The Eclogues of Calpurnius Siculus: His Indebtedness to Virgil

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THE ECLOGUES OF CALPURNIUS SICULUS: HIS INDEBTEDNESS TO VIRGIL

BY

ALICE MARY BLACK, A. B., '01

THESIS

FOR THE DEGREE OF MASTER OF ARTS

IN THE GRADUATE SCHOOL

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This is to certify that the thesis prepared under my supervision by
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entitled
The Delegues of Calpurnius
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is approved by me as fulfilling this part of the requirements for the degree
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INTRODUCTION.

That the eclogues of Calpurnius Siculus show a great indebtedness to those of Virgil is a fact that is well known. Every edition of these works calls attention to some likenesses between the two authors but as no attempt seems yet to have been made to bring these resemblances together and to show to how great an extent Calpurnius imitated Virgil, it is for this purpose the present essay is written.

It is not an easy matter to state with precision the extent to which one author has acquired his material and ideas from another and this undertaking is made even more arduous when the writers under consideration have employed a different language and are removed by many centuries from our own time. Unless the likeness is very evident it is impossible to assert in an unqualified manner that the later author obtained his material from the former.

Both men may have followed a common model, in which case the later would owe nothing to the other or, the use of like phrases may be to no small extent the result of the common usage of the language in their age.

In the case of Virgil and Calpurnius, both lived only about fifty years apart so it would be impracticable to suppose any noticeable change could be observed among the best writers of either period.

It is not to be wondered at that Calpurnius modelled closely after Virgil, for his influence was so vast that every man who pre-
tended to be a scholar read, admired and quoted him and since his style of treatment was so much appreciated by the Roman world, Calpurnius naturally presumed that the most successful method in which he could present subjects nearly allied to those of Virgil was one similar to his.

A further incentive for imitation may have been the inherent inclination of his mind. We may perhaps justly infer that he had no great amount of originality, for he left no other productions save these eclogues which were fashioned with resemblances to those of Virgil in every particular. He was certainly ambitious and it is easy to see how his mind susceptible to the grace and musical sweetness of the beautiful verses of Virgil would impell him to the composition of his own poems.

The dactylic hexameter which Virgil had polished to an almost perfect finish was the meter then most in vogue and the one the people seemed to prefer and so in adopting this meter Calpurnius shows still more markedly his natural tendency to borrow.

This susceptibility was the result of a natural sympathy with the sentiments and motives of the pastoral poetry, especially with the love of Nature and the passion of love.

In endeavoring to show the indebtedness of Calpurnius to Virgil it has seemed best to adopt two general principles for development; I, Formal Likenesses, and II, Likenesses of Content.

Passages that fall under the division of formal likenesses that may be called verbal parallelisms and can very readily be said to be the result of imitation. This is due to the union of several
words or phrases similar to each other or to a collocation of words so that the same rhythmic effect will be produced. We cannot believe that this is the consequence of chance. This class would also include descriptions and figures, but any parallelisms of this nature that can be traced must necessarily be of a very general nature. A detailed study of the references here given will be found in part second. Sec.A 1:37; Sec.B 2:9; 2:15; Sec.3 2:28, 3:68; Sec. D 4:82; Sec. F 6:28.

In the study of the second division, Likenesses of Content, it will probably be easier to trace comparisons. The thought relation is usually more tangible and can be recognized quicker but the question whether the likenesses found are the result of imitation or of accident is ever present. It would be quite possible that the same idea should occur independently to two writers and it is only when this likeness is carried to such a limit as to make it formal that one can say with certainty it is caused by imitation.

For a thorough investigation the general topic of likenesses of content naturally subdivides itself under the following heads and references are cited for farther discussions.


III.Likeness of Particular Passages,- Sec. A 1:9, 1:16, 1:19,
After a close study of the similarity of the general outline of the eclogues of the two writers, that Calpurnius has modelled his after Virgil's can be no longer doubted. The resemblance of plots is so striking that no occasion is left for question.

A detailed study of the divisions mentioned will be given farther on.

As a concluding statement is might be said that in many instances Calpurnius was a servile copier of Virgil but by no means an improver over him. In fact he falls short of the vigor of Virgil and only surpasses him occasionally by the refinement and polish of his verse. Virgil practically shaped the eclogues of Calpurnius; he influenced him from the beginning to the end, for the most part in things of lesser importance yet when these are combined they form an aggregate in effect that is far from small and deserves more consideration than it has yet received.
DETAILED STUDY OF THE GENERAL OUTLINE.

Sec. A. The First Eclogue of Calpurnius and the Fourth Eclogue of Virgil.

The first eclogue of Calpurnius is modelled on Virgil's fourth eclogue, entitled Pollio. In both a prophecy is uttered concerning the development of a second golden age, ushered in by the birth of a princely child, who is to be one of the greatest rulers of Rome, and whose reign is to witness a gradual growth toward perfect peace.

As Virgil gets his inspiration from the Cumean Sibyl which gave the most note worthy prophecies and foretold an age of order and perfect happiness, so Calpurnius rehearses a prophetic utterance of Faunus, who plays a very prominent part in the mythical history of Rome.

It is not entirely certain to whom either of the eclogues refers but most authorities think Virgil's refers to Caius Asinius Pollio, the son of that Pollio who was a very dear friend of the author's. The birth of a son at this time when the conditions of the period seemed in truth the beginning of a prosperous era naturally called forth extravagant congratulations. In the eclogue of Calpurnius all the incidents referred to point with almost conclusiveness to the reign of Nero. His rule started very favorably after the tyrannical reign of Claudius.

Calpurnius gives his subject a far more elaborate opening than Virgil, who enters at once on the theme of his poem. Calpurnius has two shepherds, Corydon and Orniitus, discover on the bark of a beech tree while they are taking shelter from noontide heat some words of
Faunus. He describes in detail the surroundings and the occupations of the season. Virgil in beginning merely mentions vineyards while Carpurnius goes to length thus, "Although the presses are squeezing the moist clusters and the new wine is fermenting and effervescing with hoarse whispers".

When the shepherds find the verses and Corydon says to Ornitus, "Bring nearer your gaze, Ornitus, you can more quickly scan these verses carved at so great a height, your sire was tall and gave to you length enough of limb, and your mother too ungrudgingly bequeathed to you her stalwart frame", it seemes as if Calpurnius must have worked of these words of Virgil, "Neither Thracian Orpheus, nor Sinus shall surpass me in song, though his mother aid the one, and his sire the other", and expressed them in a different connection.

Ornitus says, "This style betrays a god. It has no ring of a bucolic lay." Virgil says, "Ye Sicilian Muses let us sing somewhat higher strains. Vineyards and lowly tamarisks delight not all."

After the introduction Calpurnius enters on the prophecy of Faunus who "foretells the nations what shall be in time to come." Virgil writes, "The last era of Cumean song is now arrived." This Cumean song alluded to was the sibyl's prophecy of a new Saturnian age, which was to come at the close of a series of ten years, forming a cycle or great year in which human civilization was to pass through all its phases from the primitive purity to the lowest degeneracy. The tenth and last of these secular periods which are of indefinite, is now ending under the influence of Apollo and the cycle is soon to begin again.

Both poets have expressed the same thought of the security of everything, of the disappearance of every vestige of guilt and of
the revival of the golden age. Calpurnius enlarges on the idea of the end of wars but Virgil merely says, "He shall partake the life of gods, shall see heroes mingled in society with gods, himself be seen by them, and rule the peaceful world with his father's virtues." To show how this rule will be widely effective Calpurnius writes, "They will rejoice whatever people dwells at the farthest point where are the lowlands of the South or where lofty Boreas rises, or whether they face the rising or the setting sun or burn under the middle zone", and Virgil, too, writes, "See the world with its convex weight nodding to thee, the earth, the regions of the sea and heaven sublime: See how all things rejoice at the approach of this age."

