

# Song Contests in Calpurnius Siculus

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In this paper I will be dealing with the theme of song contests in pastoral poetry, and I will be considering this theme principally by looking at Calpurnius Siculus's response to earlier pastoral song contests in his fourth and sixth poems. This paper does not seek to deal with the controversy of the dating of Calpurnius's poetry; while that is an important issue, it does not impinge on the conclusions offered in this paper.<sup>1</sup>

All forms of pastoral are difficult. One of the most difficult areas perhaps is the poems which contain song contests. A poem like Theocritus, *Idyll* 3 or Virgil, *Eclogue* 2 is obviously about love. But with the song contests we are often unsure how to deal with them, even in Theocritus or Virgil.<sup>2</sup> It is also worth considering as well that song contests are not always straightforwardly confined to formal duels in song.<sup>3</sup> There are also less formal and more friendly exchanges, such as the exchange of cup and song between Thyrsis and the goatherd in Theocritus, *Idyll* 1, and the exchange of songs between Simichidas and Lycidas in *Idyll* 7.

A brief resumé of Calpurnius's contribution to this area may be helpful at this point. In all there are three poems which fall into the category: the second, the fourth and sixth. The second poem begins with the narrator describing how the girl Crocale was loved both by Astacus and Idas. When these two met by chance, they agreed to compete in song with fleeces and, intriguingly, garden produce as the forfeits. Thyrsis is appointed the judge of the contest, and curiously gives the instruction that the stakes are not to count (lines 22-6),<sup>4</sup> so that the honour and dishonour of victory and defeat are to be the only rewards. The two competitors then sing alternately, until Thyrsis declines to declare either of them victorious and encourages them to be friendly to one another. Of all the three poems, this perhaps the one which is closest in manner to its forebears: the contest which ends in a draw, for instance, can be paralleled in Virgil, *Eclogue* 3.<sup>5</sup> In the Calpurnian collection it perhaps establishes a kind of default model of song contest, against which poems four and especially six can be compared.

I will however spend more time on the fourth poem of Calpurnius, a poem which has been seen as central to the collection.<sup>6</sup> But before going into details, a summary of the poem is in order. The poem

has as its first section a conversation between Corydon and Meliboeus, where we hear that Iollas has given Corydon a pipe once owned by Tityrus. Meliboeus urges Corydon to give him a higher kind of poetry than mere praises of Alexis (a glance at Virgil's second *Eclogue*) and by chance they are then joined by Amyntas, the brother of Corydon. Both then exchange snatches of political pastoral, expressing their desire for the good favour of the emperor. The poem then ends at midday.

In the fourth poem, I would argue, one of the central themes is the issue of poetic succession. At the beginning, Meliboeus asks Corydon why he is silent and sitting apart:<sup>7</sup>

*Quid tacitus, Corydon, uultuque subinde minaci  
quidue sub hac platano, quam garrulus adstrepat umor,  
insueta statione sedes?* Calp. 4.1-3

Why are you silent, Corydon, and with a gaze is that is continually brooding, and why do you sit beneath this plane-tree, an unusual place for you, by which the babbling water sounds?

In his reply, Corydon straightaway indicates an anxiety about the quality of his verses:

*carmina iam dudum, non quae nemorale resultant,  
uoluimus, o Meliboe; sed haec, quibus aurea possint  
saecula cantari, quibus et deus ipse canatur,  
qui populos urbesque regit pacemque togatam.* Calp. 4.5-8

For a long time now, Meliboeus, I have been planning songs, not those which have a woodland sound, but these, in which the golden age could be hymned, in which I might sing of the god himself who rules over peoples and cities, and peace that wears the toga.

Corydon's reference here to the golden age seems a glance back at Virgil's fourth *Eclogue*, and this is confirmed by Corydon's implied hierarchy of poetry: he regards his projected verse as on a higher level than mere woodland song, and for this we can of course compare Virgil's own reference to *paulo maiora*, 'things a little greater', at the start of the fourth *Eclogue*.<sup>8</sup> However, Virgil's fourth *Eclogue* is not the only point of comparison here. The reference to the *aurea ... saecula* also evokes another poem of Calpurnius, the first poem, where there is also a version of the golden age. This occurs in the inscribed poem found on a tree by Corydon and Ornytus (Calp. 1.33-88), whose authorship the characters ascribe to the god Faunus himself at the poem's ending (Calp. 1.89-94).<sup>9</sup>

Calpurnius's fourth poem thus opens with Corydon's wish to write a higher kind of verse. Given that we are in the fourth poem of Calpurnius's collection, this seems an obvious glance back to Virgil's *Eclogue* 4. What is striking here is that this gesture of deference towards the literary tradition is at the same time made more complex because we have already seen a rewriting of the fourth *Eclogue*'s confident predictions in Calpurnius's first poem, a poem which foretells a similarly glorious future of happiness. In a sense, Corydon's ambition to match himself to the higher level of Virgil's fourth *Eclogue* has already been undertaken by Calpurnius in the very first poem of the collection. Moreover, the repetition of Virgil's prophecy of a golden age by Calpurnius points even more strongly to the manner in which Virgil's praise in *Eclogue* 4 itself depends on repetition: the heroic age will have to come round again, and there will also have to be a few last vestiges of the bad old ways in order to allow for the possibility of heroic achievement (Virgil, *Ecl.* 4.31-6). Calpurnius, incidentally, avoids this possible trap in his first poem. Faunus's inscribed poem does not allow the possibility of a future involving heroism: it is, as it were, the end of history.

The next pair of speeches in the fourth poem of Calpurnius then contain Meliboeus's encouragement to Corydon, with the warning that Rome should not be sung about in the same way as one would sing

about a sheepfold (Calp. 4.9-11). Corydon replies with a modest affirmation of his talent, though at the same time he concedes that his poetry might be only appreciated in the countryside (Calp. 4.12-18), including a reference to his own *rusticitas* in line 14, a nice glance back at Virgil's *rusticus es*, *Corydon* (Virgil, *Eclogue* 2.56).<sup>10</sup> This on the surface seems to present us with a Corydon who knows his place in the hierarchy of literature, and does not wish to presume too much. However, there then follows a curious speech from Meliboeus which suggests a more complex picture of Corydon's poetic deference. In lines 19-28 Meliboeus tells how he has often heard Corydon attempting to prevent his brother Amyntas from playing the pipes. Corydon, we are told, used to warn his brother that there were was no point in following a career in poetry, since poetry is ignored and unheeded; he even told Amyntas that he should gather acorns and berries and tend his flocks instead. At first glance it seems that Corydon is being pessimistic and has no confidence in the efficacy of poetry, which is of course a Virgilian topic, rehearsed, for example, in *Eclogues* 1 and 9. However, given that Amyntas is about to compete with Corydon in song, we might also notice that Corydon had attempted to divert Amyntas from poetry altogether. This might suggest an attempt by Corydon to control his own place and his brother's place in a poetic hierarchy.

