argument as it develops, informative and often witty subheads for chapter sections, both Greek texts and excellent translations, and an index of ancient sources. The book is full of insights and imagination, from the reconstruction of Philemon's lost *Adelphoe* (pp. 78–80) and the argument that the adulterer Eratosthenes is (after all) the tyrant (pp. 87–8) to the linkage between the return of Philoumene, the heroine of *Sik*., with the restoration of democracy after a ten-year hiatus in 307 (p. 217). But unfailingly perceptive and intelligent as it is, L.'s book put me in mind of the doggerel about the philosopher Hegel: he pursued truth like a beagle/But he ran so much faster/That he ran right past her. Questions arise at many points. Were the Athenians really so concerned that citizens marry and reproduce? Those who did not faced no legal sanctions (as they did at Sparta). Did Menander really intend his plays to perform 'the reproduction of democratic national culture and Greek transnational polis culture before it had actually occurred' (p. 243)? Our only evidence for Menander's political leanings, the tradition that he was almost put on trial after the expulsion of Demetrius of Phaleron on the grounds that he had been the tyrant's friend (p. 47 n. 29), hardly portrays him as a committed democrat. Would an Athenian audience have noticed if he did? As L. notes, Plautus uses names such as Therapontigonus to make clear the connection between his soldiers and Hellenistic rulers (p. 62 n. 89), but Menander's are less explicit. And how about the rulers themselves? How would they react if they caught on to the fact that 'the sterility of comedy's braggart soldiers presage[d] the mortality and transience of the Hellenistic ruler and kingdom' (p. 65)? The comic poet Philippides went into exile after attacking one of Demetrius's toadies (pp. 58–9). Finally, could any plays (let alone such a 'polyvalent poetics' [p. 243]) have had the effect on internal politics and interstate relations that L. suggests (pp. 11, 197, 252)?

L. is too gifted a scholar to be unaware of the risks of anachronistic readings (note the caveats at pp. 165, 198), but she may not have succeeded in avoiding them nonetheless. If it took the twentieth century to rediscover these texts, her understanding of them belongs very much to the twenty-first; their ideal audience is made up of academics—progressive, feminist, and eager to believe that intellectual work can make a difference in a troubled democracy. It is very pretty, certainly, but I am less sure that we must call it Menander.

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NARRATIVE IN THE *ARGONAUTICA*

G. BERKOWITZ: *Semi-Public Narration in Apollonius'* Argonautica. (Hellenistica Groningana 8.) Pp. viii + 162. Louvain, Paris, and Dudley, MA: Peeters, 2004. Paper, €40. ISBN: 90-429-1432-7.

In 1992, the Department of Classics at the University of Groningen initiated a series of biennial conferences on Hellenistic literature, the proceedings of which have been (and will be) published. To date, they have produced volumes on Callimachus (1993 and 2004), Theocritus (1996), Genre in Hellenistic Poetry (1998), Apollonius Rhodius (2000), and Hellenistic Epigrams (2002); a new collection of papers dealing with authors whose works lie 'Beyond the Canon' should appear in 2006. Moving beyond the publication of conference papers, editors and organizers Annette Harder, Remco Regtuit, and Gerry Wakker have recently added monographs to their

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Hellenistica Groningana series: *The Epigrams Ascribed to Theocritus* by Laura Rossi (2001) and the current work under consideration, *Semi-Public Narration in Apollonius' Argonautica* by Gary Berkowitz. Without a doubt, Groningen has become to a major center for Hellenistic Studies.

Berkowitz's revised doctoral dissertation entails a narratological study of Apollonius's *Argonautica* after the work of Genette, de Jong, and Bal. In short, Berkowitz explores the various narrative voices in the poem and the reaction of the audience to the interplay, sometimes confusing or contradictory, between statements made by poet and characters. More specifically, Berkowitz distinguishes between private narrator and narratee (characters in the epic), public narrator and narratee (the poet and his audience), semi-public narrator (the poet addressing a character in the poem), and semi-private narrator (a character who addresses the public narrator, mistakenly identified as a reader on p. 5). Contrary to the title, Berkowitz would appear to give greater prominence to a significant semi-private narrator in the epic, *Erato*.

In his introduction ('Narrative Problems in Apollonius' *Argonautica*') Berkowitz lays out a number of terms he will employ, some of which were mentioned above. There follow four chapters, a one-page conclusion, an appendix listing the 'Speech Acts of Narrators and Characters in the *Argonautica*', and a bibliography; there is no index. The argument proceeds logically in terms of the definitions established in the introduction. Chapter 1 ('Statements of Private Narrators') deals with mortal characters whose comments look backwards (prehistory or 'external analepsis') and forwards; the latter concerns events both within ('internal prolepsis') and beyond ('external prolepsis') the confines of the 'fabula'. Chapter 2 ('Parallel Statements by Public and Private Narrators in the Lemnian Episode') examines differences between statements made by the characters and the public narrator. Chapter 3 ('Statements of Public Narrator to Private Narratees') discusses the untraditional manner in which the public narrator addresses private narratees. Chapter 4 ('Statements of Private Narrators to the Public Narrator') focuses on *Erato* as a critical source of information.