Calpurnius gives more details about the ability of the coming ruler than Virgil and the two shepherds close the eclogue by agreeing to set these verses to music.

Calpurnius' eclogue seems a little forced at times, but on the whole both eclogues are like a noble hymn of adoring shepherds. We can imagine the child whose advent and the blessings promised by the prophecies are the themes of the poems."
Sec. B. Ecloga Secunda.

This eclogue is modelled after the seventh of Virgil and because both are trials of skill in extemporizing verses alternately they are called carmenamoebaeum or responsive song. These singing matches may be of two kinds, the first consisting of a series of stanzas, each of two or four lines, so related that in every response the second singer must improvise a thought either kindred to or contrasted with that expressed by the first. In the second series each of the improvisators compose one song either continuous or varied at intervals by the introduction of a refrain. The two songs in this case may have either kindred or independent themes but they must correspond in the number of lines.

The first species is the kind of singing introduced in these two eclogues after the introductions. That of Calpurnius is longer by eight lines than the one of Virgil.

The general theme of both eclogues is very much the same. It is quite evident that Calpurnius obtained most of his ideas from Virgil and some of the phrases have been copied almost exactly. One difference in the opening of the poems is that Calpurnius has the rivals contest their skill for a stake while Virgil makes no mention of a reward for the winner. The bucolic nature of both poems is clearly shown from the gods they invoke,—Bacchus, Delia, Silvanus, Flora, Priapus, Pales, Arcadian Shepherds, and the Nymphs. Each poet introduces a like number of characters, the Idas, Thyris and Astacus correspond with the Corydon, Melibocus and Thyris of Virgil. Both poets tell in their introductions how the contest chanced to occur but the explanation of Calpurnius is far more pleasing because he...
pays a beautiful tribute to the power of music while Virgil merely states the facts.

Each contestant in Calpurnius makes an appeal to his favorite god and reveals his perfect confidence in his own success, but in Virgil the rivals invoke the gods for aid. In the second couplet both poets have the contestants vie with each other to carry out the same thought. In Virgil's third couplet the appeal of Corydon to Galatea is a truly artistic touch and far surpasses the corresponding couplet of Calpurnius. Virgil devotes his next series to contrasting a summer and winter scene but Calpurnius enters upon a religious appeal which is very effective. Both poets describe a rustic scene in the following two couplets. The close of the two poems differs essentially and the one of Calpurnius is longer than Virgil's.
Sec. C. Ecloga Tertia.

The eclogue is modelled after three different ones of Virgil, namely, the seventh, eighth, and tenth. The scene of this poem corresponds with the seventh. In each a shepherd is in search of one of his herd that has gone astray. In Virgil, it is a goat and immediately the one in quest of the goat is assured that it is safe and that he must act as judge in a song contest. He straightway explains that he has no servant at home to take charge of affairs, but, nevertheless, he is prevailed upon to remain. In Calpurnius the strayer is a heifer and the searcher is told in which direction it has gone but contrary to the method in Virgil a servant is here introduced, who goes in search of the heifer, while the owner is forced to listen to the ill-requited love of Lycidas. "The hard-hearted Phyllis has left Lycidas and loves a new admirer, Mopsus, in spite of the many gifts he has rained upon her." This idea of a mistress proving unfaithful is seen in Virgil's eighth and tenth eclogues. The former has a shepherd Damon adopt in his own person the complaints of a dispairing lover whose mistress proves untrue; the latter sympathizes with Gallus whose sweetheart has forsaken him for another. The eclogue of Calpurnius is amphoebaean as is the eighth of Virgil but each author has adopted a different method for the divisions of the poems. In Virgil's eighth the unfaithful mistress is also given to a Mopsus.

The remainder of the eclogue if we except what seems to be imitation of particular passages and what has just been mentioned, is in a way independent of any of Virgil's eclogues and is probably original.
Lycidas writes a letter of apology, that is strong and beautifully expressed, in which the lover bemoans his unhappy state since their estrangement. He acknowledges his own impulsiveness and begs her to forgive him and he skillfully reminds her of the earliest lilies and roses he sent her. Although he mentions the great wealth he can place at her disposal yet he bases his plea both at the opening and the close on the deep and lasting affection that her charms have aroused in him.

This eclogue has throughout a tone of delicacy and refinement.
Sec. D. Ecloga Quarta.

This poem in its general outline is very similar to the first eclogue of Virgil but whether this is due to imitation or to peculiar circumstances is to be questioned. Both poets have very ingeniously returned extravagant praises to their emperors for favors of much the same nature conferred on them. This custom of unduly flattering the sovereign was so very common in the time of these writers, that little weight ought to be attached to the fact that Calpurnius has presented a theme of this order similar to Virgil. And, again, the pecuniary condition of the two poets was very much alike. Virgil tells his own story under the guise of Tityrus, who has up to this time occupied a small farm as the agent of his master and is now in danger of being expelled. The land has been bestowed upon the veteran soldiers, who fought in the cause of Augustus at the battle of Philippi B.C. 42. Therefore he petitions Octavian in person to be exempted from the common lot. He is kindly received by the emperor, who grants his request and sends him on his way rejoicing; Virgil bringing this into the story has an opportunity of expressing publicly and with delicate indirectness his own great obligation to the young Octavian.

Corydon personates Calpurnius and we learn from this poem that envious poverty often perplexed him and "made him wish for gold" and it often bade him rather heed his sheep-fold than the fruitless (in-anis) Muse. At first he was on the point of heeding this advice when the emperor was changed and so also his plans. He was about to leave for Spain when a patron, Meliboeus took him up, provided for his immediate wants and also conveyed his poems to the emperor.

The most remarkable feature of the eclogue is, that in the intro-
duction under the name of Corydon, he acknowledges that he takes Tityrus, i.e. Virgil for his model. Meliboeus warns him of the presumption of his attempt but then offers him deep praise for the eloquent flow of his diction. There is in this eclogue a smoothness of versification and a dramatic vividness seldom surpassed.

Virgil has no introduction but Calpurnius has a lengthy one that would prove somewhat tedious were it not for the historical facts that are given. The poem of Virgil has but two characters, Tityrus and Meliboeus, the one of Calpurnius has three Meliboeus, Corydon and Amyntas.

Calpurnius opens by having Meliboeus find Corydon composing a strain in honor of the emperor and reminds him that formally he advised his brother Amyntas to abandon the poetic art because of the lack of pecuniary reward. This is the only instance in the eclogues of either author where an illusion is made to the want of pay for literary efforts. It gives Corydon a favorable occasion for relating his previous history and for thanking Nero for services rendered.

In Virgil, Tityrus has already returned from Rome, secure in the possession of his farm reclining in the shade and singing a pastoral song. Meliboeus, a goatherd driven from his home comes along and contrasts his own unhappy condition with the exceptionally fine fortune of his neighbor.

Calpurnius brings in no thought of misfortune to anyone. His is a poem of rejoicing and thanksgiving and the three characters join in singing how the emperor has conferred peace, happiness and prosperity on the world.

It is written in amoebean verse of the second kind described under ecloga secunda with the omission of the refrain.
Sec.E. Ecloga Quinta.

