Gallus in Virgil's *Liber Bucolicon*

Concerns with poetics, politics, and mingling genre intersect in the *Liber Bucolicon* and its links with C. Cornelius Gallus. The book's first half features vatic competition (e3, e4, e5), including testy *Mopsus* (e5), otherwise famed for defeating *Calchas* in the vatic competition translated from Euphorion by Gallus (so Servius). Virgil seconds that link in the poetological fable (e6) of *Gallus* "errant" along Permessus' stream, then drawn up Helicon and endowed with Hesiodic reeds to retell Euphorion's tale. Finally, the entire book culminates in the fable (e10) of *Gallus* sprawled in Arcadia, perishing, yet programming songs—for the locals to chant about him, but himself to modulate his own songs—set in "Chalcidic verse"—by "Sicilian grazer's oat," then go carve his "Loves" on "tender trees."

The talk will relate these features to the book's complementary agendas, mingling strains of epos, drama, and epigram to formulate Julian myth (ecl 1-5). Shifting then from Julian towards Arcadian myth, the book musters Hesiodic memes (e6: cfr. M. J. Edwards), grazing also satyr drama and tragedy: the tragic-bucolic *Pasiphaë* "errant" in love matches *Gallus* "errant" by Permessus, implying elegy, below Hesiodic reeds. Finally, the second *Gallus* fable (e10) will shift from Euphorionic narrative to elegy, by means of "oat," a trademark of Virgil's (e1.2). The further figure of loves growing when carved on trees signals the book's assimilation of elegy: the only kind of bark that keeps and augments words inscribed is beech, which has been established as the trademark tree in the book (e1, 2, 3, 5, 9). Virgil thus replaces Theocritus' tragic-bucolic *Daphnis* with the tragic-bucolic also now elegiac *Gallus* filling out the newly configured Arcadian myth.

Appended bibliography, e.g., Edwards (M. J., 1990), Dix, Fantuzzi, Gagliardi, Hunter, Van Sickle.