As this summary might suggest, Berkowitz approaches his topic in a mechanical fashion. Nonetheless, it serves him well in exposing the narrative fissures within the text that give the *Argonautica* a sense of discontinuity which has confused, dismayed, intrigued, or even taunted the epic's ever growing readership. Moreover, the author's enthusiasm for his subject is everywhere apparent and encourages the reader, even one not familiar or sympathetic with narratological analyses, to stay with the program. It is too bad that Berkowitz was unable to have a look at Calvin S. Byre, *A Reading of Apollonius Rhodius' Argonautica—The Poetics of Uncertainty* (Lewiston, NY, 2002), which engages the same topic.

As an example of the sort of conflicting message that creates this sense of discontinuity, during the poem we learn from different sources several reasons why Jason goes in search of the golden fleece: Hera's hatred of Pelias, her love for Jason, Pelias' eagerness to get rid of Jason out of fear of a prophecy or his desire to deprive him of his possessions, and Zeus' unspecified anger with the Aeolidae. Because the public narrator does not step in to identify the actual reason or reasons for the expedition, the reader is left in the dark about the real cause. As Berkowitz notes, 'because there is more than one narrator, and the narrators in question have different rhetorical goals, the public audience is presented with several possible readings' (p. 38).

To mention another example, the public narrator's account of the Lemnian

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prehistory in Book 1 is far from clear: whose actions were ultimately responsible for the killing of the men of the island, the Lemnian men or women? Scholars argue both sides. While Hypsipyle's explanation for the lack of men is obviously biased to serve her purposes—seduction of the Argonauts—Apollonius, Berkowitz states, 'like a private narrator, can deprive the reader of information that would allow for successful interpretation' (p. 52). What this 'poetics of discontinuity' (p. 149) might signify or what purpose it serves Berkowitz does not say. Rather, he focuses his attention on identifying those passages that are at odds with others within the poem and thereby undermines our confidence in the public narrator, or at least prompts us to question his motives.

The *Argonautica* is typically seen as falling into three sections: the journey from Iolcus to Colchis (Books 1–2), the acquisition of the fleece in Colchis (Book 3.1–4.240), and the journey home (Book 4.241–1781). Berkowitz offers a different tripartite organization, one based on his examination of what the narrator knows and when he knows it. For Berkowitz, the central part of the poem begins where the public narrator expresses his reliance on Erato (at the opening of Book 3) and lasts until 4.1222, when Medea's 'desire for Jason ceases to motivate the action of the primary story once she is married' (p. 91). In between, this aptly chosen Muse provides the public narrator with insider information about the human and divine characters that only a god could know. 'One can therefore explain one of the poem's best known features in terms of the narrator's untraditional semi-public status, which is apparent in his dialogue with Erato' (p. 148).

The origin of *Semi-Public Narration* as a doctoral dissertation is manifest in its all-encompassing documentation and the rigid application of its theoretical formulation. Regarding the latter, there are times when the literary trope of conversing Muse would almost appear to be understood literally (e.g. pp. 89, 95). Nonetheless, this is a useful and highly readable monograph on the *Argonautica*. The author presents his thesis clearly and offers revealing insights into the various and conflicting narrative voices in the poem.

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CALLIMACHUS' IAMBS

B. ACOSTA-HUGHES: *Polyeideia. The* Iambi *of Callimachus and the Archaic Iambic Tradition*. (Hellenistic Culture and Society 35.) Pp. xv + 351. Berkeley, Los Angeles, and London: University of California Press, 2002. Cased, US$65, £45. ISBN: 0-520-22960-9.

This study joins with Arnd Kerkhecker's 1999 commentary (Oxford) to fill a gap in Callimachean scholarship. Previous studies of Callimachus' *Iambi* either date from the mid-twentieth century (Puelma, Dawson), or offered only brief, if insightful, commentary (Pfeiffer, Clayman, D'Alessio). Fortunately, A.-H. and Kerkhecker have published not only excellent studies, but their approaches and aims are complementary, and taken together these works will define approaches to the *Iambi* for some time to come.

While Kerkhecker's aim was to reassess Pfeiffer's edition and rationalize the papyrological evidence for the *Iambi*, A.-H. has not reedited the papyri, although his notes to the Greek text often address questions involving variant readings. He also

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