This eclogue only in a very general way resembles those of Virgil. Every annotator states that it is based on the Glorgics of Virgil, especially the third. It consists of a series of precepts given by the aged Mycon to his foster son and pupil Canthus about tending sheep and goats.

The subject matter is of little interest but he imparts a grace and tenderness to the treatment of his subject by the analogy which he suggests between the life of nature and of man. This perception of the analogy originates undoubtedly from a close assimilation of the productions of Virgil. Calpurnius, like his model, shows the keen observation of a naturalist and a true sympathy with the pains and pleasures of all living things, especially of animals associated with the toils or amusements of men.

He possesses unlimited skill in availing himself of every aspect of nature to relieve the dryness of technical details. Thus in this eclogue as the aged man dictates when it is most fitting to drive the herds from their folds he writes, "Properly when the birds begin to twitter and the returned swallow daubs her nest with mud, then immediately you should remove the whole herd from the winter sheepfold. For then the wood with its sprouting grass, budding forth once more, spreads out its summer shade; then the forests bloom and the verdant year is born again; then Venus and the fervor of warm love flash forth and the herd begins the playful gambols natural to goats."

Calpurnius, like Virgil, brings forth the two speculative ideas of Nature as a living force, and of man's labour and vigilance in
their relation to that force, which imparts a feeling of imaginative perception to an account of the most common details of the husbandman's toil. And like him again, avoids the monotony of effect which is likely to arise from the strong concentration of purpose with which such works are executed without passing from the true perception of facts by showing, first his love for Nature, man's relation to it and his joy in the results of his toil, and secondly the associations of mythology, of antiquity and of religious customs. These instruments were made successful by his careful choice of words and the well-practiced melody of his verse.

Calpurnius is a far more conscious artist than Virgil, he goes more in search of artistic illustrations and pleasing embellishments.

In the course of the eclogue he gives a pointed description of all the seasons. He portrays thus, "The good faith of Spring is to be doubted. Sometimes with a serene face she smiles enticingly and at other times she brings forth clouds with darkness and sweeps away the miserable flocks with the torrents. But when Summer brings the long thirsty days and the sky is no longer changeable with uncertain weather, then send out the flocks into the woods and seek the pastureage farther away . . . . . . . . . But come now, Winter is approaching, look around to see how you may carry on matters sensibly - When the vineyard opens its rows for gathering and the watchman, free from anxiety carries home the gathered grapes, then begin to prune the wood and cut off the fresh leaves . . . . . . Do not hesitate to mingle fresh branches with the dry ones lest impetuous Winter set in with its rain clouds and severe frost and frozen snow".

Virgil has given us no more apt description than these. They are very suggestive and many things are left to be inferred.
This eclogue breathes Virgil's sentiments without any direct applications. Its atmosphere is Virgilian but it is impossible to trace a thought permeating this poem, that forms the main theme of one of Virgil's.
Sec. P. Ecloga Sexta.

This eclogue contains a number of angry altercations which find a parallel in Virgil's third eclogue. Both eclogues are written in the first meter described under "Ecloga Secunda."

The argument in Calpurnius is as follows: Astilus and Lycidas quarrel over a decision given by the former in a contest between Nyctilus and Alcon. It is agreed to settle the dispute by a trial of poetic skill between Astilus and Lycidas; but as they appear about to lose their temper Mnasyllus whom they have chose arbiter, breaks off the contest.

The argument in Virgil is this; two shepherds, Menalcas and Damoetas, a hired workman, quarrel over their love, Neacra. The dispute arises from the fact that Menalcas taunts Damoetas because he is a hired shepherd. They do not permit their wrath to keep them from holding a match in the amoeboean verse.

Both introduce their poems with taunts suitable to their purposes when Calpurnius has Menaclus say, "You (vanquish) him in piping? Or was there ever a wax-jointed pipe in your possession? Wast thou not wont, thou dunce, to murder a pitiful tune on a squeaking straw?" In Virgil, Astacus thus speaks, - "Can you surpass any one? Or does anyone think you a worthy contestant, who can scarcely jerk out words drop by drop, you who blurt miserably broken expressions."

These passages are so similar that it seems Calpurnius must have copied the words indirectly as well as the thought.

Again, Calpurnius writes, "Come on then, base fellow, since you are our equal, judge though you were, will you match your reed-pipe
Virgil has Damoetas say,—"Are you willing then, that each of us try by turns what we can do? This young heifer I stake; and lest you should possibly reject it, she comes twice a day to the milking pail, say for what stake you will contest against me." Menalcas then confesses that because he has a step-dame at home, who with his father keeps very close account of the flocks, he can't stake a heifer, but offers two beechen cups instead. Damoetas replies that he will not accept these at all for he also has beechen cups that are quite as good, and thinks they will not answer the same purpose. Thereupon Menalcas says,"By no means shalt thou this day escape. I will come to any terms you challenge. Let but that very person who comes (lo, it is Palaemon) listen to this strain. I will take care that you shall not challenge anyone henceforth at singing.

These same ideas Calpurnius carries out thus:- Astilus,—"I would prefer, I admit, to go away condemned before-hand rather than match a single note of my voice against you as my rival. Still you shall not escape with impunity — Do you see that stag there among the shining lilies? Although my Petale loves it, you shall take it if victorious . . . .:"

"This one just as you see him, Mnasyllus, I agree to pay in order that this fellow may know he is not defeated without a stake." And Lycidas replies,—"He thinks to terrify me, Mnasyllus, by his stake. See how afraid I am. There is a steed, as you know, not common place. . . . . . ."

The next couplet of Calpurnius describing the beauties of nature.

"We have come and shall exchange the noise for the silent cave; if one wishes to sit down, behold he has a turfted bench, or to lie down the green grass is better than couch covers. Now putting aside
wrangling, repeat your songs for me; I would prefer that you would
sing alternately of tender love - Astilus, you praise Petale; and
Lycidas, Phyllis", corresponds with Virgil's, "Sing since we are
seated on the soft grass, and now every field, every tree, is budding
forth; now the woods look green; now the year is most beauteous -
Begin Damoetas: then you, Menalcas, follow. Ye shall sing in alter-
nate verses: the Muses love alternate verses." The couplet, "Mnas-
yllus, we beg that you hear us now with the same attention which you
as a judge are said to have given to Thalea and Acanthus in the
woods", is similar to this one of Virgil. "Come on then if thou
hast ought (to sing), in me there shall be no delay: nor do I shun
anyone. Only, neighbor Palaemon, weigh this with the deepest at-
tention, it is a matter of no small importance."

The remaining couplets of the two eclogues have nopoints in com-
mon. The rivals in Calpurnius loose all self-control and the poem
closes with the assertion of the judge that he will not attempt to
settle the dispute but that Mycon and Iollas who are approaching may
put an end to the contention.

This is the least interesting of all Calpurnius' eclogues. It
lacks poetic fervor, and on the whole, is more like a piece of prose
than poetry. The omission of the contest at the close bars all ap-
portunity for artistic display. Virgil realized this and in his
match the rivals utter some of the prettiest figures of his eclogues.
His poetic finish entirely eclipses that of Calpurnius.
Sec.P. Ecloga Septa.

This eclogue consists in the narrative of a shepherd, who on his return from the metropolis, describes to his friend Lycotas, the amphitheatre and the wonderful exhibitions which he saw there.

This is more generally known than any of the other eclogues and is the widest digression from the stereotyped method of a pastoral poem.

The only feature it has in common with any of Virgil's is the extolling of the merits of the ruling sovereign, who built the exquisite Colosseum.