In lines 23-63 there is a lengthy speech from Corydon in reply which begins with his acknowledgement that he had indeed acted in this way towards his brother. He explains, however, that there have been changes since that time (lines 29-63), and attributes the improvement in their circumstances to Meliboeus, who in Calpurnius occupies the rôle of a patron figure.<sup>11</sup> Meliboeus's interventions have saved Corydon from a life of exile outside Italy. In lines 50-2 we hear how he can help Corydon with his poetry:

*sed nisi forte tuas melior sonus aduocat aures  
et nostris aliena magis tibi carmina rident,  
uis, hodierna tua subigatur pagina lima?* Calp. 4.50-2

But unless perhaps a better song attract your ears and the poems of others please you more than mine, would you let today's page be worked on by your file?

Here we see Corydon in a deferential mode, not wishing to affirm his own talents too much, recalling the modesty of lines 12-18. However it would be a mistake to see this modesty as all there is to Corydon. This is because Corydon, after praising Meliboeus, expresses his cautious hopes that he can try out a pipe given to him by Iollas:

*quod si tu faueas trepido mihi, forsitan illos  
experiar calamos, here quos mihi doctus Iollas  
donauit dixitque: "truces haec fistula tauros  
conciliat: nostroque sonat dulcissima Fauno.  
Tityrus hanc habuit, cecinit qui primus in istis  
montibus Hyblaea modulabile carmen auena."* Calp. 4.58-63

But if you show me your favour, nervous though I am, perhaps I shall try out these pipes which learned Iollas gave to me yesterday when he said: "This pipe soothes savage bulls, and it sounds most sweetly for our Faunus. Tityrus owned it, he who first in these mountains sang a melodious song on a Hyblaeian reed."

Here we see another side to Corydon, a Corydon who wishes to follow in the footsteps of Tityrus, whom, even at this point in the poem, one might well reasonably identify with Virgil. The gift from Iollas inevitably calls to mind such gifts as the staff received by Hesiod from the Muses (Hes. *Theog.* 30), and Lycidas's gift to Simichidas in the seventh *Idyll* of Theocritus (Theoc. *Id.* 7.128-9).<sup>12</sup> But while Corydon

might wish to become part of the tradition of Tityrus, there is perhaps also a sense in which he might wish to challenge him. This certainly is how Meliboeus appears to think in these remarks:

*M. magna petis, Corydon, si Tityrus esse laboras.  
 ille fuit uates sacer et qui posset auena  
 praesonuisse chelyn, blandae cui saepe canenti  
 allusere ferae, cui substitit aduena quercus.  
 quem modo cantantem rutilo spargebat acantho  
 Nais et implicitos comebat pectine crines.  
 C. est - fateor, Meliboee, - deus, sed nec mihi Phoebus  
 forsitan abnuerit; tu tantum commodus audi:  
 scimus enim, quam te non aspernetur Apollo.*

Calp. 4.64-72

M. You seek after great things, Corydon, if you strive to be Tityrus. He was a sacred bard, one who could outsound the lyre on his reed-pipe. Often wild beasts played around him as he sang, all tame, and the oak would come and stand close to him. And as he sang, a Naiad would bedeck him with red acanthus and comb his tangled hair.

C. He is, I confess it, Meliboeus, a god, but nor perhaps has Phoebus rejected me; just listen favourably: for we know how Apollo does not disdain you.

Meliboeus sees that Corydon's use of the pipe given him by Iollas is a gesture of assertion, an indication of Corydon's desire to stake out a claim for his own worth as a poet. Meliboeus anxiously compares Tityrus to Orpheus, a comparison with an archetypal poet, and the allusion to Orpheus's mythical powers perhaps emphasises the difference that exists between Tityrus and Orpheus on the one hand, and the humble Corydon on the other.<sup>13</sup> But Corydon's reply in lines 69-72 shows that he is willing to try, and moreover that the attempt is possible, providing that Corydon receive divine favour, or at least the favour of Meliboeus.<sup>14</sup> Meliboeus then urges Corydon on in lines 73-81, not without reiterating the need for caution, but at the same time suggesting that Corydon should be aiming higher and urging him to use the pipe of Tityrus:

*incipi, nam faueo; sed prospice, ne tibi forte  
 tinnula tam fragili respiret fistula buxo,  
 quam resonare solet, si quando laudat Alexin.  
 hos potius, magis hos calamos sectare: canales  
 exprime qui dignas cecinerunt consule siluas.*<sup>15</sup>

Calp. 4.73-7

Begin, for I favour you; but look out, lest perhaps the shrill pipe intone from boxwood as frail as it usually is when it praises Alexis. Rather these are the pipes, pursue these ones more; press on the pipes which sang of woods that were worthy of a consul.

Here we can see a continuing note of caution from Meliboeus; he is anxious that Corydon's performance might not be up to the standard of the Tityran - or rather Virgilian - pipes which he is playing. However, Meliboeus simultaneously suggests that Corydon has already begun the process of imitating and perhaps also competing with Virgil. True enough, Corydon has to raise the level of his poetry. However, what kind of poetry has Corydon been working on previously? It turns out that he has been writing poems in praise of Alexis, *si quando laudat Alexin*. This of course can only recall the second *Eclogue* of Virgil, with its incipit *formosum pastor Corydon ardebat Alexin*. So Calpurnius's Corydon has also been singing in praise of an Alexis, just as Virgil's did, though in the case of Virgil we might note a further level of irony in that we discover at the end of *Eclogue* 5 that the second *Eclogue* is in fact the work of Menalcas, when Menalcas gives Mopsus his pipe:

*Me. hac te nos fragili donabimus ante cicuta;  
haec nos 'formosum Corydon ardebat Alexin',  
haec eadem docuit 'cuium pecus? an Meliboei?'* Virgil, *Ecl.* 5.85-7

Me. I will give you this fragile pipe first; this one taught me *formosum Corydon ardebat Alexin*, this very one taught me *cuium pecus? an Meliboei?*

Notice the use of *fragilis* in both Calpurnius and Virgil to describe the pipes which are handed on. We can see that the passage from the end of the fifth *Eclogue* lies behind the pipe which Iollas has handed on to Corydon. However in the case of Calpurnius, the gift of the pipe leaves open a greater possibility for competition with Virgil. Corydon is also striving to be like Virgil in the very act of raising his poetry, when told by Meliboeus to press the pipes which sang of woods worthy of a consul, *canales / exprime qui dignas cecinerunt consule siluas*, with its irresistible glance back at the opening of Virgil's fourth *Eclogue*, *si canimus siluas, siluae sint consule dignae* (*Ecl.* 4.3).<sup>16</sup>

The competition then begins with the arrival of Amyntas, the brother that Corydon had previously attempted to dissuade from poetry. Meliboeus then requests that the two sing in turn in the usual manner. In lines 82-146 the two then exchange passages of five lines.<sup>17</sup> The subject matter is political, with both Corydon and his brother praising the improvements that Caesar has brought to their world.

