

Satyriscus versus Celadon – two forms of echo to the first of Virgil’s Eclogues

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The eclogue was the last of the Greek literary forms to be introduced into Roman literature. This happened thanks to Virgil, whose collection of *Bucolics* established the classical form of this lyrical-epic variety of so-called bucolic (pastoral) poetry, characterized by images from shepherding or more generally rural life, mainly presented as dialogues, full of allegory and highly stylized.¹ The form and content of Virgil’s eclogues provided starting points ever afterwards for the further development of bucolic poetry, and as a classical literary genre this kind of poetry established itself later in the poetics of Renaissance humanism, based on thorough philological analysis and precise historical understanding of this very author.² Due to this, the period of humanism came to represent the heyday of the eclogue.

In Virgil’s time the eclogue was already established as medium of comment on issues of contemporary events, whereas the humanistic eclogue represents a significant return to the “real”. While Virgil depicted current events very carefully, in the works of the humanist authors the realistic aspect rises quite explicitly to the surface. This difference appears evidently for example in the celebration of an important historical personage, or in open, public criticism of disorderliness. Topics are treated which far exceed the

¹ See e.g. Luciano CANFORA: *Dějiny řecké literatury*. Praha: KLP, 2001, pp. 506, 511–513; Gian Biagio CONTE: *Dějiny římské literatury*. Praha: KLP, 2003, pp. 254–277; Ferdinand STIEBITZ: *Stručné dějiny římské literatury*. Praha: Státní pedagogické nakladatelství 1977, pp. 214–216; see also Štěpán VLAŠIN (red.): *Slovník literární teorie*. Praha: Československý spisovatel 1984, p. 88.

² Margarethe STRACKE: *Klassische Formen und neue Wirklichkeit. Die lateinische Ekloge des Humanismus*. In: *Romania occidentalis*. Band 2. Gerbrunn bei Würzburg: Wissenschaftlicher Verlag A. Lehmann 1981, pp. 4, 6, 11.

dimensions of Virgilian bucolic poetry, and new types of eclogue appear as well. They reflect the presentness of external reality, the authors' world and the sphere of their unmediated life and emotions.³ The traditional bucolic constants also undergo modification. In place of the Virgilian idealized Arcadia, in humanistic bucolic poetry specific topographic description comes to the fore. Nature becomes a more realistic framework for the content of bucolic verse, as well as a decorative feature which occasionally gives colour to human feelings, but is also capable of claiming a certain aesthetic value for itself. The humanist author fills the *locus amoneus* with real content and draws it logically into the dramatical context, or expands it into a self-sufficient, individualized form of enclosed idyll.⁴

In comparison with the popularity of bucolic poetry especially in Italy and Germany, but also in other, mainly West European countries (the Netherlands, France, England and Scotland),⁵ we encounter this genre among the poetic forms produced by humanists who lived in the territory of present-day Slovakia (in the 16th-century Habsburg Royal Hungary) only very sporadically. This may be explained by the delayed appearance and the specific form of humanism in this area (the conditions of its spreading and its protagonists), and by the historical, cultural and political situation in a country facing Turkish incursions as well as exhausting dynastic and religious conflicts throughout most of the 16th century.

In the period following the Ottoman victory in the first Battle of Mohács (1526) the Turkish threat became a natural and frequently-treated part of the repertoire of themes and motifs in works of humanist poets within the above-specified geographic and cultural area.⁶ In bucolic poetry, moreover, due to its unique character this feature emerges even more evidently. In this regard there are two particular eclogues which are worthy of attention, and although they are separated by half a century in time, thanks to this central theme they have very much in common. Both of them are at the same time eminent examples of the humanistic form of bucolic poetry.

³ Ibidem, pp. 4, 9–13, 22–23.

⁴ Williem Leonard GRANT: *Early Neo-Latin Pastoral*. Phoenix. Vol. 9, No. 1 (Spring, 1955), p. 19; Williem Leonard GRANT: *Neo-Latin Literature and the Pastoral*. Chapel Hill: The University of North Carolina Press 1965, pp. 205–403; STRACKE, *Klassische Formen und neue Wirklichkeit*, pp. 22–29, 30–42, 49, 62–67, 93–95, 104, 123.

⁵ See GRANT, *Neo-Latin Literature and the Pastoral*, pp. 175–204.

