

# Virgil's *Book of Bucolics*

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Translated into Verse  
with Cues for Reading –  
Out-loud & In-between

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Aloud, yes, read this poetry out loud – to yourself if no one else will listen, or taking turns, as a shared project – indoors or out, if you can get a quiet spot.

Try on the various voices & their outlooks. Perform them if you will. Experiment with putting on one character, then another. Figure out which voicings fit. Confer. Retune.

Keep at it till you start to get a sense of feelings & ideas – dramatic flair & flow – evolving voice by voice throughout the book. Note how the voicings grow to form a new world-view both positive & prophetic, but then retreat, regroup & grow again, though toward a different climax – operatic, tragic: fatal passion’s dream of deathless art.

Turn, now, directly to the script. As you read in, at any sticking point, you can always come back here for further hints.

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If you prefer more coaching, though, take courage to perform from the old report about this work’s debut: the poet gave it out with such success that also on the stage by singers it got frequently declaimed.<sup>1</sup>

Success? On stage & frequent? Facts that want to get unpacked & placed in context of the times & life. You scrutinize for clues & stretch imagination, try to figure out what might have taken place. Relate. Infer. Identify.<sup>2</sup> Try your hand at the age-old game of commentary – a word made up of parts drawn from Latin that embody the idea of getting minds together.<sup>3</sup>

<sup>1</sup> *Bucolica eo successu edidit ut in scena quoque per cantores crebro pronuntiarentur*: from the *Life of Virgil* by Donatus (c[entry]4 CE) who surely got it from Suetonius’ *Biographies of Poets* (cc[enturies]1-2 CE), § 26.

<sup>2</sup> Join the ranks of the ideal readers who feel “somehow *personally touched*”: . Bruce Heiden, “Eavesdropping on Apollo: Sophocles’ *Oedipus the King*,” *Literary Imagination* 7, no. 2 (2005): 235.

<sup>3</sup> From *com-* “together, with” + *ment-* “mind.” Getting minds together can be tricky, requiring one to be clever, resourceful, even inventive: a nuance lost in English “commentary” & “comment,” not to mention the run of commentators. The nuance lived in Latin *commentum*, which meant “fabrication, fiction.” This implies that meaning in a community has to be worked out & made up, is subject to debate about its truth.

Writers at Rome often issued work by reading to acquaintances & friends.<sup>4</sup> Imagine, then, a career path for this poet, commonly known as Virgil.<sup>5</sup> Born in northern Italy near Mantua, he gravitated to the capital (like a modern middle-wester to Los Angeles, Boston, or New York). In Rome he would have garnered contacts among others like himself from the Italian towns.<sup>6</sup> They formed a lively, well-connected, highly literate coterie (compare in modern cities – Paris, Rome, New York – the cliques surrounding little magazines or galleries, wealthy patrons – sharing ideas & ambitions, gossip, often lovers). Intimates would flock to hear new work promoted as *Bucolics*. The Greek would lend panache, imply a literary pedigree, promise to import to Rome a not yet mastered branch of Greek tradition.<sup>7</sup> Virgil recited, you can even dare to guess, in some great hall (*atrium*) of a house in the aristocratic neighborhood atop the hill called Palatine (*Palatium* “place for pasture” but then “palace”) – famed even then as the site of first settlement at Rome.<sup>8</sup> The legendary past might seem evoked by little plays of herdsmen, singers, lovers, & seers set in hills & woods.

Ambition to import a bookish brand of poetry hardly explains the stage success. That would call for something topical & dramatic to get beyond the atrium to the crowd, above all get a patron to hire performers & commandeer the city’s single permanent theater. Dramatic spectacles at Rome had often been produced to favor personal ambition. Spectacles were a prime means for mass manipulation<sup>9</sup> as were haranguing crowds from the platform lined with beaks of captured ships (*rostra*) at the lower end of the central market (*forum*),<sup>10</sup>

<sup>4</sup> For poetry as a lively part of upper-class life-style in late republican Rome see “The Poet & his Audience” in T. P. Wiseman, *Catullus and His World* (Cambridge: Cambridge University Press, 1985), 124–29.

<sup>5</sup> 70-19 BCE: named in classical Latin *Publius Vergilius Maro*, which slipped to *Virgilius* in the middle ages, whence vernacular Virgil, *Virgilio*, *Virgile*. Also called sometimes in modern technical writing Vergil.

<sup>6</sup> Among them, *Gaius Valerius Catullus* (flourished 50s BCE) & his friend *Gaius Asinius Pollio* (76 BCE-CE 4), cited as a friend to the *Bucolics* (B. 3.84-86): see my *Design of Virgil’s Bucolics* (London: Duckworth, 2004 [Second Edition]), xxix-xxx, also Wiseman, above, n. 4. Catullus came from Sirmio on Lake Garda – the source from which the river Mincius flowed down to Virgil’s Mantua. On Catullus’ poetry as a source for Virgil’s, see *Design*, 248, s(ub). v(oce). [“under the voice” = “under the indexed word”] Catullus. Another outsider was G. Cilnius Maecenas – wealthy Etruscan, confidant of Caesar Octavian & patron-friend of Virgil & other poets.

<sup>7</sup> On implications of the Greek *Bucolics* / *bucolic* see below, pp. xlv-\*\*\*.

or staged fights of gladiators & wild beasts (*ludi*), or coinage displaying propagandistic images & slogans (*nummi*).<sup>11</sup>

Seating for spectacles was always temporary – scaffolds. But in the 50s of the first century BCE, just as Virgil would be coming on the scene, one ambitious politico overreached the others & had a theater built in stone & concrete – topped by a temple to *Victorious Venus* & garnished by a portico faced in marble & adorned with gardens & works of art.<sup>12</sup>

In such a venue, poetry would not get staged at all, let alone often, unless it fulfilled two roles: capture popular enthusiasm,<sup>13</sup> serve the interests of power.<sup>14</sup> It had to grip a public stocked with jingles, recent gossip, hoary myths, infiltrate its rhythmic cant into the “real Roman social memory.”<sup>15</sup> It would digest & frame – adroitly force – conflicted & confused experience, play on memory, fears, & hopes. In short, it had to work as propaganda.<sup>16</sup>

<sup>8</sup> For the first reception of these poems refer to my *Design*, xxi-xxxiv, 9–10, 51–52.

<sup>9</sup> *Design*, xxii-xxvi.

<sup>10</sup> Hard work for the speaker: Nicholas Horsfall, *The Culture of the Roman Plebs* (London: Duckworth, 2003), 87–88.

<sup>11</sup> Hence Numismatics is study of coinage; see *Design*, xxv & some coinage of Octavian at <http://academic.brooklyn.cuny.edu/classics/wilson/coin/showme.htm>.

<sup>12</sup> Pompey, *Gnaeus Pompeius Magnus* (106-48 BCE), dedicated the first permanent theater in 55 BCE. He was defeated by Julius Caesar & killed in 48 BCE: his theater is amply illustrated on the worldwide web, e.g., at <http://www.theaterofpompey.com/auditorium/theatrum.shtml>.

<sup>13</sup> For the vitality, variety, & dynamics of theater at Rome, absorb Horsfall, *Plebs*, 48–63, “Culture without education.”

<sup>14</sup> Success for poetry serving power has ancient roots, e.g. Andrew Ford, *The Origins of Criticism: Literary Culture and Poetic Theory in Classical Greece* (Princeton: Princeton University Press, 2002), 274–76: “Heroic Contests.”

<sup>15</sup> Horsfall, *Plebs*, 61.

<sup>16</sup> “Propaganda is an attempt to get the public to adopt a frame that is not true & is known not to be true, for the purpose of gaining or maintaining political control.”: George Lakoff, *Don't Think of an Elephant! Know Your Values and Frame the Debate* (White River Junction, Vermont: Chelsea Green Publishing, 2004), 100. Lakoff defines framing as establishing a set of values that controls, conditions, & simplifies perception of disparate circumstances & events (pp. 3-34); see also George Lakoff, *Moral Politics. How Liberals and Conservatives Think*, Second (Chicago: University of Chicago Press, 2002), 372–78.

The success reported means that Virgil in the *Bucolics* created a mythic frame that could help a radically innovative faction stymie opposition & corral the Roman public. Two ambitions – literary & political – gave & took advantage, collaborated & conspired.<sup>17</sup>

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Coaching in three parts follows for each eclogue:<sup>18</sup>

**CUES** – pick out language that prompts postures, gestures, attitudes & tones to express feelings for each of the speaking CHARACTERS, the names of which get listed, too, in a header before the poem.

**CASTING** – help to figure out for yourself (or selves!) the voicing for each part: if several players are choosing parts to play; or if one reader means to play all parts.

Groups may want to take turns or negotiate which players & which voicings fit each part best.

On the ancient stage, each player would play several parts, saving production costs. Pay may be the least of your problems, but playing multiple roles – trying on other identities – can tickle imagination, knit new mental networks & better entertain.

**CONTEXTS** – gossip that may sharpen sight: Virgil's times; mythology both old & newly framed; unfolding patterns – networks – in the book.

Heading each translation, also two lists offer further help:

**CHARACTERS** – with salient features, themes & plots.

**SETTING** – landscape & season that affect action & feeling.

While translating, I have read the texts aloud to make sure they would go well, sometimes practicing with students. Also, I have tried to let you see that certain features recur in different contexts – repeated verbs, adjectives, & nouns that hint at recurrent, changing situations, seasons, plots. This effort struck me as worthwhile because, throughout my own adventure with this book, the bits that recur with change have tickled my imagination in ways that commentaries all too often fail to mark. Features that vary let you trace connective paths & glimpse the woods beyond the several trees – map perhaps a mind that gets its act together through the work.

<sup>17</sup> Ambitious Virgil: *Design*, 258.

<sup>18</sup> The term “eclogue” – commonly used to describe any of these ten poems – implies that they are calculated parts of a larger whole – the book. Discussed below, p. xlv.

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## CUES, CASTING, CONTEXTS

### FIRST ECLOGUE

**CUES:** to get started, stand up, take a deep breath, & try to get a feel for the opening voice. Take your cues from the speaker's pained surprise. His language directs you to pretend to stop in your tracks, stare at a surprising sight, make emphatic gestures pointing to the other character – “you...but we...” (B. 1-5).<sup>19</sup> You dramatize a contrast between the plight of a refugee – homeless, trudging along in the sun, driving a few goats, scarcely able to drag one (B. 1.12-13) – & what you see & hear: an old codger sprawled under a broad beech & making music about love. You will cry out repeatedly in wonder (B. 1.11, 36, 46, 51), express amazement to find a spot untouched by force that drove you into flight – soldiers seizing property, ousting citizens, breaking off farm work in all the fields – like some Darfur (B. 1.11-12, 70-73).

Model your voicing, too, on how Virgil makes the fugitive address the oldster as a neighbor – with an affectionate Greek nickname you might translate “Old Goat” or “Billy”: *Tityrus* (accents mark syllables to get emphasis; this name in English reads best if read as two, *Tit'rus*, while the refugee gets the full four syllables, with accent on the third: *Me-li-bee-us*).

Try getting deeper into the character by noticing that Virgil depicts *Melibéus* as bereft in three respects – homesick for his fatherland & status as a citizen (B. 1.4, 72); for his estate farmed well & long (B. 1.3, 70-73); & for his bucolic moments lost: he'll sing no more & no more watch goats graze while he himself lies stretched in a picturesque green bower (B. 1.75-78).<sup>20</sup>

Get yourself, in turn, into the other character: grasp how Virgil fashions *Tityrus* with signs of a very different plot & profile – not a citizen-farmer just driven from home but a herdsman-slave that went to Rome & returned secured in his traditional home by political power, which Virgil personifies as a god & characterizes with a volley of pronouns – he, his, he – that superimpose a third person on the dialogue. The pronouns prompt you to point to the powerful patron seated in the front row (B. 1.6-9)

O Melibéus, a **god** it was that made us this repose,  
for god **he**'ll always be to me; **his** altar often

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<sup>19</sup> B. 1.1-5 = *Bucolics* 1, verses 1-5: notes like these point to places in the text that give particular cues. The pointers let you second guess – look back & see for yourself.

<sup>20</sup> Losses that frame the crisis of traditional Roman values (on the concept of mythic framing, see above n. 16.)

will a tender lamb from our own sheepfolds stain.

**He** let my cattle range, as you discern, & me  
myself, whatever I wanted, play with fieldland reed. 9

You get a further cue when Virgil imagines the *god* delivering an oracle to *Tityrus* at Rome – (B. 1.44-45)

Here first to me petitioning **he** gave oracular response:

“Graze cattle as before, boys. Bring up bulls.”

Again the pronouns cue a gesture towards the patron.

The trip to Rome may be recent & decisive, but Virgil also imagines *Tityrus* as a veteran lover: long enslaved by love for a greedy woman until freed from that metaphorical bondage by a more generous, caring mistress (B. 1.30-35). Only then, adds Virgil, did *Tityrus*, already old, seek to get free from slavery itself (B. 1.19, 27), setting out for Rome, making the new mistress worry (B. 1.36-37), & having his decisive encounter with the *god* (B. 1.44-45).

**CASTING [B. I]:** the two parts call for two players or one player getting up the voices of two very different characters & political points of view.

**CONTEXTS [B. I]:** protest at losing land to soldiers would be only too familiar for the crowd at Rome around 40 BCE – trapped by civil war between fresh violence & impending threats of more.<sup>21</sup> Civil war forced exile if not death on many. Some exiles came from the elite long privileged by the Roman Republic’s constitution. Many merely had the misfortune to own properties in places (e.g., Virgil’s Mantua) that victorious generals took – expropriated – to pay their troops. The losers’ viewpoint figures in *Melibæus*’ opening cry, in the contrast between second & first person pronouns – “you...but we...” (B. 1-5).

If displacement were all that Virgil could register from his experience of the times, there would be no drama & no ensuing work. But he finds means to come to terms with a new regime & imagine *Tityrus* secured in a traditional spot by a new *god*. He cues you for the gestures that direct every eye to the best seats – privileged spots down front reserved for members of the highest class – & mark a youthful figure as the power behind the bucolic masquerade – Caesar Octavian,<sup>22</sup> which the crowd would have grasped immediately & com-

<sup>21</sup> *Design*, 42–44.

<sup>22</sup> 63 BCE-14 CE: *Gaius Octavius* became *Gaius Julius Caesar Octavianus* (“Gaius Julius Caesar of the Octavian clan”) when he was adopted as son & heir in the will of *Gaius Julius Caesar* (100-44 BCE), who was assassinated on the Ides (15th) of March (retold by Shakespeare in *Julius Caesar*). The young heir, called by modern historians Octavian (a label he never used) made common cause with the older & experienced lieutenant of Julius, Marc Antony. They defeated Caesar’s assassins Brutus & Cassius in 42 BCE at

mentators soon remark. Young Caesar must have found that the flattering line of *Tityrus* overshadowed the outrage – represented by *Melibaeus* – at taking land to pay off troops. Indeed, to judge by his other propaganda, he might well want to fix in the public mind the oracle’s dual theme – “as before, but more.”<sup>23</sup>

The oracle’s theme, on closer reading, puzzles: “boys, get back to grazing cattle as before”; even build production – “boys, bring on bulls” (*B.* 1.45). Developing the drama, Virgil has just made an old slave claim that he went to Rome to get a new deal – liberty, emancipation from enslavement. Now “liberty” was a political watchword of the conservative cause,<sup>24</sup> which Virgil thus reframes as the freedom that would be sought by any slave (*B.* 1.27, 41). Yet he makes the oracle order going back to “as before,” which would mean not new liberty but old enslavement still, & he masks the contradiction by making *Melibaeus* respond to the oracle with emphatic praise for the security of *Tityrus* & its continuity with the past – business as usual in a place portrayed as poor but picturesque (*B.* 1.46-50, 51-58). Neither we as readers nor still less the theater crowd is supposed to notice that the oracle does not satisfy the longings of a slave.

Admitting that the message of the *god* – “as before, but more” – ignores the natural hope of a real-life slave for change, you may suspect that Virgil

Philippi in northern Greece then seized lands in Italy to pay their troops (the “godless soldier” & “barbarian” that exiled *Melibaeus*). Tension between the allies built to a final round of civil war (31 BCE at Actium in western Greece) when Caesar Octavian would defeat Antony & Cleopatra (providing another tragedy for Shakespeare) & go on to rule the unified empire as Emperor Augustus.

<sup>23</sup> *Design*, xix.

<sup>24</sup> *Design*, 252, s. v. *Libertas*. In the *Atrium Libertatis* (“Liberty Hall”), which he rebuilt on the slopes of the Capitoline hill above the *rostra* & *forum* between 39 & 28 BCE, Virgil’s friend Pollio (see above, n. 6) installed Rome’s first public library & furnished it with authors’ portraits (Ovid, *Tristia* 3.1.71-2; Pliny *Natural History* 7.30.115, 35.2.10; Isidore of Seville, *Origins* 6.5.1): among them Virgil’s? his new *Bucolics*? What irony might Pollio detect in Virgil’s using “liberty” for a slave’s freedom in a Caesarist frame? Pollio was close to Julius Caesar but diffident toward his heir, although Virgil would incorporate Pollio, like his precious Liberty, into the new mythic frame (*B.* 3.84, 86; *B.* 4.12).

never meant to make the oracle suit a slave narrative. He must have meant to lure adherents of the traditional frame – free citizens displaced by new power & homesick for life “as before.” They might be lured by the message & lulled to forget who took their land. The solemnity of the oracle & the bucolic drama just might pull political wool over eyes.<sup>25</sup>

The dialogue lets you infer that Virgil’s mind must have been divided between conflicting versions of reality.<sup>26</sup> He formulates in the figure of *Melibæus* his original frame of mind only to dramatize its clash with values that he begins to formulate in the figures of *Tityrus* & his *god*.

Ranges ⇒ {Frames}↓	mythic & heroic themes	civic themes	georgic themes	bucolic themes	causal themes
<i>Melibæus</i> : old Roman frame negated – trek into exile, loss of home	oaks [Jove] touched by lightning [Jove] not interpreted rightly ( <i>B.</i> 1.16-7): failure as seer-bard	father-land fled (4), citizens expropriated (7-2) [liberty lost]	sweet plowlands left (2), arts of farm wasted (70-73)	no more song in bower, surveying goats (74-78)	godless barbarian soldier expropriates place (70-71)
<i>Tityrus</i> : new Roman frame invented – trek to city, return to home secured	<i>new god at Rome</i> – “as before but more” (45) [will get linked with Jove by seer-bard]	[liberty for slave?]	far farms at peace, shadows closing day (82-93)	slavery (41) vs liberty? (27): song, pipe, shade (1-2, 4-5); cattle, sheep	<i>god at Rome</i> – secures place

At the edges of each frame, Virgil projects a mythic range & causal forces that dominate to positive or negative effect. Within the frame, then, he portrays experience somewhat schematically, breaking it down into three ranges or sets

<sup>25</sup>*Design*, xxviii ; for the opacity of oracular & tragic language, which leaves meaning up to the recipient, Heiden, “Eavesdropping,” 235 – the very oracular & elusive language of the *Bucolics* may be a significant part of Virgil’s emulation of tragedy & epic, discussed below. Mistaking poetic language as impersonally available underlies the pretensions of philologists to impose/extract original &/or unique meaning.

<sup>26</sup> On the concept of framing, see above n. 16.

of traditional themes – the civic, the georgic,<sup>27</sup> & the bucolic:<sup>28</sup>

In the old Roman frame, Virgil imagines *Melibæus* as missing a mythic sign – oaks struck by lightning (*B.* 1.16-17). By tradition oaks were *Jove's* trees & lightning his weapon:<sup>29</sup> failure to get his meaning marks *Melibæus* as an impaired seer (Latin *uates*) – caught short in a moment of crisis, out of touch with divine power. By contrast, Virgil imagines *Tityrus* in touch with divine power, getting an oracle from his *god* at Rome – Caesar Octavian, who figures as the positive causal force in the new mythic frame. His propaganda linked Octavian with *Jove* – a linkage that Virgil will exploit as he expands this mythic frame.<sup>30</sup>

In the frame of *Melibæus*, as its negative causal force, Virgil describes the troops that expropriate & disrupt traditional status & work – agents of revolutionary change. Calling them “barbarian” & “godless” he distances & differentiates them as far as possible from their leadership, which includes the *god* of *Tityrus*. Virgil thus deflects attention from the brutal actions of Octavian’s allies in north Italy & promotes him as the agent for traditional values – return to the status quo improved, formulating the line – ideology – that Octavian would have the crowd believe.<sup>31</sup>

At the end of the eclogue Virgil expands the new frame to include a slight hint of georgic properties like those lamented so poignantly as lost to the traditional frame (*B.* 1.3, 11-12, 67-74). With respect to conservative values, Virgil thus has done what the soldiers did with land: expropriate the old on behalf of the new regime. He frames the tumultuous experience of civil war – privileging the positive, overshadowing the negative – to craft political myth.