Curiously, Corydon's very first snatch of five lines opens with *Ab Ioue principium*, the opening of that very different contest in Virgil's third *Eclogue*, where Damoetas and Menalcas compete in a rather less friendly manner (*Ecl.* 3.60).<sup>18</sup> Corydon's first speech in the competition is worth looking at, and I also give you Damoetas's first utterance in his contest in *Eclogue* 3 as well:

*ab Ioue principium, si quis canit aethera, sumat,  
si quis Atlantiaci pondus molitur Olympi:  
at mihi, qui nostras praesenti numine terras  
perpetuamque regit iuuenili robore pacem,  
laetus et Augusto felix arrideat ore.* Calp. 4.82-6

The beginning should taken from Jove, if anyone sings of the sky, if anyone endeavours to sing of Atlas's Olympic burden. But on me may there be a happy and lucky smile from the august countenance of the god who rules our earth with his present godhead, and who rules over perpetual peace with his youthful strength.

*Ab Ioue principium Musae: Iouis omnia plena;  
ille colit terras, illi mea carmina curae.* Virg. *Ecl.* 3.60-1

From Jove is the beginning of my Muse: all things are full of Jove; he cultivates the lands; to him my songs are a care.

As is well known, this line of Virgil itself refers back to the opening words both of Aratus's *Phaenomena* and of Theocritus's seventeenth *Idyll*, *ek Dios archomestha* (which Cicero, *Aratea* fr. 1 had rendered as *ab Ioue Musarum primordia*).<sup>19</sup> Quintilian also makes use of the figure in *Inst.* 10.1.46:

*igitur, ut Aratus ab Ioue principium putat, ita nos rite coepturi ab Homero uidemur.*

Therefore, just as Aratus thinks that the beginning is from Jove, so do we rightly seem about to begin from Homer.

Here *ab Ioue principium* becomes a kind of metaphor for the literary tradition.

In Calpurnius, however, there is a difference. Corydon does not in fact choose to take the beginning of his poem from Jove. Instead, he uses a kind of priamel: others can start from Jove, but what Corydon

hopes for is the favour of the emperor. Corydon's beginning recalls the classic opening of Virgil's song contest (*Ecl.* 3.60), which itself looks back to Greek literature. On the one hand this could be deference towards what has gone before: the words are of course a quotation. On the other hand Corydon rejects the idea of starting from Jove and instead suggests that the emperor is all that is needed. This can be directly paralleled in the opening of Germanicus, *Phaenomena* 1-2:<sup>20</sup>

*ab Ioue principium magno deduxit Aratus.  
carminis at nobis, genitor, tu maximus auctor.*

Aratus brought down the beginning of his poem from great Jove. But, you, father, are the greatest source of my song.

Thus both Germanicus and Calpurnius turn the quotation of *ab Ioue principium* upside down.<sup>21</sup> We shall see later how Calpurnius makes a similar move with another well-known motif from pastoral in the sixth poem, the topic of not trying to vie with other contemporary poets.

The brothers Amyntas and Corydon then continue their alternation of song until line 146.<sup>22</sup> When they are finished (and we might note in passing that it is Corydon who has the last word, so that he in fact has an extra turn),<sup>23</sup> Meliboeus then affirms his own view that the poetry is not uncultivated and rustic as he had once believed it was (lines 147-51).<sup>24</sup> Thus Meliboeus has modified his caution in relation to Corydon's (and also, by implication, Amyntas's) poetry. Whereas he had previously warned Corydon of the difficulties of trying to be like Tityrus, here he concedes that they have succeeded in raising their poetry to the level of panegyric.

There remain ambiguities, however, since Corydon's response to this praise is to declare that he is held back from poetic success by poverty. In 155-6 he describes how he is often prevented from the practice of poetry by the need to attend to his sheep:

*uellit nam saepius aurem  
inuida paupertas et dicit: "ouilia cura".*

For too often does envious poverty pluck my ear and say: "Let the sheepfolds be your concern."

This passage is of course a reworking of *Eclogue* 6.3-5 where Tityrus describes how Apollo advises him to keep his sheep well-fed and to compose a *deductum carmen*. In Calpurnius, however, the admonition to attend to the sheep is entirely literal. Whereas in Virgil the choice is between two types of poetry, for Calpurnius's Corydon there is no choice. If there were a choice, and if Meliboeus could take Corydon's poetry to the emperor (158), Corydon would in fact wish to aim far higher:

*tum mihi talis eris, qualis qui dulce sonantem  
Tityron e siluis dominam deduxit in urbem  
ostenditque deos et "spreto" dixit "ouili,  
Tityre, rura prius, sed post cantabimus arma."*

Calp. 4.160-63

Then to me you will be like the man who brought sweetly sounding Tityrus from the woods into the sovereign city and showed him the gods and said, "When you have spurned the sheepfold, Tityrus, we will sing first of the countryside, but afterwards we will sing of arms."

So here Calpurnius's character expresses his hope that Meliboeus can play the rôle of a Maecenas in ensuring that he is able to follow a path, which like Virgil's, will ascend from pastoral to culminate in epic, referred to, perhaps unsurprisingly, as *arma*. So here, almost at the end of the poem, the character Corydon turns out not only to want to be like Virgil in terms of writing pastoral, but also in terms of the entirety of his poetic career.<sup>25</sup>

This might have been a reasonable place for the poem to end. It does not, however. It is worth paying some attention to the very last lines:

*A. respiciat nostros utinam fortuna labores  
pulchrrior et meritaefaveat deus ipse iuventae!  
nos tamen interea tenerum mactabimus haedum  
et pariter subitae peragemus fercula cenae.*

*M. nunc ad flumen oues deducite: iam fremit aestas,  
iam sol contractas pedibus magis admouet umbras.*

Calp. 4.164-9

A. If only a fairer fortune might look on my labours and the god himself favour my deserving youthfulness. But we meanwhile will sacrifice a young kid and we will together produce the food for a swift meal.