Many commend Calpurnius on the fact that he gave his poem no direct local reference thus avoiding the violation of unities of which Virgil is so often guilty in laying in Italy the natural features of Sicily.
PART II. DETAILED STUDY OF PARALLEL PASSAGES.

Sec. A. In First Eclogue of Calpurnius.

v. 7:46.

Et quae vos rara viridis tegit arbutus umbra,
Solstitium pecori defendite;
"And the green arbutus tree that covers you with its thin shade,
ward off the midsummer heat from my flock.

V. 1:9

graciles ubi pineadenset
Silvas comas, rapidoque caput levat obria soli,
"Where the pine spreads thickly its delicate foliage, and by interposing itself to the burning sun gives relief to the head."

The second of these passages was very probably suggested by the first, in as much as several similar ideas are present in both, namely, the pine tree, the delicate shade and the intense heat of the sun. Although the thought of shade was such a commonplace sign in this kind of poetry that a reference to it is scarcely worth noting yet in this instance the likeness in the manner of reference leads us to suspect that the latter passage is based upon the former.

V. 2:4

Haec incondita solus ... iactabat.
"Alone he cast forth these unfinished (complaints)."

C. 1:16.

Siqua recondita servas"
"If you store any unfinished (Complaints)."

The likeness in this case falls on the word incondita. Both
poets have expressed the thought of a shepherd singing an unfinished lay. And if there is any imitation on the part of the latter author it is in this uncommon use of the word "incondita".

V. 2:8

Nunc etiam pecudes umbras et frigora captant.
"Now even the herds enjoy shades and cool retreats."

C.l:19

Etiam captataepariter successimus umbrae.
"Now we likewise were seeking the shade that caught our fancy."

The thought of pleasure to be derived from the shade constitutes the similarity in these lines. The expression may have been one of common use and employed by both authors more by chance than through a conscious imitation of the one from the other.

V. 5:13

Immo haec, in viridi nuper quae cortice fagi
Carmina descripsiet modulans alterna notavi.
"I would rather try these poems which recently I inscribed on the green bark of the beech and sang and noted them by turns:"

C. 1:20

Sed quaeam sacra descripta est pagino fago,
Quam modo rescio quis properanti falce notavit?
"But what sacred writing is that inscribed on the beech tree; I know not who has marked it there with a scythe in his haste?"

These passages resemble each other in their references to the writing of poems on beech trees and to the marking of them into measures. It is not likely however that there is any indebtedness for the thought. The usual observance of traditional usage makes it well
nigh certain that these references not greatly similar in form, are independent.

V. 9:4

vetereis migrate coloni.
"Old tenants begone."

C. 1;37

nemorum gaudete coloni.
"Rejoice ye tenants of the woods."
The imitation in this case, if there is one, lies in the similar use of the word coloni with an imperative to produce a rhythmical effect.

V. 3:18

Non ego te vidi Damonis, pessime, caprum
Excipere insidiis
"Did I not see you witch entrap the goat of Damon?"

C. 1:40

Non insidias praedator orilibus uallas auferet.
"No plunderer will plan ambush against the sheep-folds."
The idea of a robber plundering the folds is expressed by both writers but this was probably such a common thing that the mention of it by Calpurnius is more a matter of circumstance than of copying.

V. 4:17

Pacatumque reget patriis virtutibus orbem.
"He will rule the peaceful world with his father's virtues."

C. 1:54.

Candida paxaderit.
"Pure peace will come."
The political conditions existing at the time of each poet were much alike. Both ages were looking forward to an era of peace. Still from the connection of the phrase of Calpurnius with the rest of the poem we cannot but think he copied his sentiments from Virgil.

V. 1:6

Deus nobis haec otia fecit
Namque ille mihi semper deus.
"A god hath given us this tranquility; for to me he shall ever be a god."

C. 1:75

Et afflictum melior deus auferet aevum
"A kinder god will dispel this age of mourning.

The similarity of thought seems to indicate that one of these passages was based upon the other, but that conclusion is not certain. It was a very common thing in those times to feel indebted to the gods for any good fortune and to look to them for a kindlier lot in the future.

V. 4:6

redeunt Saturnia regna.
"The reigns of Saturn will return."

C. 1:64

Altera Saturni referet Latialia regna
"Will bring back once again the reign of Saturn in Latium."

This is clearly an imitation. There is a close relation between the words used and the connections in which they are used in both cases are identical; the influence of Saturn is to be very propitious.
Sec. B. In Second Eclogue of Calpurnius.

V. 7:16

Et certamen erat, Corydon cum Thyrsid, magnum.

"And there was a great match (proposed) Corydon with Thyrsis."

C. 2:9

Et magnum certamen erat sub indice Thyrsi.

"And there was a great match (proposed) before Thyrsis as judge."

These two passages are so nearly alike both in thought and expression that it is impossible to explain the resemblance on any other ground than that of imitation.

V. 7:18

Alternis igitur contendere versibus ambo coeipere.

"Therefore in alternate verses the two begin to contend."

C. 2:6

dulcique simul contendere cantii

Pignoribusque parent.

"And they prepare to contend together in sweet song and for a stake."

The ideas and words in these passages are so similar that despite the little changes, Calpurnius may fairly be thought to have modelled his upon those of Virgil. Although it was the regular custom for these contests to be carried on in alternate verses, yet it seems suspicious that Calpurnius should employ words so like to those of Virgil.

V. 8:4

et mutata suos requierunt flumina cursus.
"And the rivers having changed their courses stood still."

C. 2:15

et temuere suos properantia flumina cursus.

"And the hurrying rivers checked their courses."

Both poets are giving the most extravagant praise to a singer for the magical effect produced by his song. Calpurnius may not have taken his thought from Virgil for before his age many authors had used the same expression in proving their admiration of a beautiful singer. If any positive assertion can be given for copying it must rest on the choice of words and their arrangement which is very similar in both writers.

V. 3:52

In me mora non erit ulla.

"In me there shall be no delay."

C. 2:27

Nec mora.

"Let there be no delay."

Calpurnius undoubtedly got his idea of the propriety of such an expression from the former line.

V. 3:58

Incipe Damoeta.

"Begin Damoetas."

C. 2:27

Prior incipit Idas.

"Idas begins first."

From these two quotations the only inference that can be drawn is that Calpurnius adopted the regular pastoral method for entering in
upon a contest, whether he borrowed this from Virgil or not it would be unfair to say.

V. 3:62

Et me Phoebas amat

"And Phoebus loves me."

C. 2:28

Me Silvanus amat.

"Silvanus loves me."

There can scarcely be any excuse for the similarity of these lines save that of conscious imitation. The rhythmical effect is almost identical in either case.

V. 9:37

Id quidem ago et tacitus, Lycida mecumipe voluto

Si valeam meminisse; neque est ignoble carmen.

"That very thing I am about to do Lycidas; and now I con it over in silence to myself if I can recollect it; nor is it a vulgar song."

C. 2:30

Ille etiam etiam parvo dixit mihi non leve carmen

"Even to me while yet a boy he sang a song of no slight importance

In the former passage the speaker thanks a muse for teaching him a song which he will sing if he remembers it sufficiently well, while in the latter the thanks is given to a god. The treatment is alike in both cases and so is the conclusion that each song is a good one.

V. 10:8

Non oanimus surdis; respondent omnia silvae.