<sup>27</sup> Georgic – from Greek “concerned with working the earth” – will serve here to signal Virgil’s frequent references to farming – lands, work, products, gods, & crafts – that he defines in contrast with two other thematic ranges or domains – the mythic, heroic, civic range & the bucolic range, comprising cattle, sheep, & goats in descending rank. The three-part ranking – heroic-mythic-civic / georgic / bucolic – serves metaphorically to define the three modes of epic poetry & their recapitulation in Virgil’s career: see below p. xlv..

<sup>28</sup> Further about “bucolic,” below p. xlv.

<sup>29</sup> “Marvellously invented augury, for oaks are protected by Jove”: noted by Servius Honoratus called *grammaticus* (philologist), 395-410 CE; he harvested four centuries of commentary on the works of Virgil as part of a final effort by the pagan Roman nobility to resist Christianity, which had already been embraced by the emperor Constantine (323 CE). Rome itself was sacked by Alaric the Goth in 410.

<sup>30</sup> See n. 43 below.

<sup>31</sup> *Design*, 252, s.v. ideology; for framing, see above, n. 16.

## SECOND ECLOGUE

**CUES:** sit back, raise eyebrows, prick up ears & frown. A framing voice – gossip, supercilious, framer – tattles on grazer *Córydon* – another eloquent singer like *Melíbáeus*, & also moved by power, not Rome’s, however, here, but love’s.

If you keep the framer’s attitude in mind throughout the poem, you will recite the lover’s rant with a certain ironical distance & disdain – a disconnect derived from carefully cultivated urbanity, sense of superiority & restraint.

But if you feel more empathy with lovers & (investing little interest in the narrative frame) you might identify with the excited *Córydon*, & take your cue from how he is said to pace & shout (*B.* 1.1-5). You would try to remember if ever you felt the romantic pangs enough to make you run through groves of close-grown beeches, fill wild hills with echoes, all because cold-shouldered by a charming, scornful boy.

Performing you would play up shifts in mood: reproaches to the boy (*B.* 2.6-18); self-satisfaction for yourself (*B.* 2.19-27); cajolery to the boy by proffering bribes (*B.* 2.28-44); build-up to a fine flurry of blossoms, tones, & scents (*B.* 2.45-55); collapse into self-reproach (*B.* 2.56-59); rapid shifts from renewed appeal, to philosophical reflection on insatiable love, to awareness that farmers’ rest at end of day while you burn (*B.* 2.60-68). Seeing the ox head home, sun shrink, & shadows grow cools passion with the thought of regular work (*B.* 2.69-70).

**CASTING [*B.* II]:** two parts again, so one for each voice (or player) from the first eclogue. But you may want to figure out which follows from the voicing of *Títyrus* & which from the voicing of *Melíbáeus*.

You may look back at each figure as Virgil FLESHED IT OUT,<sup>32</sup>

<sup>32</sup> The SMALL CAPS mark words used as metaphors in making up commentary: here the metaphor of personification, which suggests that the poet creates characters & that you interpret these *dramatis personae* (“action masks”) as persons with flesh & blood.

then ask how each may be RELATED to the figures Virgil gives you here:<sup>33</sup> indeed you may decide that your simplest choice would be to reckon that the last voice of one eclogue must RELATE directly to the first voice of the next.

By this reckoning, you would perform the figure of the *Framer* (cued for you as citified, disdainful & detached from bucolic love for a boy) as if RELATED to the closing voice of *Tityrus* (since Virgil FLESHED OUT that character as a lover of women & representative of a world-view – ideology – that included the city & political power dignified as divine in new myth).<sup>34</sup>

The agitated voicing, then, of the singer driven by frustrated love – *AMOR* – would be RELATED to the likewise agitated *Melibæus*, also a singer, but driven by political power – *ROMA*.

**CONTEXTS [B. II]:** the erotic spectacle would tease the theater crowd – quick to scent a whiff of personal scandal. That audience would infer that the poet himself panted for some friend's charming slave. The vulgar inference would get handed down in biographies made-up by ever prurient commentators.<sup>35</sup> In the excitement it would be natural to forget the conflict between framing ideologies dramatized through the figure of *Melibæus* confronting *Tityrus*.

<sup>33</sup> RELATE (from the Latin prefix *re-* "back, again" & verbal stem *lat-* "bear, bring," which Latin linked with another verbal stem, *fer-*. Thus *relate* & *refer* both express the same root idea, "to bear back, to bring again," although English gives them differing emphases in ordinary use). The SMALL CAPITALS again mark metaphoric language used to make commentary – marking clues to the poet's mind & cues for ours.

As a metaphor to suggest intercourse among poetic features, the verb RELATE is meant to be relatively neutral (unlike more concrete metaphors from the physics of sound, e.g., ECHO; or from biology, e.g., GROW from or into; or from personal history, e.g., DEVELOP into or from). I restrict myself to RELATE & use it again & again for two reasons: to emphasize that comments always need metaphoric language to describe literature & our experience of it, but also to leave your options open – let you have the fun of making up your own commentary, figuring out what metaphors best communicate what you find & enjoy in the intimate texture of these poems.

<sup>34</sup> For ideology, see again above n. 31: the figure of the *Framer* presupposes & so implicitly reinforces the ideological frame (above, n. 16) introduced with *Tityrus*

<sup>35</sup> E.g. the tissue of gossip – attributing pedophilia to the poet – retailed by Servius (for whom, n. 29 above).

The new mythic frame of *Tityrus* & his *god* would dominate & contain the erotic drama:

[ <i>Tityrus</i> ' framing myth]	mythic & heroic range	civic range	georgic range	bucolic range	outside & beyond [master's realm]
Framer disdains bucolic range from city frame (ROMA)	<i>Pallas</i> (goddess), <i>Paris</i> (hero), <i>Pan</i> first made pipe (myth of bucolic origin)	master of <i>Córydon</i> & <i>Aléxis</i> (boy loved by both)	<i>Thesytis</i> & farmers doing regular day's work	<i>Córydon</i> – singer moved by love (AMOR); <i>Damátas</i> handed down pipe (symbol of bucolic tradition) sheep, goats	<i>Aléxis</i> (beloved boy) disdains bucolic range from master's frame

Within his new frame Virgil can imagine the urbane framer looking down on a bucolic range that features singing once again love as its motivating power: love for an object of desire outside the bucolic range – not a willing girl at hand but the master's distant sweet.

Virgil reaches, also, for myths from higher ranges: *Pallas* originator of cities; *Paris* once a herder, but whose love destroyed Troy & was the origin of heroic epic. He also expands the bucolic range with two accounts of its own origins: *Pan* first maker of the bucolic pipe, & *Damátas*, imagined as the source for the present pipe.

Working up the parts, you could amuse yourself with the irony that Virgil makes his *Córydon* act as if song – its gear & lore – could charm some reticent boy. Get the very idea of a grazer boasting that reed pipes were first invented by *Pan* – the Arcadian grazer god – the better to rub a tender lip (*B.* 2.34). What could be more sensual & suffered than the thought – if only that little lip puckered round this reed?<sup>36</sup>

Still more ironic, the very name of *Pan* might remind you of certain stories & make you wonder why Virgil chose to omit so many of the details that stick most in your mind – how the god with his curved goat horns, pointy ears, snub nose, hooved feet & hairy limbs, his ever goatish sexual bent, got material for the pipe in the first place: tried to rape the nymph *Syrinx*; who only got away by turning into reed, which *Pan* (to sublimate unsated lust?) turned into a pipe. Ruling out the lurid details, Virgil prompts you to suspect that he had some new, not simply commonplace, agenda in the back of his mind.

Reminded of old myths, you might think, too, that Virgil tweaked the

<sup>36</sup> *Design*, 127, n. 63.

tale in another way. He preferred a version that made *Pan* & not his father – the god *Hermes* (the first cattle-rustler: thus a bucolic figure?) – invent the pipe.<sup>37</sup> Nor does Virgil give so much as a hint of the old story that migrants from Arcadia in Greece had long since settled their native *Pan* in the Wolf Shrine (*Lupercal*) beside the Palatine hill.<sup>38</sup> That linkage would serve later, not yet here.

You might well furrow your brow more deeply at the spectacle of *Corydon* trying to woo by proffering a precious pipe – inherited from dear, old, dead *Dametas* – as if old stuff could charm a feckless & insouciant, pouting boy (B. 2.36-38).

### THIRD ECLOGUE

**CUES:** stand back & chuckle at crude insults traded by two singers – lovers both.

*Ménalcas* – FLESHED OUT with language that characterizes him as youthful, belonging to a propertied family but not in charge of property himself, still under the control of parents, indeed a stepmother (B. 3.32-34), thus jealous of others' powers, whether sexual or poetic (B. 3.3-4, 25-27), himself mainly loving one boy, *Amyntas* (B. 3.66-83).

*Dametas* – FLESHED OUT with motifs that make him the older & more confident character, though only a slave or hired hand (B. 3.2) – boastful of winning with his pipe a billygoat, which he stole when its owner would not pay (B. 3.21-24).

At this Virgil makes *Ménalcas* scoff that *Dametas* never had a proper pipe, but just a squeaky straw (B. 3.25-27). In the drama, the jibe serves to trigger a rapid-fire exchange of songs. Its energy will make you stretch your voice & dramatic imagination to project a whole range of loves, poetic tastes, risks, threats, bounds in bucolic work, & on to still further realms.

Get with the match. Make the cross-fire sizzle with erotics – this girl or that, but just the one boy, *Amyntas* (B. 3.64-83). Retard & gesture, point as the combatants look beyond bucolic love to the city with praise & blame for poets who might even have been there in the theater, although no pronouns point (B. 3.84-91).

Resume speed. Rattle off the perils to cattle, sheep, & goats – the entire range of bucolic animals – from tricky banks, destructive passion, envious stares looking in (B. 3.85-103). Pronounce deliberately in a mystifying tone

<sup>37</sup> *Hymn to Hermes* 511-512.

<sup>38</sup> Cf. the Palatine's associations with pasture, above p. viii.

(make a good show of understanding what you don't) the riddles that reach as far as the sky & flowers inscribed with kings' names (*B.* 3.104-07).<sup>39</sup>

Take this stuff seriously, both tell neighbor, *Palémon* (*B.* 3.53-54), whom Virgil imagines declaring both, or anyone that loves, deserving of a prize.

**CASTING [*B.* III]:** three parts, calling for three voices, yet you might let the two main ones take turns to play the third, which comes at the middle & end.

*Menálcas* – imagine this voice RELATED to the second eclogue's close:<sup>40</sup> look back & notice how Virgil portrayed the emotive singer as cooling passion down by turning from over-heated bucolic song to needed georgic chores (*B.* 2.69-73).<sup>41</sup>

*Damétas* – more brazen, energetic, & a lover of girls: so can you imagine this voice RELATED to the same voice (or player) as for *Tityrus* but portrayed now with more youthful tones?<sup>42</sup>

With the name *Damétas* Virgil pricks curiosity by bringing on a second version of one figure. The repetition makes it natural to infer that the two versions may be RELATED in some way, which again invites you to explain by means of metaphor. You might PERSONIFY the two versions as two stages – middle-age & old – in one BIOGRAPHY. Pursuing that metaphor, you might guess that Virgil in here shows *Damétas* as alive & energetic but there as dead, so you might infer that Virgil envisioned the third eclogue in imaginary time as prior to the second. You might, then, seek out other time relationships among eclogues, such as changes in the age of other characters or shifts in time of centuries or days or years.

<sup>39</sup>“Like almost all riddles, these lack obvious solutions” remarked Servius (*B.* 3.105-6), where a footnote reports someone hearing Virgil say that here he had set up a cross (tool of torture) for commentators, to try who among them would be found most zealous (studious).

<sup>40</sup> RELATED – above, n. 33.

<sup>41</sup> May such rural tasks, left because of love, also RELATE to the orderly farm work left by *Melibéus* because of Roman power (*B.* 1.3, 67-73)? Here again (as above, n. 33) I use RELATE as a neutral metaphor allowing you to imagine how one set of farm motifs may FOLLOW FROM or REFER BACK TO or BUILD UPON another.

<sup>42</sup> Cf. multiple girls of *Tityrus*, *B.* 1.29-30. **Cf.** from *confer*. Latin *con-* “with, together” + *fer-* “bear, bring” (for *fer-* & *lat-* cf. above, n. 33). Commonly used to tell other readers to “compare” two or more spots, whether within a work, as here, or in several. “Cf.” supposes that the spots are RELATED to one another by some point or points of

*Palæmon* – frames (in form) & reconciles (in theme) the other voices. They may take turns supplying this part:

at center, played by *Menalcas* (responding to *Dametas*) situates both voices in full spring season, encouraged by Roman goddesses of poetry (*Camenæ*);

at end, played by *Dametas* (responding to *Menalcas*) validates both happy & bitter loves, declares this ambitious singing enough.

**CONTEXTS [B. III]:** Virgil makes both singers praise gods – *Jove* & *Apollo* (*B.* 3.60-63) – linked to Caesar Octavian. He associated himself with *Jove* on emblematic coins;<sup>43</sup> & near his house on the Palatine hill he would build a temple to *Apollo* as well as public libraries of Latin & Greek.

Yet Virgil also has both praise a prominent citizen – *Pollio* (*B.* 3.84-87), not close to Caesar – as a friend to this poetry & himself a poet.<sup>44</sup> The imagery of spring everywhere – burgeoning fields & woods – consolidates & expands enormously the ideological field – mythic frame – first promulgated through *Tityrus*. & then enlarged by the orderly countryside surrounding *Corydon*.<sup>45</sup>

## FOURTH ECLOGUE

**CUES:** stand up again & breathe a bit more deeply. Take a cue from the first verse, where a voice more ambitious than any heard thus far pushes for something a bit more than lowly trees & plants – your cue to reduce the previous three eclogues in your mind to mere woodsy, bucolic stuff. You’ve got to stretch for something Roman, official, worthy of the highest magistrate (*B.* 4.3: *consul*).<sup>46</sup> Get with the big talk – oracles & cosmic cycles, Golden Age returning, new line sent from above (*B.* 4.4-7): it all prompts you to work up a prophetic voice. Yet much of the tone might need to be cajoling, almost avun-

similarity. But similarity is not identity. So differences emerge. Thus “cf.” really directs you to look for differences that you can explain through metaphor (cf. above n. 33) – some sort of progression or regression in values, such as here, where Virgil has changed the figure of *Dametas* from dead master to lively presence.

<sup>43</sup>*Design*, xxx-xxxi cf. above n. 11.

<sup>44</sup> Also from outside Rome, he had welcomed Virgil to the city (cf. nn. 6 & 24).

<sup>45</sup> For expanding ideology, see above nn. 34 & 31; for framing, n. 16.

<sup>46</sup>*Consul* – chief magistrate of Roman Republic, two elected each year. Office held by *Pollio* (cf. above, n. 6) in 40 BCE. He mediated between Octavian & Antony, although closer to the latter.

cular, since you've also got to imagine yourself talking to a *Boy Just Born*.

The *Boy* would have to take your advice & recognize his mother with a smile (B. 4.60-63). Yet can this emotive singing enchant this new *Boy* any more than *Córydon's* could the distant boy *Aléxis* he tried to get through pressing song (B. 2).

**CASTING [B. IV]:** one voice, which you would want to RELATE to the close of eclogue three, with all-embracing & confirming *Palámon* (played by the energetic *Damátas*).

Yet the fourth eclogue opens with such disdain for bucolic woods that you may wonder whether you need to imagine a powerfully preemptive force welling up from somewhere else in Virgil's mind – somehow RELATED to the disdainful framer of eclogue two? Or even RELATIVE to the viewpoint – powerful & wide-ranging, though negated – represented in *Melibáus*? Could the poet's original force & frame of mind get CO-OPTED or EXPROPRIATED here?<sup>47</sup>

**CONTEXTS [B. IV]:** this prophetic voice would broadcast to the suspicious mob the vision of a new agent sent down from *Jove* & destined to restore the Roman world from civil war to an original unspoiled state (B. 4.4-7, 49). Amplified to such a powerful degree, the framing myth of *Títyrus* & his new god completely outreaches & replaces the system represented in *Melibáus*. Virgil inflates the new frame into a global vision already hinted in the universal spring at the center of eclogue three.

The miracles envisaged reach much farther than the echoing hills & woods, productive fields, of eclogue two & even the budding woods & fields of eclogue three. They embrace not only nature but all of history renewed. Virgil stretches to historical & cosmic reach the ideology of *Títyrus's* oracle, “as before, but more.”<sup>48</sup> He imagines the Golden Age returning as before (B. 4.5-6, 8-10), but adds something more – a new line let down from above (B. 4.7, 49). Behind the imagery of *Jove's* increase (B. 4.49) & *Apollo's* reign (B. 4.10), the theater crowd would not miss the further flattery for Caesar Octavian (cf. B. 3.60-63).

Dazzled by the political display, the crowd might not focus on the moment when the poet puffs himself. Yet Virgil opens with ambition to outdo his previous efforts (B. 4.1-3); & he caps his creation of new myth with a hint of its promise for his own poetic pre-eminence.

Anyone practicing to read this part will have to ponder the advantage

<sup>47</sup> Negated frame of *Melibáus*: plowlands & fatherland (B. 1.3-4), song in a green bower (B. 1.77).

that Virgil imagined getting from his mythic project; for he tops the whole build-up with his claim that telling of the *Boy's* miraculous growth would challenge & defeat traditional poetic powers.<sup>49</sup> The song envisioned would top *Orpheus*, who moved nature, & his mother, the epic muse *Calliope*, also *Linus*, a legendary poetic mentor, with his father, the god of prophecy *Apollo*. Nor is that the highest claim. You would want a style more mannered still – resembling a magical spell – for the finale: the bold notion of besting even *Pan*, even in his home land of *Arcadia*.

Stopping to catch your breath, you might guess, too, that this climactic boast explains & expands the poetic agenda suspected back in eclogue two.<sup>50</sup> There Virgil featured *Pan*, remember, not as thwarted rapist but as first to make a pipe, with emphasis on priority – *Pan* made it “first” (B. 2.32-33). Now Virgil transfers that “first” from the bucolic pipe to what sounds like the whole, or most prestigious part, of poetic tradition. He promotes *Pan* as the ultimate authority – more important than a other traditional poetic powers. He promotes *Pan's* homeland, too, as the ultimate site, conferring on *Arcadia* new prestige as the original place of song.<sup>51</sup>

Such emphatic & peculiar focus on a poetic agenda might well make you wonder what to expect next. Can a book that began with an Italian countryside contested between mutually exclusive framing visions migrate as far as the rocky region in Greece that *Pan*, patrols – all with no hint of the legend that placed *Pan* on the Palatine hill – imported by *Arcadians* before Rome was even founded? *Arcadians* on the Palatine might well fit Virgil's & Caesar's mythic frame, but not for now. Stay tuned.

## FIFTH ECLOGUE

**CUES:** if you thought you could relax & sit back for dialogue as before, don't. The characters may be two again, & best of musicians both, but edgy – not agreed on where to sit to sing. You, too, thus start on edge, alert for cues.

*Menalcas* – take your directions from hints that the opening speaker is imagined as elderly & authoritative: shown, for instance, as content to sit & sing in shade where, you suppose, such a person would have made the reputation that allows him also to be addressed as “greater” (B. 5.1-7). His opening question, “Why have we not settled here,” implies a bemused frown at a sud-

<sup>48</sup>Ideology developing: above, n. 45.

<sup>49</sup>Hinting at the ambition to rise from bucolic to heroic epic: cf. below, p.xlv ; also *Design*, 136–37.