M. Now lead the sheep down to the river: now the summer rages, now the sun moves the brief shadows closer to our feet.

This represents a complex end to the poem. Though Corydon had the final word in the exchange of song, the brother who speaks last of all is Amyntas, and even he is then followed by Meliboeus telling the two of them to take the sheep to the river. Amyntas too has ambitions as a poet. Those ambitions were at first discouraged by Corydon (23-8), who had warned him of the dangers of poetry. Yet in this same poem we see Amyntas as an equal to his brother. Looked at overall, the poem thus exhibits a shifting perspective on poetic hierarchy. A large concern of the poem is Corydon's desire to be a poet like Tityrus, and the Virgilian connexion is made explicit in Corydon's last speech when he ascribes to Tityrus the Virgilian progression from pastoral through poetry of the countryside to epic. The poem shows Meliboeus advising of the dangers of trying to be like Virgil, but it also shows Corydon succeeding in raising his poetry to a higher level just as Virgil does in *Eclogue 4*. The pipe of Tityrus, given to Corydon by Iollas, is seen at the poem's close to have been worthily conferred. Thus the poem shows Corydon as a successor to Virgil, at least in the field of pastoral.

Just as the relation between Corydon and Tityrus is a complex one, featuring both deference and assertion, so too we should see this relation in a kind of counterpoint to the relation between Corydon and Amyntas. Amyntas too is a poet when we first hear of him, but he occupies a subordinate position to his brother, who has the authority to tell him not to try to write poetry. However, in the contest Amyntas is perfectly able to stand on an equal footing with Corydon, as both engage in poetic song in alternation. This of course is no contest for mastery, and nor indeed are there any prizes or indeed any result. The end of the poem allows Amyntas too to affirm his prospects. Thus the poem not only shows the continuation of the poetic tradition in Corydon's successful use of the pipe of Tityrus, but it also shows an Amyntas who may well be a successor to Corydon. And it is this sense of continuation which features in the poem's very last lines, spoken by Meliboeus:

*M. nunc ad flumen oues deducite: iam fremit aestas,  
iam sol contractas pedibus magis admouet umbras*

Calp. 4.168-9

M. Now lead the sheep down to the river: now the summer rages, now the sun moves the brief shadows closer to our feet.

This end of the poem, at midday,<sup>26</sup> can be contrasted with the much more ominous note at the end of *Eclogue 10*, when we hear about the danger of *umbra* to singers:

*surgamus: solet esse grauis cantantibus umbra.  
iuniperi grauis umbra; nocent et frugibus umbrae.  
ite domum saturae, uenit Hesperus, ite capellae.*

Virg. *Ecl.* 10.75-7

Let us rise: shade is often harmful for singers. The shade of the juniper is harmful; and shades harm the crops. Go home filled, Hesperus is coming, go home, goats.

We can compare too the end of *Eclogue* 3, a poem which, as already seen, has other connexions with Calpurnius's poem:

*claudite iam riuos, pueri; sat prata biberunt*

Virg. *Ecl.* 3.111

Close off the streams, lads; the meadows have drunk enough.

Calpurnius's poem comes to a close at midday, and with the continuation of work. And in contrast both to Corydon's discouraging advice to Amyntas to concern himself only with his labours, and the discouragement offered to Corydon himself by the figure of *paupertas* (155-6), Meliboeus, though at the poem's end he gives the instruction to work, is a patron who nurtures his poets and even permits them to emulate Virgil.<sup>27</sup> In contrast *Eclogue* 10, as is well known, brings down the curtain on the pastoral genre, with the onset of shade which is not only the end of the day, but also something which is even harmful to singers. Thus Calpurnius's fourth poem enacts a tradition of pastoral song which is continuing, in spite of the legacy of the Tityrus-Virgil figure who had gone before. The alternation of song in quasi-contest is friendly and there is a sense that the poets of the day, not only Corydon, but also Amyntas, have a rôle to play in the ongoing tradition of poetry. This is therefore a poem which offers a positive approach to the tradition which has gone before, and allows for the possibility of poetry continuing. We shall see that Calpurnius's sixth poem presents quite a different view.

\* \* \* \* \*

With the sixth poem of Calpurnius, the situation is rather different from other poems of contest in ancient pastoral. A brief summary of its content may be useful. The poem opens with two characters: Astylus and Lycidas, who quarrel when Astylus tells Lycidas that he has just missed a competition between Nyctilus and Alcon, won by the latter on the verdict of Astylus. Complaining about Astylus's decision, Lycidas offers to compete with him and even suggests the victorious Alcon as a judge. However Mnasyllus arrives and is immediately suborned to judge the contest. But the contest never takes place since the squabbling continues until Mnasyllus resigns from his rôle as judge and suggests that the dispute could be settled by the arrival of Mycon and Iollas. The poem thus concludes without any resolution.

On the surface the overall effect of Calpurnius's sixth poem is to contrast a competition between Alcon and Nyctilus which happened before the poem began, and that between Lycidas and Astylus, which never happens at all. Yet this opposition between an apparently meaningful contest which had previously happened and the futile bickering between the actual characters of the poem may not be so straightforward.

In the first place, it is worth noting that the result of the earlier poetic competition between Alcon and Nyctilus is called into question. Lycidas finds the result incredible (lines 6-8) and makes a comparison between the song of birds:

*Nyctilon ut cantu rudis exsuperauerit Alcon,  
Astyle, credibile est, si uincat acanthida cornix,  
uocalem superet si dirus aedona bubo.*

Calp. 6.6-8

That crude Alcon might have beaten Nyctilus in song, Astylus, is believable only if the crow defeat the goldfinch or the dreadful owl surpass the tuneful nightingale.



Now this passage recalls two famous passages: Theocritus, *Idyll* 7.40-1, where Simichidas says that attempting to compete with Asclepiades and Philitas would be like a frog competing with the sound of a cricket, and Virgil *Ecl.* 9.35-6, where Lycidas declares that if he were to compete with the poets Varius and Cinna it would be like a goose honking among swans. In Theocritus and Virgil the comparison with nature is used in a statement of poetic modesty, out of a desire not to attempt some rash challenge to other poets. But in Calpurnius, Lycidas, not only the name of a character in Calpurnius's third poem, but also a character in Virgil's *Eclogue* 9 and the mysterious figure who appears in Theocritus, *Idyll* 7, uses the comparison not to affirm existing poetic hierarchy, but to challenge it. Lycidas does not accept that Nyctilus was beaten by Alcon, and thus rejects the verdict of Astylus.