⁶ For more on the image of the Turks in our humanistic literature, see Zuzana KÁKOŠOVÁ: *Topika a kreativita v zobrazovaní Turkov a tureckých reálií v latinskej humanistickej poézii*. In: Decus Sapientiae (= Sambucus, Supplementum III). Ludmila Buzássyová, Erika Juríková, Nicol Sipekiová (eds). Trnava: Filozofická fakulta TU 2011, pp. 181–189.

The first is the oldest-known eclogue from this territory, called *Satyriscus*. Its author, Paulus Rubigallus,⁷ attached it to his travelogue entitled *Hodoeporicon itineris Constantinopolitani* (Wittenberg: Vitus Creutzer 1544), in which he describes the course of his travels and his experiences and insights gained on the diplomatic mission to meet the Sultan Suleiman in Constantinople, which he was a member of in 1540. Our thanks for the accessibility of this work in the form of a critical edition and translation are due to Miloslav Okál. This edition was published in 1980 in Leipzig in the prestigious German publishing house of Teubner.⁸ The Slovak translation appeared in 1985, published by the Slovak publishing house Tatran.⁹ The second eclogue is the poetry debut piece by Joannes Bocatius,¹⁰ entitled *Celadon*, published in 1594 in Bardejov (Bartfeld)¹¹ and again in 1599 in

⁷ Paulus Rubigallus (circa 1510 Kremnica/Kremnitz – 1577 Banská Štiavnica/Schemnitz), humanist poet. He studied at the university in Wittenberg, and after his return he held the position of governor for Count Johann of Tarnov, then he became the owner of the mines at Banská Štiavnica/Schemnitz, and finally royal counsellor and captain of Slovenská Ľupča/Liptsch castle. See Miloslav OKÁL: *Panónčan Pavol Rubigal*. In: Panónčan Pavol Rubigal: Opis cesty do Konštantínopolu. Transl. Miloslav Okál. Bratislava: Tatran 1985, pp. 89–99.

⁸ Paulus RUBIGALLUS: *Carmina*. Edidit Miloslav OKÁL. Leipzig: Teubner 1980, pp. 12–34.

⁹ *Panónčan Pavol Rubigal*, pp. 13–32.

¹⁰ Joannes Bocatius (25. 12. 1569 in Wetschau, Germany – 31. 10. 1621, Uherský Brod/Ungarisch Brod), humanist poet, a Lusatian Sorb by origin. He evidently studied in Dresden, but his studies in Wittenberg are not confirmed by any university matriculation records. After moving to the territory of present-day Slovakia (1590) he worked in Banská Štiavnica/Schemnitz, then as master of the municipal school in Prešov/Eperies (from 1593) and later in Košice/Kaschau (from 1599), and as the mayor of Košice (1603, 1604). During a diplomatic mission as an envoy of the leadership of Bocskay's uprising, he was arrested in Germany and subsequently imprisoned in the White Tower of Prague Castle (1606–1610). Once liberated he returned to Košice, where he later worked again as a schoolmaster and finally as historiographer to Gabriel Bethlén. For more see Franciscus CSONKA: *Vita Ioannis Bocatii*. In: *Opera quae exstant omnia poetica*, I. Edidit Ferenc Csonka. Budapest: Akadémiai Kiadó 1990, pp. 9–29; Ferenc CSONKA: *Bocatius János. Öt év börtönben* (1606–1610). Budapest: Európa Könyvkiadó 1985, pp. 189–236.

¹¹ Ioannes BOCATIUS: *Ecloga, qua Ioannes Belsius Epper<iensis> Divi Ferdinandi, olim in legatione ad Solymannum Turc<arum> Imperatorem, a secretis, statum Ungariae iam per Dei clementiam felicem celebrans, pro nobilitate sibi data, et, ut vocant, provisione, annis ab hinc plurimis, gratias agit et perstringit laudes Rodolphi II. Augustiss<imi> nostri Imper<atoris>, quod hosti Christianitatis, Turcae, iam bellum inferat, cum gratulatione pro rebus omnibus prospere gerendis. Generosis et egregiis dominis, d<omi>n<o> Georgio Hofmanno, d<omi>n<o> Nicolao Orlai, d<omi>n<o> Francisco Kopaczy, Sac<rae> Caes<areae> Regiaeque M<aiesta>tis consiliariis et Camerae Scepusiensis praesidibus caeterisque eius officariis dedicata et scripta a Ioanne Bocatius, scholae Epperriensis rectore, cum eos ad nuptias suas, cum eiusdem Ioannis Belsii, hoc 1594 anno pie defuncti, relicta filia Elisabetha, 21. die Iunii, celebrandas invitaret. Bartphae [1594].* For

the first volume (*Martialia*) of Bocatius' collection called *Hungaridos libri poematum V*.¹² The modern critical edition prepared by Ferenc Csonka dates from 1990.¹³