<sup>50</sup>Here your commentary might well BEEF UP the neutral RELATED with more

den arrival & push by an intruder.

*Mopsus* – cues sketch instead a new man on the scene – younger than the first speaker, insecure & touchy about status, boastful of a new song written with careful measure on green beech bark (B. 5.9, 13-14). You have to act as if flattering the older fellow, all the while nudging him from his habitual shade to sing instead where you prefer – nearby in a picturesque bower (B. 5.7, 19).

When it comes to performing the songs themselves, you pull out all the stops. You find yourself stretching to broadcast themes in some ways grander & more solemn than those of eclogue four. You have to replicate & even go beyond its prophetic voice to what you know of religious chants or hymns.

*Mopsus*' song represents a mother grieving for her dead son, *Daphnis* (B. 5.22-23), as well as mournful cries by all of nature – lions groan & weeds spring up where crops were sown (B. 5.27-28, 36-39): you will think back to the promising mother & son, with nature's miracles, you proclaimed in eclogue four as you now declaim their reversal in lugubrious tones (B. 4.18-45).

Your tone shifts to the opposite extreme in *Menalcas*' song. You muster your most exultant voice to lift a gleaming *Daphnis* to the stars (B. 5.56-57) & hail him as a new protective god (B. 5.63-64) – much more than the *god at Rome* of *Tityrus*, though proclaimed in similar language (cf. B. 1.7). His power fills peaceful countryside with lively pleasure – calling the tune for even *Pan* (B. 5.58-59).

**CASTING [B. v]:** again two parts, but voicing here for once seems not directly RELATED to the preceding close.

*Menalcas* – opens wondering why not settled in shade: unlike the ambitious push beyond ordinary trees that launched eclogue four (B. 4.1-3). Preference for the familiar & diffidence to change did mark the opening voice of eclogue three, which Virgil portrayed likewise as reacting with suspicion to the arrival of a new & somewhat pushy herder & also named *Menalcas*.<sup>52</sup>

dynamic metaphors like TAKES UP & BROADENS or, MAKES EXPLICIT & EXPANDS.

<sup>51</sup>*Design*, 137; cf. n. 36.

<sup>52</sup>*Menalcas*: B. 3,1-4, 13.

*Mopsus* – pushing to get from shade to bower & boasting of song newly inscribed on bark – does RELATE to eclogue four, which in turn RELATED to *Palémon* <*Damátas* with *Jove*> of the third eclogue’s close.<sup>53</sup>

The signs that *Mopsus* must RELATE to eclogue four & to *Damátas* corroborate the previous reckoning that the figures of *Menálcas* in eclogues five & three must be RELATED in some way.

Since Virgil makes the two *Menálcas* figures differ in age & portrays the second version as older, it seems natural to explain the difference by means of a metaphor of GROWTH: thus you imagine that Virgil makes the *Menálcas* figure MATURE from the third to the fifth eclogue. You might, then, venture a further metaphor & infer that the GROWTH of the figure – *Menálcas* – can be RELATED to the PROGRESS of the new mythic frame – eclogue by eclogue – through the book.<sup>54</sup> Can something like that be the poet’s game? Again, stay tuned.

**CONTEXTS [B. V]:** the spectacle of mourning recent death then hailing a new god must put the mob in mind of Julius Caesar. Assassinated by defenders of traditional Liberty – among them Brutus & Cassius – in 44 BCE, Julius was deified by the Roman senate in 42 BCE. The vote followed pressure from the heir that he adopted in his will as his son – his sister’s grandson, that same Octavian flattered as the *god* of *Tityrus* (B. 1) & by the ensuing references to *Jove* & to *Apollo* (B. 3.60-63; 4.7, 49).

Julius Caesar had organized crowd-pleasing spectacles in the new theater to celebrate his own triumph over its builder, Pompey, who himself flouted constitutional tradition & sought to impose a mythic frame of his own: he had dared to liken himself to the Greek Alexander & style himself “the Great.”<sup>55</sup>

Now in the fifth eclogue, the paired hymns would help to reinforce & fix in peoples’ minds the mythic frame inaugurated with *Tityrus* then amplified to universal range (B. ii, iii, iiiii). In contriving the new frame, Virgil has recast destroyers of traditional liberty as the source of liberty for a fictive slave. He has masked radically innovative subversion of constitutional rule as restoration of the status quo with just a touch of innovation sanctioned from on high – “as before, only more” & “new line let down” (B. 1.45; B. 4.7, 49).<sup>56</sup> The

<sup>53</sup> The push from shade to bower seems RELATED also to the privileged place of song *Melibéus* was said to lose: a green bower (B. 1.75) – another echo meant to wrinkle brows & tickle minds: cf. n. 47.

<sup>54</sup> To review signs of ideological development, look back (again) to nn. 45 & 34 & 31; for the mythic frame, see also n. 16.

allegory of the dead & deified Julius weaves major motifs from Caesaristic propaganda into the fabric of Virgil's book & completes its ideological frame.

As for the other agenda that you have seen growing with Arcadian motifs, here the great *Pan* reappears along with other pastoral figures imagined frolicking in fields under the sway of the new god, described by Virgil as loving repose (B. 5.61).<sup>57</sup> This "repose" may ring a bell, since you have seen it only once before nor will you meet it again in all the eclogues. Looking back, you discover that Virgil used it to introduce & define the enclave made for *Tityrus* by his new *god at Rome* (B. 1.6).

Such a pointed recursion – a virtual hint from the poet to look back, compare, & comment – gives you a chance to practice & build the skills of inventing commentary that you started to teach yourself when teased by recursive names like *Dametas* & *Mentelas*.<sup>58</sup> How are the two uses of "repose" RELATED? What do the passages share in common? How do they differ? How extensive in each case is the imagined range of repose? How far is the power of each god supposed to extend? What do you make of the fact that Virgil imagines *Pan* along with other pastoral figures & the entire natural world gripped by delight in the mythic frame? How does this version of delight (*uoluptas*), differ from the word's other connotations, as exemplified in the second eclogue, where it means animal hunger or sexual lust (B. 2.63-65)? What about the imagined future when farmers sacrifice to the new god for benefit received as they did to *Bacchus* & *Ceres* before (B. 5.79-80)?

What made Virgil place the two versions of repose at the beginning & near the end of the first half book? What do they contribute to the mythic frame you have watched him building step by step through the half book?

## SIXTH ECLOGUE

**CUES:** no sign whether to sit or stand. But as you read into the speaker's role, you won't miss the cue to turn & point again to the front row: not this time to a *god at Rome*, masking Caesar Octavian, but to another public figure actually

<sup>55</sup> Cf. *Pompeius*, n. 12 above.

<sup>56</sup> Cf. above, n. 22.

<sup>57</sup> Cf. nn. 51 & 36.

<sup>58</sup> You might well respond to such recursion in poetry as you do in commentary to CF., cf. n. 42.

named: “you, Varus” (B. 6.6, 12).<sup>59</sup> Varus must not pack Caesar’s punch, since you tell an elaborate tale to excuse yourself from making poetry like Caesar’s for him:

(1) first I was satisfied to play in bucolic woods (B. 6.1-2);<sup>60</sup>

(2a) when pushing to sing of kings & combats (B. 6.3),<sup>61</sup>

(2b) I got told to back off by *Apollo*, (B. 6.4-5);

(3) so now I’ll keep to a middle range – more than woods but less than heroics. There’ll be plenty of others eager to tell of gloomy wars by “you, Varus.”

Neat trick, Virgil, using Varus to vary your theme, veer away from Rome, once you have built & rounded off your new framing myth (B. 6.6-12).

From Varus (in the second row?), Virgil shifts the address to Greek *Muses* – your cue to point to their statues arrayed in niches around the ornate theater? You order the *Muses* rather brusquely to get on with it & begin to provide themes to fill in the middle range you have just defined (B. 6.13).

With the *Muses*’ voice, you find yourself telling about a drunken old singer partly coerced & partly seduced to draw out well-known song (B. 6.13-26). You have to project, then, song belched out by a drunken sot.

To get a feel for an old soak’s voice, it might help to know about binges & their effects. You might even pretend to be hung over, the better to get the leaps & slips from breathless recollecting to poignant apostrophe, vociferous appeal, scandalous hints. It goes without saying, that if actually drunk you would likely lack the power to discern difference, distinguish varying tones, get the fun of expertly cycling through voices & sets.

In order to tell how the world begins, grows innocently, then gets queered (B. 6.31-42), you might bring back & twist the portentous voice you practiced for the positive world view of eclogue four.

A tale of passionate nymphs that drown a pretty boy (B. 6.43-44) might

<sup>59</sup>Most probably identified as *Publius Alfennius Varus* (birth & death not dated, but held consular office in 39 BCE), said by old commentators to have served as a commissioner to redistribute land in northern Italy & to have saved Virgil’s own property from confiscation; but such stories were very likely inferred from the poetry since they are not recorded by historical texts.

<sup>60</sup> Cf. the attitude assigned to *Menalcas* at the opening of the previous poem.

<sup>61</sup>Cf. “kings” (B. 3.106), “Saturn’s kingdoms” (Golden Age returning, B. 4.6), lost “kingdoms” of *Melibaeus* (B. 1.69), but also *Mopsus* pushing to get beyond ordinary bucolic shade & purveying political allegory, or the singer of eclogue four pushing to get beyond woods or to get woods beyond their bucolic state, not to mention *Tityrus* pushing to get to Rome (B. 1).

call for melodramatic flair like *Córydon's* (B. 2), which still may not suffice for tragic cries from a queen compelled to roam the hills by lust for a snow-white bull (B. 6.45-60) – perverting the root sense of bucolic, “cattle care.”<sup>62</sup>

From scabrous histrionics the song abruptly shifts to an opposite extreme: uplifting tones like those of *Mopsus* & *Menálcas* (B. 5) to tell of a poet – *Gallus* – roaming amorously (like the queen) until redeemed by the *Muses's* gift of ancient pipes to praise *Apollo* (B. 6.64-73).

Veering again, the song concludes with a breathless spurt of cannibalism, incest, rape, & flight (B. 6.74-81) – all too like the themes omitted from Arcadian legends when Virgil chose to present *Pan* only as the inventor of the pipe (B. 2.32-33) & his Arcadia as the originary place (B. 4.58-59).

Closing, catch your breath, pronounce with deliberate emphasis the concentrated coda. Weigh out the words that look back & put a new construction on the whole burst of song (B. 6.82-86). Everything just sung gets reinterpreted in two ways – as transmitted by a river that flows down from Arcadia & as made up, every bit of it, by the god himself – *Apollo*.<sup>63</sup>

**CASTING [B. VI]:** will this voice be directly RELATED to the close of eclogue five or must you REFER it back to something earlier in the book, the way the opening of five had to be RELATED not to the ambitious close of four but to the more cautious opening of three?

To comment on this, you look again at how the fifth eclogue ends – with an exchange of gifts between the singers (B. 5.85-90). You remark that Virgil makes the elder singer *Menálcas* give the pushy young *Mopsus* a pipe & then imagines *Mopsus* in the last lines giving *Menálcas* a staff. In short, *Mopsus* without the staff but with the pipe has the last word.

How then might the combination – *Mopsus* + pipe – RELATE to the opening voice of eclogue six, with its retrospective history? Retrospective, you reply, the image of the pipe itself already was. In fact so pointedly did Virgil RELATE it to eclogues two & three that he seemed almost to pester you to reread & make up explanations. It's as if the pipe were Virgil's most explicit version of the commentators' CF – meant to make you notice that recursion keeps recurring in this book & to make you yourself try making up commentary.<sup>64</sup>

<sup>62</sup>For “bucolic,” see below, p. xlv.

<sup>63</sup>*Design*, 157–58.

<sup>64</sup>Here the request for commentary becomes about as explicit as a poet can make it: cf. nn. 58 & 42. Old commentators thought that Virgil had meant to provoke them by closing the match in eclogue three with riddles, which obviously cry out for solutions

Looking back you see more sharply that pushy *Mopsus* was just the latest of the innovative voices in the first half book that amplified the mythic frame. You recognize now that with *Mopsus* & *Menalcas* hailing *Daphnis* as a god & honoring Julius Caesar, Virgil gave the frame definitive form. But before that, preparing the way, he had pushed the frame to its greatest reach in the fourth eclogue, when he imagined all of Roman history & nature transformed by the new boy – “Jove’s great increase” – flattering Caesar Octavian (B. 4.49).

Gathering forces for that push, you now infer, he depicted brazen *Damátas* singing of “all things full of Jove” (B. 3.60), & *Córydon* in a productive countryside promising milk & flowers to his darling boy (B. 2). To establish the frame, of course, Virgil made up the story of *Tityrus* getting to Rome & authorized by the *new god* Caesar Octavian (B. 1).<sup>65</sup>

Combining the innovative pushes with the retrospective pipe intertwines threads from the entire half book, as charted here:

eclogues ⇒ themes ↓	v	iiii	iii	ii	i
pipe	<i>Menalcas</i>		<i>Menalcas</i>	<i>Framer</i>	
pushes	<i>Mopsus</i>	s e e r - bard	<i>Damátas.</i>	<i>Córydon</i>	<i>Tityrus</i>

With this in mind, you might infer that the compound – *Mopsus* + pipe – actually sets up the sixth eclogue’s report of poetic growth & retreat. The successive moments of the report – simple bucolic, push for the highest, retreat to middle range – must RELATE to the growth of the mythic frame that culminates in four (iiii) & gets drawn down to a still fulsome five (v). You would infer, too, that the fifth eclogue itself must already fall into the middle – less than four but more by far than the range of one through three.

Counting, then, on the peculiar mix of pushy *Mopsus* with retrospective pipe, you cast the voice in the sixth eclogue as directly RELATED to the close of the fifth. Waiting in the wings – in corners of Virgil’s mind & yours – lurks for now the revision of *Menalcas* newly endowed with the staff, which may perform quite various functions that imply quite different fates: rule animals or people; authorize

(B. 3.104-07).

prophetic speech that conveys compelling myth; support an old man forced to journey weary miles.

**CONTEXTS [B. VI]:** Virgil, too, RELATES the sixth eclogue to *Mopsus* & the whole mythic frame when he makes the *Framer* claim that *Apollo* rebuked ambition with an oracular command: “A grazer, *Tityrus*, it behooves to graze sheep fat, declare a song drawn down” (B. 6.4-5).

The name *Tityrus* & the oracle not only RELATE this new voice to the mythic frame, they take you back to the heart of the first eclogue & the oracle that gave the frame its ideological program: “Graze cattle as before, boys; bring up bulls” (B. 1.45). Faced with a second oracle now, you realize that Virgil has thrown you yet another CF – again to make you comment.<sup>66</sup>

Taking the hint, you might remark, for instance, that the first oracle dealt with cattle, while the second mentions only sheep. Cattle figure at the top of the bucolic scale in terms of value & size, goats at the bottom, sheep between.<sup>67</sup> You infer that Virgil has reduced the value of property allotted the *Framer* (call him *Tityrus*<sup>2</sup>) to match the reduced level of song – neither simple bucolic nor ambitious heroics at the level dictated by the Roman fling of *Tityrus*<sup>1</sup>, but in between.

You reflect, too, that the source of the first oracle was the *god at Rome* thinly disguising Caesar Octavian & representing the political power that authorized & energized this book. It is, then, reauthorization that comes now from *Apollo*, a favorite deity of Octavian to be sure, but also a traditional poetic & prophetic power – thus rooted not only in politics but in literary tradition.<sup>68</sup> Again you may suspect that some specific literary agenda within the accomplished frame of political myth.

Literary focus might be implied, too, by another change. Virgil cast the first oracle in bucolic terms: familiar care for “cattle” & expansion using “bulls.” You had to infer the ideological thrust – “as before, but more” – masking radical change in politics as pastoral return with growth. You would have had to realize, too, that Virgil makes care for “cattle” & “bulls” stand for

<sup>65</sup>Cf. the *Tityrus* series, above, n. 61.

<sup>66</sup>Cf. nn. 58 & 42.

<sup>67</sup>*Design*, 174; cf. n. 31.

<sup>68</sup>*Design*, [247] s.v. Apollo; 254, s.v. Octavian.

his own work in this poetry & signal the return with growth that he carries out in bucolic tradition.<sup>69</sup> In the second oracle, however, Virgil draws a contrast between pastoral work & poetics – graze “sheep fat” but make “song drawn out or down.”

At this your brows might really wrinkle. What can it mean, setting sheep against song? The “fat sheep” reminded one reader with a memory well stocked & aptly connective mind of the usual *piona mela* in Homer’s epics.<sup>70</sup> That would let you follow the lead of the first oracle & infer that “fat sheep” can stand for poetic fullness even in the middle range, like that which you have seen in the fifth eclogue or find here, in the variously cosmic & tragi-comic scope of the drunken song.

As for “song drawn out or down,” old commentators detected a metaphor from working wool: drawing out from the tangled woolly mass fine threads.<sup>71</sup> The metaphor might well make you think of the retrospective pipe & the present retrospective report, where Virgil has been looking back & DRAWING THREADS from the previous eclogues, indeed TYING together the whole mythic frame, but also PULLING BACK from it, DRAWING DOWN to the middle range.

Could you take the story of the drunken singer as a hint that Virgil himself considers the whole push to build the mythic frame as a kind of binge & its revision, now, a kind of hangover?

Would you infer, then, that Virgil used Varus as a pretext to shift focus & start a different agenda, less pointedly Roman & more literary? If so, what would you expect to become the main motive & cause?

In response, there comes to mind the bit of geographical lore that the river said to have been blessed by the singing of *Apollo – Eurotas* (B. 6.83) – rose in the mountains of Arcadia & mingled with the river Alpheus, then flowed down past Sparta to the sea.<sup>72</sup> How might such a role for a stream from

<sup>69</sup> The phrase “stand for” describes figurative language: metonymy – part standing for whole or whole for part (here: kine for poetry containing kine) – or metaphor – part of one domain standing for part of another domain (here: kine transferred from farm life to stand for a poetic kind). Metonymy thus entails shifting focus within a domain or field, while transfer between domains or fields marks metaphor. On cattle standing for the bucolic strain in epic tradition, below, p. xlv & *Design*, 248, s.v. bucolic, symbols of.

<sup>70</sup> Noted on B. 6.5-6 by a learned & energetic scholar who made the first modern effort to gather full evidence of Virgil’s RELATEDNESS to Greek & Latin texts, both poetry & prose: Fulvius Ursinus, *Virgilius collatione scriptorum graecorum*, et aliquot Latinorû, praesertim Poetarum,] *illustratus* (Antwerp: Plantin, 1567).

<sup>71</sup> *Translatio a lana quae deducitur in tenuitatem* (Servius, cf. n. 29 above).

Arcadia & companion to Alpheus fit the agenda for Arcadian *Pan* already traced in the first half book?<sup>73</sup> An interesting wrinkle? Again, stay tuned.

## SEVENTH ECLOGUE

**CUES:** again no cue as to whether you sit or stand, but you do need a deep breath & a measured tone for another report of poetic history. This one, though, you will find more diffuse – less definite, not reckoned in stages, & not marked by another oracular imperative from a god. You may infer that the opening remark sets a relaxed tone – “By chance...had sate him down” (*B.* 7.1). “By chance” suggests mere happenstance, not a humbling life-change & inebriated, tragi-comic, cosmic romp like that of *Tityrus*.<sup>2</sup> The verb, however, might give you pause & prompt exactitude – you have to weigh the old-fashioned form of a tense that projects a moment even farther back than the past you pretend to report.

Yet, the hint of chance may come to seem misleading as you explore the rest of the account. You may find it extraordinarily crafted with symmetries & pointed repetitions. Take the familiar motif of shade – represented in a peculiar new way: provided by a tree that makes a rustling sound & is ever green. Then here is the quality of time – represented by a verb in the past perfect tense: “had taken” rather than the plain perfect, “have taken.”

Above all at the end of the line Virgil gives you a familiar figure in a very different setting: a serenely settled, present version of *Daphnis* the old oxherd along with two singers, both first rate, young & perfectly matched, who drive together sheep & goats, & get nochalantly introduced as both *Arcadians* (*B.* 7.1-5). In short, the assembly of bucolic topics & motifs is so concentrated as to risk hyperbole – super- or extra- bucolic.