After Astylus defends the vocal qualities of Alcon in lines 9-11, Lycidas then argues in lines 12-16 that Alcon only won because he was better-looking than Nyctilus. This only provokes Astylus to remark in lines 17-18 that his ignorance makes him unable to appreciate the qualities of Alcon. Lycidas is then moved for the first time to suggest a challenge against Astylus himself (19-21). His words are worth lingering over:

*uis igitur, quoniam nec nobis, improbe, par es,  
ipse tuos iudex calamos committere nostris?  
uis conferre manum? ueniat licet arbiter Alcon.* Calp. 6.19-21

Since you are not even equal to me, wicked one, will you then set your pipes against mine, though you yourself were the judge? Will you enter the lists? Let Alcon come as umpire, if you wish.

In the first two lines of the speech Lycidas declares that Astylus is not his equal, yet he still wishes to take him on in competition. Notice that Lycidas refers to Astylus as *iudex*; the figure of the judge is again being called into question. This, I would suggest, has bearing retrospectively on other pastoral poems which feature a judge to settle a dispute, whether with a victory, or a decision in favour of a draw.

In Virgil or Theocritus, the decision of a judge can be used as a closural device. Thus in Virgil's *Eclogue* 3 Palaemon's decision that Menalcas and Damoetas are equal in ability ends the poem,<sup>28</sup> while in *Eclogue* 7 Meliboeus, the retrospective narrator, simply tells us the result, taking on the function of judge. Thyrsis loses: the end of *Eclogue* 7.<sup>29</sup> In *Idyll* 5 of Theocritus, Komatas and Lakon are in competition under the arbitration of Morson. Again, the decision in favour of Komatas brings the poem to an almost immediate conclusion, though we may note with some amusement that Morson is quick to ask for a portion of the meat from the offering sacrificed to the nymphs (Theocritus *Id.* 5.138-40) when he makes his decision.

But with Calpurnius, the originality in his sixth poem lies in taking as his starting point the point of *ending* for Theocritus and Virgil. In Virgil and Theocritus the poems and the contests come to an end with the resolution by the judge. Readers have sometimes wondered why it is that a particular result might occur. Thus Clausen, in the introduction to his commentary on *Eclogue* 7 notes the views of scholars such as La Cerda and Cartault on the various exchanges between Corydon and Thyrsis in *Eclogue* 7, and offers the following opinion:

If Thyrsis is to be judged fairly, he must be judged as a singer subordinate to Corydon, but not necessarily inferior; indeed he is superior to Corydon in at least one exchange, failing only, so that there may be a slight pretext for his defeat, at the very end.<sup>30</sup>

I would however argue that such searches for justification of the victory are pointless. The victory is arbitrary: we may presume from the opening of *Eclogue* 7 that Daphnis is the judge, yet even his judgement is occluded at the end with Meliboeus's brief record of Corydon's victory. Calpurnius's sixth

poem puts under the spotlight the issue of judgement and arbitration in poems of song contest. In Virgil and Theocritus poems of contest come to an end with no obvious reason for the decision. Calpurnius emphasises that such decisions can be arbitrary and may indeed settle nothing.

After more wrangling, it then turns out that the ensuing competition will be judged by Mnasyllus, whom Lycidas praises as a judge who will not be swayed by arrogance (29). In a happy coincidence characteristic of the genre (compare for instance the fortuitous appearance of Palaemon at Virgil *Ecl.* 3.49-54), he arrives and is then persuaded to act as judge. The next section of the poem continues with the characters offering stakes. Astylus makes an extravagant offer of a rather ornately adorned stag (lines 30-47), whose accoutrements include such charms as roses on his horns and a boar's tusk depending from his neck. This animal is a rather elaborate version of the stag owned by Silvia in *Aeneid* 7, but whereas Silvia's stag will tolerate human company and wears garlands (Virg. *A.* 7.488), this stag is even able to wear reins (Calp. 6.35) and bear the yoke. Astylus's confidence is indicated by his willingness to stake the stag even though his beloved Petale is fond of the animal. In reply Lycidas then stakes one of his own horses, a rather more practical wager.<sup>31</sup>

Mnasyllus then at 59-61 makes a short speech inviting the competitors to compete, which recalls the speech of Palaemon at Virgil *Ecl.* 3.55-9 at a similar point in Virgil's poem:

*dicite, quandoquidem in molli consedimus herba.  
et nunc omnis ager, nunc omnis parturit arbor,  
nunc frondent silvae, nunc formosissimus annus.  
incipite, Damoeta; tu deinde sequere, Menalca.  
alternis dicetis; amant alterna Musae.*

Virgil, *Ecl.* 3.55-9

Speak, since we have sat down together on the soft grass. And now every field and every tree bears fruit, now the woods are in leaf, now the year is most beautiful. Begin, Damoetas, and you then follow, Menalcas. You will speak in alternate words; the Muses love alternate words.

This speech has its counterpart in Calpurnius 6.59-61, where Mnasyllus suggests that they compete under the ilex-tree. Instead of the expected contest, however, we then have more delay, for Astylus declares his wish to move the location of the contest; he does not wish to be disturbed by the sound of water.<sup>32</sup> This is an odd request for two reasons: firstly in Virgil's seventh *Eclogue*, the competition took place by the banks of the river Mincius (Virgil. *Ecl.* 7.12-13), but secondly, and even more bizarrely, Astylus himself had umpired the preceding song contest under trees. We have had no indication of the characters' location shifting, so it seems that Astylus now refuses to compete in the place where he had previously acted as umpire for Alcon and Nyctilus:

*serus ades, Lycida: modo Nyctilus et puer Alcon  
certauere sub his alterno carmine ramis  
iudice me, sed non sine pignore.*

Calp. 6.1-3

You are here too late, Lycidas: just now Nyctilus and the boy Alcon strove beneath these branches in alternate song, with me as the judge, but not without laying stakes.

If Astylus could have been distracted by the sound of water, could not the same be true for the defeated Nyctilus?