Quae nemora, aut qui vos saltus habuere, puellae

Naiides, indigno cum Gallus amore peribat?
Nam neque Parnasi vobis inga, nam neque Pindi
Ulla moram fecere, neque Aonie Aganippe.
Illum etiam lawri, etiam flevere myricae;
Pinifer illum etiam sola sub rupe iacentem
Maenalus et gelidi fleverunt saxa Lycaei.
Stant et oves circum; nostri nec paenitet illas,
Nec te paeniteat pecous, divine poeta;
Et formosus oris ad flumina pavit Adonis
Venit et upilio; tardi venere bubulci;
Uvidus hiberna venit de glande Menalcas.
... Venit Apollo.
Venit et agresti capitis Silvanus honore,
Pan deus Arcadiae venit.

"We sing not to the deaf. All the woods respond. What groves or
what laws held you virgin naiads, while Gallus pined with ill re-
quited love? for neither the tops of Parnasus nor of Pindus nor
Aonian Aganippe did retard you. The very laurels, the very tamarisks
bemoaned him: even pine-topped Maenalus (bemoaned) him, as he lay
beneath a lonely rock, and over him the stones of cold Lycaeus wept.
His sheep too stand around him, nor are they ashamed of us; nor di-
vine poet be thou ashamed of thy flock; even fair Adonis tended sheep
by the stream. The shepherd too came up; the slow paced herdsman
came. Menalcas came wet from winter mast... Apollo came...
Silvanus too came up with rural honours on his head... Pan the
god of Arcadia, came..."

C. 2:10

Adfuit omne genus pecudum, genus omne ferarum,
Et quecumque vagis altum fecit aera pennis.
Convenit umbrosa quicumque sub ilice lentas.
Pascit oves, Fanusquepater, Satyrique bicornes.
Adfuerunt sicco Dryades pede, Naiades udo,
Et tenuere suos properantia flumina cursus.
Desistunt tremulio incurrere frondibus Euri,
Altaque per totos fecere silentia montes.
Omnia cessabant, neglectaque pascua tauri
Calcabant: illis etiam certantibus ausa est
Daedala nectar-eos apis intermittere flores.

"Every kind of cattle and of wild beasts was there and whatever bird strikes the air on high with roving wings. And all who feed the slow walking sheep beneath the shady holm-oak, and father Faunus and the two-horned satyrs came. The Dryades with their dry sandals and the naiads from the waves were present. The hurrying rivers checked their course. The east wind ceases driving against the quivering leaves and cause a profound silence among all the mountains. Everything was idle and came to a standstill, and the cattle neglected and trampled under foot their pasture: while they contended, even the laborous bee ventured to neglect the nectar-yielding flowers."

The general form of these two narrations is very much alike despite the differences in detail. The essential point of resemblance is the assemblage in both cases of every conceivable creature and the difference is that a dissimilar motive brings all together. Virgil has the convening take place on account of the grief for the ill-requited love of Gallus. Calpurnius has all the representatives present stupefied by the beautiful singing of the contenders. The lat-
ter has given us a far more finished production and the dramatic vividness of his efforts is much greater than Virgil's. So if he received his inspiration from Virgil he certainly surpassed his pattern in the formation of his results.

V. 8:4

Et mutata suos requierunt flumina cursus.

"And the rivers having changed their courses stood still."

C. 2:15

Et tenuere suos properantia flumina cursus.

"And the hurrying rivers checked their courses."

The metrical swing of these two lines is so near alike that we at once suspect that the latter was fashioned after the former. Both selections have exactly the same sentiment and the endings of the two lines employ the same words "flumina cursus". This last mentioned fact may be due to metrical necessity; both writers in completing their verse may have chanced upon the same expression, which is very unlikely.

V. 3:52

In me mora non erit ulla.

"In me there shall be no delay."

C. 2:27

Nec mora

"Let there be no delay."

The connection between these two lines is difficult to see without knowing their relation to the rest of the poems from which they are taken. There is little doubt however but that Calpurnius realized
that by using Virgil's thought of "no delay" in the judge's zeal to urge the contestant's to begin their songs, he could produce a striking effect.

V. 3:58

Incipe Damoeta.

"Begin Damoetas."

C. 2:27

Prior incepit Idas.

"Idas begins first."

Although these two lines are much alike it is not the result of imitation, for every pastoral poem, with scarcely an exception, has just such lines. It is a mannerism that has been preserved and included in the poetry of our present day.

V. 3:63

Et me Phoebus amat.

"And Phoebus loves me."

C. 2:28

Me Silvanus amat.

"Silvanus loves me."

This is plainly an imitation. The passages are alike in words and thought. Calpurnius only changed the god's name, and this simply serves to strengthen the conclusion that he modelled after Virgil.

V. 9:37

Id quidem ago et tacitus, Lycida, mecumipe voluto
Si valeam meminisse; neque est ignobile carmen.

"That very thing I am about to do, Lycida, and now I con it over in silence to myself if I can recollect it; nor is it a vulgar song."
Ille etiam parvo dixit mihi non leve carmen
"Even to me while yet a boy he sang a song of no slight importance"

In these two quotations the authors have illustrated the idea prevalent in their day of a god of song teaching a mortal to sing. Their language is quite different and it is impossible to know whether the latter passage drew from the former for its material or not.

Me tamen writ amor.
"Love consumes me."

Urimur in Crotalen.
"I burn with love for Crotale."

Virgil was the first Roman poet to breathe forth in his writings the purest ideal of lofty affection, and to some noticeable extent Calpurnius followed in his footsteps. In both these references given above the shepherds show the most sincere appreciation for the personal charms of their mistresses.

pocula ponam fagina.
"I shall my beechen bowls."

Inter pampineas ponetur faginus ulmos.
"Among the vine clad elms I will stake a beechen cup."

It was a custom much in vogue in the time of Virgil to have beautifully decorated beechen bowls but it seems that no poet before him embodied the idea of waging bowls in a contest, so it is probable
that Calpurnius borrowed his expression from Virgil.

V.2:20

Quam dives pecoris nivei quam lectis abundans
Lac mini non aestate novum, non figore deficit.

"How rich in flocks, how abounding in snow-white milk. I want not milk in Summer I have it new even in the cold weather."

C. 2:69

Totque Tarentiae praestant mihi vellera matres
Per totum niveus premitur mihi caseus amnum.

"As many Tarentine ewes furnish me their wool - I am making snow-white cheeses the whole year through."

The speakers in these cases are endeavoring to show how extremely wealthy they are. The passages show two parallel ideas, first, the number of the flock is told and emphasis is laid on the fact that the number expressed is a large one for a flock, second, they have so much milk that, to express it as Virgil does, it can be had new, even in the cold weather, and as Calpurnius says, snow-white cheese can be made the whole year through. These two passages are as near alike as it was possible for the latter writer to make them and tinge the one he wrote with his own personality.

V. 5:67

Pocula bina novo spumantia lacte quotannis
Crater asque duo statuam tibi pinguis alivi.

"Two bowls foaming with new milk, and two gowlets of fat oil, will I present to thee each year."

C. 2:62

Saepe vaporato mihi cespite palpitat agnus,
Saepe cedit festis devota Palilibus agna.

"Often on my smoking altar of sods struggles in its death-pangs a lamb and oftentimes on the festivals of Pales an ewe-lamb falls in her honor."

This instance shows how these poets have endeavored, by a union of imagination and tradition to kindle religious emotions. During the lives of both men the Roman world was weary of wars and disturbances of the preceding centuries and longed for the restoration of order and national unity, and both have recalled the simple virtues of the olden time. The Power above humanity is regarded by them as the source of justice and mercy and of good will among men. Thus they promise yearly offerings and sacrifices to win the good faith of the gods.

V. 7:33

Haec te liba, Priape, quot annis expectare sat est.