But if the frame strikes you as hyperbucolic, what will you make of the exchange reported next – the *Framer* spotting & getting spotted by *Daphnis*, hailed by him as a neighbor, *Melibœus*, who confesses to slacking off from farm chores at home, so distracted that he feels the need for an elaborate excuse, making a scapegoat of his old billy goat that had strayed down here. No imperious retreat goaded by *Apollo*.

Once you have set the scene & spelled out the drama of arrival, with its nuanced excuses, your challenge changes: how to represent the differences between the two *Arcadians*. Although introduced as equally young & well versed, Virgil imagines the second singer beaten by the first, whom the *Framer* takes to heart. If you can figure out the differences & project a losing & a win-

<sup>72</sup>*Design*, 158, n. 27,

ning character, you will do better than centuries of scholars, whom this drama has left at a loss.

**CASTING [B. VII]:** do you expect voicing directly from *Tityrus*<sup>2</sup> closing the sixth eclogue? Or do you still have in mind the configuration left waiting in the wings at the close of the fifth – remember *Menalcas* freshly gifted with the brassy staff that stood *Mopsus* in good stead for his reversal of eclogue four? Brows knit & mind bustles. Voicings crowd & jostle like dead souls eager to get back into play.

*Melibæus*<sup>2</sup> – Virgil preempts. In the reported dialogue, he makes *Daphnis* greet the farmer distracted by his billy goat as *Melibæus*. This looks like a warning not to play this voice as coming directly from the framer of the sixth eclogue (*Tityrus*<sup>3</sup>). Instead, like the opening of the sixth, it sends us running back to the earliest moments in the book, only not to *Tityrus*<sup>1</sup>, but to the opening voice & protagonist, here brought back to the bucolic scene as a kind of repository & judge for a new match.

You could go on, then, to assign the voices of the two *Arcadians* to *Melibæus*<sup>2</sup> alone as *Framer* Or you might want to share them out to other players: in any case try to RELATE them to other voicings from the book.

*Corydon* (goatherd) – name assigned the first *Arcadian* – recalls the emotive singer of eclogue two, a part you associated there with the original emotive voicing (player) of *Melibæus*. Hearkening back, you might recycle here that voicing (rename it *Melibæus*<sup>1</sup>) not only for the new framer (*Melibæus*<sup>3</sup>) but also for the new *Corydon* (so *Corydon*<sup>3</sup>).

*Thyrsis* (shepherd) – name assigned the second *Arcadian* – resembles in form the name *Tityrus*. The character shares ambitions & themes with the strain of innovative voicings traced from *Tityrus*<sup>2</sup> (B. 6) step-by-step back to *Tityrus*<sup>1</sup> (B. 1). Since this strain underwent revision & reduction in the sixth eclogue, you may expect the present claim of equality between the players to be a poetic ruse & the match another device – like the flattery putting Varus off (B. 6.1-12) – designed to set up for a further fall the ambitious strain in Virgil's mind. You might say that Virgil takes to a further extreme his program for poetry "drawn from & down." Almost every feature here seems to carry it out.

**CONTEXTS [VII]:** the scene provokes more than its share of double-takes – from CF to CF. What do you make of the sight of *Daphnis* alive & central to a bucolic scene – focal & settled down long-since in the shade of a tree that is musical & ever green? How are you going to RELATE this version of *Daphnis* to

<sup>73</sup>Cf. nn. 51 & 36.

the others met during the construction of the mythic frame?<sup>74</sup> You may well wonder how these changes RELATE to the others that mark the frame's stages – *Menalcas* MATURED; *Tityrus* EMBOLDENED to reach high but then DRAWN DOWN (B. 6.3-5).

*Corydon* – once boastful keeper of kids & myriad sheep as well as self-dramatizing pursuer of an unresponsive boy (B. 2); RELATED to the pipe of *Menalcas* (B. 5.86): perhaps then by that means revisited in Virgil's mind & worked around, recycled now with opposite features – a humble goatherd, orderly, & courting a girl as well as a boy *Aléxis*.

*Thýrsis* – ranked like *Tityrus*<sup>2</sup> (B. 6) as a shepherd & endowed with forceful attitudes & prophetic language that echo eclogues four & five (as well as their revision in six).

If you wonder what to make of *Thýrsis* ECHOING those fulsome eclogues, Virgil gives you a clue when he makes *Thýrsis* style himself a swelling poet eager to become a seer or bard (*uates*). *Vates* was said to be ancient Latin for the Greek “poet,” though it had acquired associations with Greek *aoidos* (“seer, bard”)<sup>75</sup> The archaic Latin concept was revisited by Virgil & his friend the poet Horace. They deployed it to dignify & promote themselves as public & prophetic poets.

Thus *uates* here can EVOKE & in retrospect DEFINE the prophetic & public voicing of the fourth & fifth eclogues with their HANGOVER in the sixth. There Virgil enacted the concept of *uates* in what he wrote but did not openly claim the status for himself.<sup>76</sup> Now looking back he deploys it to DEFINE & CHARACTERIZE the very ambitions that produced his new mythic frame. He does so, of course, with irony by portraying the would-be bard as defeated here.

Your metaphoric explanations would not STRAY too far, if you RELATED this staged victory for restraint to the stagy humbling of *Tityrus*<sup>2</sup> by *Apollo* (B. 6.3-5). You would also RELATE to that story the very name *Thýrsis*, which in Greek was the stalk tipped with a pine-cone & brandished in Bacchic orgies – a motif well suited to RECALL a poem featuring a singer called *Silenus* – one of

<sup>74</sup>*Daphnis* – removed & elevated god consolidating the mythic frame (B. 5), background hunter (B. 3.12), type of beauty (B. 2.19); but also implicit in the figure of *Tityrus*<sup>1</sup> as piper (B. 1.2, 10), since the piper *Daphnis* figured in the first idyll by Theocritus: cf. “Mythic Music: Pan’s Pipe” in “Virgil *Vs* Cicero, Lucretius, Theocritus, Callimachus, Plato, & Homer: Two Programmatic Plots in the First *Bucolic* [Http:\\ Academic. Brooklyn. Cuny. Edu\\ Classics\\ Jvsickle\\.],” *Vergilius* 46 (2000): 35–38.

<sup>75</sup>*Design*, 174..

<sup>76</sup>Horace used the term *uates* to describe his own role in a prophetic poem (*Epode*

the troop that carouses with *Bacchus* – & described as bloated with the *Bacchus* of yesterday, where the wine god's name stands by metonymy for wine.<sup>77</sup> You may expect that the defeat of Bacchic *Thyrsis* serves to consolidate & project restraint as a program for the rest of the book: the program of “song drawn out & down” predicting not only what occurs in the seventh eclogue but what will ensue. To test that out, stay tuned.

Meanwhile have you been so mesmerized by the spectacular DOWNSIZING that you failed to notice a PARALLEL RISE? Weren't you startled that Virgil identified *Corydon* & *Thyrsis*, as *Arcadians*?<sup>78</sup> Did you chalk up their sudden imposition on such a hyperbucolic scene as yet another boost to the Arcadian agenda that you traced growing with the mythic frame through the first half book? To be sure, you might have expected *Arcadians* to compete on their own original turf, near the source of Eurotas (B. 6.83). Yet Virgil makes them congregate in northern Italy on the bank of the river Mincius by Mantua. For this miraculous version of his original place, Virgil also makes landscape artful & peaceful like the repose of *Tityrus*<sup>1</sup> & the rest of the mythic frame – a tranquil kingdom quite unlike the upset countryside protested by *Melibæus*<sup>1</sup>, which was closer to the reality that lands in Mantua got seized by Octavian & Antony to settle troops, though nothing says that Virgil personally suffered loss.

Perhaps you found that the sharpest shock of all came when Virgil made this drawn-down *Daphnis* address the new framer as *Melibæus*. Take this as yet another CF on the poet's part:<sup>79</sup> look back & notice that Virgil again imagines this character arriving with goats on a bucolic scene because displaced from more important property & work elsewhere. You might suspect, too, that Virgil changes the cause for the arrival with peculiar point: no longer brutal military force (B. 1.70) but the wayward whim of a billy goat.<sup>80</sup> Does it follow that Virgil imagines the time of this encounter as prior to the political turmoil represented in eclogues five & one?

16.66) RELATED to the fourth eclogue: cf. *Design*, 174.

<sup>77</sup>Patron god for substance patronized, cf. above n. 69.

<sup>78</sup>Motifs evoking Arcadia & the pipes (invented by *Pan*) include the mediation of cosmic song by Eurotas, which flows from Arcadia (B. 6.83); the vision of *Pan* coopted by new Roman myth in the song of a *Menalcas* endowed with a powerful pipe (B. 5.59); the challenge to *Pan* in *Arcadia* as ultimate poetic contest (B. 4.58-59); the quarrel over quality of pipes (B. 3.21-27), the prestigious pipe inherited & the pipe's invention by *Pan* (B. 2.32-39), but first the pipe assigned as a basic bucolic mytheme to *Tityrus* (B. 1.2/10): cf. nn. 73, 51, & 36.

<sup>79</sup>Cf. n. 58 & 42.

The pattern of drawing *Melibæus* down may bring to mind the tale of *Tityrus*<sup>2</sup> (B. 6.3-5) – likewise drawn back, downed from oxherd to shepherd, & barred from the highest poetic range. That pattern, though, went from bucolic play in woods to reach for the highest range. It began, in other words, in the bucolic range, then stretched for the heroic range, only to get drawn down to a middle range. By contrast, the story of *Melibæus*, begins in the higher ranges – farmer, but also citizen & singer-bard – & has to get drawn down to the bucolic range.

In Virgil's mind, then, the *Melibæus* figure must REPRESENT something greater than the bucolic range to which it gets reduced by one or another cause: historical forces (the goddess, barbarian soldiery: B. 1) or at this point, when military themes have been ruled out, by an impulse attributed to bucolic matter itself – a straying buck, which in Greek might be the *tityrus* of the herd. At this you might well frown. *Tityrus* who? *Tityrus*<sup>1</sup>? *Tityrus*<sup>2</sup>? Do you wonder if perhaps in Virgil's mind inventing *Tityrus*<sup>2</sup> in eclogue six somehow can be RELATED to revisiting *Melibæus* next?

In the poet's mental landscape, the recursive figure of *Melibæus*<sup>2</sup> – momentarily identified at the close with the restrained goatherd *Corydon*<sup>2</sup> – would be restless to get back to the more wide-ranging ambitions temporarily neglected at home. At which thought, there looms again the specter of *Menalcas* gifted with the restless staff of *Mopsus* under which sign one reckoned some further journey might unfold.

## EIGHTH ECLOGUE

**CUES:** in vain you look for hints of where & when this *Framer* sits or stands. For your style of recitation take a cue from the report of yet another pair of bucolic voices – characterized as so powerful that they force nature to stand still, like the poetic power of *Orpheus*, but pushed to a preternatural extreme.

For all the impact claimed, these latest bucolic voices can't hold the attention of the *Framer*. Like every other framing voice in the book thus far, this one strays between a bucolic foreground & some range evoked as far or higher, dignified in this case by reference to the authority & style of tragedy – Sophocles – as a peak to which to aspire. You take the cue to gesture, pointing, although the text locates flattered figure at a distance, sailing, as if not imagined seated in the theater's front row.

Tragedy, even though cited as a distant standard, suits only too well the

<sup>80</sup>Not to mention the motives of the Melibæan voice that opens eclogue four with disdain for bucolic woods & pronounced ambition for Roman history & epic heroism: epic ambition dissembled by Virgil & dissociated from both *Melibæus*<sup>1</sup> & *Melibæus*<sup>2</sup>.

reported clash of bucolic voices. You will need to strive for a tragic climax well beyond the force of *Córydon*<sup>1</sup> to play the part of the lover – *Damon* – who stands & recounts his passion for a girl: for her he fell at first sight; she rejects him & marries *Mópsus*. You will have to stretch to imagine how to perform the closing shriek with which he jumps off a cliff.

*Damon* done for, Virgil gives a curious cue: the *Framer* claims to be at a loss & asks the *Muses* to take over: remember the similar moment, when *Títyrus*<sup>2</sup> called on them for help & you could pretend to enlist their statues from the theater niches (B. 6.13)? The voice that lies outside & beyond the *Framer's* range is represented as that of a wife desperate with love: this gives you your first (& only) chance in the book to pretend to perform a female role. The range, however, will be rather restricted & specialized. Her themes & the very form of her singing suggest incantatory power – magical spells appropriate for a would-be witch – deployed to “draw down” from the city home to the country *Daphnis*, her errant spouse.

**CASTING [B. VIII]:** again a single voice reports contrasting voices, which may be performed, as before, by two players or merely mimed by the one taking on two roles; but in either case, the voicings for all three want to be weighed.

*Framer* – divided between a forcefully theatrical, even tragic, bucolic scene & higher interests elsewhere: it all sounds RELATED to *Melibáus*<sup>2</sup> <*Córydon*<sup>2</sup>>(B. 7) like some exasperated development. Yet someone might insist that one motif – “from you my start, for you will I let go” (B. 8.12) – brings to mind not so much *Melibáus* – drawn down to the bucolic range – as *Títyrus*<sup>1</sup> & *Títyrus*<sup>2</sup> – marked by reaching beyond the bucolic range for the mythic frame.<sup>81</sup> The *Framer's* ambitious gesture is RELATED to the thankful praise for the *god at Rome* by *Títyrus*<sup>1</sup>, the ensuing praises of the Caesars – Julius & Octavian – in eclogues four & five, & Virgil's heroic ambition in eclogue four.<sup>82</sup> There Virgil filled out the historical & heroic frame of new myth, which allows the staged reduction of *Títyrus*<sup>2</sup> that has set the key for the book's second half, giving way for Virgil's more limited – bucolic – agenda. Even when this agenda achieves its goal, however, it will remain bucolic in range. For this reason, then, the *Framer* here already looks beyond it to further forms of public praise & heroic song in still higher style. What impend are Virgil's further ambitions to recreate the full panoply of Greek epic at Rome.<sup>83</sup>

<sup>81</sup>Cf. nn. 65 & 61, also the similar language of desire to tell heroic deeds, n. 49.

<sup>82</sup>Ibid.

*Damon* – variously erotic & histrionic voicings recalled from *Corydon*<sup>1</sup> & demented lovers (B. 6.43-60) to build to the tragic denouement.

*Alphesibaeus* – characterized as beyond the range of the *Framer*, so to be reported by the same *Muses* that were invoked for cosmic song by *Tityrus*<sup>2</sup> (B. 6.13) – some motifs & voicing you might develop from the spells & material mutterings of *Thyrsis* (B. 7.25-28, 41-44, 49-52), but then from there trace back to the strain of powerful singing with its vatic ups & latterly its downs.<sup>84</sup>

**CONTEXTS [B. VIII]:** although this version of bucolic music gets described as able to transfix nature, Virgil imagines it as unable to keep the *Framer* from looking beyond, with a glance & an ambition that send you back into comparative mode, looking to the plots of *Melibaeus*<sup>(1 & 2)</sup> & *Tityrus*<sup>(1 & 2)</sup>. Starting from them Virgil developed the mythic frame through the first half book. Revisiting them, he began to focus on the agenda for the second half. By assigning the beginning & ending to one cause – the distant object of praise – he reinforces other hints that the book hangs together as a whole, which thus, explicitly now marked as such, he dedicates to its first authority – *Tityrus' god at Rome*.<sup>85</sup>

This address to the patron, however, presumes his absence from the theater, even from Rome, not present as before in the front row. The distancing may be factual, as commentators often assume, squabbling as to what naval expedition when. But the absence may also be invented – a convenient further remove from the initial agenda in order to promote the other line. This agenda grows in the tragedy of *Damon*, his lament cast into regimented segments that are punctuated & carried by a refrain of *Arcadian verses*. Virgil imagines him claiming that *Pan* invented the pipe out of pity for lovers (B. 8.24), while the priority of *Pan's* invention marked the claim in eclogue two (B. 2.32).<sup>86</sup>

The incantatory reply addresses the refrains directly as “songs” (*carmina*) – a word that in Latin can indicate many kinds of rhythmic language ranging from epic narrative & hymnic praise, as in the first six eclogues, to magical spells, as here – the sense that gave rise to the derivative in French & English, charm.<sup>87</sup> represented as charms though hardly charming, the songs of

<sup>83</sup>On the gradations within the genre of epic, below, p. \*\*\*.

<sup>84</sup>Power singing, notes 87 & 61.

<sup>85</sup>See above n. 22.

<sup>86</sup>Cf. the increments in Arcadian motifs: nn. 78, 73, 51, & 36.

<sup>87</sup>Virgil stretched song's range to histrionic & prophetic heights in efforts to move unresponsive boys (B. 2, 4, 6 – stemming from the passion of *Apollo* for *Hyacinth*: for which, *Design*, 158, nn. 26, 27). He made song thus approach the style of chants,

*Alphesibæus* – described as conveyed by the *Muses* (female) not the *Framer* (male) – succeed in drawing the absent *Daphnis* down from the city home. Once again brows knit & run back over the transforms of a figure: *Daphnis* withdrawn by the lowest form of song from all involvement with the distant & prestigious range symbolized by the city.<sup>88</sup>

## NINTH ECLOGUE

**CUES:** absent a framing voice, dialogue breaks out – voice to very different voice. Get your cues from the opening query. It implies surprise at a situation that is strange & demands explanation of its cause: like *Menalcas'* opening query in eclogue five. What could make anyone leave the bucolic scene & above all take the road to the city? Questions like those you may remember as answered variously by various voices of ambition earlier in the book.<sup>89</sup>

Posture upright; no possibility of repose. The opening speaker, though, acts positive, energetic, seeks to make the best of things, pushes for song. But the other comes across as old, forgetful of so many songs, defeated & decrepit, rather like the landscape, where the beeches are old with broken tops & give no shade. Leaves, indeed, are being stripped by farmers for winter feed. Rain threatens. One power had secured the place with song, but that has failed. The master singer gone, there's no recourse but retreat to the city. Singing, if at all, remains possible only in the form of snatches of themes formerly joined in the masterful synthesis of the first half book but here dismembered, disconnected, unrelated to the current wintry & despairing scene.

**CASTING [B. IX]:** two voices – relapse from frame to dramatic form – leaving you to figure out how each RELATES to prior voicings. Start with the layered close of the eighth eclogue, where the *Framer* yielded to the bucolic voice *Alphesibæus* that in turn called back the *Muses* to present the magical spells of a witch-wife. One thing is certain: these situation are RELATED by the motif of travel: there *Daphnis* drawn “from the city” by song power; here by song's impotence *Maris* drawn “to the city.”

*Lycidas* – youthful, eager to get song, even though put off by the old singer. Rejects for himself the older herdsman's title of seer-singer (*uates*). You may, then, REFER this voicing not directly to the magician singer that

enchantments, spells; & he stretched it as far as the city & the names of kings (B. 3) & to full heroic & hymnic epic range (B. 4, 5).

<sup>88</sup>Cf. above, n. 74.

drew love from the city (*B.* 8.108), but to traces of the successive framers & the positive frame of mind they represent (*B.* 8, 7, 6) – pushing to define & fill out the program for the book’s second half of song “drawn from & down.”

*Mæris* – goatherd, defeated seer-singer (*uates*), thus RELATED to the magician-singer who emulated spells of a magician *Mæris* (*B.* 8.95-99), also further RELATED to the would-be seer (*uates*) *Thýrsis* & the whole innovative push that built the mythic frame of the first half book & that here gets drawn down to its lowest ebb.<sup>90</sup>

**CONTEXTS [B. IX]:** cause is at issue, as in the first eclogue, where Virgil drew it as positive for *Tityrus*<sup>1</sup> – the *god at Rome* securing bucolic “repose” – & negative for *Melibæus*<sup>1</sup> – displaced by the *godless, barbarian soldier*, which was a partial & partisan way of describing the troops paid off by Caesar Octavian & Marc Antony with seized lands that included at least part of Virgil’s Mantua.<sup>91</sup>

Here Virgil refers to the soldiery with less brutal if more poignant language as “new-coming owner, arriviste proprietor”; but now he does represent their actual imperative, “old farmers, get along,” which in eclogue one he left to be inferred, giving voice only to the *god’s* double-edged imperatives – “graze as before...bring up” (*B.* 1.45).<sup>92</sup>

At this point in the progression of themes, Virgil no longer describes anything as secured by the faction leader in the city. He writes, instead, that a figure familiar from the first half book, *Menæcas*, had once secured the place with songs but now has lost his powers. Only bits of his former singing can be remembered. The dialogue unfolds at all because provoked by the youthful, energetic *Lýcidas* – endowed with a name suggestive of *Pan’s* Arcadia (“Wolfson”) & portrayed as out of touch with the Italian scene, which here Virgil imagines as untenable without the mythic frame of the first half-book.<sup>93</sup> Having linked the frame with *Menæcas* already in the fifth eclogue, here he can make *Menæcas’* ruin represent suspension of the new frame. As its symbolic residue, Virgil imagines old *Mæris* – defeated seer-singer, his memory weakened by ill luck as well as age.