Lycidas's response to Astylus's comment is even more extraordinary: he suggests a move to rocky caves and cliffs in lines 66-9. The journey is instantly effected, as Mnasyllus in line 70 begins his speech with the word *uenimus*, 'we have got here'. Mnasyllus then urges the competitors to begin and delight

him with alternate song on their love affairs. But Lycidas cannot resist the chance to address further remarks to Mnasyllus, recalling an occasion when Mnasyllus had been the judge in a competition between Astylus and Acanthis, with the implication that Astylus had lost.<sup>33</sup>

There then follow a pair of speeches between Astylus and Lycidas. Astylus expostulates at Lycidas's desire to quarrel and warns that his crimes will be made public, which then induces an ironic taunt from Lycidas mocking Astylus for his dalliance with Mopsus. Astylus then expresses his desire to come to blows with Lycidas, before Mnasyllus abdicates as judge, and suggests that Micon and Iollas, who have both fortuitously appeared, will be able to settle the dispute.

So how are we to interpret this poem? I have already suggested that the poem offers us intriguing insights into how to read Virgil and Theocritus, and tempts us to question the stable and unchallenged contests which take place in those poems. Assuredly, Theocritus and Virgil do themselves have tensions in the area of song contest: thus Morson in Theocritus, *Idyll 5* is perhaps too enthusiastic when he asks Komatas to give him a piece of the meat from his victory sacrifice to the Nymphs - a judge who is so keen to be rewarded by one of the competitors might not encourage confidence. In Virgil, Palaemon's decision in *Eclogue 3* not to award victory to either Damoetas or Menalcas does not necessarily depend on poetic learning: it is more the case that he is unable to make a judgement between the two. And in *Eclogue 7*, the verdict is simply handed down by Meliboeus, who is reminiscing about the occasion, perhaps even from the distance of exile if he is the same character who goes into exile in Virgil's first *Eclogue*. If we think back to Calpurnius's second poem, there is again something rather arbitrary about the way Thyrsis decides that he cannot offer a verdict - and we should also remember that Thyrsis said that the stakes did not really count. This might well imply that such contests are even fairly meaningless. Here though, in his sixth poem, Calpurnius undermines the issue of judgement in song contests and begins his poem at the point where his predecessors end it; conversely, the ending of Calpurnius's sixth poem is not a point of closure for Virgil and Theocritus.

But is there anything more to Calpurnius than this ironic glance at those rather odd poems of song contest that we find in Theocritus and Virgil? Here I want to return to the fourth poem of Calpurnius. In this poem the exchange of poetry is between Corydon and Amyntas, his brother. There is also, however, as we have seen, another level of competition, commented on by Meliboeus just after Corydon has mentioned that he is now the owner of the pipe of Tityrus:

*M. magna petis, Corydon, si Tityrus esse laboras.  
 ille fuit uates sacer et qui posset auena  
 praesonuisse chelyn, blandae cui saepe canenti  
 allusere ferae, cui substitit aduena quercus.  
 quem modo cantantem rutilo spargebat acantho  
 Nais et implicitos comebat pectine crines.  
 C. est - fateor, Meliboee, - deus: sed nec mihi Phoebus  
 forsitan abnuerit; tu tantum commodus audi:  
 scimus enim, quam te non aspernetur Apollo.*

Calp. 4.64-72

M. You seek after great things, Corydon, if you strive to be Tityrus. He was a sacred bard, one who could outsound the lyre on his reed-pipe. Often wild beasts played around him as he sang, all tame, and the oak would come and stand close to him. And as he sang, a Naiad would bedeck him with red acanthus and comb his tangled hair.

C. He is, I confess it, Meliboeus, a god, but nor perhaps has Phoebus rejected me; just listen favourably: for we know how Apollo does not disdain you.

Corydon states his desire to try to emulate Tityrus, whom we may consider to be Virgil, here presented as a kind of Orpheus figure who affected even animals. So the idea of contest and matching is explicitly present in the fourth poem of Calpurnius. Of course there is also an implicit contest with Virgil going on elsewhere in the collection: in the fifth poem, where Micon gives advice on how to look after animals in a manner which recalls the *Georgics*, and in the seventh, where we hear of Corydon's journey to Rome which echoes Tityrus's journey in Virgil's first *Eclogue*. Corydon is of course famously disappointed by the experience and doesn't even get a close look at the emperor.<sup>34</sup>

On the larger scale we thus find two conflicting strands of deference and competition in Calpurnius's engagement with the literary tradition. It is in this context that we should look at his sixth poem. On the deferential side, we could argue that the failure to produce a real song contest shows the impossibility on the larger scale of meaningful competition with poetic predecessors as well. The characters do not produce a contest; it is as if they get no further than the opening exchanges of banter, more or less unpleasant, which occur in Virgil's third *Eclogue*. Nothing is accomplished in the poem in the way of poetic contest, and perhaps we should expect no more. The first words, *Serus ades, Lycida*, rehearse the old problem of 'silver' Latin which happens after everything has happened. Here Lycidas, a key figure in Theocritus's seventh *Idyll* and an importunate and insensitive young man in Virgil's ninth *Eclogue*, is simply too late, the problem for anyone writing after Virgil.<sup>35</sup> To this extent the poem's emphasis on the failure of meaningful competition could be seen as a meditation on its own failure, and the wider lateness of post-Virgilian Latin.

But there is however a more assertive side to this poem as well. Calpurnius is aggressively innovative in his treatment of the theme of song contest. This stems from his decision to destabilise the whole issue of literary verdicts by having Lycidas refuse to accept the decision of Astylus which happened before the start of the poem:

*Nyctilon ut cantu rudis exsuperauerit Alcon,  
Astyle, credibile est, si uincat acanthida cornix,  
uocalem superet si dirus aedona bubo.*

Calp. 6.6-8

That crude Alcon might have beaten Nyctilus in song, Astylus, is believable only if the crow defeat the goldfinch or the dreadful owl surpass the tuneful nightingale.

What is remarkable about this passage is that on the surface it seems a deferential reworking of Theocritus on frogs and crickets, and Virgil on geese and swans. One creature sounds better than another; so on the face of it Calpurnius is being deferential. However this is of course the moment where Lycidas, instead of accepting his place in it, rejects poetic hierarchy and claims the right to question the decisive, almost canonical judgement of Astylus on Alcon and Nyctilus. At one of the most allusive moments in poem, Calpurnius's character rejects the established verdicts of the kind that the Virgil and Theocritus passages actually affirmed.