"These cakes are enough for you to expect yearly Priapus."

C. 2:65

Fingere liba Priapo.

"To make cakes for Priapus."

All writers consign cakes as the fitting offering for Priapus so this is rather a harmony of opinion than an imitation.

V. 1:7

Illino aram

Saepe tener nostris ab ovilibus imbuet agnus.

"A tender lamb from our fold shall often stain his altar."

C. 2:67

Nec fore grata minus, quam si capu imbuat aras.

"Nor will it be less pleasing than if a goat stains her altar."
Mille meae Siciilis errant in montibus agnae.
"I have a thousand lambs wandering in the Sicilian mountains."

"I pasture a thousand bleating lambs still sucking."

All annotators agree in asserting that among the Romans a flock numbering a thousand was considered a vast one. It oftentimes was used indefinitely to signify a great amount of anything.

Taking that fact into consideration Calpurnius' passage may not have any direct bearing on Virgil's at all.

"Nor am I so deformed."

"For I pray do I seem so deformed to you?"

The imitation is very marked in these passages no explanation is necessary.

"It is not for us to determine so great a controversy between you; both you and he deserve the heifer; and whosoever (so well) shall sing the fears of sweet love and experimentally describe the bitterness of (disappointment.)"
Este pares et ob hoc concordes vivite nam vos,
Et decor et cantus et amor sociavit et aetas.

"Be equals and because of this thing live in harmony for beauty, song, love and age unite you."

These selections form the conclusions of contests in which the judges are unable to decide to whom the prize should be allotted. Calpurnius unquestionably obtained his method of treatment from Virgil but he far excells him in the delicacy of his production.

V. 10:3

Neget quis carmina Gallo?

"Who could refuse Gallus a song?"

V. 10:69

Omnia vincit Amor; et nos cedamus Amori.

"Love conquers all; and let us yield to love."

C. 2:92

Carmina poscit amor, nec fistula cedit amori.

"Love asks a song nor does our pipe refuse love's task."

The last passage seems to be modelled upon the two references from Virgil because first the motives prompting these utterances are the same. Gallus enamored of a faithless girl seems in the mind of Virgil to require a song of consolation and hence he says in substance no one could refuse love's demands, while Calpurnius quotes, thus, "love asks a song" and both poets consent to undertake the labor love has laid upon them. The line of Calpurnius is modelled very evidently upon the two lines of Virgil. The same thought is clothed in different words and there is no possible chance for accident to control the likeness.
V. 3:111

claudite iam rivos, pueri.

"Now swains shut up your streams."

C. 2:96

I, procul I Doryla plenumque reclude canalem.

"Go off, go, Dorylas and open the full channel."

These passages are the representatives of traditional usage and one author deserves as much praise for originality as the other.

V. 3:111

Sat prata biberunt.

"The meadows have drunk enough."

C. 2:97

Et sineiamdudum silentes irriget hortos.

"Let the long thirsting gardens drink their fill."

The likeness in this case is probably due to imitation. Although it was customary to close a pastoral poem when the shawdows warned the shepherds to water their thirsty flocks, the passage of Calpurnius cannot be excused on this ground for it is not a verse of the above description.

V. 2:25

nuper me in litore vidi,

Cum placidum ventis starte mare; non ego Daphnim,

Indice te, metuam, si numquam fallit imago.

"Upon the shore I stately viewed myself, when the sea stood unruffled by the winds. I will not fear Daphnis, thyself being judge, if my image never deceives me."

C. 2:88
Portibus in liquidis quoties me conspicor, ipse.
Admiror toties.
"Each time I see my figure in some clear rivulet so often I admire it.

These two passages portray a man beholding his form in a stream and admiring it. This was a very common reference in the Roman world and the quotations here cited are merely another way of referring to the sad beautiful story of "Echo and Narcissus". So in this case, Calpurnius owes to Virgil only the style of expression.
V. 3:51

Ipse ego cana legam tenera lamugine mala
Addam cerea pruna.
"Myself will gather for thee quinces hoary with tender down.
Plums I will add of waxen hue."

C. 2:91

Area sub tenui lucere Cydonia lana.
"Wax like quinces glisten under the delicate down."
Sec.C. In Third Eclogue of Calpurnius.

V. 1:131

Postquam nos Amaryllis habet Galatea reliquit.
"After Amaryllis began to sway me Galatea had cast me off."

C. 3:8

Lycidam ingrata reliquit Phyllis amatque novum post tot mea munera Mopsum.
"The ungrateful Phyllis cast me off and prefers the upstart Mopsum in spite of the gifts I rain on her."

V. 2:56

Nec munera curat Alexis.
Nec si muneribus certes, concedat Iollas.
"Alexio neither minds thy presents nor if you should contend by presents would Iollas yield."

V. 3:68

Parta meae Veneri sunt munera.
"A gift is prepared for my love."

C. 3:9

Phyllis amatque novum post tot mea munera Mopsum.
"Phyllis loves a new admirer after all my presents."

It was the custom in Roman provincial regions for a swain to give his mistress gifts. Often they were flowers or baskets which he had woven himself. The gift furthermore was expressive of sincere affection, and hence the reason for both poets deploring the faithlessness of the girl after the present had been bestowed upon her.

The supposition that Calpurnius owed something to Virgil in this illustration is limited to the argument that the girl is certainly hard-hearted when she will not yield under the pressure of beautiful
gifts, which is a slight one.

V. 7:41

Immo ego Sardonis videas tibi amarior herbis,
Horridior rusco, proiecta vilior alga.
Si mihi non haec lux toto iam longior anno est.

"May I even appear to thee more better than Sardinian herbs, more rugged than furze, more worthless than sea-weed cast upon the shore, if this day be not longer to me than a whole year."

C. 3:11

Quae sibi, nam memini, si quando solus abesses,
Mella etiam sine te iurabat amara videri.

"If I remember rightly it was she, if once you alone were absent, who declared that without you even honey was bitter."

These passages are similar only in the general sentiment that pervades both, namely, the sadness of a lover in the absence of the sweetheart. This likeness could be the result of chance but when we consider the intimate acquaintance Calpurnius had of Virgil's poems, as he has shown before, it seems very probable that he had the earlier lines in mind when he wrote.

V. 8:10

Requiesce sub umbra.

"Rest beneath the shade."

C. 3:15

illic requiescere noster

Taurus amat, gelidaque iacet spaciosus inumbra.

"Our bull loves to recline and throw his immense bulk in the cool shade."

V. 5:10

Incipe, Mopse prior si quos --
-41-

- - - habes aut iurgia Cordi.

"Begin, Mopsus, if you have anything to sing, whether about . . . or the quarrels of Cordus."

C. 3:22

Nunc age, die, Lycida quae vos tamen magna tulere iurgia.

"Come now, Lycida, tell what so great quarrels came upon you."

This similarity is unquestionably due to chance.

V. 2:32 Pan primus calamos cera coniungere pluris instituit.

"Pan first taught men to join several reeds with wax."

C. 3:26

En sibi cum Mopso calamos intexere cera incipit.

"When lo with Mopsus she begins to fasten together reeds with wax."

V. 6:84

Ille canit, pulsae referunt ad sidera valles.

"He sings and the valleys stricken (with the sound) re-echo to the stars."

C. 3:42

Et solet illa meas ad sidera ferre
Camoenas.

"She is wont to exalt my poetic skill to the stars."

This is clearly modelled on the line of Virgil. Two words in each passage, fero and sidera, are employed to express the same thought, that of beautiful sounds being wafted upwards to the skies.

