

An English translation by Nahum Tate in 1686 was published afterwards as a sort of supplement—with separate pagination—to Dryden's *Examem Poeticum*, or *Miscellany Poems*, 1693, third part. A little quarto, of 70 pages, in Latin verse, it brought to the author both literary and professional fame. His contemporaries exhausted the resources of the language in praise of a performance whose Virgilian beauties excelled anything that had been written since classical days. Modern commentators have been more critical and have not found the poem so full of "divine graces." A well-known scholar whose judgment I asked sent the following: "I am frankly disappointed with Fracastorius's poem. The Latin and the metrical propriety are admirable, but there seems to me to be an intolerable amount of 'gas' in it, and I think he attached more importance to the form than to the matter. I had hoped he would have been more definite about the form in which the disease showed itself in the sixteenth century, and the remedies he proposes seem to me to be used more as an opportunity of introducing a number of sounding words of trees and places in a setting of classical mythology than as a series of well considered prescriptions. But perhaps I do him injustice. Lucretius with his account of the plague at Athens would have given him a better model."

Following the example of von Hutten, who dedicated his treatise to the Archbishop of Mayence, Fracastorius inscribed his work to his friend Bembo, a Prince of the Church and Secretary to Pope Leo X. As at this time the disease was not thought to be wholly of venereal origin, such a dedication would