Now if Lycidas can reopen Astylus's verdict on the competition of Alcon and Nyctilus, this in turn might make us ask whether established literary judgements are not themselves open to question. From the point of view of the characters in the poem, it is the judge or umpire who is their audience. Can this serve as a kind of allegory for the reception of real poems by an audience and the nebulous and maybe even untrustworthy nature of aesthetic judgements on poetry? Astylus tells us that Alcon was better than Nyctilus, Lycidas says the opposite. Thus Calpurnius reminds us in this poem of the fickleness of literary judgements by opening up the closed endings of Virgil and Theocritus, where a character pronounces a final verdict. The decision to start the poem where his predecessors had ended raises

questions not only about his other poetic contest, in poem 2, but also about the whole issue of poetic competitions and even the nature of hierarchies between poets as well.

To sum up. What we see in Calpurnius's fourth poem is a sense of the difficulties of continuing in the pastoral tradition, and of following on after Virgil. But though Meliboeus the patron is cautious about Corydon's attempts to use the pipe of Tityrus, the same pipe *is* used by Corydon to produce, in company with his brother, a political pastoral which recalls but also perhaps challenges the fourth *Eclogue* of Virgil. The picture is a complex one; deference is combined with assertion. When we reach the sixth poem, however, the issue of competition is seen in a different light, since the song contest itself never takes place: Lycidas is simply too late. At the same time, though, the poem does have a dimension which also undermines the literary hierarchy: since Lycidas's unwillingness to accept the verdict of the earlier song contest suggests that the construction of literary hierarchies and of aesthetic judgements is in fact open to criticism. Though the sixth poem might be felt to preclude the possibility of effective poetic competition with what has gone before, it also hints at the arbitrariness of literary histories and their narratives.

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## NOTES

- <sup>1</sup> The debate between proponents of a Neronian dating for Calpurnius Siculus and those favouring a date in the third century AD has now generated an extensive bibliography. T.K. Hubbard, 'Calpurnius Siculus and the Unbearable Weight of Tradition', *Helios* 23 (1996), [67-89] 68 n. 6 gives a useful list of such items, to which add B. Baldwin, 'Better Late than Early: Reflections on the Date of Calpurnius Siculus', *ICS* 20 (1995), 157-67 and N. Horsfall, 'Criteria for the Dating of Calpurnius Siculus', *RFIC* 125 (1997), 166-96. A Neronian dating is favoured in the recent commentary of B. Fey-Wickert, *Calpurnius Siculus. Kommentar zur 2. und 3. Ekloge* (Trier 2002), 11-12.
- <sup>2</sup> O. Skutsch, 'The singing matches in Virgil and in Theocritus and the design of Virgil's book of *Eclogues*', *BICS* 18 (1971), 26-9 is a useful attempt to relate the Virgilian song contests to their predecessors in terms of the structure of the whole collection of *Eclogues*.
- <sup>3</sup> A definition of amoebaeon song is offered by Serv. Ecl. 3.28: *VICISSIM EXPERIAMVR id est amoebaeo carmine. amoebaeum autem est, quotiens qui canunt, et aequali numero uersuum utuntur, et ita se habet ipsa responsio, ut aut maius aut contrarium aliquid dicant, sicut sequentia indicabunt.*
- <sup>4</sup> Hubbard, *Helios* 23 (1996), 68 remarks on how Thyrsis, the arbiter of Calpurnius's contest, was the loser in the amoebaeon contest in Virgil's *Ecl.* 7.
- <sup>5</sup> Cf. e.g. E.W. Leach, 'Neronian Pastoral and the World of Power', in A.J. Boyle (ed.), *Ancient Pastoral. Ramus Essays on Greek and Roman Pastoral Poetry* [122-48] 124: 'Indeed, only the second which consists of a pair of courtship songs cast into the framework of an amoebaeon singing match comes close to its models.' For a fuller discussion of the poem, see Leach 127-30, P.J. Davis, 'Structure and Meaning in the *Eclogues* of Calpurnius Siculus', *Ramus* 16 (1987), [32-54], 33-4.
- <sup>6</sup> See e.g. E.W. Leach, 'Corydon Revisited: an Interpretation of the Political *Eclogues* of Calpurnius Siculus', *Ramus* 2 (1973), [53-97], 53; Davis, *Ramus* 16 (1987), 50; C.E. Newlands, 'Urban Pastoral: the Seventh *Eclogue* of Calpurnius Siculus', *Classical Antiquity* 6 (1987), [218-31] 225; Hubbard, *Helios* 23 (1996), 69-70.
- <sup>7</sup> It has been suggested that the opening *Quid tacitus, Corydon?* recalls the opening of the second *Einsiedeln Eclogue*, *Quid tacitus, Mystes?*, though, as noted by Hubbard, *Helios* 23 (1996), 78 n. 31, this opens up yet more problems of literary chronology.
- <sup>8</sup> Virg. *Ecl.* 4.1 'Sicelides Musae, paulo maiora canamus.'
- <sup>9</sup> Hubbard, *Helios* 23 (1996), 69 has a good discussion of the significance of writing in Calpurnius. On Calpurnius's *Ecl.* 1, see also Davis, *Ramus* 16 (1987), 38-43, Newlands, *Classical Antiquity* 6 (1987), 224-7, N.W. Slater, 'Calpurnius and the Anxiety of Vergilian Influence', *Syllecta Classica* 5 (1994), 71-8.
- <sup>10</sup> Davis, *Ramus* 16 (1987), 44. For Virgil's Corydon and Calpurnius's character, see e.g. Leach, *Ramus* 2 (1973), 53-4. For Calpurnius's Corydon as the poet himself, see B. Schröder, *Carmina non quae nemorale resultant. Ein Kommentar zur 4. Ekloge des Calpurnius Siculus* (Frankfurt am Main 1991), 21-9.
- <sup>11</sup> Hubbard, *Helios* 23 (1996), 80-1 has shown how Corydon's leisure in this poem recalls that granted to Tityrus in Virgil, *Ecl.* 1.
- <sup>12</sup> Hubbard, *Helios* 23 (1996), 81 sees an echo of the pipe which Virgil's Corydon received from Damoetas (Virg. *Ecl.* 2.36-9).
- <sup>13</sup> Davis, *Ramus* 16 (1987), 46 sees a link with Virgil's sixth *Eclogue* here.
- <sup>14</sup> Hubbard, *Helios* 23 (1996), 81 points out the similarity between the description of Tityrus as *deus* and the use of *deus* to denote deified emperors; one is also reminded of the *Virgilian* Tityrus's use of the word *deus* at Virg. *Ecl.* 1.6, which has usually been thought to refer to Octavian.