Both authors reflect in their eclogues the oppressive atmosphere in a country exposed to the Turkish threat, but in each case the perspective corresponds to the specific historical reality and personal experience of life of the two poets. The eclogue by Kremnica/Kremnitz-born Paulus Rubigallus was published 18 years after the defeat at Mohács, that is at a time when the locally-occurring trauma was still very acutely felt. As Okál states in his translation epilogue, the Carpathian shepherd Satyriscus grieves over the state of his country and abandons his flock for fear of the Turks.¹⁴ Bocatius published his eclogue fifty years after Rubigallus, having lived in the 16th-century Habsburg Royal Hungary for no more than three years. His poem is a response to the then ongoing "fifteen years' war" between the Habsburgs and the Turks, which had broken out in 1593, and due to the successful course of the first few months of its waging it may well have raised hopes that it would result in the end of the Turkish occupation.

The model for both poems was Virgil's first eclogue. Regarding the length of the poems, the closer of the two to Virgil's 83 dactylic hexameters is Rubigallus' (77 to Bocatius' 171). Both Satyriscus and Celadon,¹⁵ the epo-

more on this see Jana BALEGOVÁ: *Niekoľko poznámok k motivácii výberu účastníkov dialógu v ekloge Jána Bocatia Celadon*. In: *Decus Sapientiae* (= *Sambucus*, Supplementum III), pp. 132–133; Jana BALEGOVÁ: *Výpožičky z rímskych autorov v ekloge Jána Bocatia Celadon*. *Sambucus* VIII, 2012, pp. 101–118; Jana BALEGOVÁ: *Motivicko-kompozičné postupy v ekloge Jána Bocatia Celadon*. In: *Hortus Graeco-Latinus Cassoviensis I. Zborník príspevkov z klasickej filológie, latinskej medievalistiky a neolatinistiky*. Erika Brodňanská, Erika Juríková, František Šimon (eds). Košice: Univerzita Pavla Jozefa Šafárika v Košiciach 2013, pp. 15–38. The first edition was published with no mention of the year of publication or the printer's name, but since the formulation on the title page suggests that Bocatius wrote it at the time he was inviting guests to his wedding with Elizabeth Belsius, planned for 21st June 1594, the year of publication is given as 1594. At that time the only printing-house working in Bardejov/Bartfeld was that of David Gutgesel, so Celadon was doubtlessly published there. See Gabriela ŽIBRITOVÁ: *Ján Bocatius a vydávanie jeho diel*. In: *Poeta laureatus Joannes Bocatius (1569–1621)*. Zborník z celoslovenskej konferencie, ktorá sa konala v dňoch 29.–30. septembra 2009 v Košiciach pri príležitosti 440. výročia narodenia a 410. výročia príchodu Jána Bocatia do Košíc. Košice: Verejná knižnica Jána Bocatia v Košiciach 2009, p. 76.

¹² Ioannes BOCATIUS: *Celadon – Ecloga nomine mei soceri Ioannis Belsii nuper pie defuncti scripta ad Caesarem Rudolphum II*. *Hungaridos libri poematum V*. *Liber Hungaridos primus Martialia vel bellica continens*. *Bartphae*: Jacobus Klöss 1599, pp. 41–47.

¹³ *Ibidem*, pp. 49–54.

¹⁴ *Panónčan Pavol Rubigal*, p. 91.