V. 5:14

Carmina descripsi et modulans alterna notavi experior
Immo hall, in viridi nuper quae cortice fagi.

"Nay, I will rather try those strains which lately I inscribed.
on the green bark of the beech tree, and sang and noted them by turns."

C. 3:43

Dic, age, nam cerasi tua cortice verba notabo
Et dicisa feram rutilani carmina libro.

"Tell! and I will cut off and carry with me the verses on a red bark. And your songs shorn away from the red rind I will carry to her."

The custom of carving words on barks is mentioned in poems even at the present time.

V. 3:34

Bisque die numerant ambopecus alter et haedos.

"Twice a day, both number the cattle and the kids."

V. 6:85

Cogere donec ovis stabulis numerumque referri
Iussit.

"Till Vesper warned to pen their sheep in the folds and recount their number."

C. 3:63

Certaverit ille tot haedos.

Pascere quot nostri numerantur vespere tauri.

"Let him try to pasture as many kids as there are bulls of mine counted at eventide.

These selections show how Calpurnius incorporated Virgil's method of counting the flocks at eventide.

V. 3:29

Ego hanc vitulam -- -- ne forte recuses,
Bis venit ad mulctram, binos alit ubere fetus - Depono.

"This heifer I stake, and lest you should possible reject it, she comes twice a day to the milking pail: Two calves she suckles with her udder."
C. 3:65

Scis, optima Phylli,

Quam numerosa meis siccetur bucula mulctris,
Et quam multa suos suspendatad ubera natos.

"You know how many heifers are milked into my pails, how many give their udders to their young."

The Romans considered a heifer most valuable when about five years old and both poets bring forth this idea. Calpurnius probably imitated Virgil on this line in the manner of presentation.

V. 10:71

Dum sedet et gracili fiscellam texit hibisco.

"While he sat down and wove his little basket of slender osiers."
C. 3:68

Sed mihi nec gracilis sine te fiscella salicto Texitur.

"Without you I cannot weave a little basket from the slender willow."

Calpurnius has employed almost the same words as Virgil and we cannot think this is due to any accident. Three words are the same. Gracili, fiscellam, and texit, corresponding with the gracilis, fiscella, and texitur of Calpurnius, and farther the likeness in sound between hibisco and salicto is very striking.
V. 3:60

Parta me Veneri sunt munera: namque motavi
Ipse locum, aeriae quo congressere palumbes.
"present is provided for my love; for I myself marked the place
where the airy wood pigeons have built."

C. 3:76

His tamen, his isdem manibus tibi saepe palumbes
- - - - Misimus in gremium.
"With these self-same hands however I often threw wood pigeons
into your lap."

Pigeons were the Romans emblem of love.

V. 2:7

Mori me denique coges.
"Thou wilt surely at last compel me to die."

C. 3:87

Laqueum miserit hec tenus ab illa Ilice.
"To end this misery I'll hang a knotted cord from yonder oak."

It would be unfair to Calpurnius to say that he is indebted to
Virgil for this line. But both passages tend toward the same pur-
pose from the same motive. Love has made both speakers desperate.
Calpurnius carries the thought farther than Virgil does.

V. 1:31

Postquam nos Amaryllis habet Galatea reliquit.
"After Amaryllis began to sway me, Galatea had cast me off."

C. 3:8

Lycidan ingrata reliquit
Phyllis, amatque novum post tot mea munera Mopsum.
"The ungrateful Phyllis cast me off and prefers the upstart, Mopsus, in spite of the gifts I rain on her."

The parallelism in this case is limited to the word "reliquit." This could very easily be accounted for by chance.
Sec. D. In Fourth Eclogue of Calpurnius.

V 1:6

O Meliboeeus deus nobis haec otia fecit.

"Oh Melibooeus a god gave us this leisure."

C. 4:30

Non eadem nobis sunt tempore non deus idem.

"Our times are altered now and also our god."

These verses are very similar to some given under Section A. and the same criticisms apply here as there.

V 2:36

Est mihi disparibus septem compacta cicutis
Tistula, Damoetas dono mihi quam dedit olim,
Et dixit moriens, Te nunc habet ista secundum."

"I have a pipe of seven unequal reeds compactly joined, of which Damoetas some time ago made me a present and dying said, 'Thou art now its second master'."

C. 4:59

Experior calamos, herequos mihi doctus Iollas
Donavit, dixitque:

"I will try the reeds which yesterday Iollas skilled in melody gave to me and said - - "

The form of expression in these quotations is strikingly alike, the reed pipe is mentioned as a gift in both cases and the giver says something each time, - this is unquestionably an imitation.

V. 2:23

Canto quae solitus, si quando armenta vocabat,
Amphion Dircaeus in Actaeo Aracyntho.

"I warble the same airs which Theban Amphion was wont, when on Attic Aracynthus he called his herds together."

C. 4:60

Truces haec fistula tauros
Conciliat, nostroque sonat dulcissima Fauno.

"This pipe tames the fiercest bulls and sounds most delightful to Faunus."

These lines illustrate the prevailing sentiment in regard to the influence of music on animals. It is very likely purely accidental that Calpurnius thus expresses himself so similar to Virgil for this was a very common theme. Every Roman was familiar with the story of Orpheus and his power to melt the hearts of tigers and move oaks from their stations by accompanying his song with the lyre. So any allusion to this poetical narration would call forth sympathy from the minds of the readers in as much as it constituted almost a part of their own ideals of life. Poets not infrequently introduced stories of this nature to obtain the good will and appreciation of the common people.

V. 7:71

Cantando rigidas deducere montibus omos

"By singing to draw down the rigid wild ashes from the mountains"

C. 4:66

Cui saepe blandae cantenti
Allusere ferae, cui substitit advena quercus.

"And as he sang wild beasts often fauned and sported near him and the oak strange visitor came and stood by him."
Aspice, ut antrum
Silvestris raris sparsit labrusca racemis.
"See how the wild vine with scattered clusters hath decked the grotto."

Quem modo cantantem rutilo spargebat acantho.
"Whom but now as he sang a naid decked with the ruddy acanthus"
The favorite decorations of the ancients were wild vines. Anything covered with any kind of an over-growth was as it has here been expressed "decked".

Calpurnius thinks the same about the box wood that Virgil does about the laurel. There is no means of telling whether he got the adjective "fragiles" from Virgil or not.

Si canimus silvas, silvae sint Consule dignae.
"If my verse be pastoral still let it be worthy of the consul."

Calpurnius expresses in another way than Virgil that it is a trying task to treat a lofty subject in a pastoral song. Both poets seem to think that is impracticable to attempt to raise to woods to the standard of a consul. This is undoubtedly due to imitation.
Alternis dicetis; amant alterna Camenae.
"You shall sing in alternate verses; the muses love alternate verses."

Cantibus iste tuis alterno succinet ore.
"His lips shall respond in turn to your refrain."

Although these lines are expressive of a like idea, it is really more the result of custom than of imitation. Many lines of this kind are in reality quite indispensable in a good production of this order.

Incipe Damoeta: tu deinde sequere, Menalca.
"Begin Damoetas; then you Menalcas, follow."

Tuque prior, Corydon, tu proximus ibis Amynđa
"You, Corydon, lead off, and you, Amyntas, in turn reply."

The immediately preceding criticism will apply to this comparison also.

Ab Jove principium, Musae; Jovis amnia plena.
"From Jove, ye muses, let us begin: all things are full of Jove."

Ab Jove principium, si qui canitaethera, sumat.
"From Jove let him begin who extols the realms above."

