For a correct characterization of the present monograph it is necessary first of all to quote a few sentences from the Preface: "My purpose is to present a structural analysis of each of the ten Eclogues..." Hopefully, however, the whole book of Eclogues is never out of sight. In working with the symbolic value of words, my principal guide has been the poet's total vocabulary. I have endeavoured to keep my interpretation of the meanings of words within the possible ken of a master craftsman of the Latin language in the 40's and 30's B.C. I have relied heavily on analogy as a critical tool. It is my firm belief that Virgil, more than any other ancient poet, was fully aware of the effect of word or phrase repetitions within a poem or group of poems'.

From this it is evident that what is offered here in the first place is a meticulous account of each of the poems based on the keywords and their interplay. This, however, does not mean that the author treats the Eclogues as isolated unities: his interpretations gradually lead him to discern one main theme which, for the sake of exactness, is again best presented in his own words (p. 9): "His [viz. Virgil's] purpose is to show what is at stake in Rome if the life of the imagination loses, and what could be gained if the two opposing conceptions of 'pastoral' and power, poetry and history, were to live in harmony. That the notion is idealistic does not detract from the force of either those poems which claim it as true or their pessimistic counterparts which acknowledge the vanity of the search". In the opinion of the present reviewer, this characterization is strikingly correct: it is indeed the omnipresence of the conflict, or at least the contrast, between idyll and every-day reality — or, to put it in other words, the conviction that, when every-day life can never be totally excluded, the idyll can never be totally destroyed either — which makes Virgil's Eclogues unique within the domain of pastoral poetry.

The author does not make any attempt — a fact for which one can only be grateful — to provide one more explanation of the order of the Eclogues. On the other hand, one can not but regret that he does not take into account at all the chronology of the composition of the poems about which a certain number of facts have by now been established with certainty, for thus the whole question of the gradual development of Virgil's poetic power, and the very considerable changes in his technique of imitation, of Theocritus in the first place, has been left undiscussed. His interpretations would undoubt-
edly have profited by a more consistent perusal of Cartault's classic work.

A second criticism to be brought forward is the following. In the Preface (p. X) the author says: "I am as much indebted to Virgil's ancient commentators as to the works of more recent literary criticism". However, his quotations from modern literature on the subject are considerably more frequent than those from ancient commentators and from ancient authors in general, though the references to modern literature, too, could occasionally be more copious. For instance, in the discussion of the influence of Catullus carm. 64 on the fourth Eclogue the fundamental study of Friedrich Klingner should certainly have been mentioned. Of course the modern critic has every right to judge the Eclogues by modern standards, but as soon as classical philology enters the scene—which, as the sentence just quoted shows ex abundanti, it clearly does in this book—an investigation of the exact purpose and importance of the relevant conceptions, symbols, etc. for the poet himself becomes necessary. For instance, on p. 91 it is rightly observed that "though hunting may be a necessity mentioned several times in the Eclogues, it forms no regular part of Virgil's pastoral idyll", which then leads to the further statement that "... the destruction of animal life, the wildness of scenery beyond the bounds of shadowed fountain, and even the notion of search itself are all foreign to the stability on which the pastoral myth relies". But here the author loses sight of the high estimation of hunting in Roman civilization which has been so admirably described by Jacques Aymard in his magnum opus 'Essai sur les chasses romaines des origines à la fin du siècle des Antonins' (Paris 1951); this general estimation makes it questionable whether even Virgil would primarily regard hunting as "a destruction of animal life"; the more so, since the pastoral idyll presupposes the continuous safety of the pecudes, which involves the elimination of all dangers coming from the ferae. More important is the objection to be raised to the following question caused by Ecl. 4.3 si canimus silvas, silvae sint consule dignae: "Can a pattern of politics and culture, subject to change and development, be evolved which should conform to a traditionally static vision?" (p. 138). This leads to an interpretation best formulated on p. 137: "he will make the 'woods' of pastoral poetry worthy of a consul, performing the impossible through song", which is described on p. 159 as "the marriage of sylvan retreat and heroic achievement, the woods of Virgilian song and the facta of Pollio's world of politics". But it is by no means certain that Virgil wants to bring in the facta of Pollio's world of politics — at all events arguments should have been advanced for this statement; in the reviewer's opinion, the only thing

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