¹⁵ For more on this name see BALEGOVÁ, *Niekoľko poznámok*, pp. 130–138.

nymous central figures of the eclogues, are inspired by Virgil's Meliboeus. They are both characterized by pessimism, frustration and scepticism, but on the other hand the two figures have different functions in these poems. In connection with this it is worth recalling Philippus Melanchthon's interpretation of Virgil, according to which he uses the figure of Tityrus in the First Eclogue to praise Augustus' *beneficium*, and Meliboeus was added to embellish the poem and enhance it through comparison. Were Meliboeus not present in the poem, Tityrus' speech would become continuous narrative.¹⁶ We can assume that Rubigallus was familiar with Melanchthon's interpretation,¹⁷ and that he may even have been inspired by it. In contrast to Virgil, namely, in his eclogue Rubigallus actually removed one of the characters and transformed the dialogue format of the original into a monologue. However, the single protagonist of his eclogue is not based on Tityrus, identified by Melanchthon as the principal figure in the First Eclogue, but the secondary figure. Bocatius on the other hand proceeded differently. He may have named the poem after Celadon and based his character on Meliboeus, but he keeps the dialogue format, and the more significant figure is the interlocutor in the dialogue. This is Bocatius' recently deceased brother-in-law Joannes Belsius, to whom the eclogue is dedicated and the optimistic character of Tityrus is given. With him as a medium, Bocatius then makes use of the eclogue form to celebrate the emperor, but whereas in Virgil the emperor Augustus is celebrated only by allusion, in Bocatius the praise for the emperor Rudolf II of Habsburg is quite open.

This sort of difference in approach to the original also entails the different outcomes of the two poems, even though in many respects they are alike. The similarity of Rubigallus' Satyriscus to Virgil's Meliboeus is much more evident, however, than Bocatius' Celadon. Satyriscus grazes his flock, speaking to the goats with similar words as Meliboeus, and like Meliboeus he also chooses ultimately to flee his homeland. In the case of Celadon, Bocatius specifies neither his employment,¹⁸ nor his actions in the given situation, although he does express his anxiety, similarly to Satyriscus and Meliboeus, that the enemy will force him to flee the country.¹⁹ What is fundamental in Celadon's case is that his pessimistic character is used similarly as that

¹⁶ Philippus MELANCHTHON: *In Virgilio Bucolica argumenta seu dispositiones rhetoricae*. In: *Opera quae supersunt omnia*. Corpus reformatorum XIX. Ed. H. E. Bindseil. Brunsvigae: Schwetschke et filius 1853, p. 310.

¹⁷ He may have got to know this either during his studies in Wittenberg, or from one of the editions of Virgil supplemented with Melanchthon's annotations. See *ibidem*, pp. 286–287.

¹⁸ The environment of the epic line indicates that he might be a peasant farmer.

¹⁹ See Satyriscus, v. 12–47; Celadon, v. 18–23.

of Meliboeus as a decorative feature, in contrast to Belsius' optimistic expectation of being rescued thanks to the emperor Rudolf II.

Satyriscus:

*Ille ferus, ferus ille Draco, sunt nomina cuius
horrida, Pannonium circumfert bella per orbem
et stragem timido pecori pecorisque magistris
dum parat, immanis diro loca cuncta veneno*
25 *inficit et cultis segetes exurit in agris.*

45

...
*At nos exilio mutantés limina nostrae
chara domus varias procul hinc compellimur oras
quaerere et ignoto vitam traducere in orbe.*

Celadon:

*Nescio sed falcem quis subiecturus aristas,
grana domi teret et nostros quoque vertet in usus.*
20 *Messores alios metuo: vel corpora tradet
mille neci caedes funesta: aut miles habebit
haec Geticus tandem, patriisque fugabit ab oris
nos, procul ad septem, sub sidera dura, triones.*

Both authors make use in their poems of the motif of Sibylline prophecy in the Golden Age, known from Virgil's Fourth Eclogue. Rubigallus does not assign the role of the awaited king to any specific monarch. His Satyriscus follows the example of Meliboeus, and finally decides despite the optimistic prophecy to leave his homeland, making the end of the poem pessimistic. Okál places Satyriscus' flight in potential connection with the moods of certain Štiavnica burghers planning to move abroad away from Turkish danger.²⁰ Bocatius' approach is quite different in this regard. He ultimately dispatches Celadon from the scene entirely and gives Belsius the final word, reproducing the Sibylline prophecy and announcing victory over the Turks under Rudolf's leadership. And this is what forms the major part of the poem. So whereas Rubigallus's eclogue sounds more like a lamentation, Bocatius' has very much the character of a panegyric to Rudolf II of Habsburg, just as prefigured in the foreword to the first edition.²¹

²⁰ *Panónčan Pavol Rubigal*, p. 91.

²¹ See note 11.

