overcome before miracles proceed. The smile of recognition would be the first, necessary miracle implying all the others. But *fastidia* opposes to it, and thus to the whole idealistic vision of growth, a touch of the realities of production, material enough to counterbalance great projected hope. In this, *fastidia* belongs to the realm of *scelus* and *fraus*.

Paired with *fastidia* comes the adjective *longa*, that occurred once earlier in the poem, there, too, in an image of the duration of a natural process, the longest conceivable stretch of life, which Virgil used to symbolize the remoteness and difficulty of another process, his own ambition to write an epic in the Homeric tradition: (4.53-54)

O mihi tum longae maneat pars ultima uitae
spiritus et quantum sat erit tua dicere facta!

O to me then remain the last part of a long life
and breath that will be enough to tell your deeds!

In each case 'long' evokes an extent of time and expresses a contingency of Virgil's hopes. After growth the like of which was never heard before, eclogue four thus ends with a touch of toilsome mortality, as if the poem which marshalled *Sicelides*, *myricae*, *consule*, *heroas*, *munuscula*, *incrementum*, *concordes*, *omnia* and *Pan* could not be wholly free of consciousness of effort and resentment. In the economy of Virgilian poetics, then, these *longa fastidia* symbolize a difficulty of producing that invites comparison within the compass of the eclogue book to the toils of a she-goat in the first eclogue, forced to give birth among rocks away from her pastoral setting, or the toil of the poet, evoked in eclogue ten when he is about to abandon pastoral altogether. Those are negative notes, darker than the usual pastoral shadows. *Fastidia* is an obscure premonition, a low point that calls attention to productive facts at the end of an extraordinarily daring poetic flight. It anticipates, too, the toil of the *Georgics* and the *labores* and *moles* of the *Aeneid*.