- <sup>15</sup> I am accepting Leo's *exprime* in this passage. For further discussion of the textual problems, see Schröder's commentary on Calp. 4.77.
- <sup>16</sup> See also Hubbard, *Helios* 23 (1996), 81.
- <sup>17</sup> Hubbard, *Helios* 23 (1996), 81 sees these exchanges of five lines as an attempt to eclipse the groups of two and four lines exchanged in amoebaeon contests in Theocritus and Virgil.
- <sup>18</sup> See e.g. L. Castagna, 'La IV Ecloga di Calpurnio Siculo', in J.-M. Croisille and P.-M. Fauchère (edd.), *Neronia 1977. Actes du 2e colloque de la Société Internationale d'Études Néroniennes (Clermont-Ferrand, 27-28 mai 1977)* (Clermont-Ferrand 1982) [159-71] 161.
- <sup>19</sup> For further discussion, see Kidd on Arat. *Phaen.* 1.
- <sup>20</sup> More indirectly, one might compare Lucan's assertion in Luc. 1.63-6 that he has no need of Bacchus or Apollo for poetic inspiration, since Nero is sufficient. Contrast the different approach of Statius in *Silv.* 1 *pr.* 16-17 *primus libellus sacrosanctum habet testem, sumendum enim erat 'a loue principium'*, in introducing *Silv.* 1.1, a poem on an equestrian statue of Domitian; see further C.E. Newlands, *Statius' Silvae and the Poetics of Empire* (Cambridge 2002), 53-4.
- <sup>21</sup> Cf. Hubbard, *Helios* 23 (1996), 82: 'Calpurnius has thus reversed and contradicted the Vergilian prologue by asserting that there is a divinity of more present importance to him even than Jupiter; the Vergilian centrality of Jove becomes a rhetorical foil for Calpurnius.'
- <sup>22</sup> On the content of their exchanges, see Hubbard, *Helios* 23 (1996), 83-4.
- <sup>23</sup> Hubbard, *Helios* 23 (1996), 84 n. 40 argues convincingly against the suggestion that there might have been a lost stanza.
- <sup>24</sup> Hubbard, *Helios* 23 (1996), 84 sees the reference to Paelignian bees in these lines as a suggestion on the part of Meliboeus that Corydon and his brother Amyntas do at least surpass the work of Ovid.
- <sup>25</sup> Schröder on Calp. 4.162-3 notes the parallels between this passage of Calpurnius and the second line of the sepulchral epigram for Virgil, *Mantua me genuit, Calabri rapuere, tenet nunc / Parthenope; cecini pascua rura duces (Vita Donati 36)*, and also the rejected opening lines of the Aeneid; the perspective in Calpurnius is however one of future ambition, not funerary retrospect. Davis, *Ramus* 16 (1987), 47 notes the rejection of the countryside implied by Corydon's *spreto ... ouili*; cf. C. Newlands, *Classical Antiquity* 6 (1987), 220-4 for Corydon's preference for the man-made landscape of the amphitheatre in Calpurnius 7.
- <sup>26</sup> On the use of midday as a motif in Calpurnius, see further Leach, 'Neronian Pastoral and the World of Power' (n. 5 above), 126-7.
- <sup>27</sup> The emphasis of Hubbard, *Helios* 23 (1996) 85 is different here: 'For all of Corydon's ambitions to be another Tityrus, Meliboeus' seemingly unsympathetic reply shows him inevitably falling short, constrained to toil in the heat rather than reclining, like Tityrus, *sub tegmine fagi*.' Cf. 87: 'But Corydon fails at the end of Calp. 4, when he attempts to use his relation with Meliboeus to obtain real access to the emperor.'
- <sup>28</sup> On the close of Virgil, *Ecl.* 3, see now C.E. Schultz, 'Latet anguis in herba: a reading of Vergil's Third Eclogue', *AJP* 124 (2003), [198-224], 219-21.
- <sup>29</sup> For discussion of why Corydon wins in Virgil, *Ecl.* 7, see W. Clausen, *A Commentary on Virgil Eclogues* (Oxford 1994), 210-12. R.B. Egan, 'Corydon's Winning Words in Eclogue 7', *Phoenix* 50 (1996), 233-9 is a recent contribution to the debate.
- <sup>30</sup> Clausen, *A Commentary on Virgil Eclogues*, 211-12. Cf. J. Henderson, 'Virgil's Third Eclogue: How do you keep an idiot in suspense?', *CQ* 48 (1998), [213-29] 215. Discussing Palaemon's verdict at the end of *Eclogue* 3, Henderson draws attention to the problems that have beset scholars in attempting to solve why particular results occur in such contests: 'In fact, quite apart from the question of the stake, his pronouncement has itself generated widely different notions of what he (must have) meant. In any case, it is not, ultimately, at all obvious that the judge does speak either representatively, on behalf of some implied rustic community; or authoritatively, in terms of preferring some rustic values to others; let alone authorially, as the surrogate of the poet's viewpoint. The delivery of his verdict actually puts *his* judgement into question. We judge the judge from the dock.'
- <sup>31</sup> On these stakes, see also Leach, 'Neronian Pastoral and the World of Power' (n. 5 above), 139, who regards the deer as 'another witness to the perversity of Astylus's refinement of pastoral', and the horse as 'a swift charger of unusual mettle that seems to belong to the heroic world'.
- <sup>32</sup> For the avoidance of the sounds of nature in Calpurnius, see P. Damon, *Modes of Analogy in Ancient and Medieval Verse*, University of California Publications in Classical Philology 15.6 (Berkeley and Los Angeles 1961), 293-4. See also Leach, 'Neronian Pastoral and the World of Power' (n. 5 above), 139.
- <sup>33</sup> H. White, 'A Singing Contest in Calpurnius Siculus', *QUCC* 62 (1999), 149-51 seems to imply that Mnasyllus had witnessed Astylus and Acanthis making love, but this seems to ignore the force of *iudex* in Calp. 6.77-8 *auribus accipias, quibus hunc et Acanthida nuper / diceris in silua iudex audisse Thalea*, where judgement of a contest seems implied.
- <sup>34</sup> On the seventh poem of Calpurnius, see Newlands, *Classical Antiquity* 6 (1987), 218-31, and also Hubbard, *Helios* 23 (1996), 85-7.
- <sup>35</sup> The belatedness of the autumnal setting of Calp. 1 is noted by Hubbard, *Helios* 23 (1996), 71. For literary 'secondariness', see especially S. Hinds, *Allusion and Intertext* (Cambridge 1998), 83-98.