"Ab Jove principium" is the note of resemblance between these two passages. It is not likely that Calpurnius would have said "all
things spring from Jove" in precisely the same words as Virgil if he had not read the former's expression.

V. 6:3

Cum canerem reges et proelia Cynthiae aureni
Vellit et admonuit: Pastorem, Tityre pinguis.
Pascere oportet ovis, deductim dicere carmen.

"When I offered to sing of kings and battles, Apollo pulled my ear and warned me thus; - A shepherd Tityrus, should feed his fattening sheep and sing in humble strain."

C. 4:155

vellit nam saepius aurem

Invidia paupertas, et dixit: ovilia cura.

"But too often unkindly poverty pulling at my ear said: care for the sheep-folds."

The thought expressed by both poets is the same, that a poor shepherd cannot afford to devote his time to verse making, but should give his entire attention to the cultivation of his herds. Virgil has Apollo do the admonishing but Calpurnius has the agent that makes warning necessary do it. Calpurnius acknowledges that he follows Virgil in this eclogue.

V. 1:27

... libertas ... respexit inertem.

"Liberty looked back upon (me) indolent."

C. 4:154

Respiciat nostros utinam fortuna labores.

"Oh, that Fortuna would look back upon our toils."

These quotations simply serve to show that the different deified forms held a prominent place in the minds of the Romans in regard to
their temporal conditions.

V. 5:24

Non ulli pastos illis egere diebus
Frigida, Daphni, boves ad flumina.
"The swains O Daphnis, then forgat to drive their well-fed cattle
to the cooling streams."

C. 4:167

Nunc ad flumen oves deducite.
"Now drive our flocks to the stream".

This is probably not an imitation for it is a thought that is
found in practically every pastoral poem. It was a part of the herd-
sman's duty to water the flocks before closing them up for the night
in the securely fastened folds.
Sec.E. In Fifth Eclogue of Calpurnius.

V. 9:51

Omnia fert aetas animum quoque.
"Age bears away all things even the mind itself."

C. 5:12

Aspicis ut nobis aetas iam mille querelas afferat.
"Mark how age bears to me a thousand cares."

The Romans were a stern class of people and were inclined to look upon life from a serious standpoint. From an imaginative point of view their minds were essentially unitative and their literature was a conquest rather than an expression of popular life. We thus often find them reflecting on the problems of life in a philosophical attitude. It may be that Calpurnius thought of the griefs accompanying old age as his predecessor did without his aid, still these passages tend to force one to the conclusion that the latter passage was based upon the former.

V. 2:64

Florentem cytisum sequitur lascivia capella.
"The wanton goat pursues the flowery cytisus."

C. 5:5

Quas errare vides inter dumeta capellas
Canaque lascivo concidere gramina morsu.
"You see yon herd of she-goats that strays among the thickets and nibbles the grass with playful bite?"

The influence of Spring upon goats constitutes the parallelism between these lines but it is very likely the result of chance.

V. 3:56

Et nunc omnis ager, nune omnis parturit arbos
Nunc frondent silvae; nunc forniosissimus annus

"And now every field, now every tree is budding forth; now the woods look green; now the year is most bounteous."

C. 5:19

Tunc etenim melior vernanti gramine silva
Pullat, et aestivas reparabilis inchoat umbras

Tune florent silvae, viridisque renascitur annus,

"For then the woods with sprouting grass buds forth more richly, and reviving begins to form the summer shade. The woods put on their leafy vesture and the year is born again."

V. 1:57

Hinc alta sub rupe canet froudator ad auras.

"The pruner beneath a lofty rock shall sing to the breezes."

C. 5:98

Incipe falce nemus vivasque recidere frondes.

"Begin to prune the wood and to cut off the fresh leaves."

These quotations were cited to show that in both poets' eclogues a pruner played an active part.
Sec.F. In the Seventh Eclogue of Calpurnius.

V. 8:56

Certent et cyenis ululae.

"Let owls with swans contend."

C. 6:8

Vocalem superet si dirus aedona bubo

"If the hoarse screech-owl surpass the nightingale in song"

The proposition of an owl contending with any other fair bird seemed equally absurd to both poets. Some commentators think Calpurnius appropriated Virgil's line; this decision seems too sweeping. The thought is so simple and natural that it might easily have occurred to Calpurnius in the form in which he used it, entirely independently. It must be admitted, however, as has been shown here-tofore that Calpurnius was very familiar with the works of Virgil and indebtedness must perhaps of necessity be granted.

V. 3:50

vel qui venit, ecce, Palaemon.

"that very person, who comes, lo, it is Palaemon."

C. 6:28

Ecce venit Mnasyllus.

"Lo Mnasyllus comes."

Calpurnius was probably acquainted with the earlier line and had it in mind when he wrote.

V. 3:36

Pocula ponam, Pagina

"I will stake the beech cups"

C. 6:5

Ponam, Velocem Petason- "

-54-
It was natural that both poets should use the word "Ponam", but it is a little unusual that it should come at the end of the line in both instances. Still metric necessity is sufficient to account for a great many likenesses of this character.
Sec. G. In Seventh Eclogue of Calpurnius.

V. 3:25

Cantando tu illum? autumquam tibi fistula cera
Iuncta fuit? non in triviis indocte solebas
Stridenti miserum stipula dispersere carmen?

"You (vanquish) him in piping? Or was there ever a wax-jointed pipe in your possession? Wast thou not wont, thou dunce, in the crossways to murder a pitiful tune on a squeaking straw?"

C. 6:22

Vincere tu quemquam? Vel te certamine quisquam.
Dignetur, qui vix stillantes, arides voces
Rumpis et expellis male singultantia verba?

"Did you ever (vanquish) anyone? You who dry of throat with difficulty jerk out notes drop by drop.

V. 3:108

Non nostrum inter vos tantas componere lites

"It is not for me to settle such great quarrels between you."

C. 6:93

Litibus lie vestris poterunt imponere finem

"These will be able to put an end to your quarrels.

V. 1:41

Ipsae te, Tityre pinus,
Ipse te fontes, ipsa haec arbusta vocabant.

"The very pines, O Tityrus, the fountains, these very copses called for thee."

C. 7:2

videsima certe
Nox fuit ut nostrae cupiunt te cernere silvae,
Ut tua moerentes exspectant imbila tauri

"For the past twenty nights our woods have been wishing to see you
the complaining bulls have been expecting your well known call."

The grace and sweetness of the musical cadence of these selections
calls forth the greatest appreciation of the reader. With exquisite
skill both authors have showed the intimate relation existing between
Nature and man. But we cannot but realize that Calpurnius' feelings
and conception of nature have their immediate origin in the feeling
and thought of Virgil.

V. 1:4

tu, Tityre, lentus in umbra

"You, Tityrus, loiter in the shade."

C 7:11

Dum lentus abes.

"While you loiter away from home."

If this is an indebtedness, it is one of very little moment. All
shepherds consumed a great amount of time loitering so that the word
"lentus" was almost an everyday expression.

V. 2:29

O tantum libeat mecum tibi sordida rura
Atque humilis habitare casas

"Oh would it but please thee to inhabit with me our rural retreats
and humble cots."

C. 7:41

qui nescius auri,
Sordida tecta, casas et sola mapalia nostri.
"You know nothing about gold, dark homes, cabins and sequestered cots are all you know."

V. 1:19

Sed tamen iste deus qui sit da Tityre, nobis

"But tell me, Tityrus, who is this god of yours?"

C. 7:78

Dic age die Corydon, quae sit mihi forma deorum

"Come tell me, Corydon, what are the features of the gods."