You have seen enough to infer that this is meant as the last straw for the mythic frame that you followed through step-by-step growth expansion

<sup>89</sup>Cf. nn. 65 & 61.

<sup>90</sup>Power (Orphic) poetics: see above n. 84, also nn. 65 & 61 & *Design*, 254, s.v. Orpheus.; & for the mythic frame, nn. 65 & 61.

<sup>91</sup>Cf. above, n. 22.

<sup>92</sup>Cf. n. 31.

<sup>93</sup>Cf. nn. 54, 45, 34, & 31.

reversed by gradual dismemberment.<sup>94</sup> You saw the figure of *Menálcas* reach its peak with the frame fulfilled in eclogue five. You have seen the figures of *Títyrus* & *Melíbáeus* brought back & revised to redesign the frame. Focused on the forest, as it were, you may have neglected some of the trees.

If reading were a nature walk, would you have noticed the beeches & how they change along the way? More than likely you don't have to be reminded of the book's first setting: *Títyrus*<sup>1</sup> sitting pretty beneath a single broad-spread beech. But have you kept in mind how the forms of beech change? The setting imagined for *Córydon*<sup>1</sup> to roam in love – beeches thickly grown together, therefore their leafy tops forming a canopy where the bucolic lover raved in summer heat (*B.* 2.3-4). But then the neighboring old beeches & beechwood carved with emblematic designs of *Damóetas* & *Menálcas* (*B.* 3.12, 37): all of which let you infer that beech serves as another form & signal of development in the mythic frame – another CF.<sup>95</sup>

You jump to *Mopsus*' boast of inscribing his song on fresh green bark of beech, which follows the outburst of eclogue four, urging woods to grow worthy of a Roman consul. *Mopsus*' boast now appears clearly to represent the intrusion of the fourth eclogue onto the framework of the book. No wonder, then, if the lost landscape in eclogue nine features old beeches with broken tops – a conclusive sign, like the undoing of *Menálcas* that the dominant agenda & mythic frame of the first half book have run their course.

In another sign of mythic reduction, one of the remembered fragments of old song by *Máris* features a rustic *Daphnis* looking up at the star of Julius Caesar. Virgil thus completes the process of uncoupling the bucolic *Daphnis* figure from its allegorical identification with the deified Julius in the songs of *Mopsus* & *Menálcas* (*B.* 5) – the process that brought *Daphnis* down to serve as the focus for the seventh eclogue & as the spouse charmed from the city in the eighth. Virgil thus leaves the mythic frame intact in the background, while keeping the bucolic hero handy for other designs.<sup>96</sup> Where they tend may be inferred from the closing hint of song resuming at another place & time, whenever *Menálcas* comes – another reminder of *Menálcas* at the close of the fifth eclogue left reserved, suspended with the staff in some corner of the mind.

<sup>94</sup>See above nn. 84, & 87.

<sup>95</sup>Cf. nn. 58 & 42.

<sup>96</sup>Cf. n. 74.

## TENTH ECLOGUE

**CUES:** posture not specified but attitude alert – addressing one nymph, then many, keeping an eye on goats, citing characters well known to the crowd: a mimic actress & her lover, the poet *Gallus*.

When the whistles & catcalls at their names die down, you take time deliberately to paint a setting very different from any scene thus far – Arcadian mountains looking on in tears, *Gallus*, sprawled beneath a crag, a picturesque parade of country types advertised as *Arcadians*. among them *Apollo*, *Silvanus*, a god of the Italian woods, & *Menalcas*, damp from gathering winter’s acorns, but at least one more traditional Arcadian – himself *Pan* – with scarlet berries on his face. All wonder about this love.

When *Gallus* gets a chance to answer, the pace picks up. You have to work up pathos – broad gestures signal histrionics – high theatricality of opera or the tragic stage. The plot would thicken, irony grow ever more piquant, were the actress cited as a potential reader actually to perform the piece.

**CASTING [B. X]:** the single recursive & inclusive voice returns & declares the end of the work – promised already by the *Framer* in the eighth eclogue. So the first voicing here looks back to that. Yet the speaker also gets identified as a goatherd – a feature RELATED to a network that stretches back to the first *Melibæus* but includes, too, the final voice in eclogue nine.<sup>97</sup>

For tragic voicing, look back again to how you imagined the beaten *Meris* (B. 9), suicidal *Damon* (B. 8), *Tityrus*<sup>2</sup> (B. 6: the bull-mad queen, *Pasiphaë* & not *Gallus*, who there figured as redeemed by poetic power from love), *Mopsus* lamenting the dead *Daphnis* (B. 5), & even *Corydon*<sup>1</sup> in erotic rage (B. 2). You realize that energies which went to push the mythic frame to heroic range, the measure of epic, here get drawn back & redirected to the measure of tragedy as the highest rank of dramatic verse.

**CONTEXTS [B. X]:** taken by the lover’s eloquence, we might fail to notice the posture & location in which Virgil makes him speak – lying down to die of love beneath a lofty crag while Arcadian mountains weep & natives of Arcadia gather round. Only here does Virgil bring to its fullest stage the alternative agenda that you tracked step by step from the start until here at last he can situate his song in the place he has defined as its originary site.<sup>98</sup>

<sup>97</sup>.Goatherds: *Framer* (B. 10), *Mæris* (B. 9), *Melibæus*<sup>2</sup>, *Corydon*<sup>2</sup> (B. 7), *Mopsus*, *Tityrus* (B. 5), goats themselves (B. 4), *Menalcas* & *Damátas* (B. 3), *Corydon*<sup>1</sup> (B. 2), *Melibæus*<sup>1</sup> (B.

Signalling this as a culminating development, he includes among the *Arcadians* the figure of *Menalcas* that was so central to development in the first halfbook. We have seen *Menalcas* amplified with the Italian landscape of the mythic frame but finally exiled. Now Virgil relocates & redefines the figure as an *Arcadian* of the old-school – gathering acorns as winter feed for pigs & people, as *Arcadians* were supposed to have done before the moon.<sup>99</sup>

The nymph, *Arethusa*, too, repays another trip to the myth handbooks. Besides the scandal of failed rape in *Pans'* invention of the pipe, suppressed by Virgil, they report another attempted rape, this one at least hinted by Virgil. One version makes *Arethusa* a blithe nymph in Arcadia until she bathes in *Alphéus'* stream, which mingles, remember, with *Eurotas* river (B. 6), then runs its separate way past Olympia to the sea. Bathing her lissome limbs she enflamed the stream, who set out in hot pursuit. *Arethusa* got away only by flowing undersea & emerging as a fresh water spring in Sicilian Syracuse.

Now Virgil asks *Arethusa* to help him produce songs & augurs that her waters may stay fresh when she flows beneath the sea. He thus positions his framing voice at a time & place before her flight to Syracuse – not only in the land of *Pan* but at a very early moment on the scale of mythic time, close to the start of bucolic tradition. Indeed these time & place co-ordinates convey Virgil's claim to originality in the tradition.

In the end, Virgil portrays *Gallus* despairing & making emphatic gestures of farewell like a tragic hero, capping the energetic strain in the book.<sup>100</sup> Yet Virgil in goatherd guise closes with a satisfied farewell, fulfilling the promise to leave the bucolic range first made in eclogue eight. He has completed two complementary mythic frames, both of them shaped by one idea: “as before, but more.” One he built from melodrama – first political (B. 1: *Tityrus*<sup>1</sup>), then erotic (B. 2), then rising through comic byplay (B. 3), to visionary & vatic utterance & hymnic scope (B. 4 & 5), before the hurried, almost orgiastic, retreat from Roman myth (B. 6, *Tityrus*<sup>2</sup> reduced). He turned, then, to rumaging in the store with ruminative recollection (B. 7, *Melibæus*<sup>2</sup> seduced) that sorted out his ambitious from his artfully reflective & composing strain (*Thyrsis* vs *Corydon*<sup>2</sup>). The latter he made the guiding principle for the agenda & frame that he pushes to completion in the second half book. He moves through a stark vision of tragic love & fleeting recovery of incantatory power (B. 8), carries out a final reduction of his Roman myth (B. 9: defeated & displaced the seers – *Mæris*<sup>2</sup> & *Menalcas*<sup>4</sup>). He thus clears the way to the fullest voice of tragic

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<sup>98</sup>See above nn. 78, 73, 51, & 36.

<sup>99</sup>*Design*, 192.

love but also recovers & incorporates *Menálcas*<sup>5</sup> on the home ground of *Pan* – defined by him as the place of bucolic origins, regained in a climactic victory for the composing strain in Virgil’s mind & book.

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The *Bucolics*’ theatrical success made Virgil a legend in his own lifetime.<sup>101</sup> & influential in the legacy of Rome to later cultures in the western world, as the following brief survey suggests. In outline it shows that from Greece Virgil took a prestigious literary tradition which he recast in Roman terms, creating images & ideas that are widely used in many different media today.

### PASTORAL(S), ECLOGUE(S), BUCOLIC(S): A USER GUIDE

Visiting this & other versions of these poems, you might well wonder why different people at different times call them variously pastorals, eclogues, or bucolics – language that might confuse without some history of its origins & use.

**PASTORAL:** from Latin *pastor*, which means “one who herds or grazes,” so that often it gets transferred by metaphor to religious leaders, who are thus supposed to resemble keepers of herds or flocks.

This metaphor often gets extended to describe a religious group as a congregation (from Latin, “flocking together,” cf. gregarious; segregate; aggregate) or “flock” with a “pastor” who may be a bad or a good “shepherd.” In fact, the metaphoric transfer to religion is still so common that an internet search on “pastoral” gets some 5,360,000 replies.

But even apart from the vast metaphoric range projected by religion, pastoral as a cultural mode enjoys currency & clout. A search on the non-religious “pastoral poetry,” gets 463,000 replies, with links to such special branches of European culture as drama, comedy, masque, lyric, landscape, Arcady, & idyll.

All owe something to the generic idea found in Virgil of featuring herdsmen as literary subjects. Some evoke the dramatic dimension of his first success. A search on “pastorals,” used as a noun specifically for poems like Virgil’s still gets 33,500 replies. The great variety of pastorals down through time brings to mind a remark by a teacher of mine (was it Reuben Brower? Northrup Frye?), that one could get a liberal education by studying the pastoral

<sup>100</sup>See, if you wish, again notes 61 & 87.

tradition. In reality, domesticating animals & controlling them in herds may be among the earliest elements in civilization & a model for political relations between ruler & ruled. It may be no accident that the hill Palatine, long identified as Rome's first nucleus & the residence of its rulers, should be associated with herding & herds.

**ECLOGUE:** from Greek *eklogé*, meaning “a pick from” some implicit larger whole, as harvest from a farm or pick of fruit, but also metaphorically applied to choice of leaders, draft of troops, collection of tax, reckoning of accounts, & quotation – extracts – from literary work.

“Eclogue” was extended via metaphor to Virgil's ten pastoral poems, perhaps explaining each of them as part of a whole book, or fruit of literary labor, or crafted by calculated design – a kind of balancing poetical accounts. The whole array of associations corresponds to observable characteristics of the work, above all to the thematic network that yields secrets to attentive reading.

Via the influence of Virgil's commentators, eclogue became frequent in later literature & literary studies as a name for pastoral poems modeled on him: internet search on the singular “eclogue,” for a separate poem, gets about 24,000 replies; the plural “eclogues,” for several poems, gets nearly 30,000.

**BUCOLIC:** from Greek *boukolikon*, “concerning care for cattle” – still in common use as an adjective, but generalized & idealized by metonymy to mean “rural, peaceful” – produces 200,000 hits. However, the plural form “bucolics,” used as a noun to mean pastoral poems, produces only 6,290 hits. This relative rarity with respect to “pastorals” & “eclogues” stems from the particular history of Virgil's way with previous literary tradition.

“Bucolic” like “pastoral” MIGRATED via metaphor from pasturage to other FIELDS, not, however, to the vastness of religion but to a narrow literary demesne – coming to identify & label a new enclave in the celebrated tradition of classical epic.

Epic brings to mind above all Homer & his two long narrative poems, the *Iliad* & the *Odyssey*. They tell of kings & heroes, battles, tragic love, & travel fraught with opportunity & risk. Also epic were Hesiod's *Theogony* & *Works & Days*, which are much briefer tales of cosmic origin; of power struggles in a divine society conceived as all-too-human; & of cultural origins, corrupt power, & disciplined country work.

Such a tradition must seem prestigious, authoritative, hard to match, & thus impossible to ignore from the standpoint of a new regime that sought

<sup>101</sup>Cf. p. 2 below.

legitimacy in part by cultural means – the new Greek rulers of Egypt (c3-c1 BCE), who founded a library & museum, to enshrine, renew, & propagate tradition both scientific & literary.<sup>102</sup> Poets in this framework beg off from the epic challenge or seek to recapture & recast it into forms refitted for the new political & social frame.

The latter route was taken by Theocritus, a native of Syracuse in Sicily (active at the Alexandrian court ca 270 BCE).<sup>103</sup> Among his experiments, one DEFLATED epic to resemble the Sicilian tradition of mime, in effect creating a new SPECIES of epic in DISGUISE that he identified as bucolic. Writing short – often dramatic – pieces called metaphorically IDYLLS (“little scenes” or “vignettes”), Theocritus drew the epic down from kings & heroes to PICTURE grazers of cattle, sheep, or goats. These, in Homer, formed the background for heroic action. They provided subjects for comparison in similes or episodes (as when *Odysseus* matches wits with the monster shepherd *Cyclops* or, on getting home, discovers prominent among his slaves the herders variously loyalists or traitors). Theocritus brought herders to the foreground & portrayed them as exchanging songs, often about love – frequently frustrated, sometimes comical, at others tragic.

Among Theocritus’ characters, *Daphnis* – a mythic oxherd (*boukolos*) – stands out for the theme of tragic struggle against love. Yet other kinds of grazers – shepherd, goatherd – are said to “bucolize” (that is, “oxherdize”) when exchanging song. Thus Theocritus extends the meaning of “bucolic” from specific reference to cattle & makes it serve as the generic term for his new epic species – his *Bucolics*.<sup>104</sup>

More than two centuries later, likewise in the context of a new regime that sought legitimacy by claiming cultural icons,<sup>105</sup> a young poet ambitious to reclaim Greek epic’s cultural prestige ENGAGED with its MINATURIZED variant in Theocritus to open his CAMPAIGN. Not content, however, merely to reiterate, turn out a copy simple & inert, Virgil reversed Theocritus’ restraint & imposed the political & poetic dynamism traced above through his dramatic & thematic net: his new mythic frame served both the Caesarist regime & his own desire to reclaim & recreate the full range of epic tradition. Virgil in short

<sup>102</sup> In general, see "Ptolemaic Alexandria" via Google; in particular, Susan A. Stephens, *Seeing Double. Intercultural Poetics in Ptolemaic Alexandria* (Berkeley & Los Angeles: University of California Press, 2003).

<sup>103</sup> For an authoritative recent account of Theocritus: Richard Hunter, *Theocritus A Selection. Idylls 1, 3, 4, 6, 7, 10, 11, and 13* (Cambridge: Cambridge University Press, 2001) 1–5.

<sup>104</sup> Meanings of “bucolic” documented by Hunter, *Selection*, 5–12.

set out to master every range of epic from Theocritus back & up through Hesiod & Homer. Since the title *Bucolics*, clearly CREDITS his DEBT to Theocritus, use of *Eclogues* as a name for Virgil's book has been rightly called "unfortunate."<sup>106</sup> In the present edition, the term eclogue serves only to indicate one or another of the ten pieces, which is how it was used by the commentators echoed in Servius' compendium, even perhaps by Virgil himself.<sup>107</sup>

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### CUES FOR READING IN-BETWEEN

Poets, like the rest of us, learn language by imitating others – heard & eventually read. Results prove like the mentor-models, still aren't quite the same. Unlikeness triggers gossip about resemblance & difference between the known & new: did you get it? fail to? plagiarize? fall short? impose new vision? create afresh? decline? degenerate? improve?

The known for Virgil & his audience included tragedy & epic, since not to "be ignorant of anything that is told by Homer & Hesiod & the best poets, & above all by tragedy" was advised for writers of pantomime, which a little later than the *Bucolics*, towards the end of Virgil's life, scored theatrical success like theirs, in part by adding spectacle & music to similar reprises & reductions of familiar epic & tragic myths.<sup>108</sup>

Known, not new, tragedy & epic could not surprise, intrigue, in short, CORRAL the turbulent mob & put new myth across. To catch the ear & eye, infiltrate Roman "social memory,"<sup>109</sup> promote a mythic frame, Virgil needed the example of Theocritus – drawing epic down towards mime, keeping heroic meter but scrapping the personnel – heroes, sages, generals – & scraping the bottom of the social scale for oxherds, shepherds, goatherds – also slaves.

Slaves, then, Virgil dignifies with loftier themes & nostrums – popular wisdom, proverbial, oracular, sententious – typical of mime.<sup>110</sup> He makes slave

<sup>105</sup>Cf. nn. 16 (propaganda) & 22 (Caesar Octavian)..

<sup>106</sup>*Oxford Classical Dictionary* (1999<sup>3</sup>)1604a, by Don & Peta Fowler; Virgil's use of Theocritus' title also recognized by Hunter, *Selection*, 5.

<sup>107</sup>Cf. n. 29 above.

<sup>108</sup>Lucian, *De Saltatione* ("On Dance") 37-71, cited by Richard C. Beacham, *Spectacle Entertainments of Early Imperial Rome* (New Haven: Yale University Press, 1999), 143; cf. *Design* p. xxvii. On Latin tragedy, comedy, indeed epic, in the theater, see Horsfall, *HP* 58–59, & on the cultural level of pantomime, pp. 60-61.

<sup>109</sup>Cf. n. 15 above.

characters – *Tityrus*, *Corydon*, *Dametas* – invoke or even meet divinities (old & new) that authorize & authenticate – legitimate – his framing myth. He makes mime, too, more systematic by ringing the changes you have followed in the drama – voices, topics, styles – from poignant, florid, comical, spell-binding, up to prophetic, hymnic, cosmo-histrionic, down & on to ruminative-recollective, rising then to melodramatic, plangent, & finally, above all, tragic, which was the highest range for pantomime as well.<sup>111</sup>

This complex game – making mime the means for political & epic ambition, casting himself as the prophetic voice of a new regime & epic strain – must have startled, gripped, & entertained that volatile public in that fluid, hot medium. As the new regime consolidated power, its prophet would become a living legend, pursued by admirers in the streets; his verses populated social memory,<sup>112</sup> so that once, when actors marked his presence in a theater by quoting lines of his, the crowd rose & applauded as if the poet were the emperor himself.<sup>113</sup>

Yet few or none of those thrilled by Virgil's innovations with respect to epic, tragedy, & mime, would have RELATED them to a long past literary experiment in Alexandria.<sup>114</sup> Theocritus & his deflated epic were not widely known in Virgil's day at Rome, not received in social memory.<sup>115</sup> Nor would this initial, lowly bucolic stage ever match his final, heroic *Aeneid* as a cause for literary gossip,<sup>116</sup> measured endlessly with Homer. To be sure the *Bucolics* did continue to get performed until the age of Servius (c4-5 CE). But their RELATEDNESS to Theocritus, though remarked by commentators, never dominated interest. They got received, instead, at different levels in different ways. along literary, political & vulgar lines.

Flattery for the emperor recurred, along with erotic & literary themes, in a book of only seven *Bucolics* by Calpurnius (c1 CE), called *Siculus* (“Sicilian”) in reference to the Sicilian tradition of Theocritus. Two centuries later, the

<sup>110</sup>Horsfall, *Plebs*, 54–55, 60; oracles as “lessons, trivial and concise” to the crowd, Heiden, “Eavesdropping,” 236.