Satyriscus:

50 *Sed bene si charae nutricis verba recordor,
 villanas aetate sua quae vicerat omnes,
 has etiam meminit quondam cecinisse Sibyllas,
 haud quaquam immanem dirumque impune Draconem
 oppida versurum, sed et hunc sua fata manere.
 Namque Deus, Deus ille potens, cui sydera et omnis
 55 assurgit tellus, nostri servator ovilis,
 de grege cui nostro quam plurima victima cedit,
 ille ovium pecorisque sui non immemor, olim
 custodes inter praesenti pectore talem
 deliget, infandum sternet qui fortiter hostem,
 extendens regni fines Babilonis ad arces.
 60 hic virus tetrum cunctis exuret in arvis,
 dispersosque iterum per plurima regna colonos
 colliget et priscis complens cultoribus agros
 pastorum pueris committet rursus ut ante
 65 pascua laeta petant, ut sunt, quae aut flumine Thyssae,
 Danubii vitreis aut quae humectantur ab undis.*

...

Talia dum secum studio meditatur inani,
 ecce Draco ingenti strepitu loca proxima vastans
 accelerat lethale vomens Stygiumque venenum,
 quem voret inquirens oculis spargentibus ignem.
 75 quo subito aspecto mirum quam territus ille
 per nemora et saltus fugiens, per saxa, per altas
 rupes prosiliit pecus hic cum voce relinquens.

Celadon:

40 *Ipsae ego qui quondam Byzantia moenia vidi
 et multum, Solymanne, tibi donatus abivi,
 triste loqui Mahometigenas his auribus hausi.
 Namque querebantur veluti vi rapta potestas
 olim praecipites fato passura ruinas,
 nec sit, ut ante, suos felix habitura triumphos,
 omen id et veterum cecinere oracula vatum:
 45 quemque diu captum tenuit Babylonia pellex.
 Estque adeo decus hoc aevi, quod carmina nobis
 praecinuerunt diu, Getici ruitura tyranni
 regna, et Romanis rursus cessura triumphis.
 Amplius angusto cum fines limite claudi*

50 *turpe erit, et frustra tam longos mittere census.*
Iam nova Christicolae coelo delapsa revisunt
numina: iam redeunt populi et felicia regna

...

70 *Haec, inquam, talem genuerunt secula regem,*
sub quo mitescant nimium crudelia fata,
Turcicus Hungaricis furor ut discedat ab oris:
Thracia victa manus duris post terga cathenis
praebeat Arctoo supplex spectatula mundo.

75 *Haec ita, si vatum non stant monumenta priorum*
irrita, sidereo Rex²² quem demisit Olympo,
Hungariae explebit fatorum arcana Rodolphus.
Hic Othomannigenas a sedibus ultor avitis
belliger, extremos solis depellet²³ ad ortus,

80 *Europae Phryxi trans ostia limite cassos.*

Even though we encounter the theme of the Turkish threat frequently in the works of the humanist poets in question, there are several shared elements of form and motif to be found in both of these eclogues which are not necessarily there by chance, and the possibility cannot be excluded that Bocatius knew Rubigallus' work and that he could have been inspired by it. This is indicated by certain links existing between Paulus Rubigallus and Joannes Belsius, a personage who is almost unknown in the historiography. As explained above, in 1540 Rubigallus took part in a mission to Constantinople, the literary product of which was the above-mentioned description of this trip, with the eclogue attached to it. A similar trip 13 years later (1553–1557) involved the participation of the personal secretary to the Croatian humanist, Bishop of Eger Anton Vrančić, the wealthy Prešov (Eperies) burgher and future brother-in-law of Bocatius Joannes Belsius († 1593). Bocatius even mentions this trip in his eclogue.²⁴ Another member of Vrančić's party was the Fugger representative from Banská Bystrica (Neusohl) and more significantly Rubigallus' friend, Joannes Derschwam. He wrote up his experiences from this trip in his own travelogue after his return,²⁵ and from

²² Csonka: *rex*. Correxī in *Rex* sensum et editionem priorem sequens.

²³ Csonka *depellit*. Correxī in *depellet* sensum et editionem priorem sequens.

²⁴ *Ipsē ego qui quondam Bizantia moenia vidi ...* See Celadon, v. 38.

