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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suggests a few new readings and includes material published since Pfeiffer's edition. Instead, A.-H. has provided an introduction to the full context of the *Iambi*, including the collection's status as a book, its relation to the earlier iambic tradition, and the rôle it might have played in the context of Alexandria and the Ptolemaic court. This is 'an interpretive text of these fragmentary poems with which the modern reader of Callimachus can engage, one that can serve as an aid to an appreciation of these poems, help to place the *Iambi* in their poetic and cultural tradition, and provide an impetus for further research and interpretation' (p. 15). A.-H. has succeeded admirably in these aims, largely through his arrangement of his book by themes that reveal a penetrating insight into Callimachus' poetry in general, and the *Iambi* in particular. Each chapter contains the Greek text (including the Diegesis) as well as translation, thus guaranteeing the study's usefulness for the specialist as well as the more general reader.

The first two chapters treat *Ia*. 1 and 13 respectively, the framing poems of the collection. A.-H. reviews the evidence for including frr. 226–29 Pf. as *Ia*. 14–17, and argues for their later addition to the original book, whether by Callimachus or a later editor. In Chapter 1 A.-H. shows how the ambiguity of voice that is so much a mark of Callimachus' poetry is here used to incorporate the self-reference that is such a mark of Hipponax's poetry. He examines in detail how in *Ia*. 1 this voice is identified ('Hipponax redivivus'), and how it is 'shown to be a complex poetic composition of archaic invective persona and Alexandrian literary scholar' (p. 47). By showing in detail how this novel configuration of voice 'prefigures in miniature larger features of the collection: later literary composition in an archaic genre, the elevation of iambic to the level of the medium of a *poeta doctus*, and the presentation of the *poeta doctus* in the fiery guise of an invective poet' (p. 47), A.-H. lays the foundation for the themes of subsequent chapters.

Chapter 2 examines how *Ia*. 1 and 13 obviate the need for exact imitation by thematizing distance and displacement (p. 61). The collection begins with Hipponax journeying from Hades to Alexandria and back again, while it ends with the poet's disavowal of travel altogether: he has not gone to Ephesus, and yet can still compose poetry in iambics. The *polyeideia* that more than anything else characterizes the collection of *Iambi* is crystallized in the opening line of *Ia*. 13, which is both iambic (in meter) and hymnic (in language). The integration of elevated imagery and inspiration with choliambic verse is emblematic, A.-H. argues, for the whole poem, and thus for the whole collection, since *Ia.* 13 seals the experimental wanderings undertaken throughout the scroll.

Chapter 3 continues the argument of Chapter 2 by examining another way in which C combines high and low elements, here in terms of an elevated mythological paradigm embedded in a frame that 'realistically' represents a more ephermeral performance situation. One of the most insightful aspects of this discussion are A.-H.'s comments (pp. 96–7) on how Callimachus enhances the effect of the mythological paradigm by means of a 'sympathetic quality of poetic voice and example, a shared experience highlighted in the frame' (p. 96). The parallel allusions to Bathycles' death and Hipponax's journey from and to Hades in *Ia*. 1 not only 'effect a fluid quality in the boundary of frame and paradigm', but allow the exemplum to reflect back 'in a positive way on the narrative voice of the poem' (p. 96). A.-H.'s analysis of this technique would repay study elsewhere in C's poetry, such as in the mimetic second, fifth, and sixth Hymns. The hymnic character of *Ia*. 12's opening, which invokes Artemis, is also noted by A.-H., as is the possible significance of this reference, when taken alongside the invocation of Apollo in 13, to the blurring of

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boundaries between divine and human taken up in the Ptolemaic court (e.g. p. 126). Connections are also perceptively made to the poet's assimilation of himself to Apollo both in *Ia*. 12 and in *Hymn* 2, a particularly fruitful line of inquiry, which in the context of his own study A.-H. does not develop. A.-H.'s analysis of how C constructs in *Ia*. 12 a portrayal of Apollo as an Alexandrian poet, and calls attention to the poetic tradition against which he represents the god in his own image is masterful, as is his analysis of the poem as a Chinese box. 'Apollo sings within the narrative of the gods' contest within the larger narrative of the poem; song within song within song' (p. 120). In his analysis of both *Ia*. 2 and 12, A.-H. shows how the relation between the poet and the divine (and the monarchs, he only suggests) is figured as an ethical as well as an aesthetic bond (p. 226).

In each chapter A.-H. backgrounds his discussion of the *Iambi* with discussions, insightful on their own, of aspects of archaic iambic poetry. Chapter 4 begins with the genre's use of animal fable as C's point of departure. While *Ia*. 12 and 1 take up elevated mythological paradigms, and define their speakers in terms of *sophia*, in *Ia*. 2 and 4 Callimachus uses the popular level of animal fable, A.-H. argues, to elevate Aesop's status to that of an Alexandrian poet. Chapter 5 examines the related topic of ethical behavior as articulated through the poet's self-representation as he evokes both his own poverty and the language and imagery of homoerotic experience. *Ia*. 3 and 5 both develop the themes of poverty, as well as the relation between the poet's portrayed social marginalization and his ethical criticism of others, particularly in terms of their sexual behavior. A.-H. argues that in these two poems Callimachus develops these traditional iambic themes through contemporary concerns for patronage, an interpretation unremarkable in itself, but when combined with A.-H.'s nuanced reading of *Ia*. 12, its portrayal of Apollo's dismissal of expensive gifts in favor of his own finely crafted song, it may be seen as emblematic of C's poetics in general. A.-H. admits that the fragmentary nature of *Ia*. 3 prohibits any final answers, but his careful discussion of the text lends credence to his conclusions.

That the final chapter's (6) discussion of *Ia*. 6, 7, and 9 so easily makes sense of these poems in terms of the themes traced in earlier chapters is evidence in itself for the usefulness of A.-H.'s approach. These three poems all feature *ecphraseis* describing sculptures, and A.-H. again begins with a review of the earlier iambic tradition, in this case of the language and imagery of the aesthetic in the poetry of Archilochus and Hipponax. This is an intriguing issue, since the two major targets of Hipponax's *psogos*—Bupalus and Athenis—were sculptors. The section's handling of the blending of high and low levels in C's three poems, of gods and their relation to an aesthetic program (as well as the representation of cult, which A.-H. rightly compares to the mimesis of *H*. 5 and the dedicatory language of *Ep*. 5), and the rôle of the didactic in iambic self-fashioning is convincing and insightful.

Particularly since Chapter 6 wraps up so successfully the themes and interpretations woven throughout earlier chapters, it is perhaps not surprising that the book contains no final, concluding chapter or section. There is a useful select bibliography, an index of passages cited, and a Greek as well as a general index. The book itself is beautifully produced, with next to no typos.

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