<sup>111</sup>Cf. introductory CUES for each eclogue.

<sup>112</sup>Cf. n. 15 : verses scratched on walls (graffiti) come more from the *Bucolics* than the *Aeneid*, *Design*, xxiii.

<sup>113</sup>From Tacitus, *Dialogue on Orators* 12, discussed at *Design*, xxxiv.

<sup>114</sup>For Alexandria, cf n. 102 above.

<sup>115</sup>Marco Fantuzzi and Richard Hunter, *Tradition and Innovation in Hellenistic Poetry* (Cambridge: Cambridge University Press, 2004), 464–65 (RH).

<sup>116</sup>Symptomatic, that Servius (n. 29) commented first on the *Aeneid* & only later on the *Bucolics* & *Georgics*.

miraculous child of eclogue four, in propaganda for the newly Christian emperor Constantine (early c4 CE), got take for a pagan prophecy of Christ. Meanwhile, ordinary readers liked to “sing the sexy passages and commit Virgil to memory,”<sup>117</sup> presumably right down to the fall of Rome in 410 CE, which must have broken the spell.

How Virgil’s mind RELATES to Theocritus, or any poet’s mind to another’s, will touch each of you in your own ways.<sup>118</sup> A few will want in on poetic secrets to write poetry yourselves. Not a few have hoped that study of poetic secrets could help with other kinds of writing: they study & would teach RELATEDNESS as IMITATION.<sup>119</sup> Some may simply be intrigued, enjoy the interplay – the lure of likeness & surprise of difference: resonance & dissonance tickling mind & moving heart.

RELATIONS between the *Bucolics* & other texts may have been overshadowed by the *Aeneid* but have attracted their own school of commentary<sup>120</sup> – some of it so fitful, reductive & confused, that you may be lucky to have tuned in late.<sup>121</sup> Like most of the original audience, your memory has not absorbed Theocritus. let alone his simplistic commentators. Relatively unspoiled you get to browse his idylls with Virgil as your GUIDE – quirky but engaged – & report your sense of their poetic RELATIONS with metaphors you find most fit,<sup>122</sup> GETTING IN ON the play of likeness & difference.<sup>123</sup>

Unlike the first audiences, all later “social memory” largely lacks the stock of older epic & tragedy on which Virgil & the writers of pantomime could depend. Surviving fragments of older Latin & Greek tragedy do get noticed by Ursinus in the Vatican library,<sup>124</sup> but have drawn more recent commentators less. Here we have cobbled together a few examples. But if anyone,

<sup>117</sup>Horsfall, *Plebs*, 15.

<sup>118</sup> Cf. “somehow *personally touched* by something that escapes the seeing and hearing of other, ordinary eavesdroppers” (above, n. 2).

<sup>119</sup>Alex Preminger, ed, *Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1974), 370–81: a capsule introduction by Gerald F. Else.

<sup>120</sup> On commentary, cf. n. 3 above.

<sup>121</sup>For a critique of confused discussion of Virgil’s RELATEDNESS, see my “A Review Article: The End of the Eclogues,” *Vergilius* 41 (1995): 6–7 [<http://academic.brooklyn.cuny.edu/classics/jvsickle/bbwclaus.htm>].

<sup>122</sup> On metaphor, see n. 32 above.

<sup>123</sup> On difference, see *Design* 254, s.v. *oppositio in imitando* (opposition in imitating), also my “Two Plots,” 23, which whole article documents RELATEDNESS between eclogue one & other texts.

<sup>124</sup>Cf. n. 70.

if someone stirred by love, should care, this looks like a promising FIELD for renewed RESEARCH.<sup>125</sup>

In what follows, each eclogue gets an introductory SKETCH of its part in Virgil's campaign to recapture epic. These sketches TEASE OUT some actual developments & prepare for the following cues for reading:

**MAINLY IN PLAY** This section gives you up front some of the main texts at play in a given eclogue. You may want to go to them directly & begin to enjoy for yourself the play of similarity & difference – music of resonance & dissonance.

If you take a liking to the game, you may come back to look for further hints in my notes, which record a little of what I found while (re)reading eclogues with you in mind.

Within each eclogue then, commentary unfolds by segments:

**1-10** (10) Numerals in **bold face** at the left margin indicate the verses in particular segments (the numeral in parentheses refers to the segment's verse total: SEGMENT & SECTION both imply metaphorically that a poem can be cut up into parts; their length, then, can be calculated RELATED to particular themes – another sense of what is meant by the metaphor of calling poems ELOGUES).

Each segment gets a thematic caption followed by a sampler of RELATIONS with prior texts:

**<1-10> Intertexture.**

**cf.** before a sample points back to a context that seems ACTIVE in Virgil's memory – RELATED as a possible INFLUENCE or SOURCE,<sup>126</sup> often from previous eclogues if not earlier in the same. May sometimes point ahead to later development of a motif.

When **cf.** sends you back to another eclogue, it asks you to rethink those familiar characters, plots, & theme (CUES, CASTING, CONTEXT):<sup>127</sup> it prompts you notice how the familiar drama also RELATES to (or, if you prefer a different metaphor, REFLECTS on) the process & state of the poetry itself.<sup>128</sup> The poet uses drama, in other words, as a metaphor to explain the workings of his own mind in art. He give it the

<sup>125</sup>Itself a metaphor from the root idea, "to circle again or back" as in tracking game.

<sup>126</sup> "Source" itself commonly serves as a metaphor for RELATEDNESS between writers, from French *source* meaning "spring – water that springs from the ground": *source* DERIVES via the French verb *soudre* from the Latin verb *surgere*, "to rise," from which we get more directly "surge." Often, too, commentators use another "flow" metaphor, writing of poetic INFLUENCE – a word that means "flow into" but which specialized in astrological language to suggest a flow of power from the stars.

<sup>127</sup> For "cf." see nn. 42 & 58 above.

self-reflective import that some recent writers like to call POETOLOGICAL (“pertaining to study of the poetry”) or METAPOETIC (“about the poetry”).

» used here to mean “like, resembling, similar to.”

**sc., scil.** means “you may infer; in other words” – short for Latin *scilicet*, “it is permitted to know”;<sup>129</sup> cf. i.e. *id est*, “that is to say, to wit, namely” – all useful in commentary to try to get & stay in touch with users & better explain.<sup>130</sup>

**cf. SocMem**, refers you to “Social Memory,” which may embrace the traces of tragic & comic myths, situations, proverbs, bits of common speech, Greek & Latin – the whole farrago familiar to the crowd;<sup>131</sup> presumably at work in every eclogue corralling the crowd (to document would merit a RESEARCH CAMPAIGN resulting in a different book).<sup>132</sup>

**cf. LtEp, Trag, Eleg, Lyr**, where particular Latin epic, tragedy, elegy, or lyric may PRIME or PROMPT the poet’s thought;<sup>133</sup>

**cf. Th** where Theocritus SPRINGS TO MIND (but [**cf. Th**] marks idyll as not by Theocritus in all likelihood);<sup>134</sup>

**cf. Gr** for other Greeks, whether **Epic, Elegy, Epigram**, or **Philosophy** – all meant to HINT the active presence in memory of both familiar & novel TEXTS.

**{1-10} Reckoning.** Looking back to connect & weigh the samples, calculate similarities & differences that identify Virgil with prior texts & yet project him beyond. Reckoning likeness & unlikeness you begin to see how changes add up to a new state – not of epic tradition only, but of the poet’s mind.<sup>135</sup>

<sup>128</sup>*Design*, 254, s.v. poetics; cf. p. [247] s.v. allegory of poetics.

<sup>129</sup> Convenient in writing about texts where one set of motifs always implies another, e.g., herdsman, sc., poet; singer, sc., epic poet; cattle, sc., highest ranked property in the bucolic range.

<sup>130</sup>Commentary: cf. n. 3.

<sup>131</sup>Social memory: n. 15.

<sup>132</sup>E.g., a supplement to Horsfall, *Plebs*.

<sup>133</sup>For one compendious listing, William A. Merrill, *Parallels and Coincidences in Lucretius and Vergil*, University of California Publications in Classical Philology (1918), 135 - 247.

<sup>134</sup>Useful on Theocritus, Hunter, *Selection*, ad loc, but not for all idylls; a copious, but not very critical, list of links between Th. & V. available in Sebastian Posch, *Beobachtungen Zur Theokritnachwirkung bei Vergil*, Commentationes Aenipontanae (Innsbruck: Universitätsverlag Wagner, 1969)..

<sup>135</sup>Reckoning, as a metaphor for thinking about poetry, echoes & relates to the metaphoric views of this poetry implied by the term eclogue: cf. p. xlv.

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## FIRST ECLOGUE

Inaugurating his career with the little drama of *Melibæus* rousing *Tityrus* (cf. CUES, p. xi), Virgil portrays his mind as split. With *Melibæus* as his opening figure, he shows that the Latin epic he knew & might have written has been brutally foreclosed, its mythic frame destroyed. Yet to express this loss of one epic frame he employs another; for he has reactivated, energized, amplified, in short, rooted in Roman history the old bucolic range of epic. Virgil (re)pre-sents his approach to the old Greek medium in the story of old *Tityrus*, abruptly roused from amatory lucubration & forced to explain his fate (in other words, his new Roman framing myth), so different from the ruin of *Melibæus*.

Virgil uses the two figures & their contrasting plots to dramatize the impact of Roman revolutionary force causing his dismay & hope as a would-be poet of epic – destroying the older Roman frame for epic,<sup>136</sup> yet supporting a new frame that can authorize epic ambition RELATED to a new regime at Rome.

Virgil beefs up his new version of old bucolic by adapting themes from Roman tragedy & tradition, from ideals of primitive society & ethical retreat, from types of poetic heroes in Theocritus, & from vignettes of the bucolic, georgic, & civic ranges displayed by Homer modelling *Achilles'* great shield.

**MAINLY IN PLAY:** cf. **SocMem** Roman public would know the legend of how Rome's government shifted from kingship to domination shared by a privileged few (Republic). The story, as told in a frequently performed tragedy named for the Republic's founder, *Brutus*, included a herdsman's dream predicting the political shift & its correct interpretation by a seer (Lucius Accius, 170-ca 86 BCE, quoted by Cicero, 106-43 BCE, *On divination* I.22.44); cf. **LtEpic** Lucretius, older contemporary of V., philosophical epic *On the nature of things* (4.565-94, echoic muse; 5.1392-94, idyllic life; cf. 2.29-31); cf. **Th** idd. 1 & 7; cf. **GrPhil** Plato, *Phaedrus* §228-230 (talk of love in rural setting); cf. **GrEpic**. Callimachus (c3 BCE), *Hymn to Apollo*; Hesiod, *Theogony* 1-103 (poet authorized by *Muses*); Homer, *Il.* 18.478-607 (culture displayed in civic, georgic, & bucolic ranges).

**1-10** (10) *Melibæus* vs *Tityrus* – contrastive plots [cf. p. xi.]

Farmer-citizen-singer-seer into exile – Latin epic lost;

Slave herdsman-singer into “repose” – bucolic epic revived.

<1-10> Intertexture

1 *Mel.* greets *Tityrus*. (nickname in country jargon fitting the figure): cf.

**SocMem** in slang – social memory of crowd – “billy” (goat), “bird” (tit?), “satyr” (or by further metaphor or metonymy, “prick?”); **cf. Th** *Tityros* –

[a] left minding herd while goatherd-singer woos but can’t wow *Amaryllis* hiding in her bower (*antron*, id. 3.1-7);

[b] singer of songs about mythic poet-heroes – oxherd *Daphnis* & his struggle with love; goatherd *Komatus* saved from cruel ruler by sweet song (id. 7.72-85).

*Mel.* remarks *T*’s recumbent posture & shady place:<sup>137</sup> **cf. LtEpic** shade & posture in idealized life of original humans (Lucr. 5.1392-94; cf. 2.29-31: model philosophical life);<sup>138</sup> **cf. Th** ideal state of mythic goatherd [b: id. 7.88-89]; **cf. GrEpic** Callimachus, shade (*Hymn* 6.25-28); **cf. GrPhil** Plato, posture in ideal rural setting for discourse of love (*Phaedrus* 230b).<sup>139</sup>

2 *Mel.* remarks *T*’s “wildwood music”: **cf. LtEp** “wildwood muse” & *Pan* debunked as mere fictions made up by rustics pretending that their voices’ echoed in the hills were gods (Lucr. 4.565-94); **cf. Th** “oxherd song” about death of bucolic hero *Daphnis* (id. 1.20, 64 etc., 7.49).

*Mel.* calls *T*’s pipe “scrawny oaten straw”: **cf. SocMem** sexual innuendo – if *Tityrus*. might mean “male member,” figure what “scrawny straw” might impute; **cf. LtEp** pipes as original music (Lucr. 5.1382-83); **cf. Th** pipe given by *Daphnis* back to its maker *Pan* (id. 1.123-30); **cf. GrEp** herdsmen “enjoying themselves with pipes” get killed by ambush (*Il.* 18.526, bucolic range on *Achilles*’ shield); “thin” voice of singer for grape harvest (*leptalea*, *Il.* 18.571: georgic range on *Achilles*’ shield); loud pipes “shrill” (*leptaleon*, Callim., *Hymn* 3.243, A. W. Mair); “slight trickle” of poetic water (Callim, *Hymn* 2.112).<sup>140</sup>

*Mel.* “oaten” pipe: irony? slur? since oat not used or usable as anything but a squeaker, drinking straw, or straw:<sup>141</sup> **cf. LtEp** “reeds” & “hemlock stalks” as original pipes (Lucr. 5.1382-83); **cf. Th**. noise with straw, not a proper pipe (id. 5.7).

<sup>136</sup>Destruction necessary for creation: *Design*, 124, n. 59.

<sup>137</sup> On place & posture as recurrent & important themes of myth (mythemes) see my “Two Plots,” 30–35.

<sup>138</sup>Philosophical nostrums in mime, n. \*\*\*.

<sup>139</sup>“Two Plots,” 28.

<sup>140</sup>*Design*, 256, s.v. style: ‘slight’ or ‘thin.’

<sup>141</sup>John Van Sickle, “Virgil, *Bucolics* 1.12 & Interpretive Tradition: A Latin (Roman) Program for a Greek Genre,” *Classical Philology* 99 (2004): passim.

- 3-4 *Mel.* by contrast with *Ti.*'s state remarks own exile from "sweet plowed lands" & "homeland": **cf. LtEp** "sweet chuckles" of original humans (Lucretius 5.1407); **cf. Th** "sweet rustle" of pine in bucolic setting (id. 1.1); "sweet rush" in ideal georgic setting (id. 7.133); "sweet" mythic poetry (id. 7.82, 11.3); **cf. GrEp** sweet flowing voice of *Muses* (Hesiod, *Theog.* 39-40), honeyed speech of rulers (idem 83-84).<sup>142</sup>
- 5 "teach woods to echo": **cf. LtEp** breezes taught music to original humans (Lucr. 5.1408); echo basis of made-up bucolic myth (Lucr. 4.565-94, cf. 1.2); **cf. GrEp** *Muses'* sweet singing of present, future, past makes Olympus' peak & gods' houses echo (Hesiod, *Theog.* 39-43).
- 5 *Amaryllis* name means "sparkling" in Greek; some saw anagram on *Roma* as framing power here: **cf. Th** *Amaryllis* not true to name – either invisible in cave (id. 3) or dead (id 4); **cf. GrPhil** *Phaidros* ("sparkling") boy beloved (Plato).
- 6 *Ti.* answers *Melibœus* (another nickname fitting the figure?): **cf. SocMem** Greek & street Latin, *mel* "honey," both literal & metaphoric, like, "honey, I love you"; also by metonymy, "sweet"; Latin tragedy, *melos* "song, tune"; *boas* "cries," cf. *meliboas*, "sweet singing" in Greek tragedy (Euripides, fr. 773.34); **cf. Th** "honey breathing" pipe of *Daphnis* (id. 1.128).
- 6-9 *Ti.* cites "god" as cause of his "repose" (*otia*), for "god he'll always be to me" – demanding lamb sacrifice, letting cattle range & poet play whatever he wants: **cf. LtEp** "god" was a Greek philosopher-guide (Lucr. 5.8); "repose" marked idealized life of original humans (*otia*, Lucr. 5.1378); **cf. Th** "repose" (*basychia*) from love is sought through song – a philosophical ideal (id. 7.126);<sup>143</sup> sacrifice to local nymphs provides tasty morsels for country folk (id. 5.139-40).
- 10 *Ti.* describes own pipe as "fieldland reed": **cf.** pipe as "scrawny oat" (1.2); **cf. LtEp** "fieldland" muse taught by breezes to original humans (Lucr. 5.1408), by contrast with man-made fiction of "wildwood" muse (Lucr. 4.565-94).

### {1-10} Reckoning

V. gives us plenty to reckon with by choosing to represent his revised version of Theocritus by means of a figure with a nickname that seems in one or another way RELATED to proclivity for RELATEDNESS to the opposite sex.

In Th. two cases of *Ti.* – featureless & marked:

[a] mere stand-in for the goatherd who wooed a rejective *Amaryllis*;

<sup>142</sup>Hunter, *Selection*, 70, ad loc.

<sup>143</sup>An ideal shared by diverse philosophical schools: Hunter, *Selection*, 190.

[b] prized singer about mythic poets – oxherd *Daphnis*, suffered love & goatherd *Komatas*' salvation by “sweet” song.

You could reckon that V. SCORES POINTS – qualifies & -TRADEMARKS his revised bucolic – by promoting *Tit.* from lower to superior status in a new framing myth:

- [i] from stand-in for lover rejected by *Amaryllis* to her successful lover – more than both [a] & [b];
- [ii] from goats [a] (ranked lowest in the bucolic range) to sheep (mid-ranked) & cattle (ranked highest,<sup>144</sup> cf. oxherd *Daphnis* [b], the bucolic hero);
- [iii] from erotic troubles [a, b] & from menace of cruel ruler [b] to “repose” in mutual love protected by political *god*;
- [iv & v] from no pipe [a] & dubious “oaten pipe” (*Mel.*) to “fieldland reed,” where “reed” improves on “oaten,” while “fieldland” recalls the music of original & ideal society (Lucretius) & “pipe” appropriates an attribute of *Daphnis* [b: id. 1.129].

Yet unlike the new *Tityrus*, old *Daphnis* died combatting love; & the happy pipers on *Achilles*' shield got ambushed: two reminders that the bucolic range was always precarious, vulnerable, defined in tension with forces from without & within (love & strife), which is certainly the case with V. here.

Reckon, too, that V. promotes “sweetness” from original society (Lucretius) & nature & mythic poetry (Theocritus) to farmed property left behind (“sweet plowlands”) depicting in nostalgic tones the loss of the georgic range to Latin epic.

Focusing on a further contrast, reckon that V. promotes “repose” as the leading trait of his new bucolic, which he depicts as an original or ideal state not restored merely “as before” but reinforced, thus “more” because freed from amorous pain & protected from political strife by a *god* not merely a Greek philosopher but empowered at Rome, able to ward off the fate of *Melibéus* or of the two pipers .

V. thus expands the bucolic range to include political allegory – an innovation over Theocritus that ancient commentators remarked (e.g. Servius). To be sure, this political *god* gets frequent sacrifice, which means, in V's metapoetic equation, not only obligation but also sustenance for the new epic frame.

Sacrifice yields protein & contentment – meats tasty & nutritious – for those who kill, so by metonymy implies helping the new epic entertain & grow, not merely selling sacrificial victims to the thankless city & wasting any proceeds on spendthrift love (cf. 1.31-35: a paradigm of old bucolic without a Roman mythic frame).

<sup>144</sup>Ranking in hierarchy of bucolic animals & their care: *Design*, 172, 222.

**11-18** (8) *Melibæus* from farmer-citizen-singer-seer to goatherd:

Would-be voice of Latin epic compressed & reduced to lowest rank in bucolic range where it gives unprecedented force to bucolic epic, which V. thus amplifies into political allegory that would reecho in later tradition: in short V. stretches the expressive range of bucolic by incorporating despair at losing the georgic-civic-prophetic range of the Latin epic frame.