²⁵ Derschwam's manuscript travel diary, of which several copies exist, was discovered in 1889 in the Fugger archive in Babenhausen (today's Dillingen). It came out in print more than 30 years later under the name *Hans Derschwam's Tagebuch einer Reise nach Konstantinopel und Kleinasien (1553/1555)*. München – Leipzig: Franz Babinger 1923 (re-

Dernschwam’s travel diary we know several details of the mission undertaken by a group of envoys to Ankara in March 1555, among other things the important discovery of the best-preserved copy of Augustus’ autobiography (*Res gestae Divi Augusti*), found in the walls of the Temple of Augustus and Roma in that city. The transcription of this text, known as the *Monumentum Ancyranum*, involved the significant participation of Joannes Belsius himself, and the very parts transcribed by him have proved to be the most accurate ones. For his diplomatic and research activity, on his return from the Ottoman Empire in 1557 Belsius was granted an aristocratic title.²⁶ Bearing all this in mind, it is very unlikely that Belsius (thanks to Dernschwam) would not have known Rubigall’s work, and thus through him Ján Bocatius could have got to know it as well. On the other hand, since there are no evident “borrowings” (e.g. quotations or paraphrases) from Rubigall’s eclogue in Bocatius’ poem, it is not possible to state categorically whether Bocatius’ echo to Virgil’s First Eclogue was directly inspired by Rubigallus.

Even so, it might at least be said with a certain degree of overstatement that just as Rubigall’s eclogue is the bucolic end-point to his own trip to Constantinople, so Bocatius’ eclogue is the bucolic end-point to the life journey of another humanist scholar, known to present-day readers thanks also to his particular trip to Constantinople.

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edited: Berlin: Duncker & Humblot GmbH 2004). See Walter COUVREUR: *Le déchifrement du monument d’Ancyre*. In: *Sur les traces de Busbecq et du gotique*. André Rousseau (ed.). Lille: Presses Universitaires 1991, p. 78.

²⁶ Ibidem, pp. 77–90; Lajos TARDY: *Régi magyar követjárások Keleten*. Budapest: Akadémiai Kiadó 1983, pp. 129, 131; Zweder Rudolf Willem Maria von MARTELS: *Augerius Gislenius Busbequius. Leven en werk van de keizerlijke gezant aan het hof van Suleyman de Grote. Een biografische, literaire en historische studie met editie van onuitgegeven teksten*. Groningen: Universiteitsdrukkerij 1989.

Résumé

Satyriscus versus Celadon – dve podoby echa na prvú Vergiliovu eklogu

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Naša najstaršia známa ekloga *Satyriscus* (1544), ktorej autorom je Pavol Rubigall, a ekloga Jána Bocatia *Celadon* (1594) sú ukázkovými príkladmi humanistickej podoby bukolickej poézie, ktorá sa na území dnešného Slovenska (v habsburskom Uhorsku) v 16. storočí pestovala pomerne ojedinele. Aj keď vznikli s odstupom polstoročia, majú niekoľko spoločných črt. Obaja autori vo svojich eklogách reflektujú ťaživú atmosféru v krajine vystavenej tureckému nebezpečenstvu, pričom ich optika korešponduje s konkrétnou historickou realitou a osobnou životnou skúsenosťou každého z nich. Vzorom pre obe eklogy sa stala 1. Vergiliova ekloga a postavy, podľa ktorých sú básne pomenované (*Satyriscus*, *Celadon*), sú inšpirované postavou *Meliboea*. Charakterizuje ich pesimizmus, frustrácia a skepsa. V oboch básňach však majú tieto postavy odlišnú funkciu. V Rubigallovej monologickej ekloge je pesimistický *Satyriscus* jedinou a hlavnou postavou. Bocatiova ekloga ostala podľa Vergiliovho vzoru dialogická a významnejšou postavou je druhý aktér dialógu, Bocatiov nedávno zosnulý svokor Ján Belsius, nesúci optimistický *Tityrov* charakter. Pesimistický *Celadon* tu má len ozdobnú funkciu. Rubigallov *Satyriscus* sa (podobne ako *Meliboeus*) rozhodne pre útek z vlasti, Bocatiova hlavná postava Belsius reprodukuje sybilske proroctvo ohlasujúce víťazstvo nad Turkami pod vedením Rudolfa II. Habsburského. Kým teda Rubigallova ekloga vyznieva skôr ako žalospev, Bocatiova má charakter panegyrika na Rudolfa II.