

**PITT PRESS SERIES. P. VERGILI
MARONIS
GEORGICON LIBRI I. II.;
EDITED WITH ENGLISH NOTES**

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P. VERGILI MARONIS
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LIBRI I. II.

EDITED WITH ENGLISH NOTES

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PREFATORY NOTE.

THIS Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary: for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the *history of meanings* of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation: for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.

With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many (apart from obvious and easily corrected errors), are mostly unimportant: where the reading is really difficult to decide I have given reasons for the one preferred.

The following books have been used in the preparation of this little edition; to whose help my acknowledgements are due;—

- Conington's *Georgics*, last ed.
- Ribbeck's *Vergil*, 1859.
- Heyne's *Vergil*, 1821.
- Forbiger's *Vergil*, 1852.
- Wagner's smaller edition, 1861.
- Kennedy's *School Vergil*, 1876.
- " *Text*, Pitt Press, 1876.
- Papillon's *Vergil*, Oxford, 1882.
- Ladewig's *Bucolics and Georgics*, 1883.

For the matter of the Introduction and some of the notes I owe much to Conington's Preface, to Prof. Sellar's most interesting work on *Vergil*, to Cruttwell's *Latin Literature*, and Simcox's *Latin Literature*, and Munro's *Lucretius*.

I have used, and occasionally quoted, two translations of these books: one by Lee and Lonsdale, a useful and careful prose translation; and one by my friend Mr James Rhoades of Sherborne, in blank verse. The latter seems to me to be one of the best translations I know of a poet, being at once a very faithful and scholarly rendering, skilful and felicitous in expression, and of high poetic merit.

The following abbreviations are used in the notes:

C. Conington,	L. Ladewig,
W. Wagner,	P. Papillon,
F. Forbiger,	K. Kennedy,
Rib. Ribbeck,	H. Heyne,
(LL) Lee and Lonsdale's translation,	(R) Rhoades' translation.

INTRODUCTION.

FOR the sake of clearness it has been thought better to divide what little there is to say by way of introduction into the following heads:—

1. The form of the poem.
2. Vergil and Lucretius.
3. List of Passages imitated from Lucretius.
4. The sources of the Georgics.
5. Subject and purpose of the poem.
6. The execution of the poem.
7. Outline of Vergil's life.

A plan is added to make clear the doctrine of zones and the Vergilian plough: and a full index to the notes, (1) General and Grammatical, (2) of Style, (3) of Proper names, to enable the book to be used for purposes of ready reference.

1. The form of the poem.

The Georgics belong to the class of what are called *didactic* poems, that is to say poems whose original or ostensible object is to *give instruction*. The earliest didactic poem was the *Works and Days* of the Greek poet Hesiod, whose date is uncertain, but who is generally assumed to have lived about the eighth century B. C.

The poem contains a great variety of precepts for the conduct of life—about right behaviour, justice, industry, the choice of a wife, the rearing of children, and above all, agriculture,

commerce, and navigation, with a sort of calendar appended giving the best days and times to do things. The whole is written in a homely style, and though it gives a vivid picture of early Greek rustic life and temper and manners can hardly be said to aim at poetic treatment.

Besides Hesiod we have another primitive but totally different style of didactic poetry in the Greek philosophic poets, of whom the most famous were Xenophanes and Parmenides of Elea, about the sixth century B.C., and Empedocles of Agrigentum, about the fifth century. These writers, like Hesiod, were not aiming primarily at poetic expression, though what remains of their works contains imaginative and impressive passages: their main object was to expound their doctrines. And as Hesiod would doubtless have written his precepts in prose, had there been such a thing as prose literature in his day: so too the philosophic poets used the hexameter verse not from any artistic motive, or to adorn their thoughts, but simply because the prose treatise was not so natural a mode of expression to them as the familiar epic metre.

But the didactic form once established, it lent itself naturally in later ages to imitation. Just as there were *literary* epics, imitating the form of Homer, but telling the story for a purpose, (the *Aeneid*, the *Inferno*, the *Paradise Lost*) so the primitive didactic poem of Hesiod or the philosophers gave rise to the *literary* didactic poem, which has appeared in all ages of literary revival. Thus for example the artificial literature which the Alexandrian scholars produced contained many didactic poems, such as the astronomical works *Phaenomena* and *Diosemia* of Aratus, (which were mere metrical renderings of scientific knowledge derived from others) or the works on poisons, venomous beasts, and birds by Nicander. These two writers lived towards the beginning of the third, and middle of the second centuries B. C. respectively; and to them we might add the scientific poet Eratosthenes, about the middle of the third century, from whom Vergil borrowed some of his astronomical ideas. Similarly in our own so-called Augustan