**<11-18> Intertexture**

**11** not envy – emotion implied by emphatic contrasts in language above:

**cf. Th** “I don’t envy you” (id. 1.62),<sup>145</sup> “envying” (id. 5.13); **cf. GrEp** envy banished by *Apollo* (Callim. *Hymn* 2.107).

**11-12** “so far”: **cf. LtEp** frequent for emphasis in Lucretius (e.g. 1.412)<sup>146</sup>; “fields entire” emphasizes that georgic (middle) range denied to Latin epic tradition.

**14** “thick hazels”: **cf. GrEp** “thick undergrowth” into which two lions drag a goat (*Il.* 13.199, etc.: simile) ≈ two warriors despoil a victim: bucolic range ≈ heroic range.

**15** “twin kids” lost: **cf. Th** a luckier nanny “gave birth to twins” (id. 3.34).

**16-17** Impaired seer, cut off from highest range of epic tradition: on oaks, lightning, *Jove*, cf. n. 29 & p. xv above: **cf. SocMem** king’s dream of shepherd in legend of Republic’s founding at Rome: interpreted not by king but by seers (cf. p. 6).

**{11-18} Reckoning**

*Mel.* denying envy makes you look back & remark how emphatically V. evoked the split in his mind between displacement & secured place – strong nostalgia for old epic against accommodation with new.

Complaint at loss of entire territories amplifies nostalgia for “sweet plowlands” ≈ lost georgic range.

Harsh birth of kids adds intense pathos to the lowest rank of recovered bucolic range.

Failure to get the message of oaks by lightning struck (Jove’s trees by his weapons) marks *M.* as seer-singer (*uates*) of old framing myth caught short: important because V. reassigns prophetic power to his new mythic frame, already giving *Tit.* an oracle from a new *god* that liked to be linked with Jove.<sup>147</sup> Crowd primed for political allegory in bucolic drama by memory of

<sup>145</sup>Alternate reading in manuscripts of the Vatican library, hence known to Ursinus, cf. n. 70.

<sup>146</sup>Robert Coleman, *Vergil Eclogues* (Cambridge: Cambridge University Press, 1977), 74, ad loc.; Wendell Clausen, *Virgil Eclogues* (Oxford: Oxford University Press, 1994), 40: complementary to each other, to use with caution, cf. critique of Clausen, n.

legends like that of ram ≈ Brutus, the Republic's founder, in king's dream.

**19-44 (27)** *Tityrus*' from old to new – Rome bids to reestablish & outreach old bucolic & georgic ranges of epic tradition.

Romanizing bucolic epic, V. represents the process as two successive progressions: from wasteful to satisfied love & then from slave to free by “first” authority from new mythic frame anchored in Roman power.

**<19-44> Intertexture**

**19** praises of Rome: **cf. Th** praises of Kroton (id. 4.32-33) – but the singer does not go there to seek change.

**26-35** Cause for journey to Rome is freedom (of slave: masks controversial political slogan, cf. nn. 24 & 44 above): **cf. SocMem** slaves fight rather than sing for master to merit their freedom.<sup>148</sup>

**30** *Galatea*: **cf. Th** nymph difficult love for *Cyclops Polyphemus* (“many voiced,” idd. 6, 11).

**36-39 (4)** *Amaryllis* & nature pine for absent *Tityrus*: **cf. Th** *Daphnis* bucolic hero desired by girl & mourned by nature (id. 1.71-75, 82; cf. heifers desiring absent owner, 4.12).

**40-44 (5)** only at Rome could *Tityrus* get free & get to meet *god* – to whom pays monthly sacrifice & from whom “first” got oracle that secured bucolic work: **cf. SocMem** “power-full god” (*praesens deus*) common belief; **cf. Th** poet en route from city to georgic feast gets validated by *Lycidas* (god-like goatherd) with gift of stick (id. 7); **cf. GrEp** on Mount Helicon tending sheep, Hesiod “first” authorized by *Muses*, who gave him staff (*Theog.* 23-35).

**{19-44} Reckoning**

Better erotic state, plays on stereotypes of involvement with the opposite sex (spendthrift vs thrifty female). Journey to city gets poetic work “first” authorized by *god* in city rather than by goatherd (god?) on road from city or even by “first” command from *Muses* on their sacred mountain.

Absence causing grief to local nature further identifies *T.* as bucolic hero like *Daphnis*.

Roman *god* may lack aura & authority of reeking goatherd & well-washed *Muses*, but RELATES new bucolic epic to Roman history & political power in new mythic frame. Monthly sacrifice demands resources but also feeds the frame by adding Roman theme of regular monthly calendar & religion.

121 above.

<sup>147</sup>Cf. n. 43.

<sup>148</sup>*Design* 45-46

45 (1) “Boys, graze cattle as before, bring up bulls.”

Making the highest ranking part of its content – cattle – stand for the whole bucolic range by synecdoche (a special type of metonymy), V. projects his program for a new regime & framing myth in Rome & Roman epic.

<45> Intertexture

45 graze cattle, boys [i.e. slaves];...bring up bulls”: cf. **Th** “graze goats” (id. 3.3), “putting calves under cows, bulls upon heifers” [id. 9.3]; “You’ll give this staff because you are a scion of Zeus fashioned all for truth,” says the goatherd (god?) to the city poet (id. 7.43-44); cf. **GrEp** “You rough shepherds, we know how to tell false things like the truth, but when we wish true things,” the *Muses* told Hesiod tending sheep on Mount Helicon, teaching him song & giving him a laurel staff “amazing to see” (*Theogony* 23-35).

{45} Reckoning

Doesn’t “as before” add a theme of nostalgia & conservative ideology lacking in the SOURCES? “But more” acknowledges & justifies ambitious innovation.

Whole class ordered to return to status quo & to produce more – fine for exiles & dispossessed but not for a slave (like *Tityrus*) in search of new, free status (cf. p. xiii). Greek truth (*alatheia*, “not hidden”), featured in Theocr. & Hesiod, vanishes from V’s version, with its occult political & poetic agenda.

46-58 (13) *Mel.* – seer, failed to read own signs, interprets new sign for *Tit.*

Imagining how a seer from the old Roman frame must see the promise of the new, Virgil fills out the new frame by drawing motifs from traditional bucolic, georgic, & even heroic ranges.

46-50 (5) *Mel.* on lands of *T.* – poor but protected.

<46-50> Intertexture

46 *Mel.* to *T.* “Lucky oldster”: cf. **Th** “o blessed Komatas” – apostrophe to the mythic goatherd, if only he were present (id. 7.83: climax to song by *Tityrus* & heart of the idyll).<sup>149</sup>

46 “therefore yours your countryside...”: cf. **LtTrag** seer interprets king’s dream about herdsman to portend kingdom’s change – founding myth of Roman republic (tragedy, *Brutus* by Accius, cited by Cicero, *On divination* I.22.44).

47 *Mel.* to *T.*, “great enough for you”: cf. **SocMem** common-sense value, e.g. in comedy (“rich enough,” Plautus, *Aul.* 2.1.44); cf.

<sup>149</sup>“Two Plots,” 24–28.

**LtEp** nature provides enough, not “great” wealth, in ideal original & model philosophical lives (Lucr. 5.1391-94, 2.14-36); **cf. Th** both singers accept limitations on their art, know when enough is enough (id. 7.37-48).

**51-58** (8) *Mel.* on lands of *T.* – musical, unbroken time.

**<51-58> Intertexture**

**52** “holy springs”: **cf. LtEp** original & ideal life by stream under branches of lofty tree (Lucr. 5.1393; cf. 2.30); **cf. Th** ideal spots for singing, repose (id. 1.1-2, 69; 5.45-59; 7.132-146); **cf. GrEp** “small trickle of holy spring” ≈ measured poetics (Callim., *Hymn* 2.112).

**53** “as ever”: **cf.** “as before” (1.45).

**56** “under lofty crag”: **cf. Lt** “crag” (*rupes*), Accius (tragedy, fr. 505 R<sup>3</sup>); “under lonely crag,” Catullus (epic, 64.154; cf. n. 4); **cf. Th** “lofty rock” upon which *Cyclops* sits (id. 11.18); [**cf. Th**] “I’ll sing under this rock” ([id.] 8.55).

**56** “leaf-trimmer will sing”: **cf. Mel.** no more will sing (1.77); **cf. LtEp** “nor trimmers’ sickle thin the tree’s shade” (Catullus, 64.41: farm work deferred to honor *Achilles*’ parents’ wedding: georgic subordinated to heroic range).

**(46-58} Reckoning**

**{46-50}** V. uses imagined address by seer to oracle’s recipient to characterize the new bucolic range as secure. Yet he also defines it as rocky & marshy, which undercuts the praise by making the place seem not worth expropriating (cf. n.22) to pay off veteran soldiers.<sup>150</sup> Even so, the motif of closure against disease implies a returned Golden Age.

**{51-58}** V. repeats address, raising excitement & further fleshing out the new bucolic range. To the cluster of traditional bucolic mythemes he adds changeless time, obliterating the drastic discontinuity & innovation of travel by *Tit.* to Rome. From the poetic waters & intensely musical enclosure of the hedge, he expands his new range to include picturesque georgic landscape – leaf-trimmer’s song under “lofty crag” echoing tragedy & epic (**cf.** 1.14).

**59-63** (5) *Tit.* – newly resettled – praises *god*.

Adding topics of flattery to the bucolic range – figures of impossibility (*adynata*) reversing nature & geography.

**<59-63> Intertexture** “

**59** sooner deer...in air”: **cf. LtEp** “sooner will a locust birth an elephant” (Ennius, *Annals*, 2c BCE); “nor can fish live in plowlands” (Lucr. 5.129); **cf. Th** “let all be changed & pine bear pears” (id. 1.134), in

protest at death of *Daphnis*.

**{59-63} Reckoning**

Stretching to praise distant patron & protector with old & familiar figure of speech, “impossibility” (*adynaton*), including East & West imagined “exile” to each other’s land: ironic, given the pathetic exile plot of *Mel*.

**64-78** (15) *Mel*. foresees own exile & return, decries lost work.

Virgil swells prophetic vein of *Mel*. with further political complaint. He projects exaggerated geography, pathetic details of rural home & vision of distant return to old “kingdoms” in a recollective account of agricultural investment; but he skirts overt protest & deflects blame from *god* at Rome to “godless soldier” on the fields.

**64-69** (6) Exile to ends of earth, more than one little flock, so implies the whole diaspora of revolution: **cf. Th** threatens to *Pan* to wander (id. 7.109-114).

**70-73** (4) *Mel*. blames impersonal “discord” & “godless barbarian” for citizens’ woes, thus masks responsibility of *god* (Octavian, cf. n. 22).

**72** “discord”: **cf. LtEp** “gloomy discord” cause of wars in human history (Lucr. 5.1305); **cf. GrEp** Discord (*eris*) – strife in battle & society at large, contrasted with Love (*eros*).<sup>151</sup>

**74** “graft pears,” “order vines” (georgic range): **cf. GrEp** count of trees & vines in orchard given young *Odysseus* by his father *Laertes* (*Od.* 24.336-44).

**74-78** (5) *Mel*’s lost bucolic ideal – singing songs & lying in “green bower” to watch goats grazing hang from crag.

Virgil bids definitive farewell to traditional Latin epic: **cf.** “crag” already reassigned to swell new scene of *T* (1.56); **cf. Th** goatherd frustrated by *Amaryllis* will die, sing “no more songs” (id. 3.52); *Daphnis* dying bids nature farewell (id. 1.115-18): “bower” (*antrum*) frequent bucolic retreat (id. 3.6, 6.28, 7.137, 149), & *Cyclops*’ home (id. 11.44); **cf. GrEp** *antron* = shelter of *Cyclops* incautiously entered by *Odysseus* (*Od.* 9.216).

**{64-78} Reckoning**

V. expands the reach of bucolic range to further themes either projected – exile to ends of earth (heroic) – or denied: material detail of sod hut & “beards” of grain as years (georgic), called his “kingdom” (hence by metaphor RELATED to heroic range); civilized agriculture wasted on “barbarian” & citizen-farmers distraught (georgic & civic). Closing, in a final

<sup>150</sup>Coleman, *Ecl*’s, 82.

<sup>151</sup>Greek *eris* : *eros* ≈ *Roma* : *Amor*.

five-verse segment that makes a climax – last word of the old frame – he imagines *Mel.* losing an idealized bucolic – watching goats (the lowest rank in bucolic range) from a mythic shelter (*antron*) in sight of crag & singing “no more songs (sc., no epic).”

**79-83** (5) *Tit* offers *Mel.* refreshments & brief repose.

Virgil consolidates his new bucolic with material details – green boughs, apples, chestnuts, home-made cheese – & reaches further to include the end of the farmers’ day as shadows grow.

**<79-83> Intertexture**

**79** arrive to rest on boughs & eat: **cf. Th** arrive to lie on sweet rushes for feast (id. 7.131-146); **cf. GrEp** *Odysseus* after storm arriving to lie on rush (*Od.* 5.462-63).<sup>152</sup>

**79** more pathetic than comical & erotic: **cf. Th** *Cyclops* to *Galatea*, “you will pass the night more sweetly with me in my bower” (id. 11.44).

**82** smoke reassuring rather than ominous: **cf.** “fields everywhere disrupted (1.11-12), where smoke would mean farms pillaged & destroyed; **cf. GrEp** “we see no work of men & oxen or smoke rising from earth,” i.e. no signs of normal farm life in a land of monstrous cannibals (*Od.* 10.99).

**83** shadows lengthening: **cf. GrEp** “fields shadowed as sun sets” (Apollonius of Rhodes, *Argonauts*, 1.451-52: heroic epic contemporary with Theocritus).<sup>153</sup>

**{79-83} Reckoning**

*Mel.*’s pause for refreshment brief & bitter by comparison with the seventh idyll & its memory of the *Odyssey*, if you think back over the three journeys: Homer’s hero entering the final stretch of his struggle to get home, Theocritus’ narrator getting georgic abundance at his goal, but *Mel.* portrayed as freshly & brutally displaced, getting respite for one night but destined for long ranging – far from sure of getting back to his own “kingdoms” & poor turf.

Meanwhile with the other side of his mind, V. reassigns the georgic range – represented by *Mel.* as everywhere disrupted – to the new mythic frame of *Tit.*, rounding it off & filling it out, overshadowing the negative version & old frame with peacefully picturesque motifs – smoke ascending

<sup>152</sup>Hunter, *Selection*, 191. His whole discussion of artfully constricted place exemplary: pp 191-93..

<sup>153</sup>John Van Sickle, “Dawn & Dusk as Motifs of Opening & Closure in Heroic & Bucolic Epos (Homer, Apollonius, Theocritus, Virgil),” in *Atti del Convegno di Studi Virgiliani*, I (Milano: Mondadori, 1984), 124–47.

from far roofs & shadows falling across a valley bounded by blue Italian hills.

## SECOND ECLOGUE

Reckoning on his newly invented, amplified, & consolidated mythic frame, Virgil sets out to recover & expand ranges of “song” (sc. [cf. p. 5] epic) imagined lost with the old frame’s ruin as figured in the exile of *Melibéans*. The new frame he represents in the viewpoint & impersonal voice of an urbane reporter looking down on a “disordered” burst of singing (cf. p. xvi), which he depicts as moved by Love rather than the power that dominated the first eclogue (causal shift from *ROMA* to *AMOR*)

Virgil fleshes out the frame by imagining the lover’s song projected from the bucolic range across & up to the master’s darling (sc., civic range). In between he depicts pointed contrasts between bucolic passion & surrounding georgic work. He thus not only develops the bucolic & georgic ranges, but also manages to touch the civic & the heroic (cf. p. xviii).

Among the motifs of erotic fervor, Virgil imagines the lover trying to impress the aloof boy by bragging of prestigious bucolic origins: “first” invention by *Pan* & recent inheritance from a dead master (sc. Theocritus, cf. p. xviii).

**MAINLY IN PLAY:** cf. ecl. 1; cf. Lt old tragedies (fragments cited below) & epic (Catullus [cf. n. 4], 64.353-54: his little epic, called *Argonauts* or *Peleus & Thetis* – incorporating desperate lover’s plea, like *Medea*); cf. Th lovers’ pleas (idd. 2, 3, 6, 7, 11); pipers (idd. 1 & [8]); cf. GrEpigr Meleager’s *Wreath Woven of Poetic Flowers*; cf. GrPhil Plato, *Phaedrus*; cf. GrEpic. Homer (*Il.* 18.478-607; *Od.* 9: *Cyclops Polyphemus*); Hesiod, *Works & Days* 582-96.

**1-5** (5) Framer speaks with disdain of bucolic lover

Between ranges – bucolic & civic-heroic – Virgil opens a gap to bridge by projecting erotic song – rustic *Córydon* straining to get across & upwards to the master’s pet:

### <1-5> Intertexture

- 1 “shapely” male desired, but absent – master’s pet: cf. “shapely” female willing & present (1.5); cf. Th *Cyclops* & sea nymph *Galatéea* – whether courted though unwilling (id. 11) or flirtatious (id. 6).
- 1 *Córydon*: cf. *corylos*, “hazels” (1.14); cf. Th *Kórydon* oxherd substitute, pretentious performer of city songs (id. 4.32-37); inept piper on mere straw (id. 5.6)
- 2 “burned” without “hope”: cf. Th poet tells physician friend that *Pierian Muses* are a light & sweet drug for love (*pharmakon ... kouphon, hady*, id. 11.1-4); cf. GrBuc “As much as Echo did for Pan, so much did the satyr burn for Echo” (Moschus, c1 BCE: fr. 2.3 Gow).

3 “thick” beech grove: **cf.** single beech (1.1), “thick hazels” in menacing landscape (1.14) & p. xli.

4-5 “alone he used to fling”: **cf. Gr** like lone heroines in tragedy or lovers in comedy.<sup>154</sup>

### {1-5} Reckoning

Unhappy love for master’s pet boy (in city?) not happy love for woman (in country) nor monster’s love for nymph (in sea). Restless singer ranges through a whole grove of lanky beeches rather than resting under a single spreading beech.

6-68 (63) *Córydon* reaches out to love in higher range.

Embroidering the rhetoric of love, V. draws a contrast between restless singing (bucolic range) & orderly harvesting (georgic range) that begins to fill his new mythic frame & advance his ambition to create a bucolic prelude to heroic epic [cf. p. xvi].

6-13 (8) O cruel...you make me die of love & sing in heat while cattle try for shade & *Théstylis* refreshes reapers with pungent herbs.

#### <6-13> Intertexture

8 cattle try for shade: **cf. Týrnis** trying for coolness (1.52); **cf. GrEp** Hesiod in summer heat likes sitting in shade refreshed by curds, milk, meat, wine & flowing spring (*Works & Days* 588-96).

10-11 *Théstylis* pounds herb salad for reapers: **cf. Th** *Théstylis* sprinkles barley for love magic (id. 2.18-19); **cf. GrEp** women sprinkled white barley (in water) for reapers (*Il.* 18.560: georgic range on *Achilles’* Shield).

13 Singer ranges under burning sun: **cf. LtEp** raging *Achilles* compared to reaper under burning sun: heroic compared to georgic (Catull. 64.353-54).

13 throaty locusts echo: **cf. Th** cicadas toil in ideal georgic setting at journey’s end (id. 7.139); **cf. GrEp** cicadas pour shrill song in hot season (Hesiod, *Works & Days* 582-83)..

### {6-13} Reckoning

The opening plea strikes a tragic pose, lifting the new bucolic towards the highest range in drama as well as epic,<sup>155</sup> also beginning to contrast it with a recovered georgic range.

14-18 (5) Philosophy against romantic love.

Better to make do with available partners than obsess on distant object of desire.

<sup>154</sup>Clausen, *Ecl’s*, 65..

<sup>155</sup>“Above all, tragedy”: cf. n. 108.

**(14-18> Intertexture**

15 scorn of *Amaryllis*: **cf.** *Amaryllis* easy (1.5); but **cf. Th**, *Amaryllis* rejecting (id. 3).

15 *Menalcas* dark as field slave vs pale house slave: **cf. Lt** gleaming white girls (love lyrics, Catullus 13.4, 35.8); **cf. Th** dark farm girl (id. 10.27); [**cf. Th**] *Menalcas* shepherd, son of flock's owner, stakes pipe in match with oxherd *Daphnis* & loses ([id. 8]; denied to Theocritus by modern editors, but busy in the mind of V.).

19-55 (37) You scorn me, despite my goods & gifts.

V. stretches bucolic scene by imagining multiple appeals to the beloved, inviting reader to match this homosexual lover with the heterosexual *Cyclops* (id. 11).

19-27 (9) You scorn me, despite supply of milk in every season; song like that of oxherd *Amphion*; & beauty to match *Daphnis*

Extending rhetorical reach, V. adds triple hyperbole in bucolic & civic-tragic ranges: ever flowing bucolic production; match for bucolic singer who stirred stones to erect walls of Thebes but also killed king & queen; match for the old bucolic hero.

**<19-27> Intertexture**

23 I chant what *Amphion* the *Dircean* did: **cf. SocMem** tragic legends of Bœotia ("cowland") & its chief city, *Thebes*, beyond mounts Helicon & Cithaeron to the north supplied Athenian tragedy with horrific plots, e.g., *Oedipus*, but here *Amphion* – born with twin *Zethus* to *Antiope*, after her rape by *Zeus* in satyr form; reared by herdsman; returned to city, killing the king & rescuing their mother from torment by queen *Dirce*, on whom they wreaked bucolic revenge by tying her to a wild bull, then erected city walls, *Amphion* moving stones with the magical powers of song (subject of lost tragedy by Pacuvius, c2 BCE; Accius also wrote *Tragedy of Thebes*); **cf. Th** *Cyclops* better musician than other *Cyclopes* (id. 11.38).

26 "calm...sea stood still": **cf. LtEp** Catullus (64.269) & behind him Ennius (c2 BCE, *Annals* 377 Skutsch).

26-7 I don't fear [match with beauty of] *Daphnis*, with you as judge: **cf. Lt** "I don't fear...with you as judge" (probably a literary boast: from papyrus of Cornelius Gallus, friend of V.); "I am handsome in my judgment" boasts the *Cyclops* (id. 6.37).

**{19-27} Reckoning**

The stretching opens ironic resonance. I find myself comparing the elegant *C.* to the gauche *Cyclops* of Theocr., & behind the cannibalistic shepherd of Hom. I see that the claim to sing what *Amphion* did

reminds me of myths that mingle the bucolic & heroic-tragic ranges – twin princes reared as herdsmen, seizing power in the city (shades of *Romulus* & *Remus*), *Zeus*, in satyr form. The adjective “Dircean” for *Amphion* strikes particular irony, since it encodes such an intense plot of envy & revenge. The boast to match *Daphnis* implies a challenge to Theocr. but also an indirect approach to V.’s friend Gallus, who will come by the book’s end to replace *Daphnis* in the role of bucolic hero.

**28-39** (12) If only you would like country life, hunt, make music like god *Pan*, who “first” made a pipe & try my heirloom pipe.

V. reinforces his bucolic range by giving it two myths of origin: a “first” that was already implicit in Theocr. & a “second” that RELATES him to Theocr.

**28-34** (7) *Pan* “first” pipe.

**<28-34> Intertexture**

**32-33** *Pan* “first”: cf. **Th** *Daphnis* dying calls *Pan* from Arcadia to take the pipe, which implies its invention by *Pan* (id. 1.128-29, cf. p. xviii).

**35-39** (5) Pipe of *Corydon* envied by *Amynthas* & inherited from *Damoetas*.

V. gives his version of bucolic a specific source in implicit homage to Theocritus.

**<35-39> Intertexture**

**35** *Amynthas*: cf. **Th** poet’s “handsome” companion on journey of confirmation to the country (id. 7.2, 132).

**36** pipe of seven stalks: [cf. **Th**] pipe of ‘nine voices’ (id. 8.18, 20).

**37** *Damoetas*: cf. **Th** *Damoetas*, oxherd, singer matches *Daphnis*, his song would erase Homeric story of the *Cyclops* (id. 6.23-4).<sup>156</sup>

**40-44** (5) Wild fawns wanted by farm girl, kept for you.

**45-55** (11) Flowers & fruits woven artfully as lure.

Virgil works bucolic range to frenzied climax of craft, interweaving bucolic blooms with georgic fruits, drawing on the literary tradition of the “wreath” or “garland” of epigrams, even claiming to add “honor” (a term of dignity from the civic range) to fruits from the georgic range.

**(45-55) Intertexture**

cf. **Th** weaving wreath in repose from love (id. 7.63-64); cf.

<sup>156</sup>Hunter, *Selection*, 244–48.

**GrEpigr** wreath of blooms from poetry for lover (epigram by Meleager, c2-1 BCE: 46.1-4 Gow-Page).

**56-59** (4) *Córydon* your gifts no good – no match for master, *Iollas*.

The copious bucolic growth just realized gets brusquely brushed off, discounted by comparison with the master representing the highest range.

**60-65** (6) Escalated appeal to highest range: gods & Trojan *Paris* dwelt in woods: let *Pallas* keep her city towers.

**(60-65) Intertexture**

**61 Paris:cf. LtTrag** “Trojan herdsman” (*Ilius pastor*, sc. *Paris*) cited as causing Trojan war (Accius, *Telephus*, quoted by late grammarian);<sup>157</sup> **cf. GrTrag** oxherd *Paris* seized *Helen* (Euripides, *Iphigenia at Aulis* 180).

**61 Pallas** founded towers: **cf. LtEp** *Pallas* keeping towers (Catullus, 64.8).

**65** “Own pleasure each”:<sup>158</sup> **cf. LtEp** “pleasure each” (Lucr. 2.258);<sup>159</sup> “Each their own delight” (Homer, *Od.* 14.228).

**{60-65} Reckoning**

V. works “woods” (scil. the bucolic range) still higher. He recalls that the Trojan prince *Paris* was in the bucolic range when he awarded the golden apple for beauty to the goddess of love & caused the war that destroyed his city – famous theme of tragedy & heroic epic. Woods, then, should please, but *Aléxis* drags him out & beyond.

**66-68** (3) Love burns though oxen go home at dusk

Final contrast rounds out recovery of both bucolic & georgic ranges using closural motif traditional in epic – end of day (cf. n. 153).

**<66-68> Intertext** Cooling shadows vs burning love

**67 cf.** greater shadows (*B.* 1.83 & p. 15).

**68** “love burns” but day ends: **cf. Th** “sea & winds quiet, love burns” (id. 2.38-40).

**69-73** (5) *O Corydon* what mindlessness! Regular chores call

In retrospect, V. frames & deprecates the whole enrichment of the bucolic range as madness, then achieves closure by subordinating bucolic passion to georgic chores & a philosophical warning against obsessive love.

**<69-73> Intertexture**

**69 Cor.** made to stand back what “mindlessness” has got him: **cf. LtTrag**

<sup>157</sup>Priscian, edited by Keil, *Grammatici Latini* III.423.35.

<sup>158</sup>n the penchant for popular philosophy in mime, nn. \*\*\* & 138.

<sup>159</sup>Clausen, *Ecl's*, 83.

heartless with flaming love, downcast, he crafted rape out of “mindlessness” (*Tereus*, Accius); **cf. Th** *Cyclops* asks where wits have flown, cites chores neglected (id. 11.72-74); lovesick girl, *Simaitha* tells asks herself about her wits (id. 2.19).

**73** “You’ll find another”: **cf. LtEp** flee love, satisfy lust with anyone on hand, give up obsessive love for one (Lucr. 4.1063-67); **cf. Th**. “you’ll find another *Galateia*” (id. 11.76).

### {69-73} Reckoning

With final self-reproach by *C.*, *V.* returns to the framing standpoint of the opening five lines. In between, after insisting that in bucolic *Pan* was “first” of all, he has placed exactly in the center the boast of being “second” to *Dametas* (sc. Theocritus), which complements *Tit.*’s “first” oracle at the center of eclogue one.

By attributing his energetic & artful expansion of the bucolic & georgic ranges to “mindlessness,” *V.* makes *Cor.* graver than Theocritus’ witless lovers & raises bucolic mime toward tragic heights, mitigated, however, by the closing themes of regular georgic work & philosophic balance towards love.

\*3

## THIRD ECLOGUE

So successful has been the effort to furnish the new frame with reclaimed & adapted scraps of epic, that Virgil can open here by a cryptic farewell to the old frame: this flock belongs not to *Melibœus*. (traditional Roman epic lost) but to *Egon*, an absent owner also in Theocritus, though here drawn away by sexual rather than athletic ambition.

Ambitious to expand his epic reach still further, Virgil promotes two characters from the second eclogue, *Menalcas* & *Dametas* (cf. p. xx). He endows them with contrastive attitudes about ownership yet shared focus on the value of song – a theme that he exploits to imagine a match watched by third figure, that represents the mythic frame as furnished to the full & amplified to universal reach. Within it, Virgil makes the singers develop & exhaust themes of bucolic love – happy/unhappy, hetero/homosexual – & look beyond to linkage with the city. Given the fullness achieved, he turns to themes of bounds & threats to the bucolic range, then closes with oracular couplets, like the sayings of seer-singers, that reach to themes of the middle & highest ranges – sky & names of kings (cf. p. xxi).

**MAINLY IN PLAY:** **ecll.** 2-1; **Th** idd. 5 & 1, 3, 4, [8]; **Gr.** Callimachus, Aratus.

**1-54** (54) Dispute over property turns into dispute over song

Virgil opens by imagining concern about a new development in bucol-

ic property, which he builds into a run of accusatory gossip that rises finally to focus on song. Gossip becomes the dramatic vehicle for the match that will further expand the bucolic range & define its limits & reach.

1-20 (20) New keeper but old stories of sex, envy, theft

Gossip fills out & authenticates new bucolic range by contrast with other realms.

1-6 (6) Declare...whom's flock...master loves, foreign keeper steals

7-15 (9) Real men...vine cut...ancient beeches... *Daphnis*' reeds

Gossip transforms bucolic hero & reaches to georgic range.

16-20 (5) Theft from *Tityrus* Founding character of new mythic frame reduced to status of common herder.

21-54 (34) From insults to singing match

Gossip about music, too, then dispute over fitting prize.

21-27 (7) *Men*. You never won a singing match

28-31 (4) *Dam*. How about a match: I'll stake a cow

32-42 (11) *Men*. How about cups instead

43-48 (6) *Dam*. I too have cups

49-54 (6) Inviting judge to listen

55-59 (5) Setting universal spring match Camenae love

60-107 (48) Alternate songs exchanged

60-63 (4) *Jove* & *Apollo* claimed as support (cf. p. xxi)

b(12)

76-83 (8)

84-91 (8)

92-103 (12)

104-107 (4)

108-111 (4)

#### \*4FOURTH ECLOGUE

His new mythic frame filled by now to overflowing with its bucolic & georgic ranges reclaimed & amplified ("as before but more"), Virgil speaks with a single, framing voice that pushes ever higher towards reconquest of the historical & heroic ranges (cf. p. xxii). He projects no less than a full heroic epic praising new rule. Beyond it he imagines also matching *Pan*, already emphasized as inventor of the bucolic range, which Virgil considers as the first moment in the entire epic tradition (cf. p. xxii). Virgil thus sets his sights on a new origin to upstage the old.

**MAINLY IN PLAY:** eccl. 3-1; **LtEpic** Catullus, Lucretius; **Th** idylls 7, 17; **GrElegy** Callimachus; **GrEpic**. Homer, Hesiod.

- 1-3 (3)  
 4-17 (14)  
 4-7 (4)  
 8-10 (3)  
 11-14 (4)  
 15-17 (3)  
 18-45 (28) 18-25 (8)  
     26-30 (5)  
     31-36 (6)  
 31-33 (3)  
 34-36 (3)  
  
     37-45 (9)  
 46-59 (14)  
     46-52 (7)  
     53-59 (7)  
 60-63 (4)  
     \*5

### FIFTH ECLOGUE

Having added the highest ranges to his project, Virgil reviews & consolidates his achievements in the middle – bucolic-georgic – range (cf. p. xxiv). He draws on the fourth & then all four of the previous eclogues to reclaim & amplify (again “as before but more”) the figure of the bucolic hero *Daphnis*, which he turns into a new & implicitly Roman god of the bucolic-georgic countryside – nature, herdsman, & farmers, even *Pan* all jump for joy (cf. p. xxv).

Virgil imposes the image of *Daphnis* dead & deified as a supplement & sequel to the story of his dying (idyll one), also overshadowing & replacing later bucolic laments for heroic dead.

**MAINLY IN PLAY:** ecll. 4 & 4-1 (p. xxiv); **LtEpic** Lucretius; **Th** idyll 1; **GrBucol** Bion, Moschus; **GrEpic**. Homer (laments for *Achilles*,? Od. 24) Hesiod.

- 1-19 (19)  
     1-7 (8)  
     8-19 (12)  
 20-44 (25)  
     20-23 (4)  
     24-28 (5)  
     29-35 (7)  
     36-39 (4)

- 49-44 (5)  
 45-55 (11)  
     45-52 (8)  
         53-55 (3)  
 56-80 (25)  
     56-59 (4)  
     60-64 (5)  
     65-71 (7)  
     72-75 (4)  
     76-80 (5)  
 81-84 (4)  
 85-90 (6)  
     85-87 (3)  
     87-90 (3)

\*6

### SIXTH ECLOGUE

Having fabricated a mythic frame, projected his ambition for heroic epic, promoted a political agenda with new gods, & made himself the seer-singer of the new regime, the poet pauses to look back (cf. p. xxvi). Taking stock, he raises consciousness of the eclogues as a progressive sequence by recalled the “first” stage. He brings back the figure of *Tityrus*, but now subjects it to a less overtly political god – *Apollo* – with an oracle that limits rather than urging growth (almost “as before, but less”; cf. pp. xii & xxviii).

To *Apollo* Virgil assigns framing roles: initially forcing *Tityrus* down from the highest to the middle range; yet by the resulting song, then, challenged & also honored; & finally claimed as the entire song’s ultimate source, motivated by the god’s own pain in love. In closing, Virgil imagines that *Apollo’s* singing was overheard & ordered remembered by a river that flows down from Arcadia – a hint of Virgil’s aim projected in eclogue four to match *Pan* even at home (cf. p. xxx).

**MAINLY IN PLAY:** **eccl.** 5-4, 3-2, 1 (cf. p. xxviii); **LtEpic** Lucretius, Varro of Atax, Catullus, Gallus; **Th** idyll 14; **GrElegy** Callimachus; **GrEpic.** Homer (Shield of *Achilles*, cf. p. 17), Hesiod, Euphorion.

- 1-12 (12)  
     1-5 (5)  
     6-12 (7)  
 13-81 (69)  
     13-26 (14)  
     27-81 (55)

- 27-30 (4)  
 31-34 (4)  
 35-40 (6)  
 41-44 (4)  
 45-60 (16)  
     45-51 (7)  
     52-60 (9)  
 61-63 (3)  
 64-73 (10)  
 74-81 (8)  
 82-86 (5)  
 \*7

### SEVENTH ECLOGUE

Retreating from the residual ambition that recalled & downsized *Tityrus* only to swell the combined bucolic-georgic range with themes of natural creativity, destructive passion & redemptive verse (cf. p. xxvi), Virgil now brings back *Melibæus* – his opening voice of loss. From some corner of his mind he restores the figure of his original displacement to a bucolic scene artfully woven from motifs of the previous eclogues & centered on an authoritative version of *Daphnis* seated (cf. p. xxxii) – hinting at some ideal past imagined prior to the rude displacement of the emblematic goatherd-farmer-citizen-seer-singer by revolutionary force (cf. p. xi) & to the death & transfiguration of the old bucolic hero into a new & opportune political god (cf. p. xxv), hence in an imaginary scheme of time also prior to the moment imagined by Theocritus in his first idyll, which sang how *Daphnis* died.

Making more than ever explicit the new aim of his epic ambition, Virgil imagines *Melibæus* lured to linger on the bucolic scene by a match between two singers identified as *Arcadians*, although located on the banks of Virgil's home stream in northern Italy (cf. p. xxxiii). One singer he endows with restraint & measure, the other with a pushiness that recalls the building of the new mythic frame in the first halfbook – ambition already taken down a peg in eclogue six & now said to strive in vain, beaten, leaving the modest voice preferred by *Melibæus* (cf. p. xxxiii).

**MAINLY IN PLAY:** ecll. 6-4, 3-1; Th idylls 5, 6, [8], [9].

- 1-20 (20)  
     1-5 (5)  
     6-13 (8)  
     14-20 (7)  
 21-68 (48)  
     21-28 (4/4)

- 29-36 (4/4)  
 37-44 (4/4)  
 45-52 (4/4)  
 53-60 (4/4)  
 61-68 (4/4)  
 69-70 (2)

\*8

### EIGHTH ECLOGUE

With *Melibæus* now framing the debate in Virgil's mind, he represents a renewed & heightened contrast between forcefulness & restraint (cf. p. xxxvi). Pausing again, however, to take stock, Virgil once more calls attention to the beginning of the book but now also to its end, for the sake of the political figure that demanded growth in the first eclogue (cf. n. 22) & now would deserve tragic more than merely bucolic style (p. xii).

Virgil divides the singing between two contrasting strains: Arcadian verses that convey fatal powerlessness to defeat love & songs in the form of magical spells that draw *Daphnis* back from the city (cf. p. xxxvii): both strains incorporating themes of tragedy that reach beyond the bucolic range & would have struck familiar chords of memory in the theater crowd (cf. p. xxxviii).

**MAINLY IN PLAY:** **eccl.** 7, 6-4, 3-1; **LtTrag** Ennius; **Th** idylls 2, 3; **cf.** **GrTrag** *Medea*.

1-16 (16)

- 1-5 (5)  
 6-13 (8)  
 14-16 (3)  
 17-61 (45)  
 17-20 (4+1: a)  
 22-24 (3+1: b)  
 26-30 (5+1: c)  
 32-35 (4+1: d)  
 37-41 (5+1: e)  
 43-45 (3+1: f)  
 47-50 (4+1: g)  
 52-56 (5+1: h)  
 58-60 (3+1: i)  
 62-63 (2)  
 64-109 (45)

64-67 (4+1: A)  
 69-71 (3+1: B)  
 73-78 (5+1: C)  
 80-83 (4+1: D)  
 85-89 (5+1: E)  
 91-93 (3+1: F)  
 95-99 (5+1: G)  
 101-3 (3+1: H)  
 105-8 (4+1: I)

\*9

### NINTH ECLOGUE

Preparing his final move to Arcadia, Virgil completes his retreat from the ambition & mythic frame of the first half book (cf. p. xxxix). Basic to the myth was the story of *Tityrus*' journey to Rome & return to the bucolic scene with the oracle at once conservative & expansive. Here Virgil imagines refugees from that bucolic scene forced by revolutionary power to go to the city with no prospect of return. Instead of the encouraging oracle from the *god* at Rome, he represents the negative command of the soldier on the scene (cf. p. xl). Song must be suspended until the arrival of the master poet, *Menalcas*, a figure developed in tandem with the mythic frame in eclogues two through five (cf. pp. xxiv & xxxix).

**MAINLY IN PLAY:** *ecll.* 8-6, 5-3, 2-1; **Th** *idd.* 3, 6, 7.

1-16 (16)

1-7 (7)

8-16 (9)

17-50 (34)

17-29 (13)

30-50 (21)

30-36 (7)

37-43 (7)

44-50 (7)

51-67 (17)

51-55 (5)

56-62 (7)

63-65 (3)

66-67 (2)

\*10

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**TENTH ECLOGUE**

Virgil achieves the goal hinted especially in eclogues seven & four, of poetry on *Pan's* home turf, Arcadia (cf. n. 78), where he imagines a poet dying because of love, like *Daphnis* in idyll one (cf. p. xlii). The dying lover's lines in desperation reach the level of tragic style projected in the preface to eclogue eight (cf. p. xlii).

**MAINLY IN PLAY:** *eccl.* 9-7, 6, 5-1; **LtTrag** *Phaedra*; **Th** idyll 1.

**1-8** (8)

**9-30** (22)

9-12 (4)

13-18 (6)

19-23 (5)

24-30 (7)

**31-69** (39)

31-34 (4)

35-41 (7)

42-43 (2)

44-49 (6)

50-54 (5)

55-61 (7)

62-69 (8)

**70-77** (8)

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